

The DIETRICH School of Arts & Sciences

COVER PAGE PROPOSAL FOR A NEW OR EXISTING COURSE TO FULFILL A GENERAL EDUCATION REQUIREMENT

This cover page must be completed and accompany each proposal.

Department: English (Literature) **Instructor:** Marylou Gramm

Course subject and number: ENGLIT 0613 **Cross listing:** _____

Course title: Asian American Literature

Attached course syllabus should include:

- ✓ Course objective
- ✓ Organization of course content
- ✓ Course requirements
- ✓ Grading Policy
- ✓ Disability Resource Services statement
- ✓ Academic Integrity Policy statement
- ✓ E-mail Communication Policy statement
- Turnitin statement (if this service will be used in the course)
- ✓ Office Hours

Please include any additional information about the content, goals, or methods of the course that may be relevant.

Please check the General Education Requirement(s) requested

- | | |
|--|---|
| <input type="checkbox"/> Seminar in Composition | <input type="checkbox"/> Social Science |
| <input checked="" type="checkbox"/> Writing (W-Designated) Courses | <input type="checkbox"/> Historical Analysis |
| <input type="checkbox"/> Quantitative and Formal Reasoning | <input type="checkbox"/> Natural Sciences |
| <input type="checkbox"/> Second Language | Global Awareness and Cultural Understanding |
| <input type="checkbox"/> Diversity | <input type="checkbox"/> Global Issues |
| <input type="checkbox"/> Literature | <input type="checkbox"/> Geographic Region |
| <input type="checkbox"/> The Arts | <input type="checkbox"/> Cross-Cultural Awareness |
| <input type="checkbox"/> Creative Work | |
| <input type="checkbox"/> Philosophical Thinking or Ethics | |

Number of General Education Requirements requested: 1

Include an assessment matrix for each General Education Requirement requested. Hence, multiple matrices may be required.

Proposal for Existing Course to Fulfill a General Education Requirement: Writing-intensive

I. Cover Sheet

1. Title of Course: Asian American Literature

2. Proposal Author: Marylou Gramm

3. Departmental Approval _____

Abstract

(On file.)

B. General Education Requirements

This course is being proposed for a W-intensive requirement. *Please see appended matrix.*

II. Course Description

1. General content, purposes, and method of the course:

What is Asian American literature? Can this geo-political term be used as a category for poetry, novels, and short stories by authors from such culturally diverse Chinese, Japanese, Korean, Vietnamese, Filipino, Indian (and other) heritages and histories? To consider the case for a cohesive body of Asian American literature, this course introduces students to themes and forms of what has come to be known as Asian American literature from the mid-20th century to the present. We practice close reading while exploring how these literary works challenge U.S. ideologies such as the melting pot and the American dream as they dramatize Asian American exclusion, incarceration, labor exploitation, discrimination, and diaspora. We will focus especially on coming-of-age stories and lyric poems, exploring their portrayal of familial strife between first and second-generation immigrants and how conflicts also occur within individuals: children are torn internally between their dual cultures while parents feel they are living in the west in body and east in mind. Our close readings will also illuminate how characters' difficulties with national identity intersect with struggles concerning their assigned gender, sexuality, class, or religion, deepening their sense of alienation and alterity.

2. Prerequisites: None.

3. No Recitation.

4. Expected size of the course: 22.

5. This course will be offered annually.

6. Grade Option: Both LG and S/NC.

7. Mode of delivery: Seminar.

III. Course Syllabus

Please see appended sample syllabus.

