

Curriculum Proposal Cover Sheet

LSC Use Only Proposal No:	UWUCC Use Only Proposal No: <u>11-137a</u>	Senate Action Date: <u>App-5/10/12</u>
LSC Action-Date: <u>AP-3/29/12</u>	UWUCC Action-Date: <u>App-4/19/12</u>	

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: ENGL 121 Humanities Literature and FNLG 121 Humanities Literature

Proposed course prefix, number and full title, if changing: ENGL 121 Humanities Literature and FNLG 121 Humanities Literature

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills Knowledge Area Global and Multicultural Awareness Writing Intensive (include W cover sheet)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)
 Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Dr. Susan Welsh</i>	<u>2-17-2012</u>
Department Chairperson(s)	<i>[Signature]</i>	<u>2/20/12</u>
College Curriculum Committee Chair	<i>Shed Chandler</i>	<u>3/7/12</u>
College Dean	<i>[Signature]</i>	<u>3/23/12</u>
Director of Liberal Studies (as needed)	<i>Dr. H. [Signature]</i>	<u>4/16/12</u>
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail S. Sechrist</i>	<u>4/19/12</u>

Received
APR 16 2012
Liberal Studies

Received
MAR 26 2012
Liberal Studies

Overview of changes from original syllabus of record—updating to new curriculum

1. The ENGL 121 and FNLG 121 course descriptions and course content have been revised in ways that engage instructors and students with outcomes related to “the human imagination, expression and traditions of many cultures,” “a respect for the identities, histories, and cultures of others,” and “works by ethnic and racial minorities and women.”
2. The syllabus of record has been revised as follows:
 - a. The previous syllabus of record consisted of two syllabi – one theme-based and the other genre-based. Either of those course organizations are still possible. However, the English and Foreign Language Departments request that only one sample syllabus of record be accepted with the understanding that in a multi-section course instructors will vary the course content in order to achieve the course learning outcomes for informed, empowered, and responsible learners.
 - b. Student learning outcomes have been updated in response to the current “Literature Expected Undergraduate Student Learning Outcomes” and the “Literature Common Learning Objectives.” These outcomes (“course objectives” in the previous Senate-approved syllabus of record) now require that students “understand,” “analyze,” and “explore” the literature they read, that they “formulate” and “evaluate” interpretations of that literature, that they use methods of close, careful reading in order to do so, and that they “situate” themselves in relation to the literature they read. The objectives of the previous Senate-approved syllabus of record were to “introduce” students to literature, to “familiarize” them with literature, and to “help” them “express their thinking.” See **Appendix A**, Resources for Objectives, for the “Student Learning Outcomes” and the “Common Learning Objectives” for the Liberal Studies literature requirement (available on the Liberal Studies website at www.iup.edu/liberal).
 - c. The syllabus of record proposed here has been updated in response to changes in the discipline, primarily changes regarding the expanded global context for reading literature and an increased focus on literature by ethnic and racial minorities and women.
 - d. The old syllabus of record required text has been modified in order to comply with the requirement that students read and use “at least one non-textbook” in a Liberal Studies Course (2011 Handbook p. 30). Instructors now *may* use a textbook, but they *must* require students to read and use at least one non-textbook text.
 - e. The bibliography is new.

Current Catalog Descriptions:**ENGL 121 Humanities Literature****3c-0l-3cr**

Prerequisite: English 101

Introduces students to literature of various periods through a careful analysis of poetry, fiction, and drama. Includes literature of various time periods, nationalities, and minorities.

FNLG 121 Humanities Literature**3c-0l-3cr**

Introduces works, authors, and genres of general literary significance in the Western tradition. Not organized historically but trains the student in the critical reading and appreciation of literature from the present and other periods. Authors, works, and themes are studied with respect to cultural context, aesthetic form, and thematic significance. Taught in English. Substitutes for ENGL 121.

