

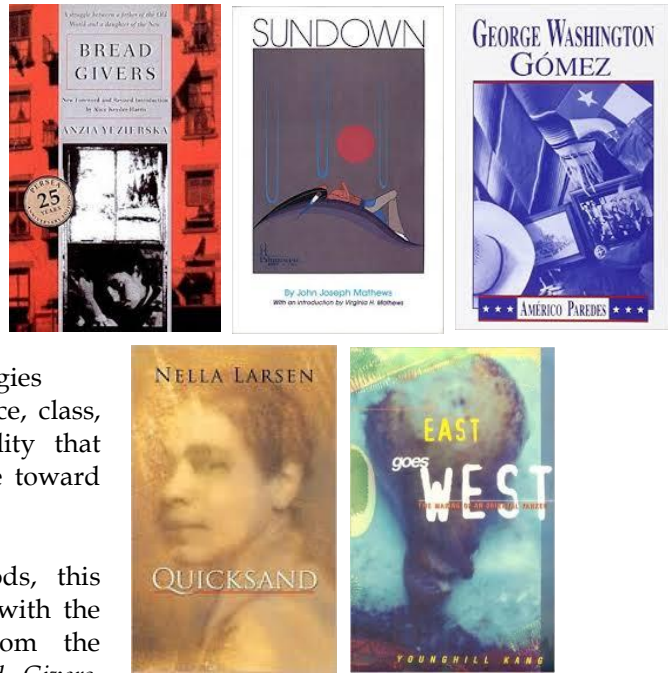
**ENGLISH 364-16961: ETHNIC AMERICAN LITERATURES**  
**RACE, NATION, & BELONGING IN THE ETHNIC AMERICAN *BILDUNGSROMAN***

Professor Kirby Brown  
Office: 523 PLC  
Office Hours: T: 10-11am; Th 2-4pm; and by appointment  
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Class Meetings  
Th 2:00-4:50pm  
McKenzie 122

**COURSE DESCRIPTION**

*Bildungsroman*. Arguably one of the most widely recognized and hotly contested critical terms in literary studies, it has been read as everything from an organic, mimetic allegory of national community to an insidious instrument of social discipline. Its coincidence with the emergence of empire, nationalism, bourgeois individualism and modernity not only encourages interrogation of its normative representations of social order and subject formation. It also demands interpretive frameworks and comparative methodologies capable of addressing intersections between race, class, nation, gender/sexuality, and (settler)coloniality that consistently exceed the genre's formal impulse toward containment, reconciliation, and closure.



Informed by such conversations and methods, this course explores ethnic American negotiations with the American *bildungsroman* in five novels from the modernist 1920s-30s: Anzia Yezierska's *Bread Givers*, John Joseph Mathews' *Sundown*, Americo Paredes' *George Washington Gomez*, Nella Larsen's *Quicksand*, and Young-hill Kang's *East Goes West: The Making of an Oriental Yankee*. Marked by post-War Anglo-nativism, intensified racial violence across the South and Southwest, drastic shifts in immigration and federal Indian policies, women's suffrage, socialist agitation, and the cultural/literary influences of modernity and modernism, these writers chose the *bildungsroman* to examine the often violent contradictions of "American" identity for the racially-marked citizen-subject.

**LEARNING OUTCOMES**

- Read literary texts with discernment, comprehension, and attention to structural, generic, and other conventions.
- Situate literary texts and writers within their appropriate historical, cultural, political, and literary contexts.
- Cultivate a historically-nuanced grasp of some of the major issues, questions, and concerns of ethnic American literatures from the 1920s and 30s, especially the relationships between race, nation, citizenship, belonging, and cultural forms.
- Develop capacities to engage in thoughtful, critical presentation and debate around questions of race, class, gender, sexuality, nation, and citizenship to name a few.
- Consistently work to hone close, critical reading skills applicable to a variety of textual forms and intellectual/professional contexts.
- Compose focused, analytic writing in clear, grammatical prose, drawing upon primary and secondary sources with proper acknowledgement and attribution.