Dr. Marylou Gramm
Fall 2017
mag20@pitt.edu

Office hours: MW 1-1:45, F 11-11:45
& by appointment
Office: Cathedral of Learning, 628 B

Asian American Literature

Course Description

What is Asian American literature? Can this geo-political term be used as a category for poetry, novels, and short stories by authors from such culturally diverse Chinese, Japanese, Korean, Vietnamese, Filipino, Indian (and other) heritages and histories? To consider the case for a cohesive body of Asian American literature, this course introduces students to themes and forms of what has come to be known as Asian American literature from the mid-20th century to the present. We practice close reading while exploring how these literary works challenge U.S. ideologies such as the melting pot and the American dream as they dramatize Asian American exclusion, incarceration, labor exploitation, discrimination, and diaspora. We will focus especially on coming-of-age stories and lyric poems, exploring their portrayal of familial strife between first and second-generation immigrants and how conflicts also occur within individuals: children are torn internally between their dual cultures while parents feel they are living in the west in body and east in mind. Our close readings will also illuminate how characters' difficulties with national identity intersect with struggles concerning their assigned gender, sexuality, class, or religion, deepening their sense of alienation and alterity.

Course Goals

- ◆ Gain knowledge of how 20th and 21st century Asian American literature emerged in response to crises in ethnic and national identity among multiple generations of Asian Americans as well as among undocumented laborers.
- ◆ Explore Asian American authors' development of literary genres such as the bildungsroman, memoir, short story, lyric poetry, and hybrid forms.
- ◆ Analyze in writing and class discussion how conflicts regarding gender, sexuality, class, and religion intersect with and complicate racial and transnational struggles.
- ◆ Develop ways of reading and writing about translanguaging and other linguistic experimentation.
- ◆ Interpret works of literature through the practices of close, critical and intertextual reading in class discussion, blogs and essays.
- ◆ Consider ethical ways of studying multicultural texts, neither exoticizing nor effacing their particular historical, social, or political differences.

Books to buy in print only (all available at the University Book Center)

Li-Young Lee, *Rose: Poems by Li-Young Lee*
Celeste Ng, *Everything I Never Told You*
Milton Murayama, *All I Asking for Is My Body*
Julie Otsuka, *When the Emperor Was Divine*

Other short stories, poems, and essays will be distributed as print photocopies and on course web.

Course Requirements

Weekly Blogs: (20% of the grade): You will write 10 blogs on our course website. Each of your blogs will perform a close reading of a salient, quoted passage in the assigned text for that week. Each blog must be a minimum of 350 words (no maximum), and the quotation will not be part of the 350-word count. Four of those blogs must be framed as direct responses to another student's blog, in which you question or deepen your classmate's understanding of the assigned text for that week, by bringing your close reading of a *different* passage into the conversation. Blogs are due on Sundays by noon. Responses to a classmate's blog are due on Sundays by 5pm. (When we have a Monday holiday, blogs are due on Monday.) **Late blogs will not be accepted and will receive a failing grade.** I will respond to each of your blogs with evaluation and comments encouraging further thought about the text. Use the comments on two of your blogs to develop your essays.

Essays: You will write two essays. Essay 1 (25% of the grade) will be an expansion of one of your blogs to 4-6 pages. Essay 2 (35% of the grade) will be an expansion of another one of your blogs that also integrates your analysis of a second work of fiction by the same author, a work not covered in our class, in 6-8 pages.

Class Participation: (20%) Most of the class time will be spent in collaborative close reading and discussion of assigned literary texts. I'll prepare questions, and I'll be asking you to come to class with questions and observations about particular passages you want us to explore. I am rarely going to lecture, and when I do it will be to provide context about history, biography or literary techniques. I expect you to engage in the conversation, show attentiveness to your peers' contributions, and **keep cell phones and other devices off and away, where no one can see them.**

I expect you to arrive on time and be a participant at every class meeting. If you are not an active participant in class discussion, I will assume that you are unprepared. If this should occur regularly, I'll advise you to withdraw. If you are shy, take heart. We will be a small, friendly and supportive group. This is your chance to step forward. If, for any reason, you should need to miss a class, I'll expect you to **contact me in advance of class or immediately after.**

If you miss more than 3 classes, then your grade will drop one letter. More than 4, and I will ask you to withdraw.

