

SAMPLE SYLLABUS for Comparative American Ethnic Literatures Class, 2010

Gender in American Culture: Assimilation and Adulthood in African, Irish, and Chinese American Communities

Gender in American Culture
MW 1:00-2:30 in 102 ABSW

Dr. Jacqueline Fulmer, Professor

Email: _____ **Office Hours: MW 11:30-12:30 in 205.**

Also available for meetings before office hours or after class.

COURSE WEBSITES: http://_____ .edu & www.facebook.com under " _____ " --Get "friended" to get access to study aids like videos and visual materials that cannot be posted on the course website! ** CHECK these places EVERY WEEK for UPDATES, STUDY TIPS, and EXTRA CREDIT OPPORTUNITIES! **

Course Description:

GENDER IN AMERICAN CULTURE 50AC (3 units)

Stories told in a hushed voice, those which tear the veil from parts of life we never knew, stay with us throughout our lives. Much of the fiction, memoirs, essays, folklore, and film explored in this course simulate this sense of intimacy between storyteller and listener. Because those stories which have gone unheard can be among the most compelling and life-altering, "Gender in American Culture" focuses on the exciting developments in African-, Irish-, and Chinese American women's writing and criticism.

Women's lives make up half of humanity's great story arc, yet even now literary critics continue to uncover new and formerly-lost works. Specifically we will examine stories of Americans coming from Africa, Ireland, and China and those of their descendants. Our characters take startling risks along the way to building their lives in new and changing cultures. The dangers these women face, and their courageous responses, differ in many ways from stories led by male protagonists. We will study some of the differences between how gender is viewed— and enacted—in stories with female protagonists. With your contributions to class discussion and writing, you too can take part in the discovery process of this expanding field of liberal arts.

Three hours of lecture per week. No prerequisites. Satisfies both Campus American Cultures requirement and Social and Behavioral Sciences breadth requirements.

The materials for this course come from literature and other cultural works, including history, film, and oral tradition. This is more of a literary than "social studies" course.

- "Why 'American Cultures'?"

American Cultures courses focus on themes or issues in United States history, society, or culture; address theoretical or analytical issues relevant to understanding race, culture, and ethnicity in American society; take substantial account of groups drawn from at least three of the following: African Americans, indigenous peoples of the United States, Asian Americans, Chicano/Latino Americans, and European Americans; and are integrative and comparative in that students study each group in the larger context of American society, history, or culture. These courses focus upon how the diversity of America's constituent cultural traditions have shaped and continue to shape American identity and experience. American Cultures courses approach American majority and minority cultures as parts of an interacting, pluralistic ensemble, . . . and their influences upon the ways that Americans think about themselves and approach the issues and problems that confront their society. The goal is to teach students that the United States has been fundamentally shaped by a complex of cultural traditions. ["Why 'American Cultures'?" Adapted from the materials at <http://amercult.berkeley.edu/>]

- Why "three" cultures?

Your instructor, as well as many other AC instructors, want to resist the curricular temptation to treat such a course as a whirlwind "tour" or a "taste of..." sampler. By limiting the groups chosen to three, we hope that what you will experience of these cultures will provide some depth and spur further exploration.

My reasons for teaching these three groups: My fields of expertise include African American and Irish women's literature, along with folklore from those cultures. My book, *Folk Women and Indirection in Morrison, Ni Dhuibhne, Hurston, and Lavin* (Ashgate 2007), and short works focus on the literature, folklore, and films of artists from these two cultural groups. I myself am Irish American and my extended family has ties to San Francisco's original Chinese American settlers. In the future, I hope to teach classes about other American groups, too, but the AC course requirements encourage instructors to keep to three groups per course in order to spend the most time possible with each body of literature.

If you are interested in learning more about other American groups, there are other AC courses available that examine additional different American cultures, more than we can cover in one semester. I hope that you will seek out these courses. See websites below.

Just a reminder, the writers and figures about whom we read this semester do not "represent" the entirety of the specific American culture to which they belong. No instructor can promise that you will "know everything" about a culture.

- Why "gender studies"? Why "women's studies"?

As will be noted throughout your readings, lectures, and discussions, up until the late 20th century, historical and artistic contributions by women in many cultures had been overlooked. The criteria for what a society studies, for what it values, change over time.