Proposed Catalog Descriptions:**ENGL 121 Humanities Literature****3c-0l-3cr**

Prerequisite: English 101

Introduces students to works of imaginative literature through a careful analysis of poetry, drama, and prose fiction (short story and/or novel) from a variety of periods and cultures, including texts by women and ethnic and racial minorities. *Also offered as FNLG 121. ENGL 121 and FNLG 121 may be used interchangeably for D or F repeats; may not be counted for duplicate credit.*

FNLG 121 Humanities Literature**3c-0l-3cr**

Prerequisite: English 101

Introduces students to works of imaginative literature through a careful analysis of poetry, drama, and prose fiction (short story and/or novel) from a variety of periods and cultures, including texts by women and ethnic and racial minorities. *Also offered as ENGL 121. FNLG 121 and ENGL 121 may be used interchangeably for D or F repeats; may not be counted for duplicate credit.*

Rationale:

In response to the Liberal Studies Revisions to the Literature category, an emphasis on introducing students to literature from “various time periods” has been changed to “a variety of periods and cultures,” the term “minorities” has been expanded, and literature written by women must be included in the course content. This broader scope engages instructors and students with

outcomes related to “the human imagination, expression and traditions of many cultures” and “a respect for the identities, histories, and cultures of others.” The Department of English and the Department of Foreign Languages have agreed that ENGL 121 and FNLG 121 continue to share the same title of Humanities Literature, and that they will now share the same course description, outcomes, and syllabus of record.

See the **Course Analysis Questionnaire**, Section D.

See **Appendix B** for a letter from the Department of Foreign Languages concerning that department’s endorsement of this syllabus of record.

See **Appendix C** for a pdf file of the old syllabus of record for ENGL 121 (1989).

SYLLABUS OF RECORD

I. Catalog Description:

ENGL 121 Humanities Literature and FNGL 121 Humanities Literature

	3 class hours
	0 lab hours
	3 credits
	(3c-0l-3cr)

Prerequisite: ENGL 101

Introduces students to works of imaginative literature through a careful analysis of poetry, drama, and prose fiction (short story and/or novel) from a variety of periods and cultures, including texts by women and ethnic and racial minorities.

II. Expected Undergraduate Student Learning Outcomes

Proposals for courses designed to fulfill the Liberal Studies Literature requirement must provide course content that enables students to achieve the *primary* Expected Undergraduate Student Learning Outcomes and Common Objectives for the course. These are in Appendix A, Resources for Objectives, and can be viewed online at the Liberal Studies website, www.iup.edu/liberal. Proposals may identify additional objectives from the list of Expected Undergraduate Learning Outcomes as appropriate to the course content.

Objective 1:

Understand, compare, and contrast the aesthetic, cultural, and imaginative facets of the human experience through example-based discussions (oral and/or written) of literary texts from a variety of time periods.

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

Reading literature, noticing its features and its effects on the reader, explaining them in writing, and defining what has been noticed are actions that build understandings of literary language, patterns, forms and contexts. Assignments for discussion (oral and written) will often require students to maintain a reading journal in which they:

- build literary understanding by noticing and writing about features and effects of assigned texts
- describe patterns, structures or themes within a single text
- compare and contrast two or more literary texts from different periods
- compare and contrast their own cultural experiences with experiences and identities represented in texts from other periods and cultures.

Classroom discussion and writing assignments often integrate examples and ideas from students' journals and text annotations.

Objective 2:

Explore and analyze the literature of a variety of cultures.

Expected Student Learning Outcomes 1, 2, and 3:

Informed, Empowered, and Responsible Learners

Rationale:

Assignments (oral and written) will require students to notice, compare, explain, discuss and write about expressions, traditions, and circumstances found in literary works from their own and other cultures (1). Critical thinking (2) about cultural expressions and forms, however, will also involve analysis: seeing narrative patterns, inferring sources of cultural, social or character conflict; noticing traditions of power, constructions of love and of refusal. Respect for the depth, complexity, and significance of those in other cultures and times (3) is addressed by the act of listening, through reading, to the literary voices of other cultures, and by noticing, explaining, and comparing values and circumstances represented in verse, prose, and dramatic performance from other cultures.

Objective 3:

Formulate and evaluate questions and interpretations that are grounded in careful reading strategies.

Expected Student Learning Outcome 2:

Empowered Learners

Rationale:

Students will be required to formulate and evaluate questions in their reading journals, and to demonstrate in class discussion and in exams the ability to select evidence for various purposes, plan its presentation, and explain its relevance to an interpretation they wish to forward.

