

## ETHNIC LITERATURE

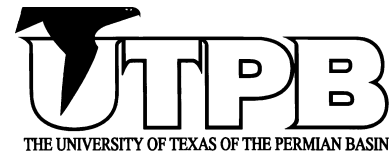
English 3306-001 - Fall 2002

T/Th 9:30-10:45

Dr. Kenneth Sherwood MB 429

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[www.utpb.edu/courses/sherwood/engl3306F02](http://www.utpb.edu/courses/sherwood/engl3306F02)



### **Course Description**

This course will investigate the nature of Ethnic Literature by concentrating on the ways in which contemporary texts assimilate the myths and poetics of traditional culture. Native American and Mexican texts will allow us to think about orality, literacy, performance, and genre. We will look at what ethnopoeitics has to say about the aesthetic form and cultural vision of such ancient works as the Mayan Popol Vuh and the Nahuatl Quetzalcoatl. We will see how sacred and secular matter is reworked in contemporary fiction and poetry, particularly that associated with *Chicanismo* and the *Native American Renaissance*, and reflect on the competing claims for cultural inheritance and identity construction. And we will discuss the social and pedagogical consequences--for authors, casual readers, and teacher/critics--of approaching literature in terms of ethnic categories.

At the end of the semester, students will be acquainted with the texts and main issues in the study of ancient and contemporary ethnic literature, with a special knowledge of texts relevant to the American Southwest and Mexico. In addition, students will learn to discuss ethnic literature using the following terms and concepts:

- ❑ Form: genre; lyric; narrative; corrido; oral formulaic theory; parallelism and word/idea concepts; myth; motif; allusion
- ❑ Themes: identity; social world; culture; aesthetics; mythology; cosmology;
- ❑ Ethnicity: race; cultural heritage; tradition and performance; authenticity; identity construction
- ❑ Literature: high-art; popular art; moral value; entertainment; ritual.

### **Required Texts** (Available at UTPB bookstore)

1. Tedlock, Dennis, trans. Popol Vuh.
2. Bierhorst, John, ed. Four Masterworks of American Indian Literature.
3. Silko, Leslie Marmon. Ceremony
4. Anaya, Rodolfo. Bless Me Ultima.
5. Paredes, Américo. With His Pistol in His Hand : A Border Ballad and Its Hero.

## **Expectations, Workload, and Help**

*Each semester credit hour at UT Permian Basin represents a commitment on an average of three hours of 'out of class' preparation and one hour of class attendance (or its equivalent) per week. For example, enrolling in a three semester credit hour class commits the student to a total of twelve hours of work per week. Students who are employed or who have family responsibilities are especially encouraged to bear this commitment in mind and to seek guidance from their academic advisors in determining a suitable academic schedule*

(UTPB Undergraduate Catalog 2001-2003; 57).

This will be a challenging, junior-level college course. We will discuss all major texts during class, but I expect that you will have closely read and reflected on them in advance. As in all literature courses, you must make the effort to draw your own inferences about the texts you read and be prepared to learn how to articulate and justify your interpretations. Make sure you schedule time for reflective reading; falling behind in the reading diminishes what you can gain from each class.

I will expect that your written work, if not "original," will do more than simply reprocess what our class discussions and lectures presented. Also, it is assumed that you are familiar with the basics of composition and literary interpretation. ENGL 1302 is a prerequisite. If you have not satisfied your general education requirements in writing and literature, consider postponing this class until you have done so.

I encourage you to meet with me for extra help or to discuss ways to enhance your learning. Please keep track of your grades. I prefer substantive discussions about the course content or your growth (strengths and weaknesses) to talk of your GPA and the generation of 'progress reports,' which is not the most efficient use of our time together.

