

Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3credits/3contact hours. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

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| Current Status Approved | Course Selected: Subject ENG (ENG - English) Catalog Nbr 235 | |

| Course Revision & College | |
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| Form Submission Initial Submission | College LaGuardia Community College |

| Course Data | | |
|---|------------------------------------|-------------------------|
| Course ID 075530 | Subject ENG (ENG - English) | Catalog Nbr 235 |
| Catalog Status Approved | Contact Hours 3 | No. of Credits 3 |
| CourseTitle Cultural Identity in American Literature | | |
| Course Description This course will explore the diverse voices of writers in the United States through a consideration of cultural context. Literature to be discussed may include the contributions of African-American, Asian-American, Euro-American, Latino/a-American, and/or Native-American writers. Such themes as cultural dislocation, alienation, and re- envisioning identity will be highlighted. | | |
| Department English | | |
| Pre-Requisites/Co-Requisites Pre-requisite of ENA/ENC/ENG 101 is required. | | |

| Course Syllabus [Attachment Filename(s)] |
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| English_235_Syllabus.docx |

| Location(Required or Flexible) and Learning Outcomes | |
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| REQUIRED | FLEXIBLE |
| English Composition | World Cultures & Global Issues |

| <p>Math & Quantitative Reasoning</p> <p>Life and Physical Sciences</p> | <input checked="" type="checkbox"/> | <p>US Experience in its Diversity</p> <p>Creative Expression</p> <p>Individual and Society</p> <p>Scientific World</p> |
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| Learning Outcomes: Questions | Learning Outcomes: Responses | |
| <p>* 1. Gather, interpret, and assess information from a variety of sources and points of view.</p> | <p>Students demonstrate their understanding of the variety of cultural identities manifested within American literature by writing essays that respond to primary literary texts and secondary critical texts.</p> | |
| <p>* 2. Evaluate evidence and arguments critically or analytically.</p> | <p>Students are guided through the process of interpreting and analyzing literary texts.</p> | |
| <p>* 3. Produce well-reasoned written or oral arguments using evidence to support conclusions.</p> | <p>Students are required to cite textual evidence to support conclusions articulated in critical analyses included in research essays, in-class exam essays, and low-stake response papers.</p> | |
| <p>4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature.</p> | <p>Through the course readings and writing assignments, students learn to identify and analyze how a range of cultural identities have been represented in 20th century and contemporary American literature, including works by African-American, Asian-American, Euro-American, Latino/a-American and/or Native American writers.</p> | |
| <p>5. Analyze and explain one or more major themes of U.S. history from more than one informed perspective.</p> | <p>Through the course readings and writing assignments, students learn to analyze how has the concept of the American self has been redefined through literary self-representation and how literature has functioned as a site of struggle over these definitions of the self.</p> | |
| <p>6. Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.</p> | | |
| <p>7. Explain and evaluate the role of the United States in international relations.</p> | | |
| <p>8. Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy.</p> | | |
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| <p>9. Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.</p> | <p>Through the course readings and writing assignments, students learn to analyze and discuss how the politics of identity, as manifested within multicultural literatures, informs contemporary U.S. society and both influences and has been influenced by race, ethnicity, class, gender, and/or sexual orientation.</p> |
| <p>A. If there is a change to the course title, what is the new course title?</p> | |
| <p>B. If there is a change to the course description, what is the new course description?</p> | |
| <p>C. If there is a change to the pre-requisites and/or co-requisites, what are the new pre-requisites and/or co-requisites?</p> | |

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| <p>Chair (Approver) Comments</p> |
| <p>Comments Approved.</p> |

English 235: Cultural Identity In American Literature

Course Description :

This course will explore the diverse voices of writers in the United States through a consideration of cultural context. Literature to be discussed may include the contributions of African-American, Asian-American, Euro-American, Latino/a-American, and/or Native-American writers. We will explore such themes as cultural dislocation, the pressures of assimilation, and the demands of tradition from a variety of standpoints, cultures, and contexts.

Course Goals:

1. This course will enable students to analyze the immense variety of culturally specific literary responses to life in the United States produced by discreet as well as intersectional identity groups.
2. This course will instruct students in key methods and terms of literary studies, such as close reading, textual analysis, historicization, discourse, and context.
3. This course will allow students to become more fluent in the key modes of academic writing, such as summary, comparison and contrast, analysis, close reading, resource citation, introductions, conclusions, bibliographies, arguments, supporting claims, and audience awareness. This course will also help students practice various research techniques, including the location, vetting, and incorporation of secondary sources, as well as exposure to digital archives.