Objective 4:

Employ critical and contrastive thinking by using textual evidence to analyze the ways in which one text can form the basis for multiple, sometimes competing, interpretations.

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

Assignments in journals, quizzes or moderated discussions will require students to compare the meanings and the conclusions they have reached with those that other students, the instructor, or another scholar have reached about the same literary text. Participation in classroom discussion and reading workshop projects also demonstrates how equally valid interpretations can coexist and compete, each well supported by evidence.

Objective 5:

Identify and analyze how specific formal features of literary texts reflect, challenge, and/or revise the norms of the culture and time in which they were created.

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

Journal assignments, classroom discussion, and exams require students to examine forms of figurative language such as metaphor or to trace the development of a motif, archetype, symbol, metaphor and/or other kinds of figurative language in two or three literary texts.

Objective 6:

Situate themselves as readers and interpreters in relation to the identities, histories, and cultures of others as reflected in works of imaginative literature.

Expected Student Learning Outcome 3:

Responsible Learners

Rationale:

Journal assignments and discussion or workshop topics require students to compare history, identity construction, and meaning making in their own cultures or in their own culture's literature to those represented in works from other periods and cultures.

Objective 7:

Understand the relevance of literary language to the study of human experience in the humanities.

Expected Student Learning Outcomes 1 and 3:

Informed and Responsible Learners

Rationale:

Reading journals and quizzes will require students to compare their own experience of time, place, and human relationship to experience as represented in literary works. Performance and/or other alternative projects ask students to create relevance between the arts and their lives by representing their own human experience in literary or alternative aesthetic modes.

III. Course Outline

Required course content:

Course content **must** include a mixture of literary genres, works by racial and ethnic minorities and women, and analytical and interpretative techniques that foster students' engagement with a variety of literary works from a variety of cultures and time periods. Course content **may** include works of creative non-fiction and **may** focus on a particular theme or on literatures from around the world.

The outline below represents one out of many possible examples of ways to design the course. Across sections of the course, student learning outcomes will remain the same, but course content will vary. This particular syllabus emphasizes poetry more than other genres because students often do not experience sustained engagements with poetry from a global perspective in their other Liberal Studies classes. The previous Senate-approved syllabus of record consisted of two examples – one genre-based and one theme-based.

Week One	Literary genres and the transformative functions of metaphor. Read Franzen, Cola. trans. <i>Poems of Arab Andalusia</i> . Class participation worksheet on metaphoric transformations (see sample assignment, p. 16).
Week Two	Figurative language and the function of poetry. Franzen, Cola. trans. <i>Poems of Arab Andalusia</i> . Poetry, form, and aesthetic pleasure.
Week Three	Two forms of poetry and their functions within society: the ode and the lyric -- <i>Desert Tracings: Six Classic Arabian Odes</i> .
Week Four	The ode and the lyric – representing the relationship between the human and natural worlds – landscapes, skyscapes, and animals. <i>Poems of Arab Andalusia</i> and <i>Desert Tracings: Six Classic Arabian Odes</i> .
Week Five	Poetry and politics. Yeats, <i>Early Poems</i> . Poetic form and cultural knowledge.
Week Six	Poetry and politics. Yeats, <i>Early Poems</i> .
Week Seven	The novel and representation of women's lives -- Shields, Carol. <i>The Stone Diaries</i> . The construction and revision of representational norms in fiction.
Week Eight	The novel and representation of women's lives -- Shields, Carol. <i>The Stone Diaries</i> . Interpreting forms of story telling and the revision of cultural norms.
Week Nine	The novel and representation of women's lives -- Shields, Carol. <i>The Stone Diaries</i> . Interpreting forms of story telling – complicity and resistance.