<b>Office Hours</b>	<b>Tuesday</b>		<b>Thursday</b>
9:00-9:30	<i>Office</i>	9:00-9:30	<i>Office</i>
9:30-10:45	Ethnic Lit	9:30-10:45	Ethnic Lit
11:00-12:15	English Lang	11:00-12:15	English Lang
12:30-2:30	<i>Office</i>	12:30-1:30	<i>Office</i>
6:30-7:00	<i>Office</i>		
7:05-9:45	Modernist Poetry		
9:45-10:15	<i>Office (classroom)</i>		

## Grade Distribution and Deadlines

<b>15% - Participation</b>  Includes weekly web-posts.	Reflective reading (marginal notation), verbal questions and comments during class, group work, and any necessary pop-quizzes or other minor assignments. Informed participation is expected of all students. This admittedly subjective area is intended to credit effort and commitment to this course. Students should post one thoughtful contribution to the web board each week (100% completion of Web posts guarantees at least a B for this component).
<b>30% - Tests</b>  Test 1 - 9/24 Test 2 - 10/29	Short answer and essay questions gauged to assess reading comprehension, assimilation of significant concepts, and ability to analyze and interpret assigned texts. Students will be expected to complete the test on the scheduled date. In cases of extreme illness or family emergency only, students may, upon documentation, complete the test the following class meeting.
<b>25% - Research Essay</b>  Draft - 11/5 Visit to Writing Center Revision - 12/3	This 10-page analytical essay will address an issue relevant to the course topic, displaying knowledge of significant issues and a mastery of texts. It may include an analysis of textual variants, comparison of treatment of a theme in more than one text, or even an analysis of original fieldwork. Students will be expected to reach beyond materials presented in the class. (Assignment to follow.)
<b>30% - Final Exam</b>  12/12 (10:15 am)	A comprehensive assessment involving short answer and essay questions.
<b>Attendance</b>	Attendance is assumed. Beyond two absences, the student's final average will be reduced 2% points per absence, including the first two. A student who misses more than five classes, will receive no higher than a "C" for the semester; a student who misses more than eight classes will automatically fail the course.

### □ **About: Active Participation, Preparation, and Marginal Notation**

Your readiness to participate in class (attentive listening, informed and thoughtful contribution to class and group discussions, raising of questions) is assumed. Quizzes take up valuable class time, which is one reason I avoid them. If, and only if, I perceive that many students are coming to class under-prepared, I may give **pop quizzes** or other forms of classwork and homework. I insist that students work their way through the reading assignment prior to attending class. If I sense that students are not reading (or merely skimming) I may also administer a marginal notation quiz where I ask to see what you have written on page 242, for example, of your book. And if you have written

nothing, I will assume you did not read. Students sometimes tell me that they prefer not to write in their books because they want to resell them. My first response is, don't! Keep ahold of it and you may decide to read it again some day. If you can't resist getting \$10 for a \$50 text, then read with an erasable pencil (hi-lighting is useless anyway) or keep post-it notes handy and write on them. Yes, I'm serious about this!

#### ❑ **About: the Web Board**

Our class has an online discussion area accessible from my web page ([www.utpb.edu/courses/sherwood/engl3306F02](http://www.utpb.edu/courses/sherwood/engl3306F02)), which will also feature links to relevant resources. You should offer at least one, 150-word post of thoughtful writing each week. Address the texts themselves, points raised in class discussion/lecture, or the ongoing web conversation. You may make an argumentative claim or raise a thoughtful question. Consider it an electronic twin to our classroom discussion, with the advantage that you can work out your thoughts before "sending". Work with your classmates, reading their posts and responding, and you may gain further: picking up ideas for your paper or clarifying your knowledge of a text. I will browse your postings and occasionally participate in the discussion, but I will not grade each individual post. Participate weekly; you should not expect to make up for missed postings in the final week of class.

#### **Miscellaneous Policies**

##### ❑ **Make-up work**

Successful mastery of course material requires students to complete assignments in a timely fashion. Make-up work does not serve the learning process and so will not be permitted, except for tests missed because of family emergency or severe illness. Writing assignments should be handed in at the beginning of class on the day due; the grade of a late paper will be reduced by a letter-grade for each day or portion of a day it is late; after four days, a grade of F will pertain, though the student should still submit a paper in order to avoid getting a zero. Should you unavoidably miss a class, be sure to convey any assignment to me: leave it in my HFA-office mailbox; use a classmate as courier; email it ([sherwood\\_k@utpb.edu](mailto:sherwood_k@utpb.edu)); or fax 552-3280.

