

Foundational Studies – Global Perspectives and Cultural Diversity

English 340: Multicultural American Literature

The attached policy statement and syllabus illustrate how English 340: Multicultural American Literature addresses the Foundational Studies syllabus requirements and the Global Perspectives and Cultural Diversity learning objectives and applied learning requirements. However, I also provide below a brief discussion of how the course fulfills each learning objective. The attached syllabus, through the blue type, also illustrates the kinds of supporting materials [author biographies, historical documents, study questions and reading notes] that are available through links at my web-based syllabus. To experience the complete syllabus, visit the course at <http://isu.indstate.edu/jakaitis>.

- 1. Demonstrate knowledge of cultures and worldviews.** This is one of the primary motives of the study of multicultural American literature, for the goal of the course is to address our culture's diversity, not only by examining through literature race, ethnicity, and gender, but through comparative analysis emphasizing the roles historically played by Americans of different backgrounds in the development of an American culture. Reading and examining literary works in their historical contexts, particularly when those works involve immigrants and their first and second-generation descendants, addresses both American cultural contexts and global perspectives. In the accompanying syllabus, works by Ronald Takaki, Jhumpa Lahiri and Hisaye Yamamoto, among others, illustrate these emphases.
- 2. Identify Social, economic, political, and environmental inter-relationships between cultures and worldviews.** Of course, this issue was addressed in the response to number one above. However, further emphasis on the relation of multicultural American literature to social, political, and environmental inter-relations is demonstrated by the study of Native American and African-American works in the accompanying syllabus. Leslie Marmon Silko's *Ceremony* alone emphasizes all of these factors through its presentation of a post WWII protagonist suffering from post-traumatic stress and seeking a healing ceremony that will re-connect him to his own culture and to the earth. Octavia Butler's *Kindred* examines the lasting economic, social, and political effects of slavery on contemporary [1976 in the novel] African-Americans and Americans of European descent.
- 3. Use multiple lenses such as race and ethnicity, gender, social class, regional culture, and religion to evaluate one's culture in comparison to those studied.** This should be self-evident from the title of the course, but surely is illustrated by the course policies and assigned readings. In English 340, we study literature by African-American, Native American, Chicano/a, Asian American and other groups. The emphasis on gender, race, and class is inscribed in the course motive and design. A review of the assigned readings in the syllabus and their accompanying study questions [which you can view on-line at the course syllabus] demonstrates the point.

4. **Articulate how the social construction of culture and worldviews shapes contemporary social and political issues.** As we address various identity issues in English 340, contextualizing the issues through historical and cultural contexts, the social construction of race and gender, as well as consideration of social class, serves to focus discussion and analysis on social and political issues. Alice Walker's "Everyday Use," James Baldwin's "Sonny's Blues," Octavia Butler's *Kindred*, and WEB Du Bois' "Concept of Race" and *Souls of Black Folks* both implicitly and directly confront the social construction of race and historical and political contexts for examining, in the words of Du Bois, "the income bearing value of race prejudice." Works by Sandra Cisneros, Leslie Marmon Silko, Luis Valdez, and Aaron Morales, among others, engage social construction of gender while also enacting historicized political critiques. Finally, Jhumpa Lahiri's *The Namesake* and her stories from *The Interpreter of Maladies* evoke comparative study of American and East Asian perspectives.

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Imagination
Creates the situation
And, then, the situation
Creates the imagination

It may, of course, be
The other way around;
Columbus was discovered
By what he found.

--James Baldwin

SYLLABUS BOOKMARKS:

WEEK ONE WEEK TWO: What is an American, WEEK TWO WEEK TWO: What is an American,
WEEK THREE, WEEK FOUR, WEEK FIVE, WEEK SIX, WEEK SEVEN, WEEK EIGHT,
WEEK NINE, WEEK TEN, WEEK ELEVEN, WEEK TWELVE, WEEK THIRTEEN, WEEK
FOURTEEN, WEEK FIFTEEN, WEEK SIXTEEN.

