Course Change Proposal
Form A

Academic Group (College): Arts and Letters
Academic Organization (Department): English
Type of Course Proposal:
New _ Change _X_ Deletion ___
Department Chair: Sheree Meyer
Submitted by: Hellen Lee-Keller leekeller@csus.edu
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes _ No ___
For Catalog Copy: Yes _X_ No ___
CCE (Extension): Yes ___ No ___
Semester Effective:
Fall _X_ Spring _ , 2010

This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):

Change from:
Subject Area (prefix) & Catalog Nbr (course no.): 180Z , ENGL
Title: VARIETIES OF ETHNIC EXPERIENCE
Units: 3

Change to:
Subject Area (prefix) & Catalog Nbr (course no.): 180Z , ENGL
Title: TOPICS IN MULTI-ETHNIC LITERATURES
Units: 3

JUSTIFICATION:

This proposal is to modify the current undergraduate course “Varieties of Ethnic Experience” to “Topics in Multi-Ethnic Literatures” to more accurately reflect the purpose and content of the existing course. This proposed course change will also bring the course up to date with current disciplinary developments.

This proposal does three things:

1. Change the title of the course to update and to more accurately reflect the content and purpose of the course, as it has changed direction from its original inception and proposal in 1995.

In 1995, this course was designed to “transmit a knowledge and appreciation of the cultures that constitute the so-called ‘American melting pot’—or ‘salad bowl’—through their literature.” While it served its original purpose with a set syllabus for many years, the original proposer/instructor has left the department some time ago. Since then, this course has been taught by several faculty members—some retired, some current—and the content and purpose of the course has changed. Rather than teaching this course as a quasi-Ethnic Studies course with an emphasis on literary representations, this course has become one that reflects the recent and current scholarly trends that address multi-ethnic literatures as a distinct field, not one that is ancillary to Ethnic Studies. For example, the field of multi-ethnic literatures has its own organizations and annual conferences (The Society for the Study of Multi-Ethnic Literatures of the United States/ The Society for the Study of Multi- Ethnic Literatures of the World) and a peer-reviewed quarterly journal (MELUS).

2) This course is no longer designed to be US-focused and thus will allow faculty working on multi-ethnic literatures in British and World literatures to also teach to their strengths and interest.

This course will continue to focus on multi-ethnic literatures, but rather than using literature to develop an appreciation of cultures, the course will explore and teach students about the intersections and differences in multiple ethnic literary traditions by:

• Using a comparative model that is specific to the field of Multi-Ethnic Literatures by focusing on at least two different literary traditions as separate but related to one another;

• Redirecting from a coverage model to an in-depth study model by bringing texts from multiple ethnic literary histories together to focus on varying ethnic perspectives on a single issue, topic, historical
• Varying the topics of the course when taught by different professors to reflect and engage with individual faculty interest and training.
• Offering topics that prepare undergraduates for graduate level courses, when there is no specific course that would adequately prepare students for graduate-level study otherwise.

The course will always deal with some aspect of American, British, or World literatures that brings into dialogue at least two ethnic literatures; however, the exact topic of the course may change from semester to semester or among faculty members. For example, one instantiation of the course might be centered on representations of Japanese-American Internment during WWII and bring together a collection literary and historical texts written from the perspectives of Japanese Americans to form a dialogue with texts written by Korean Americans, African Americans, Japanese Canadians, and Jewish Americans (Please see Appendix A “Internment.”). Another version of that class might focus on a mode/style of writing, such as Postmodernism, that bring together Anglophone World literatures that raise issues of multi-ethnicity within the texts or are multi-ethnic writers working in a specific mode/style. Another course may focus on Sentimental and Sensational fiction, which reached their heights during the mid- and late-nineteenth century and which still has its lingering influences on literature well into our current moment.

Faculty members focusing on American, British or World literatures would be able to provide content for the course that meets the course objectives of examining ethnic literatures comparatively. Other iterations of this course could be an investigation of a particular period (e.g. U.S. Civil War, the Interwar Period in Europe, Caribbean Revolution and Emancipation, Student Revolutions and May 1968, etc.), a single genre (e.g., poetry, drama, novel, essays, etc.), or a unique literary feature or structure (e.g. Magical Realism, Coming-of-Age novels, Memoirs, Regionalism, Immigration Narratives, Slavery/Captivity narratives, etc).