In its varying forms, from its inception in the 19th century as a movement for women's rights, different types of gender-influenced criticism (like feminism, womanism, or Third World feminism, and others) have sought to bring to light the great value of women's contributions to society. To have half of humanity's accomplishments and experiences unavailable for contemplation was, prior to this time, a great loss to thinking individuals. But even within the lifetimes of many of us here, women have begun to receive much more attention for their contributions. Courses such as this one, as you will find both inside and outside of Gender and Women's Studies, bring breadth and depth to our exploration of human life on this planet.

Outline of Course Content:

The three groups covered include African Americans, Irish Americans, and Chinese Americans. Initially, class members will read pieces portraying immigrants coming from Africa, Ireland, and China. They will then compare portrayals of women in those works to portrayals from works that treat the later-generation experiences of African-, Irish-, and Chinese American women.

The class will observe how expectations change between the different stages and time periods, and how expectations differ between the cultural groups, as members of those cultures portray them. Class members will become intellectually equipped, through reading the creative, historical, and critical materials, to analyze different images and assumptions of what constitutes the gender identity of "woman," as interpreted through different American cultures and time periods, and what constitutes the identity of an "American." Throughout the semester, as participants engage with critical articles, memoirs, folklore, and creative works of fiction and film, they will explore differences and similarities in experiences between the cultural groups.

Tying all of the above together is the emphasis on the human necessity of telling stories as a means to exploring and establishing identity.

As class members analyze these situations, they will simultaneously examine evidence of oral and folk traditions found in these works. Historical and critical perspectives on the groups will be provided by selections from Ronald Takaki's *A Different Mirror: A History of Multicultural America* (2008) and by secondary sources in the Reader.

Outline of Class Sessions:

To help class members understand literary analysis and how it intersects with cultural criticism, class sessions will:

- (1.) Demonstrate a close reading of a work of fiction or memoir in each class period,
 - (2.) Discuss how that week's critical reading sheds light on other ways to read the text in question, then
 - (3.) Enlist the efforts of class members in analyzing these texts.
- (4.) Alternate open periods of discussion, question and answer sessions, and Pop Quizzes with lecture segments.

Outline of Class Work:

(1.) YOU MUST ARRIVE & BE SEATED BY 1:05 PM! NO LATES! if you have another engagement across campus, etc., leave a little early and learn the Campus Shuttle schedule, or postpone taking this course, if necessary. Time management is vital to college and career success.

(2.) You must read ALL reading assignments by the start of the week in which they are scheduled. Also, you increase your chances of passing, even doing well, if you underline or circle important words in the text and jot symbols and notes in the margins (or do the equivalent on electronic texts in your computer). It really works!

(3.) You must be prepared for Pop Quizzes EACH WEEK on thematic points in the readings, historical points, critical terms, &/or major character details. --Visit me in office hours to ask questions! I enjoy helping students get the most out of class. Some pop quizzes (and all the Extra Credit Opportunities) will involve analytical writing, so review your writing handbook(s) throughout the semester. if you don't have one, I recommend getting Diana Hacker's *A Writer's Reference* from Bedford St. Martin's. Quality writing goes a long way ... and I am available to help you with your writing, too

(4.) We all need to contribute to class discussions. (If you are unused to class participation, I will be happy to help you with ways to make it easier.)

On the other hand, if you are already advanced in this area of academics, I will rely on your desire to support your fellow classmates. If you have already contributed during one discussion, on follow-up comments or questions, try to wait "a few beats" first. If no one raises his or her hand, then go for it! This is a great technique in any class to enhance your contribution to class culture.

(5.) You should prepare for the Midterms and the Final by reviewing your class and textual notes every week. Prepare for Pop Quizzes and Exams by reviewing your notes every day, talking with me and your classmates, and chatting on the course website. Here's an amazing memory trick and even more amazing timesaver: In the few minutes before class starts each day, review your notes from the previous class meeting.

Credit Requirements:

Mid-term Exam I=15%
 Mid-term Exam II=15%
 Final Exam=40%
 Pop Quizzes=20%
 Class Participation=10%

[NOTE on EXTRA CREDIT]:

EXTRA CREDIT Essays and Writing Opportunities will become available at times during the semester.

Be aware that all extra credit points (the total for the entire semester), even if taken to the maximum points possible, cannot raise your cumulative semester grade beyond *one grade position* for the whole semester.