Required Materials:

- § Course Pack. All of our main readings are compiled in a course pack that I will distribute to you. It is your job to keep this pack and bring it to class. If you lose it, you must print it out again on your own.

Grading for 101:

- Biweekly blogs and class participation (35%)
- Three essays (25% each)
- One major comparison-contrast research essay (25%)
- Final exam (15%)

Classroom Rules:

- § **Attendance and lateness:** As with any college course, it is essential to be in class, to be on time, and to complete all assigned work. If you miss a class for any reason, make sure you contact a classmate or look at the class blog in order to get the assignments and cover the missed material. **YOU ARE RESPONSIBLE FOR ALL WORK REGARDLESS OF WHETHER OR NOT YOU ARE LATE.** Either email it to me or post it to the blog.
- § **PLAGIARISM WILL NOT BE TOLERATED.** We will talk about plagiarism in class in great detail, but please note: Any paper exhibiting plagiarized work will fail immediately, thereby lowering your overall final grade. If the case is severe (more than one or two sentences), you will also fail the course, and your work will be reported to the college via an Academic Integrity Complaint. The LaGuardia Community College Policy on Academic Integrity can be found here: <http://library.laguardia.edu/files/pdf/academicintegritypolicy.pdf>.

Students with Disabilities: The Office for Students with Disabilities (OSD) provides services for students with disabilities to ensure access to College programs. They offer personal, academic, career, and accommodations counseling, evaluation referrals, testing for learning disabilities, and adaptive/assistive technology.

They are located in M 102, and can be reached at (718) 482-5279 (TTY x6057).
<http://www.lagcc.cuny.edu/osd/default.htm#>

Day-to-Day Class Schedule

All the readings below under “HW:” are to be read **FOR THE NEXT CLASS. All readings are from our course pack or from files I post online. (Assignments are subject to radical change at my discretion. Please check the class blog for most up-to-date schedule).

BEGINNINGS TO THE FIRST WORLD WAR

Week One: Introduction: What is cultural Identity? Set up blogs. Read and discuss William Apess: “An Indians’ Looking-Glass for the White man.” HW: *Frederick Douglass: “The Meaning of July Fourth for the Negro”* and *Ronald Takaki’s first chapter*.

Week Two: Discussion of readings, writing exercise, and in-class film viewing. HW: *DuBois “The Sorrow Songs” “The Forethought”* and *“Of Our Spiritual Strivings; also read the Charles Chesnutt stories*. Discussion of essay 1 and in-class brainstorming.

Week Three: Discussion, writing exercise, viewing. HW: *Jose Marti: “Our America”* and *Charlotte Perkins Gilman’s “The Yellow Wallpaper.”* Also read the section of regional Southern stories: *Kate Chopin’s Desiree’s Baby, Cadian Ball, The Storm*. Also, *George Washington Cable’s ‘Tite Poulette*. Workshop rough draft of essay one.

Description of Essay One

Assignment Goal: With the questions posed during Weeks Two and Three as prompts for thesis statements, students will develop argumentative statements about the claims made by at least two of the authors we’ve covered through a combination of comparison, contrast, close reading, historicization, and analysis.

Assignment Description: Thesis statements will answer a major textually based analytical question in two or three sentences. At least one supporting paragraph must include reference to scholarship on the primary texts or on a related aspect of its social and/or historical context, utilizing such online databases as JSTOR, Project Muse and Google Scholar. Students will draft portions of the essay on their blogs. They must MLA format for all essays.

Week Four: Discussion of readings, writing exercise, and in-class film viewing. HW: *Sui Sin Far’s Leaves From The Mental Portfolio Of An Eurasian* and *“A Love Story From A Rice Field In China.”* Also read *Onoto Watanna’s “The Japanese In New York”* and *“His Interpreter.”* Also read *Abraham Cahan’s “Yekl”* and *Ania Yezierska’s “My Own People”* and *“How I Found America.”* Essay one due. In-class discussion and brainstorming for Essay 2.