COURSE DESCRIPTION:

Multicultural American Literature addresses cultural diversity through the reading and discussion of writings by Chicano/a, Native American, Asian-American, and African-American authors. Content varies from semester to semester, so we do not cover each of these groups every semester. Assigned readings include poetry, drama, short fiction, novels, autobiographical essays, and aesthetic and political manifestos. Treating these artifacts as cultural texts exposes students to the similarities and differences (that is, to the cultural diversity) of the aesthetic, political, and social values and experiences of writers belonging to various ethnic and racial groups. Multicultural American Literature is a Foundational Studies course, satisfying the Global Perspectives and Cultural Diversity requirement. It also earns elective credit in the African and African-American Studies Department and Women's Studies Programs. The course is required for English teaching majors, while English liberal arts majors and minors earn credit for an alternative literature elective. English majors do not earn the Foundational Studies credit for completing English 340. [FS Syllabus]

COURSE GOALS [FS Syllabus]

- To provide an introduction to the breadth and quality of the literature produced by various cultural groups who have contributed to American history and culture and to encourage an appreciation of their contributions. [GPCD 1, 2, 3, 4]
- To present strategies for engaging this literature within its own historical and cultural contexts and for gauging its aesthetic, cultural, political and social dimensions. [GPCD 2, 4; S 1]
- To foreground and examine issues of race, gender, class, sexuality and nationality as they arise in these works, to consider the roles played by these issues in the establishing of our national identity, and to promote comparative analysis of the literary works and their cultural and historical contexts. [GPCD 1, 2, 3, 4; S 1]
- To encourage critical sophistication and lifelong readership of different literary genres (i.e. poetry, fiction, drama, essays). [S 2]

REQUIRED TEXTS:

(Years in parentheses indicate dates of original publication)

Butler, Octavia E. *Kindred*. (1979) Boston: Beacon Press, 2004. ISBN: 0-8070-8369-0

Lahiri, Jhumpa. *The Namesake*. (2003) New York: Houghton Mifflin, 2004. ISBN: 0-618-73396-5

Lee, Harper. *To Kill A Mockingbird*. (1959) New York: Warner Books, 1982. [This book is a late addition to the syllabus and has not yet been ordered.]

Morales, Aaron. *From Here You Can Almost See the End of the Desert*. Notre Dame:

Momotombo Press, 2008. ISBN: 978-0-9797446-1-7. [This book will be purchased in class for \$8.]

Silko, Leslie Marmon. *Ceremony*. (1977) New York: Penguin, 1986. ISBN: 0-14-008683-8

Professor's Pack available at Goetz Printing & Copy Center, 16 S. 9th St. Telephone: 232-6504.

COURSE REQUIREMENTS AND POLICIES:

Because of the course's multiple emphases described above under the heading, "Course Description," the reading and class preparation load in English 340 will be rather intense at times. While we will often read only a short work [story or novella] for a single class meeting, in some weeks we will be covering a complete novel of 300 or more pages. You will be expected to read carefully, take notes, and come to class prepared to write short answer responses to quiz questions about the assigned reading. Study questions to focus your reading will appear as links in the on-line syllabus in advance of the assignment due dates. It is your responsibility to check our web syllabus regularly, for I will sometimes withhold posting of study questions for later assignments so that I can tailor the questions to address issues and concerns raised in class

discussion of previously covered works. The study questions and quizzes will sustain the expectation that you have carefully read and thought about the assigned readings and that you are prepared to participate in meaningful discussion and interpretive analysis of the assigned literary works. Familiarity with the literature will, of course, prepare you for interpretive analysis and discussion on quizzes, in the mid-term examination, in assigned papers, and on the final examination. You are responsible for all of the assigned readings, even aspects of them not discussed in class

1. Attendance and Participation (10%) [FS Syllabus]

Attendance: Full attendance is expected. Because we will open some class sessions with a quiz, punctuality is crucial to your success. If you arrive late, it will be impossible to give you additional time to complete the assignment and since the class discussion following each quiz will rely on students' responses to the quizzes, completing the work after class is not an acceptable option. If you accumulate 9 unexcused absences, you will fail this course. Of course, all absences, excused or unexcused, affect your grade because each absence reduces your quiz and participation score. If you have an excused absence for medical or other University approved reasons, it is your responsibility to make up missed work by appointment with me before the next class meeting. Attendance will account for 5% of your course grade.