(I.e., extra credit can take a C+ to a B-, or a B+ to an A-).

Extra credit can make a big difference, of course, when your points are teetering between grade levels, and the extra credit work can help you prepare for exams and in-class participation, raising your grades that way.

If you are interested in taking more courses that have topics similar to this one, check out these departments and programs here: (NOTE: HERE is where I insert the links to other departments and programs offering courses of interest for people wanting to study more about English and American literature, American Studies, Irish/Celtic Studies, African American Studies, Ethnic Studies, Asian Studies, Gender Studies, or other American groups.)

Required Reading:

Readers:

COURSE READER will be available at _____..

IRISH AMERICAN NOVEL READER (The Parish and the Hill, by Mary Doyle Curran. At _____.
(Avail. early in the semester.)

Textbooks:

(Available at College Bookstore or Amazon.com-I've checked this information via Amazon):

-Cary, Lorene. *Black Ice*. Paperback: 256 pages. NY: Vintage (February 4, 1992) Language: English ISBN-I0: 0679737456 ISBN-13: 978-0679737452

-Chang, Pang-Mei Natasha. *Bound Feet and Western Dress*. Paperback: 288 pages Publisher: Anchor (September 15, 1997) Language: English ISBN-I0: 0385479646 ISBN-13: 978-0385479646

-Hurston, Zora Neale. *Their Eyes Were Watching God*. NY: Harper and Row, 1990; or: Paperback: 256 pages Publisher: Harper Perennial Modern Classics (May 30, 2006) Language: English ISBN-I0: 0061120065 ISBN-13: 978-0061120060

-Highly Recommended (Below).

If you do not have a writing handbook yet, I strongly encourage you to buy one. I've used many over the years, and the Diana Hacker ones by Bedford-St. Martins are the best (with great online resources):

--*A Writer's Reference*.— The very best! (Available used, in text-trades, and at our library.)

--*The Bedford Handbook*.

--*Rules for Writers* and *A Pocket Style Manual* are much less expensive, but they do not help as much with writing papers.

(You can compare the features of the handbooks at: <http://www.dianahacker.com/chart.html>.)

PLUS!: You can have access to FREE, QUICK REVIEW exercises on any of these books by entering my e-mail address, _____, as a password for a Student Account.

--Never worry again about commas, topic sentences, capitalization rules, italics, hyphens, or parts of speech (or whatever writing quirk you feel uncertain about)!

--This is the EASIEST WAY to improve your grades in ANY class that will require writing!

BUY BOOKS EARLY, AS BOOKSTORES WILL, BY MID-SEMESTER, SEND REMAINDERS BACK TO THE PUBLISHERS.

PLEASE PURCHASE ONLY THE EDITIONS LISTED, AS PAGE #S MAY NOT MATCH OTHER VERSIONS. YOU'RE LESS LIKELY TO KEEP UP WITH THE CLASS DURING DISCUSSIONS. WE NEED, LITERALLY, TO "BE ON THE SAME PAGE."

Class Protocol:

- A. You are responsible for all material, syllabus changes, procedures, or assignments explained in class, posted on the class website, or e-mailed to you from the instructor. YOU MUST UPDATE YOUR E-MAIL ADDRESS IF IT IS DIFFERENT FROM YOUR campus account e-mail address. The course website can send notifications to your OFFICIAL campus E-mail Address ONLY, so please set up forwarding or change your e-mail address to the one you have here.
- B. In-class writing assignments and homework often include questions on material presented only in class, so your attendance reflects your performance in these areas.
- C. Participation in class activities will make up a significant portion of your grade.
- D. By the same token, careful reading of the course's texts outside of class will affect your grade, too. Some portion of quizzes and all exams may include some material not discussed in class. This represents how college exams normally operate.
- E. I have to enforce a strict NO Lates policy. The class (and I) will not want to lose time from a speaker having lost place due to interruption. Nor will I want to inform habitual latecomers of what they had missed in the beginning of class.

If you have a one-time special need or a one-time occurrence that requires you to be late or leave early-SEE ME AHEAD OF TIME. If I have your name written down ahead, and if I can prepare ahead of time for the disruption of someone leaving early or arriving late, I will be better able to prevent loss of class time due to interruption.