3. The course is designed be repeated for credit when different period or topic is studied.

Since each iteration of this course may differ significantly, being able to retake the course will allow students to benefit from learning about multi-ethnic literatures in different contexts. Thus, while the general course description and learning goals will be the same, the specific ways in which those goals are met, in terms of materials and methods, may change significantly from semester to semester depending upon the specific topic.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See http://www.csus.edu/umanual/AcadAff/FSC00060.htm - Guidelines for Catalog Course Description

| Comparative analysis of two or more ethnic literary and cultural production$ with an emphasis on relationships among history, politics, and culture in American, British, or World literatures. May be repeated for credit as topics vary. |
|---|---|
| **Note:** |
| **Prerequisite:** |
| Enforced at Registration: **Yes** | **No X** |
| **Corequisite:** |
| Enforced at Registration: **Yes** | **No X** |
| **CAN (California Articulation Number):** |
| **Graded:** **Letter X** Credit/No Credit | **Instructor Approval Required?** **Yes** | **No X** |
| **Course Classification** (e.g., lecture, lab, seminar, discussion): | **Title for CMS (not more than 30 characters)** | **TOPICS IN MULTIETHNIC LITERATURES** |
| Lecture/Discussion | If yes, do they meet together and fulfill the same requirement, and what is the other course. |
| **Cross Listed?** | **How Many Times Can This course be Taken for Credit?** **2** |
| **Yes** | **Can the course be taken for Credit more than once during the same term?** **Yes** | **No X** |
FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

**Description of the Expected Learning Outcomes:** Describe outcomes using the following format: “Students will be able to: 1), 2), etc.” See the example at http://www.csus.edu/acaf/example.htm

Students will be able to:
- Understand multiple ethnic literary representations on a specific topic, historical moment, or literary genre or form in American, British, or World literatures.
- Discuss salient issues or forms of a particular topic or feature of multi-ethnic literary expression.
- Read with insight and analyze at least two different ethnic literatures.
- Discuss in detail and with understanding the intricacies of the interrelationships of at least two different ethnic literatures.
- Situate literatures in relation to the historical and social experiences at least two different ethnic groups in American, British, or World literatures.
- Produce a literary analysis paper that demonstrates understanding and knowledge of at least two different ethnic literatures.

**Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

**Assessment Strategies:** A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

1. Evaluations of general class participation
2. Evaluate individual formal class presentations
3. Evaluate informal and formal papers submitted for the course

**For whom is this course being developed?**
- Majors in the Dept. X
- Majors of other Depts __
- Minors in the Dept. ____
- General Education X
- Other __

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes _ No __
If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes ___ No X __
If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). English

*The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.*

**Approvals:** If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

<table>
<thead>
<tr>
<th>Signatures:</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department Chair:</td>
<td>4/29/09</td>
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<tr>
<td>College Dean or Associate Dean</td>
<td>5/6/09</td>
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<td>CPSP (for school personnel courses ONLY)</td>
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<td>Associate Vice President</td>
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<td>and Dean for Academic Programs</td>
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</tbody>
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Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mall zip 6016. An electronic copy must also be sent.
ENGL 180Z COURSE PROPOSAL APPENDIX A: INTERNMENT
English Department/College of Arts and Letters
California State University, Sacramento

PROFESSOR               Dr. Hellen Lee-Keller

OFFICE & HOURS          Calaveras 113
                        TBA
                        Office hours are on a drop in basis unless you sign up in advance on the appointment sheet
                        posted on my door. Signing up will guarantee you a specific time. If I have a student in my
                        office during your time, please let me know that you have arrived and I'll wrap up quickly.

CLASS TIME & LOCATION   TBA

EMAIL                   leekeller@csus.edu

WEBSITE                 http://www.csus.edu/indiv/l/leekellerh/

GE AREA IF APPLICABLE   Fulfills Area C4 and Race and Ethnicity

PREREQUISITES          None.

FINAL DUE               Complete portfolios must be delivered to me in person in my office by Monday,
                        5/18, between 1-2 pm. If I do not have your portfolio by the time I leave, you will
                        receive a failing grade for the entire course. Plan accordingly for traffic,
                        technology, travel, etc.

CAVEAT                  You are responsible for knowing and understanding all the course requirements
                        and policies. This syllabus is subject to revision at the discretion of the instructor.