Week Ten	Figurative language and the representation of minority experience, thought, and action (short fiction) – Octavia Butler, <i>Bloodchild and other Stories</i> . The complexities of representing forms of motherhood in literature.
Week Eleven	Figurative language and the representation of minority experience, thought, and action (short fiction) -- Octavia Butler, <i>Bloodchild and other Stories</i> . Species awareness, allegory, and the construction of new forms of representation.
Week Twelve	Literary form and ethnicity (drama) -- August Wilson's <i>Three Plays</i> . Drama, social migration, and social change.
Week Thirteen	Literary form and ethnicity (drama) -- August Wilson's <i>Three Plays</i>
Week Fourteen	Literary form and ethnicity (drama) – Percy Mtwa, Mbongeni Ngema Simon. <i>Woza Albert!</i> Drama, liberation, and forms of social justice.

Final Exam: During final exam week

IV. Evaluation Methods

Summary of Assignments & Grade Values

Reading journals and/or quizzes and/or alternative projects: 300 points

These journals and/or essay and paragraph quizzes and/or alternative projects require students to:

- 1) demonstrate an understanding of the aesthetic and imaginative facets of human experience through example-based discussions (oral and written) of the purposes and functions of literature within society.
- 2) identify and analyze how specific formal features of a variety of literary texts reflect, challenge, and or revise the norms of the culture and time in which they were created.
- 3) demonstrate an ability to read and write about the power of literary language beyond its informational dimensions by examining (in oral and written form) types of figurative language such as metaphor.

A midterm exam: 300 points (this exam may combine in-class and out-of-class essay forms)

At midterm, students will write essay forms that enable instructors to assess their ability to:

- 1) demonstrate an understanding of the aesthetic and imaginative facets of the human experience through example-based discussions (oral and written) of the purposes and functions of literature within society.
- 2) demonstrate an ability to read and write about the power of literary language beyond its informational dimensions by examining (in oral and written form) forms of figurative language such as metaphor and/or examining the performative context of literary language.

A final exam: 300 points (this exam may combine in-class and out-of-class essay forms)

At the end of the semester, students will write essay forms that enable instructors to assess their ability to:

- 1) read and write about the power of literary language beyond its informational dimensions by examining (in oral and written form) forms of figurative language such as metaphor and/or examining the performative context of literary language.
- 2) recognize and evaluate the metamorphosis of a literary genre over time, place or culture.
- 3) trace the development of a motif, archetype, symbol, metaphor and/or other form of figurative language in a series of literary texts.
- 4) understand the relevance of literary language to the study of human experience in the humanities.

Active class participation: (100 points)

Description of Assignments

- 1) Reading journals (300 points): Journals either respond to content-based and/or methodological questions raised by class discussion, by individual students, and/or the instructor. Responses should be typed, single-spaced and should reflect careful, revised analyses of the readings. Each journal entry should be at least 1 (one) single-spaced page.
- 2) Mid-term and Final Exams (300 points each): Mid-term exam consists of a 4 (four) page out-of-class essay response and an in-class exam consisting of essay responses that range from one paragraph to a series of paragraphs. Final exam consists of an in-class essay exam supported by an outline and notes that students prepare before the exam. Both the preparatory notes and the exam essay are collected and evaluated.
- 3) Participation assignments (100 points): Participation will be evaluated by a series of four assignments, each 25 points, and spaced out over the semester. These participation assignments ask students to apply and extend their understanding of a literary concept, theme, or strand of meaning that mini-lectures and class discussion have begun to develop and apply. Please see page 16 for a sample worksheet that recaps a relevant literary concept or practice in the genre of poetry, then asks students to notice, apply and stretch it, discussing materials from the previous class meeting, materials from the current class meeting, and reading material assigned for the upcoming class meeting. These assignments encourage focused rereading for new understanding, active listening and discussion in the current meeting, and predictive reading while preparing for the upcoming class meeting. These assignments develop textual confidence and ease.

Total Points: 1000

V. Grading Scale:

A: 90%-100%	B: 80-89%	C: 70-79%	D: 60-69%	F: less than 60%
900-1000	800-899	700-799	600-699	less than 600

VI. Course Attendance Policy

Students are strongly encouraged to attend class. Individual faculty members may develop their own policies that comply with the university attendance policy as outlined in the IUP *Undergraduate Catalog*.

