

Fall 2002
English 264
TuTh, 1:30-2:45
King 339

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Office Hours: TuTh, 10:00-10:50;
3:15-4:15 & by appt.

Coming to America

What do we understand when we say/hear that U.S. is a nation of immigrants? **Coming to America** will draw on literature and films to explore varieties of immigrant experience and to examine diverse reactions/responses to immigration to America. Among other matters, it will consider the subject formation of immigrants, as well as questions of identity--individual, group, and national--that arise in the context of emigration and immigration, taking into account the cultural and historical differences shaping immigrants and ethnic groups and their experiences. Finally, this course will consider some of the issues--legal, economic, and cultural--that the literature of immigration touches upon concerning immigration to America.

Texts (available from Barnes & Noble):

Required:

Mina Alexander, *Fault Lines: A Memoir*
Christina Garcia, *Dreaming in Cuban*
Gordon Hutner, Ed., *Immigrant Voices: 24 Narratives on Becoming an American*
Mira Kamdar, *Motiba's Tattoos*
David Wong Louie, *The Barbarians Are Coming*
Yoshiko Uchida, *The Picture Bride*

Recommended:

Amitava Kumar, *Passport Photos*

In addition to the texts above, you will be reading short stories and selections from longer works that are available on Electronic Reserve (ERES)

Tentative Schedule:

Sept. 3:	Introduction; course requirements
Sept. 5:	Crevecoeur, "What is an American"; Carnegie, From <i>Autobiography of Andrew Carnegie</i> ; Bok, from <i>The Americanization of Edward Bok</i> ; (All in Hutner); and Bourne, "Transnational America" (ERES)
Sept. 10:	Cather, "Neighbor Rosicky"; Crane, "The Blue Hotel"; Sinclair, "The Jungle" (all on ERES)
Sept. 12, 17:	Jacob Riis, "The Making of an American" (Hutner); from <i>How the Other Half Lives</i> (www.yale.edu/amstud/inforev/riis/) (3-7; 9-14; 18; 20); Chaplin's film, <i>The Immigrant</i>
Sept. 19, 24:	<i>The Irish</i> (film); Dunne, "Immigration," "The Wanderers," and "The Piano in the Parlor" (all on ERES)
Sept. 26:	Cahen, from "Yetl"; Raphaelson, "Day of Atonement" (both on ERES); Antin, from <i>The Promised Land</i> (Hutner)

(Day and time TBA)	Film: <i>The Jazz Singer</i>
Sept. 30:	Plan on attending the lecture, “The Writing of History and Contemporary Politics in India,” by one of the most eminent historians from India, Romila Thapar.
Oct. 1:	Class discussion of <i>Jazz Singer</i>
Oct. 3:	Panunzio, from <i>The Soul of an Immigrant</i> (Hutner) and clips from <i>The Godfather</i> (film)
Oct. 8:	Takaki, “From a Different Shore”; Hong Kingston, “Misery of Silence,” “American Father” (all of ERES)
Oct. 10:	No class; J.M Coetzee will give a reading in the evening; plan on attending that.
(Day and time TBA)	Film: <i>The Joyluck Club</i>
Oct. 15:	Tan, “Two Kinds,” “Four Directions,” “Half and Half,” “The Red Candle,” “Double Face” (all on ERES)
Oct. 15, 16, 17:	Conferences for Paper 1
Oct. 18:	Paper 1 due
Oct. 19-27:	Fall Break
Oct. 29, 31:	Louie, <i>The Barbarians Are Coming</i>
(Day and time TBA)	Film: <i>Chan is Missing</i>
Nov. 5, 7:	<i>Uchida, The Picture Bride</i> and <i>History and Memory</i> (documentary)
Nov. 12, 14:	Alexander, <i>Fault Lines</i>
Nov. 19, 21:	Kamdar, <i>Motiba’s Tattoos</i>
(Day and time TBA)	Film: <i>Mississippi Masala</i>
Nov. 26:	Class discussion of <i>Mississippi Masala</i>
Nov. 28- Dec. 1	Thanksgiving Break
Dec. 3, 5:	Bulsosan, from <i>America is in the Heart</i> (Hutner); Galang, “Her Wild American Self,” “Talk to me, Milagros,” “Mix Like Stir Fry” (all on ERES)
Dec. 10, 12:	Garcia, <i>Dreaming in Cuban</i> and conclusion of course
Dec. 13, 16, 17:	Conferences for Paper 2
Dec. 20:	Paper 2 due

Format:

The course will be conducted through discussion, sometimes facilitated by me, but most of the time facilitated by small groups of students. On the first day of class, I will divide you into 5 discussion and presentation groups made up of approximately 5-6 students; each group will lead the discussion for two (textual) units--setting up the issues to be discussed and/or raising questions that will help organize class discussion--one prior to the Fall break and one after. Each member of the group will write a short one-page paper elucidating the issue/question s/he initiated in the group. This paper will not be graded, but I will assign it a \checkmark -, \checkmark , or \checkmark +. Though a small group will lead the discussion for a given unit, this does not exempt the rest of the class from 1) reading the assigned material, and 2) contributing their own thoughtful comments and/or questions to the discussion.

Course Requirements:

It should go without saying that you are expected to do all the reading for the course on time. You are allowed 3 unexcused absences for this class. For every day you miss beyond that, your final grade will be reduced by 1/3 of a grade (e.g., if you have 4 absences your grade will go from B+ to B; if you have 5 absences, it will go from B+ to a B-, etc.)

Papers:

In addition to 2 one-page papers on your presentations (which will not be graded), you will write 2 ten-twelve page papers (which will be graded). You are free to choose the topic for the paper and the approach or approaches through which you wish to frame it. However, in each paper, you must present a sustained, well-developed argument organized around a central, explicitly stated thesis. You should make your critical assumptions explicit as well, and, as far as possible, reflect on those assumptions in the course of your essay. You are encouraged (though not required) to show me early drafts of your paper for comments. You may also revise paper one after it is graded for a better grade.

Due dates for papers:

Paper One: October 18

Paper Two: December 20

Papers must be submitted on the dates they are due. You will be penalized a grade per day (e.g., lowered from B+ to B) for unexcused late submissions. You can ask for extensions, but only by contacting me before the date the paper is due.

Grades:

Papers 1 and 2 will count for 70% of the grade (35% each); your group presentations and class participation will count for the remaining 30%. You cannot pass the course unless you have completed all your written work.