CATALOG COURSE DESCRIPTION
Comparative analysis of two or more ethnic literary and cultural production, with an emphasis on relationships
among history, politics, and culture in American, British, or World literatures. May be repeated for credit as
topics vary.

SPECIFIC TOPIC DESCRIPTION
What does it mean to be an American? Who gets to decide? How long does one have to live in this country to
claim Americanness? One way to begin to think critically about what "being an American" means is to take a
close look at a particular moment of U.S. history from many of its different ethnic literary representations. In this
course, we will look at a critical moment in U.S. history: World War II. While much has been made of the
Greatest Generation that Fought for Freedom, this same generation also imprisoned millions of its own ethnic
citizens — children, women, and men — without cause. The concentrated placement of Japanese Americans into
holding camps by the U.S. government during World War II has often been compared to the contemporaneous
segregation of Jewish Europeans into death/work camps by the Nazi regime. The enactment of the U.S. Executive
Order 9066 resulted in destroyed lives, lost homes, failed businesses, broken friendships, and ruined families. At
the same time, other ethnic groups both benefitted from internment as well as tried to forge inter-ethnic and inter-
racial alliances.
CATALOG COURSE OBJECTIVES

- Understand multiple ethnic literary representations on a specific topic, historical moment, or literary genre or form in American, British, or World literatures.
- Discuss salient issues or forms of a particular topic or feature of multi-ethnic literary expression.
- Read with insight and analyze at least two different ethnic literatures.
- Discuss in detail and with understanding the intricacies of the interrelationships of at least two different ethnic literatures.
- Situate literatures in relation to the historical and social experiences at least two different ethnic groups in American, British, or World literatures
- Produce a literary analysis paper that demonstrates understanding and knowledge of at least two different ethnic literatures.

SPECIFIC TOPIC OBJECTIVES

By interrogating the social, ethical, religious, education, political, economic, and legal implications of “interning” millions of U.S. citizens for no other reason than “they don’t really look like us,” we will examine how certain bodies get marked as insiders or outsiders depending upon national fears and desires. We will analyze who is the “us” and who is the “them.” In particular, we will investigate the contradictions and contingencies embedded in these definitions of inclusion and exclusion from multiple literary representations of ethnic and racial difference.

REQUIRED TEXTS & READINGS

Copies of most readings will be available at the University Library Reserve Book Room and any films will be on reserve in the Library Media Center. The Course Reader is available at University Copy and Print, 446 Howe Ave, 916.929.6147, in the courtyard of the Safeway shopping plaza at Howe and Fair Oaks.

- Himes, Chester. If He Hollers Let Him Go. 1945.
- Murayama, All I Asking for is My Body. 1975.
- Okada, No-No Boy. 1957.
- Okubo, Citizen 13660. 1946.
- Spiegelman, Maus.
- Valdez, Zoot Suit.
- Lee-Keller, Guidelines for Critical Thinking, Reading, and Writing.
- Course reader
- Dictionary, collegiate level

METHOD OF INSTRUCTION: Lecture and Discussion

Class Meetings: This course is a combination of a lecture and discussion led by the professor. Each day there will be a short lecture designed to situate the readings and concepts that will be followed by student discussion of the topics for the day/unit. Students are expected to contribute to discussion each class meeting. See Course Policies for Participation and Preparation.

Online Component: You must have a Saclink email account and check it daily for information regarding the course. Important information, assignments, or changes may be announced via email.
When you contact the professor via email, allow at least two to four (2-4) working days for a response to your email. You must put in the subject line: **Course number, your name** (example: ENGL 123, Student Smart). Any other format is likely to be deleted or automatically redirected to bulk mail.

Students will be required to share an email address with their peers for the purposes of further study and inquiry via email exchanges, coordination of group work, or other situations related to course work. These emails must be kept confidential and must not be shared with anyone outside of the class.

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**COURSE ASSIGNMENTS AND PROJECTS**

**Assigned Reading Annotations (ARA):** ARAs should provide potential readers a clear and accurate sense of the author's argument and your assessment of how it is situated in the field. ARAs should not be evaluations of the work's usefulness, quality, or reader's preferences and tastes. These should be about 500 words. First paragraph should succinctly summarize the main argument and one example of how that argument is supported with evidence. Second paragraph should articulate what the author's stated stakes of the argument are and what you see them to be. You will have five opportunities to turn them in. Your lowest score will be dropped.