## REQUIRED TEXTS

Anzia Yezierska, *Bread Givers* (1925) (BG)

Nella Larsen, *Quicksand* (1928) (QS)

John Joseph Mathews, *Sundown* (1934) (SD)

Americo Paredes, *George Washington Gomez: A Mexicotexan Novel* (ca. 1936-37) (GWG)

Younghill Kang, *East Goes West: The Making of an Oriental Yankee* (1937) (EGW)

Additional readings and other materials available via Canvas

**\*\*All primary course texts on reserve in the Knight Library\*\***

## ASSIGNMENTS AND ASSESSMENT

This course offers a variety of assignments by which your performance is assessed. These include discussion posts & responses (DP, DR), group facilitation (GF), short close reading (SCR), comparative close reading (CCR), and comprehensive final exam (FE).

## GRADE DISTRIBUTION

Facilitation (F)	10%
Discussion Posts/Responses (DP, DR)	15%
Short Close Reading (SCR)	20%
Comparative Close Reading (CCR)	25%
Comprehensive Final Exam (FE)	30%

NOTE: Meeting the minimum requirements for the course (attending consistently, regular participation, meeting deadlines) will typically result in an average grade, or a C on the college scale. Higher grades are awarded based upon **exceeding minimum expectations** per my discretion.

## COURSE CONTENT AND INTELLECTUAL DISCUSSION

Due to the **ongoing** histories/experiences of settler-colonialism, institutional racism, gender violence, state violence, dispossession, and incarceration that inform both our contemporary moment and our readings for the term, this course will openly engage these and related issues without censorship. If content makes attendance and participation impossible, please see me to make alternative arrangements.

## CLASS COMMUNICATION

Get in the habit of checking your UO email account regularly (**i.e. daily**) as this will be our primary means of communication outside of class. **Please be aware that I will not respond to emails sent after 5pm or on the weekend until the next weekday.**

## CONVENTIONS OF ADDRESS

Communicating with a professor, instructor, administrator, staff member, employer, manager, or colleague is different (at least initially) from speaking/texting with a friend, family member, or other familiar relation. In a professional, intellectual context like the University, it is conventional to refer to faculty, administrators, staff, GTFs and others by their titles (Doctor, Professor, Instructor, Coach, preferred gender/ gender neutral titles, etc.) unless instructed otherwise. You should also get into the habit of including greetings, salutations, and language appropriate to such contexts. I will always respectfully refer to you according to your stated preferences and the appropriate context; I expect that you'll reciprocate in kind.

## INCLEMENT WEATHER

In the case of inclement weather, please check the UO homepage, UO Alerts Blog, and local weather stations for information on travel, closures and cancellations. If inclement weather makes traveling to campus difficult, I will notify you by email about whether we are holding class. Whether or not I decide to hold class, you should use your own judgment about the safety of traveling to campus.

## INCLUSION & ACCESSIBILITY ACCOMMODATIONS

If you have a documented need that necessitates accommodations in this course, please make arrangements to meet with me as soon as possible and request that a counselor at the [Accessible Education Center](#) send a letter verifying your requests.

## TITLE IX POLICY AND REPORTING RESPONSIBILITIES

The UO is committed to providing an environment free of all forms of prohibited discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. Consequently, **all UO employees are required to report** to appropriate authorities (supervisor or Office of Affirmative Action and Equal Opportunity) when they have **reasonable cause** to believe that discrimination, harassment or abuse of any kind has taken, or is taking, place. Employees are NOT required to reveal the names of survivors, however.

## ACADEMIC MISCONDUCT

The [University Student Conduct Code](#) defines [academic misconduct](#). Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. Additional information about a common form of academic misconduct, plagiarism, is available [here](#).