VII. Required textbooks, supplemental books and readings

Required Texts/Course Materials

1. Butler, Octavia. *Bloodchild and other Stories*. New York: Seven Stories Press, 2005. Science Fiction by an African-American woman writer.
2. Franzen, Cola. trans. *Poems of Arab Andalusia*. San Francisco, CA: City Lights Books, 1989 (poems written and circulated between the 10th and 13th centuries).
3. Mtwa, Percy, Mbongeni Ngema, and Barney Simon. *Woza Albert!* London: Methuen, 1983. South Africa – a two-person play. This play was first performed in South Africa in 1980 and in the United States in 1984.
4. Sells, Michael A. *Desert Tracings: Six Classic Arabian Odes by 'Alqama, Shanfara, Labid, 'Antara, Al-A'sha, and Dhu al-Rumma. Tr. from the Arabic*. Middletown, CT: Wesleyan University Press, 1989.
5. Shields, Carol. *The Stone Diaries*. Penguin Classics, 2008. Novel depicting the life story of a middle-class white Canadian woman.
6. Wilson, August. *Three Plays*. University of Pittsburgh Press, 1991. Drama by the region's most famous writer.
7. Yeats, W.B. *Early Poems*. Dover Publications, 1996. Irish poetry.

Supplemental Books and Readings

Barrios, Olga. *The Black Theater Movement in the United States and in South Africa*. Valencia, Spain: University of Valencia, 2008.

Knapp, James F., ed. Student Web Companion to *The Norton Anthology of Poetry*. Ed. Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy. 5th ed. New York: W.W.Norton, 2005. Web. 12 April 2012.

Schippers, Arie. *Spanish Hebrew Literature and the Arabic Literary Tradition*. Leiden: E.F. Brill, 1994.

Tyson, Lois. *Learning for a Diverse World: Using Critical Theory to Read and Write about Literature*. New York: Routledge, 2001.

Helford, Elyce Rae. "Would You Really Rather Die than Bear My Young?": The Construction of Gender, Race, and Species in Octavia E. Butler's 'Bloodchild.'" *African American Review* 28.2 (Summer 1994): 259-271.

VIII. Special resource requirements

None.

IX. Bibliography

- Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Fiftieth Anniversary Ed. Trans. Willard Trask. Princeton: Princeton University Press, 2003.
- Bernheimer, Kate, ed. *My Mother She Killed Me, My Father He Ate Me: Forty New Fairy Tales*. NY: Penguin, 2010.
- Dawson, Paul. *Creative Writing and the New Humanities*. London: Routledge Press, 2005.
- Eberle, Roxanne. *Chastity and Transgression in Women's Writing, 1792-1897*. New York: Palgrave, 2002.
- Furani, Kaled. "Rhythms of the Secular: The Politics of Modernizing Arab Poetic Forms." *American Ethnologist* 35 (2008): 290-307.
- Graff, Gerald. *Professing Literature: An Institutional History*. Chicago: U of Chicago P, 1989.
- Marcus, Sharon. *Between Women: Friendship, Desire, and Marriage in Victorian England*. Princeton, NJ: Princeton University Press, 2007.
- McCormick, Kathleen. *The Culture of Reading and the Teaching of English*. NY: Manchester UP, 1994.
- Miller, Richard E. "On Asking Impertinent Questions." *College Composition and Communication*. 57 (2005): 142-59.
- Scholes, Robert. *The Rise and Fall of English: Reconstructing English as a Discipline*. New Haven, CT: Yale UP, 1999.
- Spellmeyer, Kurt. *Arts of Living: Reinventing the Humanities for the Twenty-first Century*. Albany: State University of New York Press, 2003.
- Stimpson, Catherine. "Texts in the Wind." *Critical Inquiry* 30 (2004): 434-39.
- Walters, Tracey L. *African American Literature and the Classicist Tradition: Black Women Writers from Wheatley to Morrison*. New York: Palgrave Macmillan, 2007.
- Wa Thiong'o, Ngugi. *Decolonizing the Mind: The Politics of Language in African Literature*. Portsmouth, NH: Heinemann, 2006.
- Wolff, Janice M. *Professing in the Contact Zone: Bringing Theory and Practice Together*. Urbana, IL: National Council of Teachers of English, 2002.