**Project Proposal:** Project proposal should be 500 words. Clearly identify your research question: your argument or hypothesis (what), which texts and methodologies you will be using and why (how), the stakes of your argument (why). Be sure to skim ahead to see if any of the approaches that we will be covering later in the semester might be a better fit for you. Once you've decided upon a topic, you will not be permitted to change. Plan ahead accordingly.

**Research Project, choose one of the two options:**

1) **Annotated Bibliography:** 15 items (around 100 words, each item) relevant to your research. There should be an even balance among primary and secondary texts, books and articles, criticism and theory, foundational and contemporary works. Book reviews, tertiary texts, and other similar items are not acceptable since you should be working with substantial materials that you need to delve into your topic. Begin this right away after consultation with professor. Do not wait until a couple weeks before it's due to begin. Each entry should mention how source is useful to thinking about your research. You will also need to include 4- to 5-page introductory essay explaining the logic of your entries, the connections to one another, how it's situated in the field, and the relevance for your research. Please see assignment sheet for more details.

2) **Final Paper:** Conference length (8- to 10-pages), must examine a primary text of your choosing and your interpretation and analysis must be supported with close readings and with secondary sources. Your paper should demonstrate the text-based interpretive and analytical skills that you've polished or learned this semester. Please see assignment sheet for more details.

**Peer Review:** Peer reviews serve two main purposes: 1) to get feedback on your own writing, organization, argumentation, etc., and 2) to learn about your own writing by responding to another's strengths and weaknesses in their writing. As such, peer review is very similar to a writing group, which all advanced post-baccalaureate students should be a part of. In this way, peer review is crucial part of writing as a process of discovery, learning, articulation, and critical thinking. Thus, even responding to a very poorly written paper will give you an opportunity to recognize similar problems in your own writing and to come up with creative solutions for particular problems. Peer reviews should follow the questions and format as written in Guidelines. You will be graded on how complete, thorough, and conscientious you are in your peer review.

**Portfolios:** You must keep all copies of the work you produce this semester, including peer reviews, and include them in your final portfolio with a cover sheet attached. The cover sheet is a meta-cognitive statement of your
learning process this semester and should state what you hoped to learn this semester and what you did learn, which aspects did you find most challenging, etc. It can be written in a more informal tone, but should discuss and refer explicitly to the contents of your portfolio.

Reading: Reading assignments vary dramatically in quantity and difficulty from week to week. Plan accordingly by skimming ahead. You are expected to complete all required readings before class. You are strongly advised to read the recommended readings as well, as time permits. If you are interested in a particular theory or approach, you should read all the recommended readings for that week. Not all recommended readings are included in the recommended books or in the reader. You do, however, have enough information and skills to track down the readings on your own.

WRITTEN WORK: SOME GUIDELINES AND RESOURCES

Formatting: All assignments, including drafts, must be typed in 12-point font, Times New Roman, on 8.5”x11” white paper, double-spaced. Margins should be one inch. Papers must be stapled. No folders, binders, or cover sheets are necessary. The first page should include a title, your name, assignment identification, course number, instructor’s name, and date in the upper left-hand corner. On subsequent pages, put your last name and page number in upper right hand corner. Only in-class work will be accepted handwritten.

You must follow MLA style. You should proofread your assignments carefully before you submit them. You may be asked to rewrite, revise, or edit assignments before I accept them if their quality is unsatisfactory or if their format is inappropriate.

Here is a list of online resources you can refer to for examples on how to format written work. For example:

- The MLA Website (http://www.mla.org/style)
- Sac State Library (http://library.csus.edu/)
- Sac State Research Guides (http://db.lib.csus.edu/guides/)

Research Journals

*American Quarterly*
*Amerasia*
*Journal of Asian American Studies*
*MELUS: Journal of the Society for the Study of the Multi-ethnic Literature of the United States.*
*Asian American Review*
*Journal of Asian and African Studies*
*Positions*
*Yell-O Girls*
*Bamboo Ridge*
*Callaloo*

GRADING

*All assignments must be completed and turned in on time, including exams, by the specified date and time, to receive a passing grade for this course.* Completing all assignments, however, does not guarantee a passing grade. Grades will be assessed based on written work, in-class discussion, attendance, and participation.