## COURSE SCHEDULE

<u>Date</u>	<u>Reading</u>	<u>Assignment Due</u>
<b>Week 1</b> Sept. 29	<b>Introductions, Logistics, Framing the Course</b> Syllabus (Canvas); "Strategies for Close Reading" (Canvas);	
Oct. 1	BG, xxi-34 MOCK FACILITATION: Ebest, "the Popular Periodical Debate Over the Jews" (Canvas)	
<b>Week 2</b> Oct. 6	BG 35-151 FACILITATION: Berger, "Living in Dirt" (Canvas)	
Oct. 8	BG 151-208 FACILITATION: Rhodes, "Education as Liberation" (Canvas)	<b>FACILITATION PREFERENCES</b>
Oct. 9		<b>DP#1 (1,3,5)</b>
<b>Week 3</b> Oct. 12		<b>DR#1 (2,4,6)</b>
Oct. 13	BG 208-297 FACILITATION: Simpson, "Anzia Yezierska's <i>Bread Givers</i> and the Space of White Racial Manufacture" (Canvas)	
Oct. 15	EGW 1-70 (LIB: 1-84)	
Oct. 16		<b>DP#1 (2,4,6)</b>

<b>Week 4</b>		
Oct. 19		DR#1 (2,4,6)
Oct. 20	EGW 70-191 (LIB: 85-204) FACILITATION: "Said, from <i>Orientalism</i> " (Canvas): Tran	
Oct. 22	EGW 192-276 (LIB: 205-300) FACILITATION:	
Oct. 23		SCR
<b>Week 5</b>		
Oct. 27	EGW 277-395 (LIB: 301-401) FACILITATION: Lee, "The Unmaking of an Oriental Yankee" (EGW & Canvas)	
Oct. 29	"Readings in the Harlem Renaissance" (Canvas) FACILITATION: Davis, "Nella Larsen's Harlem Aesthetic" (Canvas)	
Oct. 30		DP#2 (1,3,5) SCR REVISIONS
<b>Week 6</b>		
Nov. 2		DR#2 (2,4,6)
Nov. 3	QS 1-57; "Tragic Mulatta" Readings (Canvas) FACILITATION: Wall, "Passing for What?" (Canvas)	
Nov. 5	QS 58-125; Bonnor & Hurston Excerpts (Canvas) FACILITATION: Mancharia, "Queering Helga Crane" (Canvas)	
Nov. 6		DP#2 (2,4,6)
<b>Week 7</b>		
Nov. 9		DR#2 (1,3,5)
Nov. 10	GWG 1-105; "Corridos" (Canvas) FACILITATION: Saldívar, "Race, Class, and Gender in the Southwest" (Canvas)	
Nov. 12	GWG 106-175 FACILITATION: Gonzalez, "'Texanizing Texans' and Discourses Of Racial Pedagogy" (Canvas)	
Nov. 13		DP#3 (1,3,5)
<b>Week 8</b>		
Nov. 16		DR#3 (2,4,6)
Nov. 17	GWG 175-302 FACILITATION: Gonzalez, "Forging Bicultural U.S. Citizenship"	

	(Canvas)	
Nov. 19	Calloway, "Kill the Indian, Save the Man: 1870s-1930" (Canvas) FACILITATION: Warrior, "Democratic Vistas, Osage Constitutionalism" (Canvas)	
Nov. 20		CCR
<b>Week 9</b>		
Nov. 23		
Nov. 24	SD 1-138 FACILITATION: Hunter, "Protagonist as Mixed-Blood in <i>Sundown</i> "	
Nov. 26	<b>INDIGENOUS PEOPLES DAY: NO CLASS</b>	
Nov. 27		DP #3 (2,4,6) CCR REVISIONS
<b>Week 10</b>		
Nov. 30		DR#3 (1,3,5)
Dec. 1	SD 139-244 FACILITATION: Owens, "Maps of the Mind"	
Dec. 3	SD 245-302 FACILITATION: Snyder, "He certainly didn't want them to think he was queer" (Canvas)	
<b>Week 11</b>		
Dec. 8	<b>COMPREHENSIVE FINAL ESSAY EXAM DUE ON BLACKBOARD, 5PM</b>	