Participation: Much of our time will be spent discussing the assigned readings. Exemplary performance in these activities will demonstrate that you are effectively preparing and thinking about the material and will significantly increase your attendance/participation score. After each class meeting, I will assign participation points to students who actively comment on the readings and promote meaningful discussion related to the specified goals of the course. At semester's end, I will assign you a letter grade for participation based on your accumulated point total. It is in your best interest to take notes and come to class prepared to ask questions or provoke discussion. These practices will also prepare you to perform well on the short essays and the final project. Conferences are not required but are encouraged. If you wish to meet with me but cannot attend my office hours, please arrange a conference with me at a more convenient time. If you do intend to meet with me during one of my office hours, it is best to let me know that you are coming so that I can reserve the time for you. A semester goes by rather quickly; please see me immediately if you begin having difficulty with any of the course materials. Participation will account for 5% of your course grade.

Professional Courtesy: You will be expected to behave professionally in this college classroom. Turn off cell phones before entering the room. From the moment that you enter the classroom, you should be focused on the materials and assignments in this course. Reading of newspapers or other material not directly related to work in this course will not be allowed in the classroom--neither before class has started nor during our formal class session. If you are interested in reading newspapers or other materials unrelated to this course as you wait for class to begin, do so outside the classroom. Students who behave rudely, or who have to be asked to put down newspapers or other reading materials will lose participation points. Under extreme circumstances, such students will be removed from the classroom or dropped from this course. **Laptops** may be used for note taking and for review of course materials posted in our on-line syllabus or for searches during class to support our discussions. However, this privilege will be

revoked for anyone using a laptop for e-mail, instant messaging, or any purpose not directly related to the ongoing class discussion. If laptop use appears to become a problem, I reserve the right to demand that an individual immediately turn the display toward me for inspection. Any student viewing material irrelevant to this course will be removed from the class. [FS Syllabus]

2. Quizzes (10%)

Class meetings will often open with a quiz. These short examinations will either ask you to respond briefly to a few factual questions [usually 10] about the assigned reading, or require short essay responses that analyze and interpret assigned reading. The latter responses must begin with topic sentences that directly answer the question and then supply specific story details to support the topic. [See the "Essay Quizzes" link below.] Simply quickly reading the assigned stories will not prepare you to score well on these quizzes. Instead, you must actively consider study questions, literary techniques, plot structures and conflicts, thematic concerns, or the relation of the assigned reading to material presented in lectures and discussions of previously assigned works. Missed quizzes cannot be made up unless you have a medical, family emergency, or ISU program excuse. Essay Quizzes [S 1, 3]

3. Essay (20%)

You will write one 4-5 page [1,200-1,500 word], typed analytical paper on either Leslie Marmon Silko's *Ceremony*, Harper Lee's *To Kill A Mockingbird*, or Octavia Butler's *Kindred*. Essay topics will be distributed in advance of our discussions of the novels. The paper will be typed, double-spaced, with one-inch margins on all four sides of the page. Use the standard Times New Roman 12 font size. The due date will vary depending on which novel you choose to discuss in your essay. Essays will be submitted by e-mail attachment and will be returned in the same manner. Specific instructions for essay submissions, including an explanation of MLA documentation style and the course plagiarism policy, appear in the essay assignment. [FS Syllabus] [S 1, 2, 3]