*Writing grades* will be based on the quality of your work. Please refer to paper assignments and the Written Work section of the syllabus for details. All written assignments you turn in should reflect your best effort.
Discussion grades will be based on the regularity and quality (thoughtful and meaningful) of contributions that forward the discussion of the texts and concepts under discussion and not merely on the quantity (frequency or length) of contributions.

Attendance
Attendance is mandatory. Please see below for details.

Access Grades
You must keep track of your grades by keeping copies of all returned and graded work.

Grade Distribution

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Percentage %</th>
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<tbody>
<tr>
<td>ARA 1</td>
<td>15</td>
<td>15</td>
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<tr>
<td>ARA 2</td>
<td>15</td>
<td>15</td>
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<td>ARA 3</td>
<td>15</td>
<td>15</td>
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<tr>
<td>ARA 4</td>
<td>15</td>
<td>15</td>
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<tr>
<td>Final paper or annotated bibliography</td>
<td>20</td>
<td>20</td>
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<tr>
<td>Participation: discussion and attendance</td>
<td>20</td>
<td>20</td>
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<tr>
<td><strong>Total</strong></td>
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<td><strong>100</strong></td>
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Grading Criteria

| Outstanding range | A+ 97-100 | A 93-96.99 | A- 90-92.99 |
| Superior range    | B+ 87-89.99 | B 83-86.99 | B- 80-82.99 |
| Satisfactory range| C+ 77-79.99 | C 73-76.99 | C- 70-72.99 |
| Failing            | F 59 and below | | |

COURSE POLICIES

Attendance is mandatory. No more than three absences are permitted during the semester. Being late twice (after attendance is taken) is considered an absence. Missing a scheduled conference is an absence. Leaving early is an absence. Conducting any activity other than assigned or specifically course-related is an absence. If you have more than two unexcused absences, you may be asked to drop the course. If you give advance notification (before class starts) via email of illness, it will not count as an absence. Nota bene: It is your responsibility to make sure to gather notes from your colleagues about the classes you miss. I will not rehearse a lecture or discussion. I will not repeat assignment directions, but you must be sure to ask for any handouts or assignments distributed during class that you missed.

Collaboration is a main emphasis in this course. As this class is designed to be collaborative rather than competitive, I expect you to participate in class discussion actively and conduct yourself in a respectful manner by sharing ideas, responding to one another, and asking questions. Differences of opinion will occur, however, intellectual discussions must be carried out in a respectful manner. No work that you turn in will be considered personal or private information and may be subject to peer review.
Copies of all your written work must be kept throughout the semester. Be sure to keep all copies with my comments on them. It is your responsibility to maintain correct and complete records of the work you produce along with any grades.

Electronic equipment must be kept off during class time.

Extra Credit opportunities may be announced as appropriate. Earned extra credit grades cannot be used to move you from one grade range to another. For example, earned extra credit grades may raise your grade from a C to a C+, but not from a B+ to an A-.

Late Work will receive zero points for the assignment and all work must be turned in to earn a passing grade in this course. Yes, you read that correctly: you must turn in everything to pass this class, but you will earn no points for late work.

Make-Up Exams are available only on extremely rare occasions and must be coordinated with me well in advance.

Participation and Preparation means:
- Completing assigned readings before class.
- Bringing your assigned text and the Guidelines to class.
- Preparing questions and comments about readings to each class meeting.
- Being prepared to discuss the material in a thoughtful and respectful manner.
- Paying attention to, listening to, and engaging with the ideas of your colleagues.

Sports Teams a wonderful way to ensure a healthy mind in a healthy body. Nevertheless, it is your responsibility to arrange your game and travel schedule to meet the requirements of this course, not the other way around. All absences related to sports are subject to the attendance policies.

Submission of Work must be in person. Do not slide papers under the office door since the cleaning staff may discard any papers found on the floor. Do not leave it in my office mailbox; the privacy of my mailbox is not assured.

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UNIVERSITY POLICIES

Academic Honesty. Students are expected to do their own work as outlined in the CSUS Policy on Academic Honesty published in the CSUS General Catalog. The office of Judicial Affairs will be alerted in cases of academic misconduct. Students are expected to be familiar with the University’s Academic Honesty, Policy & Procedures. The policy on Academic Honesty can be accessed from the University Policy Manual (http://www.csus.edu/umanual/index.htm). For plagiarism specifically, please visit Library’s Plagiarism Website (http://library.csus.edu/content2.asp?pageID=353). Save yourself the grief; do your own work; credit other when you borrow.