Disability Resource Services

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 140 William Pitt Union, 412-648-7890, as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course.

Academic Integrity Policy

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, noted below, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz, exam or paper will be imposed. (For the full Academic Integrity policy, go to www.provost.pitt.edu/info/ai1.html.)

E-mail Communication Policy

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows

students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on **Edit Forwarding Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

Writing Center: If you are struggling with writing or critical reading, in addition to visiting my office hours or making an appointment with me, try working in the Writing Center on a regular basis. For appointments, visit the Writing Center (317B O’Hara Student Center), go to <https://pitt.mywconline.com/>, or call 624-6556. For more information about the writing center go to <http://www.writingcenter.pitt.edu/>

Course Schedule

Always bring to class the book or handouts assigned for each class meeting.

Bold blog due
Underline essay due

M Aug 28	Introductions (hyphenated selves) and syllabus
W Aug 30	“Persimmons” by Li-Young Lee
F Sept 1	“Persimmons” by Li-Young Lee
M Sept 4	Labor Day Holiday
W Sept 6	Li-Young Lee, <i>Rose</i>
F Sept 8	Li-Young Lee, <i>Rose</i>
M Sept 11	Li-Young Lee, <i>Rose</i>
W Sept 13	Hisaye Yamamoto, “Seventeen Syllables”
F Sept 15	Maxine Hong Kingston, “No Name Woman”
M Sept 18	Celeste Ng, <i>Everything I Never Told You</i> Introduce assignment for essay one.
W Sept 20	Celeste Ng, <i>Everything I Never Told You</i>
F Sept 22	Celeste Ng, <i>Everything I Never Told You</i>
M Sept 25	Celeste Ng, <i>Everything I Never Told You</i>
W Sept 27	Celeste Ng, <i>Everything I Never Told You</i>

F Sept 29	Celeste Ng, <i>Everything I Never Told You</i>
M Oct 2	Milton Murayama, <i>All I Asking For Is My Body</i>
W Oct 4	Milton Murayama, <i>All I Asking For Is My Body</i>
F Oct 6	Milton Murayama, <i>All I Asking For Is My Body</i>
M Oct 9	No class, fall break. Class meets tomorrow, Tuesday, 10/10.
T Oct 10	<u>Essay one due</u> . Introduce the assignment for essay two. Begin to read Julie Otsuka, <i>When the Emperor Was Divine</i> together in class.
W Oct 11	Small groups work on close readings of the beginning of Otsuka's <i>When the Emperor Was Divine</i>
F Oct 13	Julie Otsuka, <i>When the Emperor Was Divine</i> (up to page 48)
M Oct 16	Julie Otsuka, <i>When the Emperor Was Divine</i>
W Oct 18	Julie Otsuka, <i>When the Emperor Was Divine</i>
F Oct 20	Julie Otsuka, <i>When the Emperor Was Divine</i>
M Oct 23	Viet Thanh Nguyen, <i>The Sympathizer</i> (excerpts)
W Oct 25	Viet Thanh Nguyen, <i>The Sympathizer</i> (excerpts)
F Oct 27	Viet Thanh Nguyen, <i>The Sympathizer</i> (excerpts)
M Oct 30	Ocean Vuong, <i>Night Sky with Exit Wounds</i> (excerpts)
W Nov 1	Ocean Vuong, <i>Night Sky with Exit Wounds</i> (excerpts)
F Nov 3	Ocean Vuong, <i>Night Sky with Exit Wounds</i> (excerpts)
M Nov 6	Theresa Hak Kyung Cha, <i>Dictee</i> (excerpts)
W Nov 8	Theresa Hak Kyung Cha, <i>Dictee</i> (excerpts)
F Nov 10	Theresa Hak Kyung Cha, <i>Dictee</i> (excerpts)
M Nov 13	Jhumpa Lahiri, "The Interpreter of Maladies" and "When Mr. Pirzada Came to Dine"
W Nov 15	Lahiri, "Interpreter" and "Pirzada"
F Nov 17	Lahiri, "Interpreter" and "Pirzada"
M Nov 20	Aimee Nezhukumatahill, "One Bite" (in poetry packet)