##### ❑ **Computer breakdown and other exigencies**

Make paper and back-up copies of work done on computers. Begin work in advance of deadlines, so that you have time to troubleshoot disk errors, virus alerts, printer problems, etc. I know intimately how unreliable technology can be, but you are responsible for submitting work despite the gremlins and Murphy's Law.

##### ❑ **Cheating, Plagiarism, and Collusion (See UTPB Policy below)**

Scholastic Dishonesty is a serious matter. I am savvy and vigilant in detecting students who use unattributed web sources, "collaborate" with fellow students, or utilize other "clever" methods to enhance their grades. Take the grade you honestly earn on an

assignment. Should a classmate attempt to use your work, refuse; I make no distinction between cheaters and those who aid them.

**UTPB Policy on Scholastic Dishonesty**

*Students are expected to be above reproach in all scholastic activities. Students who engage in scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and dismissal from the university. 'Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.'* Regents' Rules and Regulations, Part One, Chapter VI, Section 3, Subsection 3.2, Subdivision 3.22. Since scholastic dishonesty harms the individual, all students, and the integrity of the university, policies on scholastic dishonesty will be strictly enforced--Student Discipline for Scholastic Dishonesty: A Guide for Administrators, Faculty, and Hearing Officers (28).

See also: [www.utpb.edu/UTPB\\_Student/Students/StudentLife/StudentService\\_Other/StudentGuide/main\\_student\\_guide.htm](http://www.utpb.edu/UTPB_Student/Students/StudentLife/StudentService_Other/StudentGuide/main_student_guide.htm)

❑ **Cell Phones**

Please silence cell phones and beepers during class time.

## WEEKLY READINGS - ETHNIC LITERATURE

- ❑ Xopan Cuicatl, "Song of Spring" [Nahuatl, Spanish, English]. LC 282-4.
- ❑ Nezahualcoyotl. "The Painted Book." Technicians 233-35, 554-5. (x)
- ❑ Codex Boturini. "The Origin of the Mexica Aztecs." Technicians 236-9, 555-6.
- ❑ "American Indian Poetry" [selections], Princeton Encyclopedia of Poetry and Poetics. 42-45 (x)

### 2,3. Precortesian Traditional Literature

- ❑ "Quetzalcoatl," Four Masterworks [Nahuatl]
  - ❑ Anaya, Rodolfo. [Selection: Lord of the Dawn: The Legend of Quetzalcoatl] 125-140 (x)
  - ❑ Sahagún, Bernadino. Florentine Codex: General History of the Things of New Spain. 9-11.
  - ❑ "Introduction," The Hungry Woman, Bierhorst. 3-18 (x)
  - ❑ Young, Karl. "Notation and the Art of Reading," Book. 25-30. (x)

### 4,5. Precortesian Traditional Literature - Part 2

- ❑ Popol Vuh [Quiché Maya]
  - ❑ Silko, Leslie Marmon. "Notes on Mixtec and Maya Screenfolds, Picture Books of Preconquest Mexico," Yellow Woman. 155-65. (x)

### 6. Oral Poetry and Ritual

- ❑ Sabina, Maria. "The Midnight Velada," Technicians. 62-4. (x)
- ❑ Calderón, Eduardo. "Raising the Mediating Center and the Field of Evil with the Twenty-five Thousand Accounts and the Chant of the Ancients." Technicians. 255-9, 559-61.
  - ❑ Munn, Henry. "Writing in the Imagination of an Oral Poet," Book 251-56. (x)
  - ❑ Ong, Walter. "Some Psychodynamics of Orality," Orality and Literacy. 30-77. (x)
  - ❑ Rothenberg, Jerome. "Ethnopoetics," Princeton. 388-89. (x)

### 7. Myths and the Feminine

- ❑ [La Llorona texts,] Literature Chicana =LC. Shular, Ybarra-Fraustro, and Sommers, eds. 97-108. (x)
- ❑ Fuentes, Carlos. "The Legacy of la Malinche," LC 304-6. (x)
- ❑ [Guadalupe selections: Goddess of the Americas.] Castillo, xv-xxi; Alarcón, 32-33; Cisneros, 46-51; Anzaldúa, 52-55; Mora, 88-91; Castellanos, 147-150; Paz 197-208. (x)
- ❑ [Selections: The Hungry Woman], Bierhorst. 23-25, 119-147. (x)