4. Mid-Term Examination (30%)

During week seven, you will write a mid-term examination including both short answer questions about concepts, terms, and assigned works discussed in class and extended responses to essay questions. This examination will be written during two class periods and will cover the readings as well as the broad issues in multicultural American literature discussed over the first six weeks of the semester. On Friday, October 2, our class meeting will be devoted to mid-term review; it is crucial that you attend this class meeting. [S 1, 3]

5. Final Examination (30%)

You will complete a final examination covering material assigned from week eight through the end of the semester. Like the mid-term, the final will include both short answer and essay components. The final will be written during our final examination class meeting on Monday, December 14, at 1:00 p.m. in Dreiser Hall 303. [S 1, 3]

6. Extra Credit

I award extra credit points for written discussions and analyses that you submit after attending any event on or off campus that addresses issues in multicultural American literature. Extra credit opportunities will be announced over the course of the semester; some of these will involve reading additional stories or novels or discussing a film adaptation of a literary work. Over the course of the semester, you may submit a maximum of 5 extra credit assignments and earn a maximum of up to 50 extra credit points for attending events or doing additional reading and film watching, and writing 2 to 3 page, double-spaced, typed analyses that directly relate your experience to multicultural themes and issues raised in this course. Typically, each extra credit submission can earn a maximum of 10 points. Occasionally, however, a longer assignment will be designated as offering up to 20 points and will count as two submissions. Submissions will be evaluated and partial credit will be awarded based on the quality of the work. I will announce upcoming events in class and invite all of you to do the same. Extra credit will be available only for events approved in advance by me. No extra credit assignments will be accepted after Monday, November 23, and I will accept no more than one extra credit submission from any student in any given week of the semester. [Click here for extra credit announcements.](#) [Skills 1 & 3]

7. Further Information:

For information about the General Education–Foundational Studies program—specifically the “Sycamore Standard,” academic freedom, and the rights and responsibilities of students with disabilities—consult the General Education–Foundational Studies website (<http://www.indstate.edu/gened/newfoundationalstudiesprogram.htm>). [FS Syllabus]

GRADING:

The following percentages are tentative guidelines and are subject to change based, for example, on the number of quizzes actually given during the semester. I reserve the right to alter assignments and percentage values as the semester progresses. If changes become necessary, I will inform the class in advance and post all changes on this site:

Attendance/Participation	10%
Quizzes	10%
Essay	20%
Mid-Term Examination	30%
Final Examination	30%
Total	100%

We will work on a 1,000 point system. The following scale will be used: 900 points or higher = A; 880 = A-; 850 = B+; 800 = B; 780 = B-; 750 = C+; 700 = C; 680 = C-; 650 = D+; 600 = D; 580 = D-; less than 580 = F. ****Retain this policy statement and all graded assignments until you receive your final grade. You will have little chance for grade review unless you are able to re-submit your graded work. [FS Syllabus]

[Reading assignments in the Professor's Pack are preceded by the designation PP. The page numbers listed identify the original source pagination to provide an idea of the actual length of each reading assignment. The notation, SQ, refers to assigned Study Questions available on-line. This is a tentative reading schedule. It is your responsibility to attend class and to keep track of any changes in the schedule.]

Please check this syllabus regularly, I will frequently update with additional links and supporting information on texts and authors.

DATE ASSIGNMENT*

WEEK ONE: Course Introduction

8-26 (W) Course Introduction: "Mets Fumble for the Word" [Error! Hyperlink reference not valid. at course web site]
DuBois Virtual University DuBois Biography
 Late Registration Begins: \$30 Late Registration Fee

8-28 (F) Discuss WEB DuBois, "The Concept of Race," [PP: 1] SQ [GPCD 1, 2, 3]

WEEK TWO: What is an American?