W Nov 22	Thanksgiving holiday
F Nov 24	Thanksgiving holiday
M Nov 27	Poems by Meena Alexander, Aimee Nezhukumatathill, Agha Shahid Ali, and Srikanth Reddy
W Nov 29	Alexander, Nezhukumatathill, Ali, and Reddy
F Dec 1	Alexander, Nezhukumatathill, Ali, and Reddy
M Dec 4	Poems by Sandra Lim, Marilyn Chin, David Mura, Cathy Song, and Garrett Hongo
W Dec 6	Lim, Chin, Mura, Song, and Hongo
F Dec 8	Lim, Chin, Mura, Song, and Hongo
<u>W Dec 13</u>	<u>Essay 2 due at noon in my office, Cathedral, 628 B, or mailbox, Cathedral, 501.</u>

Credit and appreciation go to the University of Pittsburgh undergraduates who, as First Experiences in Research students, contributed crucially to the development of this course: Kyra Samuda, Jade Zheng, and Savannah Potts-Krammes in 2016; Chloe Zhang, Michaela Hope, and Rae Oanesa in 201

October 5, 2017

Dear Dietrich School of Arts and Sciences Undergraduate Council:

With this letter and attached syllabus and two assignments, I hereby request writing-intensive status for my new literature course, Asian American literature (English Literature (0613), in the Department of English. This letter will give an overview of sequenced writing assignments in the course and how they develop through in-class writing activities, blogs, peer review, instructor feedback, and revision. But first let me provide a bit of background about the aims of this new course.

I designed this 600-level course in Asian American Literature, and am teaching it for the first time this fall 2017 term, to bring a new and complementary focus to our offerings in ethnic literature and film studies courses in our department (including African American, Latino American, and Irish American literatures, Asian cinema, and etc.).

The course fills a general education requirement in literature. Its primary audience consists of general education students interested in learning about the various ethnicities, histories and the evolution of aesthetic forms represented in Asian American literature through the analysis of novels, short stories, lyric poetry, memoirs, and other literary genres. In addition to a small number of English majors and minors currently enrolled, the course this term has appealed to diverse non-majors across the Arts and Sciences as well as international students (20% of those enrolled) and second generation Americans (40%) who are interested in this expanding body of transnational literature authored by the fastest growing U.S. immigrant population.

Rationale for W-Course Designation

Writing is central to the intellectual work of this course, and along with class discussion, it is the way students earn course credit. (There are no exams.) In addition to in-class brainstorming / free-writing (which is not collected), students must submit a minimum of 24 typed pages of writing that take the form of the following two types of assignments:

Weekly Informal Blogs (ten 350-word blogs) = 14 pages (minimum)
2 Formal Essays (4-6 pages and 6-8 pages) = 10 pages (minimum)

Following is a description of each type of writing, further exemplified by the two assignments attached for weekly blogs and essay one:

Writing Assignments

Weekly Blogs (350-word minimum): On the attached syllabus, you will find that students are composing and posting on our course website nearly every week a blog in which they pursue a close reading and inquiry about the assigned reading. Their ten blogs, assigned starting the second week of class, are written about a text *before* the class discusses it, and therefore, they give students an opportunity to gather their thoughts and questions about their attentive reading. This is writing in the service of thinking at its core. If it helps them plumb the text, students are also invited to include in their blogs their lived experience (as bi-cultural or international individuals, or as people who have witnessed such lived experiences) and put this experience into relation with the textual passages they are contemplating in their blog.