Reasonable Accommodation Policy. If you have a disability and require accommodations, you need to provide disability documentation to Services for Students with Disabilities (SSWD). Please discuss your accommodation needs with me after class or during my office hours early in the semester.
Student Conduct. Any comments or actions that instigate or contribute to a hostile environment in the classroom will not be tolerated. Any individuals who, as a result of their words or behavior, silence their classmates will be held accountable. The policy regarding student conduct can be accessed from the University Policy Manual (http://www.csus.edu/umanual/index.htm).

UNIVERSITY RESOURCES

Academic Advising, Lassen Hall 1012, (916) 278-6351
http://www.csus.edu/acad/

Multi-Cultural Center, Library 1010 (next to Java City), (916) 278-6101
http://www.csus.edu/mcc/

Psychological Counseling Services, Student Health Center, 2nd floor
1-800-273-TALK (8255).
http://www.csus.edu/psysrv/index.htm

Sac State Library
http://library.csus.edu/

Sac State Library Reserve Book Room (916) 278-6876
http://library.csus.edu/content2.asp?pageID=36

Services to Students with Disabilities, Lassen Hall, Room 1008
(916) 278-6955 (Voice); (916) 278-7239 (TTY); sswd@csus.edu.
http://www.csus.edu/sswd/staff.html

Student Computing Labs
Students can use any of the IRT managed student computer labs on campus.
http://www.csus.edu/uccs/labs/generalinfo/about.stm

Student Health Services, Student Health Center. 916-278-6461
http://webapps1.csus.edu/hlth/Contact_Info.html

University Writing Center, Calaveras Hall 128, (916) 278-6356
http://www.csus.edu/writingcenter/

Women’s Resource Center, Lassen Hall 3005, (916) 278-7388
http://www.csus.edu/wrc/

Violence and Sexual Assault, Student Health Center, Room 215, (916) 278-6461
http://webapps1.csus.edu/hlth/violence.html
WebCT is the course management system used on the Sac State campus for online courses or for courses that have some component online. To access a course on WebCT, you must login from the WebCT Login Page (https://online.csus.edu).

WebCT
To learn more about WebCT visit the Student Resources webpage (http://www.csus.edu/webct/student/) where you can view online Tutorials, FAQ’s and other help resources.

Writing Center
For free, one-on-one help with writing in any class, visit the University Writing Center in Calaveras 128. The University Writing Center can help you at any stage in your reading and writing processes: coming up with a
topic, developing and organizing a draft, understanding difficult texts, or developing strategies to become a better editor. To make an appointment or a series of appointments, visit the Writing Center in CLV 128 or call 278-6356. For current Writing Center hours and more information, visit the Web site at www.csus.edu/writingcenter.

## COURSE SCHEDULE

The following schedule is an outline of how the course will proceed. There may be adjustments throughout the semester to accommodate various exigencies of the course.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics and Readings</th>
<th>Activity/Workshop</th>
<th>What is Due</th>
</tr>
</thead>
</table>
| 1    | Go over syllabus and course policies  
Loyalty Oath Questions:  
1. Are you willing to serve in the armed forces of the United States on combat duty wherever ordered (Females were asked if they were willing to volunteer for the Army Nurse Corps or Women's Army Corps.)  
2. Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any or all attack by foreign or domestic forces and forswear any form of allegiance or obedience to the Japanese emperor, to any other foreign government, power or organization?  
View segments from *From a Silk Cocoon* (2005). Co-Dirs. Stephen Holsapple, Satsuki Ina, and Emery Clay III | Discuss the stakes of taking or not taking the Loyalty Oath?  
How does the text itself position the individual? |  |

### INTERNMENT FROM INSIDE

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics and Readings</th>
<th>Activity/Workshop</th>
<th>What is Due</th>
</tr>
</thead>
</table>
How does Okubo's use of different forms of representation contribute to meaning making? |  |
| 3    | Houston, *Farewell to Manzanar*. 1973. | Discuss the memoir form?  
What are its conventions?  
How does the autobiographical form help or detract from the Houston's message? | One page response paper due |