8-31 (M) "The Forethought" and "Of Our Spiritual Strivings" from DuBois' *Souls of Black Folks* at WEB DuBois' site. [GPCD 1, 2, 3]

9-1 (Tu) Last Day to Add Classes; Last Day for 100% Refund on Drops & Withdrawals

9-2 (W) "Everyday Use" by Alice Walker [PP: 2126-2133] Walker, Alice/SQ for Everyday Use.DOC Walker, Alice:SQ for Everyday Use.DOC [GPCD 1, 2, 3]
Teaching History: Black Muslims Scheduling for Drops Only; \$30 Drop/Add Fee

9-4 (F) "Introduction" to *A Different Mirror* by Ronald Takaki: PP: 1-17
 Interview http://www.ascd.org/ed_topics/el199904_halford.html with Takaki [GPCD 1, 2, 3]

WEEK THREE: What is an American?

9-7 (M) LABOR DAY: NO CLASS

9-8 (Tu) Last Day for 75% Refund on Drops; Last Day to Drop with No Grade.

* As a course that focuses on reading, English 340 incorporates Foundational Studies (FS) objective 2 on a daily basis; further, daily discussions address FS objective 10. Other objectives—both general and specific—are noted throughout the daily schedule of class activities using these abbreviations: FS = Foundational Study, GPCD = Global Perspectives and Cultural Diversity, and S = Skills (Applied Learning).

9-9 (W) "When Mr. Pirzada Came to Dine" by Jhumpa Lahiri
www.randomhouse.com/kvpa/jhumpalahiri[PP: 23-42] [GPCD 1, 2, 3]
Bangladesh History Maps

9-11 (F) *The Namesake* by Jhumpa Lahiri: Chs. 1 & 2: 1-47 SQ [GPCD 1, 2, 3]

WEEK FOUR: First Generation American Identity

9-14 (M) *The Namesake*: Chs. 3 & 4: 48-96 SQ [GPCD 1, 2, 3]

9-15 (Tu) Last Day for 50% Refund.

9-16 (W) *The Namesake*: Chs. 5-7: 97-187 SQ [GPCD 1, 2, 3]

9-18 (F) *The Namesake*: Chs. 8 & 9: 188-245 SQ [GPCD 1, 2, 3]
Three Week Attendance Report Due

WEEK FIVE: History and Identity

9-21 (M) *The Namesake*: Chs. 10-12: 246-291 [GPCD 1, 2, 3]

9-22 (Tu) Last Day for 25% Refund on Drops

9-23 (W) "Tears of Autumn" by Yoshiko Uchida [PP: 202-209] [GPCD 1, 2, 3]
Angel Island Picture Brides Angel Island Poetry

9-25 (F) "Seventeen Syllables" by Hisaye Yamamoto [PP: 8-19] Yamamoto:SQ for
Seventeen Syllables.htm
JACL Hiroshige Prints [GPCD 1, 2, 3]

WEEK SIX: Immigration and Internment

9-28 (M) Excerpts from And Justice for All: Mary Tsukamoto, Emi Somekawa, & Tom Watanabe [PP: 3-15; 146-151; 95-99]; Japanese Internment:SQ for In Justice for All.htmSenator Matsui [Video] Relocation Camps [GPCD 1, 2, 3]

9-30 (W) "The Legend of Miss Sasagawara" by Yamamoto [PP: 20-33] [GPCD 1, 2, 3]

10-2 (F) Prepare for "Yellow Woman" Stories
MID-TERM EXAMINATION PREPARATION

WEEK SEVEN: Mid-Term Examination

- 10-5 (M) Mid-Term Identification and Short Answer [GPCD 1, 2, 3; S 1, 3]
10-7 (W) Mid-Term Essay Question [GPCD 1, 2, 3; S 1, 3]
10-9 (F) FALL BREAK: NO CLASS; ESSAY ASSIGNMENT
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WEEK EIGHT: Legend, Gender, Identity