Four of the ten required blogs are response-blogs, requiring students to engage with the ideas in a classmate's blog; they question, further or complicate their peer's exploration of a passage in the text by bringing an analysis

of another closely read passage to bear on the first person's inquiry. These response blogs fruitfully engage students in written peer exchanges that bubble over into our face-to-face discussions when class meets. Please see the weekly blog assignment provided to students at the start of term to get a fuller sense of this work.

Essay Assignments: Each essay assignment grows out of one of the weekly blogs that a student decides to expand and revise.

Essay one (4-6 pages): The first essay assignment (attached) asks each student to revise one of their blogs, advancing it from inquiry about a textual passage to a well developed argument. In their essay, writers develop further hypotheses in response to the questions about the text that they have posed in their blog. They must incorporate an additional close reading of the text and contemplation of one or more of the themes germane to the question of whether Asian American texts actually—given their cultural, linguistic, genre, stylistic, and historical diversity—constitute a literary canon (a fundamental question for our course posed in the syllabus course description).

Essay two (6-8 pages): The second essay assignment asks students to choose another of their blogs and expand not only by developing an in-depth argument, but also by their reading by bringing a second text into their analysis—another text by the same author, a text we have not discussed in our class meetings.

By popular demand from the students in this first class, I am also going to offer the option for essay two of a comparative essay, in which students may consider another text covered in our course by a different author in comparison with the text treated in their blog. They asked for this option in order to ponder the big question for our course about whether or not one can justifiably conclude—in the face of such heterogeneous texts—that there is an Asian American canon.

In-Class Activities and Instruction

In-Class Writing: During the first few weeks of classes, and regularly throughout the term, students engage in focused free-writing during class as a thinking activity prior to our collective close reading of a student-selected poem in a poet's collection. (This is a poem for which no blogging has been done.) For example, during the first two-and-a-half weeks of class this fall 2017, as we read poems by Chinese American poet (and Pitt graduate) Li-Young Lee, we devoted each 50-minute class to a poem selected that day by student vote. After we had read the poem aloud in different voices multiple times, I asked students to free-write about any of the following questions to prepare for our discussion, in which we collaboratively construct close readings:

- What do you notice about the language (word choices), sentence structures, graphic shapes, sounds, repetitions, contrasts, images, or changes in the poem? What you notice must be physically verifiable (i.e., you can point to it in the poem).
- What are your questions about this poem?
- What are your associations with words—what comes to your mind, feelings, memories?

After ten minutes of this focused free-writing, in which writers can focus on any one (or more) of the questions listed above, students are brimming with contributions to the class discussion, in which we practice the kind of close reading that I ask them to do in their weekly blogs—moving from precise observations about how language, sound and graphic shape enact meaning in the poem to speculations about overall interpretations of the poem based upon those textual observations and insights.

We continue to work on this type of in-class free-writing in our many subsequent discussions of Asian American poetry throughout the term. We also pursue such free-writing in class to prepare to analyze a dialogue or scene at the beginning of upcoming assigned prose texts.

Peer Workshops: Although not executed in this semester's class because it is not yet a W-course, I plan to incorporate small group workshops about essay drafts at least twice a term to promote further discussion of writing among students whose essays-in-progress address the same text/author.

Preparatory Discussion and Writing Samples: I will guide these peer exchanges of drafts with preparatory discussion and writing samples of strong literary critical arguments. And I will provide the groups with precise questions to promote their constructive criticism and appreciation of their peers' drafts.

Comments on Blogs and Revision of Blogs into Essays: I provide extensive written feedback on each student's blog publicly, using the comment option on our course web platform so that all students can see the way in which I am engaging with their peers' blogs; often students look at my comments on peer blogs to which they have responded.