F. The following practices may cause eviction from the lecture hall or a severe grade drop at the end of the semester:

- Reading the newspaper, online texts, e-mail, text messages, or other materials during the lecture.
- Talking to neighbors during the lecture, especially in the back of the hall.
- Arriving late.
- Leaving class early.
- Getting up in the middle of class. Please use the restroom, phone, etc. BEFORE class .
- Playing music or video games.
- Creating disruption during the final few minutes of class by putting away papers and zipping backpacks.
- Talking to neighbors during class discussions or activities (= lack of respect for what fellow students have to say).
- Recording Pop Quizzes or Exams with Phones or any other Recording or Photo-imaging Device. This may result in a failing grade for the semester, according to University rules.
- Looking at your neighbor's exam or quiz, i.e., cheating. This overlaps with another issue:

Plagiarism:

Using materials from other writers without acknowledging the source of the materials.

Using other writers' sentences without crediting them.

Using others writers' ideas without crediting them.

The latter may include using as your own words a pertinent turn of phrase that was coined by another writer.

Many instructors can now run papers through websites that match papers with their plagiarized sources. An instance of plagiarism, like cheating, may result in an "F" for the assignment, and in many cases, an "F" for the course.

[All of the above points on campus policies on plagiarism come from:

http://www._____.edulcatalog/policies/conduct.html#cheating

In other words, what some students taking large college classes do not always realize is that instructors are not TV characters on a screen, oblivious to what you do in the privacy of your seat. We CAN SEE YOU TOO! Not only that, in the minds of most instructors, your expression of questions, comments, and other input remains as important to the success of a class as the performance of the instructor. I look forward to your participation and input this semester.

COURSE SCHEDULE:

TODAY: Please fill out Index Cards: **Name; Major (or Subject of Interest); Whether you have had a Gender or Women's Studies class before; and Where You're From.** Please confirm you are using a campus E-mail Address.

UPDATE YOUR campus E-MAIL ADDRESS TODAY to what you USE MOST OFTEN or SET UP FORWARDING.

WEEK 1

(Mon., Aug. 30) Welcome to Gender in American Culture 50AC!

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(Wed., Sept. 1)

Reader: Bressler, Ch. 1, "Defining Criticism," *Literary Criticism: An Introduction to Theory & Practice*, pp. xi-15

Reader: Bressler, Ch. 8, "Feminism," *Literary Criticism: An Introduction to Theory and Practice*, pp.142-157

Reader: Selections from Virginia Woolf (with selection from Mary Eagleton's introduction, pp. 66-69) "A Room of One's Own" pp. 73-78, "Professions for Women" pp. 78-80.

***Last day to ADD a class is Friday September 10.

Reader: Review Write for College # 272, #473-491, 502-512 for Lecture Class Study Tips.

Reader: **Critical Terms List (Hint! Hint!)**—USE THE course website **PRACTICE QUIZ!**

WEEK 2

(Mon., Sept. 6)

OFF-Labor Day

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(Wed., Sept. 8)

Reader: "Sojourner Truth, Address to the First Annual Meeting of the American Equal Rights Association, NY City, May 9, 1867," pp. 41-43, A Cultural Studies Reader (Munns & Rajan).

Reader: Barbara Christian, "Diminishing Returns: Can Black Feminism(s) Survive the Academy?" pp. 168-179.

Online: Read UC Berkeley Grad Student Rochelle Terman's "A One-Way Path Towards Gender Justice: The West Leading the Rest." <http://berkeley.edu/news/students/2010/terman/index.shtml>

WEEK 3

(Mon., Sept. 13)

Reader: Takaki, *A Different Mirror* (2008), Ch.1, pp. 3-20, Ch. 3 pp. 49-71.

Reader: Phillis Wheatley, "On being brought from AFRICA to AMERICA;" also look at her biography & skim other poems, esp. "To the University of Cambridge in New England."

Themes: Social and economic changes for the earliest generation coming to America. --How does Wheatley express her understanding of her new world and what she remembers of the old? Pay attention to her references to Africa and to sentences that could be construed as critical (notice how critical she sounds in the excerpt in Takaki, ch. 3, p. 65-66.) (If you are interested, a good tutorial on reading poetry is available at: <http://bcs.bedfordstmartins.com/virtualitlpoevtrv/index.html>.)