- 10-12 (M) Yellow Women Stories: Cochiti and Laguna Pueblo [PP: 210-218]
"Yellow Woman" by Leslie Marmon Silko [PP: 219-228] SQ
Interview with Silko
Visit La Ilorona web site [lallorona.com] [GPCD 1, 2, 3]
10-14 (W) "Woman Hollering Creek" by Sandra Cisneros [PP: 596-605] [GPCD 1, 2, 3]
Suggested: "I Throw Punches for My Race, But I Don't Want to Be A Man"
10-16 (F) "Flashflood" by Aaron Morales in *From Here You Can Almost See the End of the Desert*: 10-27; Video Excerpts from *In the White Man's Image* [GPCD 1, 2, 3]
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WEEK NINE: Native American Narrative Traditions

- 10-19 (M) *Ceremony* by Leslie Marmon Silko: 1-62 [For each *Ceremony* assignment, stop at the obvious gap on the page.] [GPCD 1, 2, 3]
Mid-Term Grades Due
10-21 (W) *Ceremony* by Leslie Marmon Silko: 62-93 Navajo Cow Weaving
Navajo 19th Century Weaving Laguna Pueblo Photos [GPCD 1, 2, 3]
10-23 (F) *Ceremony* by Leslie Marmon Silko: 93-153 [GPCD 1, 2, 3]
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WEEK TEN: Native American Narrative Traditions

- 10-26 (M) *Ceremony* by Leslie Marmon Silko: 154-216 [GPCD 1, 2, 3]
10-28 (W) *Ceremony* by Leslie Marmon Silko: 216-262 [GPCD 1, 2, 3]
10-30 (F) *Ceremony* by Leslie Marmon Silko: Discuss unresolved issues
Video Excerpt from *The Treasure of the Sierra Madre* (1948) [GPCD 1, 2, 3]
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WEEK ELEVEN: Chicano Identity

- 11-2 (M) *I Don't Have to Show You No Stinking Badges* by Luis Valdez [PP: 156-214]
[GPCD 1, 2, 3]

- 11-3 (Tu) Last Day to Drop Classes--No Petitions for Exception--GRADE OF DP OR DF REQUIRED; Last Day to Withdraw with No Grades.
- 11-4 (W) "Easter Sunday" and "Real Man Stuff" by Morales in *From Here You Can Almost See the End of the Desert*: 29-47 [GPCD 1, 2, 3]
- 11-6 (F) Visit with Aaron Morales to Discuss his Work
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WEEK TWELVE: Education, Race, & Gender

- 11-9 (M) *To Kill A Mockingbird* by Harper Lee: Chapters 1-9. pp. 3-89.
See the essay assignment for study questions about the novel. [GPCD 1, 2, 3]
- 11-11 (W) *To Kill A Mockingbird* by Harper Lee : Chapters 10-18, pp. 89-189. [GPCD 1, 2, 3]
- 11-13 (F) *To Kill A Mockingbird* by Harper Lee: Chapters 19-31, pp. 190-281. [GPCD 1, 2, 3]
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WEEK THIRTEEN: Slavery and African-American Narrative Traditions

- 11-16 (M) "Sonny's Blues" by James Baldwin [PP: 46-68], [\Baldwin:Motifs in Sonny's Blues.htm](#)
SQ Motifs in "Sonny's Blues"
Baldwin's "Letter to My Nephew" PDF [GPCD 1, 2, 3]
- 11-18 (W) *Kindred* by Octavia Butler ["Prologue" & "The River": 9-17]
Kindred "Reader's Guide ["Discussion Questions": 285-287] [GPCD 1, 2, 3]
- 11-20 (F) *Kindred* by Octavia Butler ["The Fire": 18-51] [GPCD 1, 2, 3]
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WEEK FOURTEEN: Slavery and African-American Narrative Traditions

- 11-23 (M) *Kindred* by Octavia Butler ["The Fall": 52-107] [GPCD 1, 2, 3]
- 11-25 (W) THANKSGIVING BREAK: NO CLASS
- 11-27 (F) THANKSGIVING BREAK: NO CLASS
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WEEK FIFTEEN: Kindred Continued