My comments—primarily composed of how and why questions—are designed to generate further thinking and textual investigation because I treat each student blog as potential prewriting of the essay that they will later write. I query the students' ideas, encouraging them to pursue additional related questions, to think more complexly about their claims, and to introduce new ideas into their textual analysis. Because I treat the blog as a possible first draft of their later essay, even though blogs are relatively informal, I also include comments that celebrate sentence and paragraph-level achievements, such as well-integrated textual quotations; effective use of questions to advance inquiry; powerful transitions; intricately built, complex sentences; and other writing accomplishments that enable the in-depth textual analysis that the essay assignment will require.

Comments on Essay 1: I provide extensive comments on the first graded essay to instruct students about how to continue to accomplish or improve their writing for essay 2. My comments address the cogency of their arguments about the text; the precision of their close readings of the text; structural choices in arranging their essay's parts, introduction, conclusion, and cohesion; and the power of their rhetorical strategies, word choices, sentence structures, and punctuation to communicate their ideas.

Final Revision: Although not executed in this semester's class because it is not yet a W-course, I plan to offer the opportunity to use my comments to revise the graded first essay at any point in the semester.

Meetings with the Instructor: Students have already (after just one month of the term) availed themselves of my reiterated offers to meet to discuss their writing during office hours and by appointment. I see students to discuss an up-coming blog; international students are particularly eager to give me a preview of their ideas and prose before posting them publicly. I meet to discuss graded blogs with students who have concerns about how to compose them more effectively. And I am beginning to meet at this stage with students who want to show me a draft of their first essay (built from one of their blogs) before submitting it in October. These meetings are very effective opportunities for my oral feedback, and I plan to make at least one of them mandatory when the course gains W-status.

Thank you so very much for considering this proposal to make Asian American Literature a W-course.

Sincerely,
Marylou Gramm
Senior Lecturer in English Composition and Literature

Asian American Literature

BLOG

Writing [about ethnic literature] is like listening to the others' language and reading with the others' eyes. The more ears I am able to hear with, the further I am able to see the plurality of meaning and the less I lend myself to the illusion of a single message.

--Trinh T. Minh-ha, *Woman, Native, Other*A 350-word

blog is due nearly every week on our course website. The general assignment is the same:

Quote accurately and completely from the assigned reading that week, selecting a quote rich in metaphoric, symbolic, or sub-textual meaning, a quote that communicates on more than a literal level and that raises questions and complications that you then consider in your 350 (or more) words.

As you examine the quote closely, **make connections** between the content of the quote and another distant part or parts of the text.

Explain how **your analysis of the particular word choices** of the quote **illuminates a theme or contradiction** elsewhere in the text. Analysis means that you reveal the significance and meanings of this quote that would not be obvious to other readers and with which they might disagree.

Your **close reading of this passage** will be successful if it is very specific yet has resonance and implications for the fictional work as a whole.

Reread your blog before you post it, considering its **clarity, concision, and impact**.

Give your blog a **title** that captures the essence of your close reading, argument, or question.

If others have posted before you, read their blogs to make sure that yours is **original** and not repeating ideas.

I expect your blog to be your own—not derived from other sources online. However, if you refer to scholarly works or reviews of the text (not required!) credit your sources, using **MLA citation format**. Use in-text citation to identify the page (or line) number where the quote appears. If you refer to a version of the text different from the one assigned, include a works cited (not part of the 350 words).

If you are writing (one of your 4 required response-blogs) in response to a classmate's, specify the name of the person whose blog you are considering. Be sure to engage precisely with their ideas, furthering, questioning, or complicating their insights by offering your close reading of a different quote that converses with theirs.

Blogs are due on Sundays by noon. Response-blogs are due on Sundays by 5pm.

When Monday is a holiday, then blogs are due on Monday.

Late blogs will not be accepted.

Blogs must be a minimum of 350 words NOT counting the quoted passage. There is no maximum. Write as much as you need to write to develop your analysis, but edit for wordiness.

You will find a sample blog (by Marylou) about "Persimmons" by Li-Young Lee on blog 1. You do not need to use it as a model. I'm interested in creative, varied approaches. But consider it as a useful guide.