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(Wed., Sept. 15)

Reader: Takaki, *A Different Mirror*. Ch. 5, pp. 98-113 and Ch. 13, pp. 327-332; 354-361 (Details of violence in the south & desire for respect during migration period, plus limitations in the North.)Reader: Georges and Jones, *Folkloristics*, pp. 1-13; 14; 24. "Intro.: Folklore and Its Study." Concentrate on what types of folklore exist & how folklore appears in day-to-day life & literature. (Focus on areas marked with stars & my notes.)Reader: Angela Bourke, "Oral Traditions," *Field Day Anthology*, pp. 1191-1197.

(This short piece demonstrates feminist studies in folklore, as well as strategies of indirection enabling women to speak in hostile settings—WHY Folklore Matters to What We Study Here.)

[Study Aid on Folklore: I have an introductory lecture on folklore avail. on the Gender and American Culture Facebook page--Get "friended" on FB to access these and other videos and visual sources!]

WEEK 4

(Mon., Sept. 20)

Review for Midterm 1 (This is a shorter midterm than Midterm 2. No TEWWG incl'd.)

[READ ALL OF ANY NOVEL BY FIRST DAY OF DISCUSSION.] *Their Eyes Were Watching God*, by Zora Neale Hurston.

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(Wed., Sept. 22)

Their Eyes Were Watching God, by Zora Neale Hurston.**WED., SEPTEMBER 22: MIDTERM EXAM #1 (Will have some material from TEWWG.)**

Last Day to DROP a class is Friday September 24.

WEEK 5

(Mon., Sept. 27)

TEWWG (continued). Themes: Social & economic changes between the generations. Compare changes between Wheatley's & Nanny's situations & Janie's.

EXTRA CREDIT OPPORTUNITY #1:

CHECK OUT COURSE WEBSITE at http://_____ .eduEXTRA CREDIT: Write a 3-4 pg. review of ALL of Virginia Woolf's *A Room of One's Own*, in its entirety, available online at: <http://ebooks.adelaide.edu.au/w/woolf/virginialw91r/index.html> [OR, at:]<http://gutenberg.net.au/ebooks02/0200791.txt>.

Important to address: Does Woolf account sufficiently for differences between women's experiences cross-culturally, or not? Due Mon., Oct. 4.

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(Wed., Sept. 29)

TEWWG (finishing).

Themes: How does oral tradition help hinder Janie in her progress to mold her own identity as a woman? --Locate folklore practices in the book, esp. stories, sayings, and proverbs.

--How does Janie (and ZNH, too) use folklore to gain further freedom, esp. of expression? --How has Janie changed over the course of the book?

IF TIME, FILM: *Good Hair* (2009, 96 min).

WEEK 6

(Mon., Oct. 4)

Reader: Excerpts from *Apes & Angels*, by L. Perry Curtis, pp.: 29, 58-63, 66-67. Reader: Excerpts from *Leedle Yawcob Strauss*, by Charles Adams, pp.: 8-9, 43, 37, 100-101, 110-111, 124-125, 142-143.Reader: Excerpts from *Screaming Monkeys*. ed. by M. Galang, et al., pp.: 34, 93, 167, 180.*Black Ice*, by Lorene Cary. [READ ALL OF ANY NOVEL or MEMOIR BY FIRST DAY OF DISCUSSION.]

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(Wed., Oct. 6)

Black Ice (cont'd)Reader: *Uplifting the Race* (excerpt), by Kevin K. Gaines. pp. xi-xxi, 1-17.

Themes: Social and economic between generations. Where do new pressures to change appear?

--How have relations between the sexes altered from the previous generation?

--How have rhetorical forms, beliefs, attitudes toward family, or cultural obstacles/benefits altered gender relations between these time periods and generations?

--How do they differ between the earlier main characters and the later main characters?

--How did what Gaines have to say about class differences and struggles for post-Emancipation era African Americans shed light for you on what Cary experiences in the memoir?

EXTRA CREDIT OPPORTUNITY #2:

CHECK OUT COURSE WEBSITE at http://_____ .eduEXTRA CREDIT: Write a 3-4 pg. review of the film *Good Hair*, *Eve's Bayou*, *Daughters of the Dust*, [OR] *In America*. Due Mon., Oct. 18.

WEEK 7

(Mon., Oct. 11)

Black Ice (finishing).