- 11-30 (M) *Kindred* by Octavia Butler ["The Fight": 108-189] [GPCD 1, 2, 3]
- 12-2 (W) *Kindred* by Octavia Butler ["The Storm": 189-239] [GPCD 1, 2, 3]

- 12-4 (F) *Kindred* by Octavia Butler ["The Rope" & "Epilogue": 240-264]
"Critical Essay" in "Reader's Guide" [265-284] Final Extra Credit Opportunity
[GPCD 1, 2, 3]
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WEEK SIXTEEN: Final Things
STUDY WEEK (NO EXAMS MAY BE SCHEDULED)

- 12-7 (M) "Interpreter of Maladies" by Jhumpa Lahiri: PP: 43-69 SQ [GPCD 1, 2, 3]
12-9 (W) "A Moving Day" by Susan Nunes [PP: 130-137] SQ Quiz [GPCD 1, 2, 3]
12-11 (F) Final Examination Discussion and Review
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FINAL EXAM WEEK: DECEMBER 14 (M) TO DECEMBER 18 (F)

OUR FINAL EXAMINATION IS ON MONDAY, DECEMBER 14 @ 1:00 p.m. in DH 303.
[GPCD 1, 2, 3; S 1, 3]

[Attendance at the final examination period is mandatory.]

English 340 (Multicultural American Literature) and Foundational Studies

REQUIREMENT: English 340, Multicultural American Literature, fulfills the Global Perspectives and Cultural Diversity requirement of the Foundational Studies program. [*FS Syllabus*]

GENERAL OBJECTIVES: The Foundational Studies program incorporates general goals that will be applied in English 340: students will (a) “critically evaluate the ideas of others,” (b) “demonstrate an appreciation of human expression through literature and fine and performing arts,” and (c) “express themselves effectively, professionally, and persuasively both orally and in writing” (*Foundational Studies 2009*). Further, Foundational Studies courses are designed to “develop critical thinking skills” and “develop information literacy,” as well as “include a graded writing component” (*Foundational Studies 2009*) [*FS Syllabus*]

SPECIFIC OBJECTIVES: Courses in Global Perspectives and Cultural Diversity—including English 340—have these specific learning objectives:

1. Demonstrate knowledge of cultures and worldviews;
 2. identify social, economic, political, and environmental interrelationships between cultures and worldviews;
 3. Use multiple lenses such as race and ethnicity, gender, social class, regional culture, and religion to evaluate one’s culture in comparison to those studied; and
 4. Articulate how the social construction of culture and worldviews shapes contemporary social and political issues. [*FS Syllabus*]
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APPLICATION: The assignments in English 340 (readings and discussions, and out-of-class writing) will allow you to meet Foundational Studies goals, as well as the specific goals of the class. The readings for the course—in different genres, by different authors, from different periods, or from different cultures (and subcultures)—will challenge you to look at literature as a cultural representation and as a means to present a worldview. Discussions and other class activities will help you to examine literature from varying perspectives—noting how social, economic, political, environmental, or religious issues characterize cultures and influence art. Related readings, lectures, and discussions will allow you place literature in its comparative cultural context, as well as analyze the ways in which literature represents, comments on, and shapes cultures and worldviews. The required writing will allow you interpret and respond to what you read in a variety of ways—offering opportunities for you to analyze what you read from both personal and social and political perspectives. The most general goal, however, is to allow American literature from varied cultures to expand your ideas, to challenge your assumptions, to create new understanding, to enlarge your perceptions, and to enrich your life. [*FS Syllabus*]

FURTHER INFORMATION: For information about the Foundational Studies program—specifically the “Sycamore Standard,” academic freedom, and the rights and responsibilities of students with disabilities—consult the Foundational Studies website <http://www.indstate.edu/gened/newfoundationalstudiesprogram.htm>. [*FS Syllabus*]