4-6 pages minimum (no max) *not* including cover page and work cited

This essay should be an extended revision of one of your blogs about any one of the following texts:

- A poem by Li-Young Lee from *Rose* (excluding “Persimmons”)
- Hisaye Yamamoto, “Seventeen Syllables”
- Maxine Hong Kingston, “No Name Woman”
- Celeste Ng, *Everything I Never Told You*
- Milton Murayama, *All I Asking For Is My Body*

Requirements for the Essay

Develop an arguable, not descriptive thesis: Your essay should develop a specific, compelling argument about this text. Keep in mind that a good argument is not an idea that readers would automatically agree with; it is not a description of what happens in the text. A good argument should surprise readers; should not be obvious; should be thought provoking. It should engage questions of why and how (not simply what) concerning plot, character, form, or other key elements of fiction.

- For example, in *Everything I Never Told You*, the claim that Lydia obeys her mother because she is afraid her mother will abandon the family again is not arguable; it is a description of what happens, of an obvious phenomenon that all readers can locate in the text.
- However, the claim that Lydia disobeys her mother because Lydia seeks to reject her ancestral Chinese culture of filial obedience is arguable and not all readers would agree. In this case, readers want to find out how such thinking about textual details led to this idea and how the idea develops further.

Pursue open-mindedness, inquiry and development: The best essays don’t simply prove a single point, don’t repeat that point, and don’t try to hammer it into the reader indisputably. The richest essays seek to *explore* rather than prove. I recommend beginning your essay with specific questions about the text, *genuine* questions, and exploring an argument that provides possible ways of responding to those questions. As you explore them, **develop more than one related idea** about the meanings of this text.

Include **at least 2 extended, close readings** of quotations from the text that are crucial to your argument.

Offer sparing but salient, juicy quotations, and illuminate their underlying meanings, allusions, interesting word choices, or connections to other parts of this text through your close readings. Don’t fill your essay with quotes or paraphrases that you do not reflect on at length. Your ideas, your explanations, and your voice should dominate the essay. Your thoughts about a quote should not repeat the quote.

Assume your reader is a bit familiar with the literary work you choose. Offer context, but **don’t plot summarize.**

Introduce your quotes with precise, thorough guiding words, so a reader can anticipate an idea that you have interpreted within the quote. **Follow up after your quotes** with in-depth thoughts of your own about the richness of their word choices, their meanings and implications. Your follow-up insights about a quote or paraphrase should be longer than the quoted/paraphrased material itself!

Use in-text citation after every single quote or paraphrase, with just the page number (or line number for a poem) in parentheses at the end of your sentence. Note the work cited on a separate page, at the end of the essay.

The Work(s) Cited is not to be counted as one of the 4-6 required pages. No research is required for this essay. However, should you feel the need to consult other viewpoints, thoroughly cite your sources, and be sure that they are reputable: not spark notes or other online decoders.

Structure your essay so it develops a clear line of the development of your thinking cohesively. In other words, ask yourself: what is the idea that connects my sentences? How do I transition from one paragraph to the next so my reader sees the logical progression of my thinking?

Dive right into the argument at the beginning of your essay. Avoid general, irrelevant introductions. And please **don't conclude by repeating yourself**. Leave us with a fresh but final question or revelation in closing.

Possible Foci: Your essay will develop the ideas about the text that you began in your blog, ideas that I recommended in my comments on the blog, and others that come to your mind as you work on the revision. Here are some foci that we have been discussing; you *might* wish to consider one of them in your essay:

- How and why do the tensions between a character's dual cultures (Asian and American) manifest themselves as conflicts about how to perform one's gender roles or one's sexuality?
- How and why does cultural conflict play out through the spoken or unspoken generational conflicts between parents (who are often closer to the ancestral culture) and their children (closer to American influences)? And what role does silence play in these conflicted relationships?
- How and why do class struggles complicate the already fraught experience of cultural dislocation?
- How and why is the oppression inflicted upon the minority culture (by the government, exploitative employers, white neighbors, etc.) mirrored or shaped by the oppression inflicted upon the children in the bi-cultural family?
- How and why does the human body become a site where culture wars are played out?
- How and why do food, fashion, music, poetry, or other cultural rituals become the object upon which or the forum through which cultural conflicts occur?