Themes: What old and new rhetorical figures encountered? How does oral tradition help hinder Lorene in her progress to mold her own identity as a woman?

Reader: Takaki, *A Different Mirror*, pp. 28-34; 53 and Ch. 6, pp. 131-154. (Irish Overview)

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(Wed., Oct. 13)

Reader: "A Temple of the Holy Ghost," by Flannery O'Connor, *Modern Irish-American Fiction*. pp. 134-146.
WEEK 8 (Mon., Oct. 18)

Reader: *Celtic Heroic Age* (excerpt) (2nd Century B.C.) p. 9.

Reader: "Benediction," by F. Scott Fitzgerald, *Modern Irish-American Fiction*. pp. 29-46.

Comparison of *Celtic Heroic Age* excerpt, Fitzgerald, & O'Connor. Themes: How have rhetorical forms, beliefs, attitudes toward family, or cultural obstacles/benefits altered gender relations between these time periods, backgrounds, and generations? How do they differ between Fitzgerald & O'Connor?

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(Wed., Oct. 20)

Reader: "Foreword" & "Introduction" by Kearns & Ebest, from *Too Smart to Be Sentimental*. pp.: ix-24.

Reader: Mary Ellmann, "Feminine Stereotypes," pp. 284-293. *A Cultural Studies Reader* (Munns & Rajan).

SECOND READER: "IRISH AMERICAN NOVEL READER." (*The Parish and the Hill*, by Mary Doyle Curran.)

WEEK 9

(Mon., Oct. 25)

SECOND READER: "IRISH AMERICAN NOVEL READER." (*The Parish and the Hill*, by Mary Doyle Curran.)

EXTRA CREDIT OPPORTUNITY #3: CHECK OUT COURSE WEBSITE at
http://_____.edu

EXTRA CREDIT: Write a 4-5 page Comparison/Contrast Essay on how women (or men) are portrayed in *Annie Reilly* by John McElgun (avail. online) vs. the novel in the "IRISH AMERICAN NOVEL READER."
Due Mon., Nov. 15

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(Wed., Oct. 27)

SECOND READER: "IRISH AMERICAN NOVEL READER." (*The Parish and the Hill*, by Mary Doyle Curran.)

Themes: Social and economic conditions in the area of group origin. Where do new pressures to change appear?
--Who designates what "adulthood," "womanhood," "belief," and "citizenship" should mean to the main characters in the short fiction and the novel *The Parish and the Hill*, by Mary Doyle Curran.?"

--What are the differences between pressures on women in Ireland and in the U.S.? What stereotypes do you spot?

--How does the odyssey of Irish young women mentioned in Takaki and the novel compare with the odyssey of gender and group identity shifts experienced by Lorene Cary, Janie Starks, and Phillis Wheatley?

WEEK 10

(Mon., Nov. 1)

Reader: "The Beginnings of Chinese Literature in America: The Angel Island Poems," from *The Asian Pacific American Heritage*, ed. Simei & Geo. Leonard, pp. 377-379.

FILM: *Carved in Silence* (dir. Felicia Lowe, 1987, 45 min.)

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(Wed., Nov. 3) [[GUEST SPEAKER: Filmmaker Felicia Lowe]]

WEEK 11

(Mon., Nov. 8)

FILM: *Eve and the Fire Horse* (dir. Julia Kwan, 2006, 92 min.)

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(Wed., Nov. 10)

Review for Midterm 2:

--Compare with readings from Weeks 1-11.

How have relations between the sexes altered from the previous generation?

Who designates what "adulthood," "womanhood," and "belief" should mean to the main characters in Fitzgerald? In O'Connor?

--How does oral tradition help &/or hinder O'Connor's characters in their development? How have perceptions of "adulthood," "womanhood," and "belief" altered over time?

--How does oral tradition help &/or hinder Eve in *Eve and the Fire Horse*? How does Eve meet the challenges of her childhood?

Review all notes & texts read up to this week. Meet with Dr. Fulmer. Meet with others outside class.

WEEK 12

(Mon., Nov. 15)

Reader: "Writing as Rebellion," by Amy Ling, *Between Worlds: Women Writers of Chinese Ancestry*, pp. ix-20.

Themes: Do new social and economic pressures appear?

--How have relations between the sexes altered from the previous culture?

Compare these effects between time periods and the different situations of the women about whom we've read thus far.