BETWEEN THE WARS

Week Five: Discussion, writing exercise, viewing. *HW: Selection from Alain Locke's "The New Negro." Stories from Zora Neale Hurston. Langston Hughes: Poems and Stories. Franz Boas on race. Selections from Claude McKay. In-class workshop and revision of Essay 2.*

Description of Essay Two

Assignment Goal: With the questions posed during Weeks Four and Five as prompts for thesis statements, students will develop argumentative statements about the claims made by at least two of the authors we've covered through a combination of comparison, contrast, close reading, historicization, and analysis.

Assignment Description: Essay Two will consider what Amira Baraka referred to as "the changing same." In short, you will consider what has changed and what has stayed the same through an analysis of earlier and later texts. As with Essay One, at least one supporting paragraph must include reference to scholarship on the primary texts or on a related aspect of its social and/or historical context.

Week Six: Discussion, writing exercise, viewing. *HW: Selections from Claude McKay. Essays by Ralph Ellison, Richard Wright, Jesus Colon. Essay two due.*

Week Seven: Discussion, writing exercise, viewing. *HW: Stories by James Baldwin. Film by The Marx Brothers. Nella Larsen: "Passing." In-class discussion and brainstorming for Essay 3.*

Week Eight: Discussion, writing exercise, viewing. Discussion of research essay. *HW: Stories by Grace Paley, Mike Gold, and Pietro di Donato. In-class workshop and revision of Essay 3.*

Description of Essay Three

With the questions posed during Weeks Seven and Eight as prompts for thesis statements, students will develop argumentative statements about the claims made by at least two of the authors we've covered through a combination of comparison, contrast, close reading, historicization, and analysis.

Assignment Description: While students will continue to use scholarship to support their thesis claims, the thesis and supporting statements will make use of the key terms and concepts we have covered so far. There will be a review and an in-class study session to both generate and define the list of these terms and concepts.

POST-WAR CULTURE

Week Nine: Discussion, writing exercise, viewing. *HW: Ralph Ellison: "How Bigger Was Born." Richard Wright: Stories. Writings on jazz. Students will begin to formulate draft responses to key research questions for Major Research Essay.*

Description of Major Research Essay

Assignment Goal: Your research essay will be based on a comparison of at least three texts with a specific focus on the role of race, ethnicity, sexual orientation, class, and/or gender in defining the parameters of a writer's and/or a character's identity. You may expand on ideas developed in one of your earlier essays, but you must do so by incorporating at least one text we read *after* Week Eight.

Assignment Description: Beginning in Week Nine, students will have approximately four weeks to draft and revise their major research assignment. The essay will be developed in stages; we will discuss how to find appropriate social and historical materials and literary scholarship on these writers and/or texts. Beginning in

Week Eight, the class as a whole will research one writer in class together. Students will then post their original annotated research on their blogs and the class will develop groups to present their ideas

In sum, the research paper offers a special focus on the role of race, ethnicity, sexual orientation, class, and/or gender and the ways in which each text uses these categories to critique specific cultural ideologies. Students are expected to expand upon their research and to provide a specific lens for their analysis, drawing on cultural materials specific to the texts they are writing about.

Week Ten: Discussion, writing exercise, viewing. *HW: Amiri Baraka: Poems and stories. Bernard Malamud: Stories. Gwendolyn Brooks: Poems and Stories. Malcolm X: The Ballot Or The Bullet. Essay 3 due. In-class discussion and brainstorming for Major Research Essay.* Students will expand and revise research questions and conduct preliminary research for Major Research Essay.

Week Eleven: Discussion, writing exercise, viewing. *HW: Alice Walker "Everyday Use" and Daughters of the Dust. Gish Jen: stories. Toni Cade Bambara: Stories. James Baldwin: Sonny's Blues.* First draft of research essay due. Peer critique will continue in class, with students bringing two copies of an advanced draft that is the required length of the final essay. This draft must contain a citation of the required outside academic source.

Week Twelve: Discussion, writing exercise, viewing. *HW: Stories by Sandra Cisneros, Judith Ortiz Cofer, Louise Erdrich, Junot Diaz, Edwidge Danticat. In-class workshop and revision of Major Research Paper.* Major research essay, revised version, due. Students must turn in all previous drafts as well as provide a correctly cited MLA bibliography. Please use the Purdue OWL website to format your paper.

Week Thirteen: Major Research Paper due. Discussion of final and in-class practice essays.