Format: The essay must be a minimum of 4-6 pages (or more) not counting the cover-page or works cited page. Use double-spaced, 12 point Calibri, Times, or Times New Roman type, with no spaces between paragraphs. Indent paragraphs. Create a cover page with your name, your essay's specific, enticing title, and the date. The title goes only on the cover page. Number the pages and do not include the cover or works cited as constituting the required 4-6. (Start pagination at zero, and choose the "no number on first page option" to avoid numbering the cover page.) **Late essays will be penalized.**

Submit the original blog: When you submit your essay, clip on the graded blog, with my comments on it, which you used as a starting point. (Print the comments I gave you and the blog.)

I am very excited to read your essay! I would be happy to discuss a draft-in-progress if you visit during my office hours or make an appointment with me before the day the essay is due.

ASSESSMENT MATRIX



PROGRAM OR SCHOOL	Dietrich School of Arts and Sciences
General Education Requirement: W-Intensive	
Course	ENGLIT 0613: Asian American Literature
Assessment Coordinator	Amy Murray Twyning (armst29@pitt.edu)

Learning Outcomes <i>What will students know and be able to do when they graduate?</i>	Assessment Methods <i>How will the outcome be measured? Who will be assessed, when, and how often?</i>	Standards of Comparison <i>How well should students be able to do on the assessment?</i>	Interpretation of Results <i>What do the data show?</i>	Use of Results/Action Plan <i>Who reviewed the finding? What changes were made after reviewing the results?</i>
1. Students will use writing to engage with and analyze a variety of Asian American texts.	The Literature assessment committee will assess papers from this course along with other Writing-intensive courses in its regular cycle.	On a rubric developed for the purpose of assessing this Student Learning Outcome, it is expected that 15% will exceed expectations; 80% will meet expectations; and 5% will not meet expectations.		
2. Through substantial revision, students will demonstrate that they are able to make decisions about the purpose, logic, and design of their own writing.	The Literature assessment committee will assess papers from this course along with other Writing-intensive courses in its regular cycle. <i>The assumption will be that students papers from late in the term should show evidence of this competency without needing to compare drafts.</i>	On a rubric developed for the purpose of assessing this Student Learning Outcome, it is expected that 15% will exceed expectations; 80% will meet expectations; and 5% will not meet expectations.		
3. Students will be able to write coherently about complex issues and	The Literature assessment committee will assess papers from this course along with	On a rubric developed for the purpose of assessing this Student Learning Outcome, it		

Learning Outcomes <i>What will students know and be able to do when they graduate?</i>	Assessment Methods <i>How will the outcome be measured? Who will be assessed, when, and how often?</i>	Standards of Comparison <i>How well should students be able to do on the assessment?</i>	Interpretation of Results <i>What do the data show?</i>	Use of Results/Action Plan <i>Who reviewed the finding? What changes were made after reviewing the results?</i>
ideas, with attention to alternative positions, competing explanations, or disputed conclusions.	other Writing-intensive courses in its regular cycle.	is expected that 15% will exceed expectations; 80% will meet expectations; and 5% will not meet expectations.		
4. Students will write with precision, clarity, and fluency, demonstrating awareness of textual conventions appropriate to the discipline (including its practices of citation and documentation).	The Literature assessment committee will assess papers from this course along with other Writing-intensive courses in its regular cycle.	On a rubric developed for the purpose of assessing this Student Learning Outcome, it is expected that 15% will exceed expectations; 80% will meet expectations; and 5% will not meet expectations.		