--How would you compare the points made by Ling's essay with those made by Gaines earlier in the semester?

--How do you see Ling's, Kearns's, and Ebest's essays influenced by the critical legacy described in the essay by Kevin K. Gaines?

MON. NOV. 15: MIDTERM EXAM #2 [Will NOT include BFWD or Ling essay]

[START BFWD STUDY GUIDE @ course website]

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(Wed., Nov. 17)

Reader: Takaki *A Different Mirror*, Ch. 8, pp. 177-185; 188-205. ("Searching for Gold Mt.")

Reader: "Two Poems by Hsiü Chih-Mo.

Bound Feet & Western Dress, by Pang-Mei Natasha Chang. [BFWD STUDY GUIDE @ course website]

WEEK 13

(Mon., Nov. 22)

Reader: Takaki, *A Different Mirror*. Ch. 14, pp. 354-361; Ch. 15, pp. 383-385; Ch. 16, pp. 407-411. (WWII and Later Immigration)

Bound Feet & Western Dress, by Pang-Mei Natasha Chang. (Finishing)

Theme: Taking account of rhetoric as affecting gender identity, plus new rhetorical forms encountered in this particular narrative.

--How does the Chang family odyssey to America, and the subsequent revision of gender and group identities, compare with the odyssey of the Irish maids and those of Lorene Cary, Janie Starks, and Phillis Wheatley?

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(Wed., Nov. 24)

Bound Feet & Western Dress, by Pang-Mei Natasha Chang. (Finishing)

Reader: "U.S. Births Hint at Bias for Boys in Some Asians," by Sam Roberts, NY Times, June 15, 2009. pp.: 1-3.

EXTRA CREDIT OPPORTUNITY #4: CHECK OUT COURSE WEBSITE at

http://_____.edu

EXTRA CREDIT: Write a 3-4 pgs. review of the "Asian Pop" articles by Jeff Yang posted on the course website

OR of the articles written by Rochelle Terman, Kony Kim, OR Ugo Edo at

<http://www.berkeley.edu/news/students/2010/terman/index.shtml>. You may write a comparison of two of these columnists, as another alternative.

Due Mon., Nov. 30

Semester Review Questions to Type & Turn in WED. NOV. 1 "LAST DAY" (1 to 2 pages):

- (1) Which characters seemed the most memorable to you this semester? What draws you to them?
- (2) What was your favorite use of folklore, esp. in examples that help women express themselves?
- (3) Which of the critical, historical, or cultural studies essays do you prefer and why?
- (4) Do you have any suggestions for future class readings?

WEEK 14

(Mon., Nov. 29)

Reader: "Recitatif," by Toni Morrison, from *Ancestral House: The Black Short Story in the Americas and Europe*, ed. Charles H. Rowe. pp.: 422-436.

Reader: Yiyun Li, "Princess of Nebraska," pp. 68-91; also look at interview & reader's guide, pp. 209-213; 216-217.

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(Wed., Dec. 1) — LAST OFFICIAL DAY ---

Semester Review Questions DUE TODAY (1 to 2 pgs.) (See instructions above).

WEEK 15 (Mon., Dec. 6)—Optional Review Day

Comparisons between “Princess of Nebraska”; BFWD; Fitzgerald's and O'Connor's fiction; *The Parish and the Hill*, by Mary Doyle Curran, *Black Ice*; TEWWG; Phillis Wheatley's poetry; and the Ling, Kearns/Ebest, and Gaines essays, and the topics and issues we've examined this semester.

--How do the last 3 readings from contemporary authors reflect on/depart from the earlier ones?

--Looking back at all of our readings, how has your view altered toward the concepts of "gender," "womanhood," and the idea of plural "American cultures"?

(Wed., Dec. 8)—Optional Review Day

-----I will also be available for extended office hours to discuss any questions you may have (and after class, too--but do let me know ahead, so I can put enough money in the parking meter.)

FINAL EXTRA CREDIT OPPORTUNITY #5:

You may turn in a 3 (-full page) to 4 page Critical Review of *Eve and the Fire Horse* comparing it to any of the works we've read this semester.

(Final Exam-Mon., Dec. 13) (12:30-3:30 pm 102 ABSW)
[FINAL EXAM: NO RESCHEDULING POSSIBLE.]