### INTERNMENT IN CANADA

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics and Readings</th>
<th>Activity/Workshop</th>
<th>What is Due</th>
</tr>
</thead>
</table>
How does Kogawa's representation of internment in Canada help us better analyze representations of internment in the U.S.? |  |
<table>
<thead>
<tr>
<th>Week</th>
<th>Topics and Readings</th>
<th>Activity/Workshop</th>
<th>What is Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Murayama, <em>All I Asking for is My Body</em>. 1975.</td>
<td>Discuss the contradictions of the emergency imperative in relation to Hawai'i. How does Murayama depict “freedom” in relation to internment on the mainland?</td>
<td>One page response paper due</td>
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<td><strong>INTERNMENT: INTER-ETHNIC CONCERNS</strong></td>
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<td>6</td>
<td>Doreski, &quot;Kin in Some Way&quot;: The <em>Chicago Defender</em> Reads the Japanese Internment, 1942-1945.&quot; <em>Reader</em></td>
<td>Discuss the ways in which African Americans identified with Japanese American internment. What were some of the bases for affiliation and separation?</td>
<td>Paper proposal due</td>
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<td>7</td>
<td>Yamamoto, “A Fire in Fontana.” (1985) Harden, <em>Double Cross</em>. Selections</td>
<td>Discuss the foundations for cross-racial, cross-cultural identification and sympathies. How does Yamamoto describe the experience of the black family? How does Harden discuss Japanese relocation to predominantly black neighborhoods Chicago during and after WWII?</td>
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<td>8</td>
<td>Chinese-American responses, <em>Reader</em></td>
<td>Discuss intra-racial affiliations and disassociations. How and why do Chinese Americans identify and distance themselves from Japanese Americans? What are the grounds?</td>
<td>One page response paper due</td>
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<td><strong>LOS ANGELES</strong></td>
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<td>9</td>
<td>Kim, <em>Clay Walls</em>. 1986.</td>
<td>Los Angeles as a site where inter-racial and inter-ethnic alliances and separations were forged post-WWII. Discuss how Kim depicts Korean American and Japanese American identifications and disidentifications. What were the terms? What was at stake?</td>
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<td>10</td>
<td>Himes, <em>If He Hollers Let Him Go.</em></td>
<td>Discuss how Himes depicts African American and Japanese American identifications and disidentifications. What were the terms? What was at stake?</td>
<td>Draft of final project due for peer review; bring 2 copies</td>
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<td>Week</td>
<td>Topics and Readings</td>
<td>Activity/Workshop</td>
<td>What is Due</td>
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<td>11</td>
<td>Valdez, Luis. <em>Zoot Suit</em></td>
<td>Discuss how Valdez depicts wartime in Los Angeles? How does the focus change in this text from previous texts?</td>
<td>One page response paper due</td>
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<td><strong>INTERNMENT AFTERMATH: IN SEATTLE</strong></td>
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<td>12</td>
<td>Okada, <em>No-No Boy</em>. 1957.</td>
<td>It was not only during the war that Japanese Americans suffered from disenfranchisement. Discuss how Okada represents the varying degrees and manifestations of disenfranchisement for Japanese Americans. How does each character represent a specific kind of experience?</td>
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<td><strong>OTHER INTERNMENTS</strong></td>
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<td>13</td>
<td>Wiesel, <em>Night</em>. 1960</td>
<td>Internment was not unique to the U.S. Discuss how Wiesel represents the terms of internment in Europe? How does his representation differ from those in the U.S.?</td>
<td>One page response paper due</td>
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<td>14</td>
<td>Spiegelman, <em>Maus.</em></td>
<td>Discuss Jewish Internment in Europe in relationship to Jews living in the U.S. How does Spiegelman use image and text to convey meaning? In which ways does it differ from Okubo? In which ways it is similar?</td>
<td>One page response paper due</td>
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<td>15</td>
<td>Davis, <em>Reader</em></td>
<td>Internment can be seen as a polite term for imprisonment.</td>
<td>Revision of final project due; bring 2 copies for peer review</td>
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<td>Peltier, <em>Reader</em></td>
<td>Discuss how discursive strategies alter the ways in which we imagine prisoners.</td>
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<td><strong>FINALS</strong></td>
<td>Final papers due in my office during schedule final exam time.</td>
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