

Fall 2006  
English 264  
TuTh, 1:30-2:45 (King 237) +  
Sun 4:00-7:00 (King 337)

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Office Hours: TuTh 10:00-10:50,  
Th 3:00-4:30 & 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:

Christina Garcia, *Dreaming in Cuban*  
Gish Jen, *Typical American*  
Richard Rodriguez, *Hunger for Memory*

Recommended:

*Crossing Into America: The New Literature of Immigration*, Eds. Louis Mendoza & S. Shankar  
Gordon Hutner, Ed., *Immigrant Voices: 24 Narratives on Becoming an American*

In addition to the texts above, you will be reading short stories and selections from longer works that are available on Electronic Reserve (ERES). In order to facilitate your access to materials put on ERES, I have also put hard copies of the same on Reserve.

### Tentative Schedule:

Sept. 5:	Housekeeping: discussion of course requirements, including papers and presentations, attendance policy, class participation, etc.
Sept. 7:	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" (all on ERES)
Sept. 12:	Cather, "Neighbor Rosicky"; Crane, "The Blue Hotel"; Sinclair, "The Jungle" (all on ERES)
Sept. 14:	Jacob Riis, "The Making of an American" (on ERES); selections from <i>How the Other Half Lives</i> ( <a href="http://www.yale.edu/amstud/inforev/riis/">www.yale.edu/amstud/inforev/riis/</a> )(Chs. 3-7; 9-14; 18; 20);
Sept. 19:	Charlie Chaplin's <i>The Immigrant</i> (film and discussion)
Sept. 21, 26:	Selections from <i>The Irish</i> (film); Dunne, "Immigration," "The Wanderers," and "The Piano in the Parlor" (all on ERES)
Sept. 28:	Cahen, from "Yekl"; Raphaelson, "Day of Atonement"; Antin, from <i>The Promised Land</i> (all on ERES)

Oct. 1:	Film: <i>The Jazz Singer</i> (this is the first of the longer films we'll watch on Sundays in King 337, 4:00-7:00 pm)
Oct. 3:	Class discussion of <i>Jazz Singer</i>
Oct. 5:	Panunzio, from <i>The Soul of an Immigrant</i> (on ERES); Selections from <i>The Godfather</i> (film and discussion )
Oct. 8:	Film: <i>History and Memory</i> (Sunday, 4:00-7:00 pm in King 337 )
Oct. 10:	Takaki, "From a Different Shore" (on ERES); and class discussion of <i>History and Memory</i>
Oct. 9, 11 :	Conferences for Paper 1
Oct. 12:	Hong Kingston, "Misery of Silence," "American Father" and "The Grandfather of the Sierra Nevada Mountains" (all on ERES)
Oct. 13:	<b>Paper 1 due in my office (Rice 128) by 4:30 pm</b>
Oct. 14-22:	Fall Break
Oct. 24, 26:	Gish Jen, <i>Typical American</i>
Oct. 29:	Film: <i>Chan is Missing</i> (Sunday, 4:00-7:00 pm in King 337 )
Oct. 31, Nov 2:	Discussion of <i>Chan is Missing</i> ; Bulosan, from <i>America is in the Heart</i> (on ERES); Santos, "Scent of Apples," "Manila House" (on ERES); Galang, "Her Wild American Self," "Talk to Me, Milagros," "Mix Like Stir Fry" (on ERES)
Nov. 7, 9, 14:	Perez, "Diary of an Undocumented Immigrant"; Cisneros, "Geraldo No Last Name"; Martinez, from <i>Between the Lines</i> ; Saenz, "Exile"; Rodriguez, "Mexico's Children" (all from <i>Crossing into America</i> , on ERES); Rodriguez, <i>Hunger of Memory</i>
Nov. 16, 21:	Garcia, <i>Dreaming in Cuban</i>
Nov. 23-26:	Thanksgiving Break
Nov. 28:	Mukherjee, "Nostalgia," "The Imaginary Assassin," and "The Wife's Story" (all on ERES); "American Dreamer" ( <a href="http://www.motherjones.com/mother_jones/JF97/mukherjee.html">http://www.motherjones.com/mother_jones/JF97/mukherjee.html</a> , [be sure to click on the word "Continued" at the bottom of the page to read page 2])
Nov. 30:	Lahiri, "Once in a Lifetime"; Rustomji, "Thanksgiving in a Monsoonless Land: (all on ERES)
Dec. 3:	Film: <i>Mississippi Masala</i> (Sunday, 4:00-7:00, King 337)
Dec. 5:	Discussion of <i>Mississippi Masala</i>
Dec. 7, 12:	Obejas, from <i>We Came All the Way from Cuba So You Could Dress Like This</i> ; Morales, "Immigrants"; Nixon, from <i>Dreambirds</i> ; Viramontes, "The Cariboo Cafe" (all from <i>Crossing Into America</i> on ERES); Danticat, "Children of the Sea" (from <i>Krik?KraK!</i> on ERES)
Dec. 11, 12, 13:	Conferences for Paper 2
Dec. 14:	Wrap-up & evaluations
Dec. 15:	<b>Paper 2 due in my office (Rice 128) by 4:30 pm</b>

## **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  $\sqrt{-}$ ,  $\sqrt{}$ , or  $\sqrt{+}$ . 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). The first paper should analyze one or more readings and films we complete before Fall break, and the second one should confine itself to one or more of the readings and films we cover after the Fall break. 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. I expect you to abide by the Honor Code when writing your paper.

### **Due dates for papers:**

**Paper One: October 13**

**Paper Two: December 15**

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.