### 8. Contemporary Chicano/a Fiction

- ❑ Anaya, Rodolfo. Bless Me Ultima.
  - ❑ Sollors, "Ethnicity," CTLS 288-305
  - ❑ Zea, Leopoldo. "Lo Mexicano" LC. 294-99. (x)

### **9,10. Corridos and Folklore**

- With His Pistol in His Hand. Américo Paredes. ["The Ballad of Gregorio Cortez,"] (x)
  - "Corrido de José Apodaca," LC. 177-78. (x)
  - "El Hijo Desobediente," LC. 179. (x)
  - Appiah, "Race," CTLS 274-87 (x)

### **11,12. Contemporary Chicano/a Poetry**

- Gonzales, Rodolfo Corky. "Yo Soy Joaquin;" (x)
- Alurista. [Select poems from Floricanto] (x)
- Cervantes, Lorna Dee. [Select poems from Emplumado] (x)
- Anzaldúa, Gloria. [Select poems from Borderlands] (x)

### **13. Native American Poetry and Song of the Southwest**

- "The Night Chant," Four Masterworks [Navajo]
- Molina, Felipe and Larry Evers. [Selections: Yaqui Deer Songs.] (x)
- Ortiz, Simon. [Poems from Woven Stone.]
  - Gunn Allen, Paula. "Something Sacred Going on out There: Myth and Vision in American Indian Literature," The Sacred Hoop. (x)

### **14, 15, 16. Native American Narrative of the Southwest**

- Silko, Leslie Marmon. Ceremony.
  - Silko, Leslie Marmon. "Language and Literature," Yellow 48-59 (x)
  - Silko, Leslie Marmon. "Yellow Woman," Yellow 60-72 (x)
- Finding the Center, Dennis Tedlock, trans. [Zuni Tales] (x)

**Reserve , ILL, and Additional Reading Suggestions for Research Paper**

"Cuceb," Four Masterworks [Maya]

A Texas-Mexican Cancionero : Folksongs of the Lower Border. Ed. Américo Paredes.

M1668.4 .T49 1995

Anaya, Rodolfo. Lord of the Dawn: The Legend of Quetzalcoatl.

Bierhorst, John, ed. The Hungry Woman myths and legends of the Aztecs. F1219.76.F65

H86 1984 -- BOOK/CURLI

Castro, Rafaela G. Dictionary of Chicano folklore. GR111.M49 C37 2000

Finding the Center. Dennis Tedlock, trans. [Zuni] PM2711.Z95 E5 1978

Florentine Codex, Anderson and Dibble. [Aztec/Nahuatl] F1219.S1319

Goddess of the Americas /La diosa de las Américas : writings on the Virgin of

Guadalupe. Ed. Ana Castillo. BT660.G8 G59 1997

Gunn Allen, Paula. The Sacred Hoop.

Krupat, Arnold. Ethnocriticism: Ethnography History Literature. Berkeley: University of California Press.

Pérez-Torres, Rafael. Movements in Chicano Poetry: Against Myths, Against Margins.

Cambridge: Cambridge UP, 1995. PS 153.M4 P47 1995

Rothenberg, Jerome. Symposium of the Whole.

Rothernberg, Jerome, ed. Shaking the Pumpkin.

Ruoff, A. LaVonne Brown. American Indian literatures : an introduction, bibliographic review, and selected bibliography. PM155 .R86 1990

Shular, Ybarra-Fraustro, and Sommers, eds. Literature Chicana: Texto y Contexto;

Chicano Literature: Text and Context.

Silko, Leslie Marmon. Storyteller.

Tedlock, Dennis. Breath on the Mirror.

The Hungry Woman : Myths and Legends of the Aztecs. Ed. John Bierhorst

F1219.76.F65 H86 1984 -- BOOK/CURLI