Course Analysis Questionnaire

Section A: Details of the Course

- A1 How does this course fit into the programs of the department? For which students is the course designed? (majors, students in other majors, liberal studies). Explain why this content cannot be incorporated into an existing course.
This is a Liberal Studies literature course designed to serve the general IUP student population.
- A2 Does this course require changes in the content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all other changes in courses and/or program requirements.
No.
- A3 Has this course ever been offered at IUP on a trial basis (e.g. as a special topic). If so, explain the details of the offering (semester/year and number of students).
This course has been offered in multiple sections every year for many years as an important part of various Liberal Studies programs.
- A4 Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.
No.
- A5 If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?
This course cannot be taken for variable credit.
- A6 Do other higher education institutions currently offer this course? If so, please list examples (institution, course title). **Yes.**

Idaho State University

ENGL 1110 Introduction to Literature 3 credits

Introduction to the critical reading of various literary genres, with attention to the interpretation and evaluation of representative texts.

Available at

Indiana State University

ENG 239 Literature and Human Experience 3 credits

Understanding how writers have imagined and represented human experiences through the study of recurrent themes in literature.

Available at

Duquesne University

Imaginative Literature and Critical Writing 3 credits

A college-level introduction to imaginative literature and to a variety of critical techniques for interpreting imaginative literature. Thinking and Writing Across the Curriculum is a prerequisite. Available at

- A7 Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.

Yes.

See the Association of Departments of English (ADE) “Statement of Good Practice: Teaching, Evaluation, and Scholarship.”

Available at

Section B: Interdisciplinary Implications

- B1 Will this course be taught by instructors from more than one department or team taught within the department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabus of record.

Yes. The two course prefixes—ENGL and FNLG—indicate the departments offering particular sections; that is, ENGL offerings are taught by English Department faculty and FNLG by Foreign Language Department faculty.

- B2 What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s). **There is no problematic course overlap with other departments.**

- B3 Will this course be cross-listed with other departments? If so, please summarize the department representatives’ discussions concerning the course and indicate how consistency will be maintained across departments.

No. However, the Department of English and the Department of Foreign Languages have agreed that ENGL 121 and FNLG 121 continue to share the same title of Humanities Literature, and that they will now share the same course description, outcomes, and syllabus of record. See Appendix B (p. 23) for a letter from the Chair of the Curriculum Committee for Foreign Languages confirming collaboration between the Foreign Languages Department and the English Department to develop this syllabus of record. The letter also confirms the Department’s approval of the syllabus of record.

- a. **To maintain consistency in the English Department the Liberal Studies English (LSE) committee will have responsibility for course coordination as is our current practice. The LSE committee collects and makes available sample course syllabi to faculty teaching the course. The committee also conducts a formal orientation for new faculty, adjunct faculty, and TAs, which reviews course criteria, the syllabus of record, and additional syllabi showing different iterations of the criteria and objectives. The LSE committee also holds periodic colloquia to discuss approaches to designing and teaching Humanities Literature. The committee will also revise and maintain web documents for the course and will continue to require that syllabi contain a course assessment matrix: the matrix matches**

course assignments and activities in any one section of the course to the approved LS objectives for the course.

- b. **To maintain consistency in the teaching of FNLG 121 in the Department of Foreign Languages**, the faculty members will adhere to the outcomes, consider a sample syllabus for ENGL 121 and for FNLG 121, and will informally share their syllabi and assignments among themselves. Generally, we expect that only one, two, or three faculty would be teaching this course in a given semester, so there is no formal committee or periodic colloquium set up to address the course. (Drafted by Dr. Marveta Ryan-Sams.)

- B4 Will seats in this course be made available to students in the School of Continuing Education?
Yes.

Section C: Implementation

- C1 Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in fewer sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.
Yes.
- C2 What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Reply in terms of the following:
- *Space
 - *Equipment
 - *Laboratory Supplies and other Consumable Goods
 - *Library Materials
 - *Travel Funds
- No additional material resources are necessary.**
- C3 Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired? (Attach letters of support from Dean, Provost, etc.)
No.
- C4 How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?
Multiple sections in the fall and spring semesters.
- C5 How many sections of this course do you anticipate offering in any single semester?
The number of sections of this Liberal Studies course will be determined jointly by the Dean of Humanities and Social Science and the Chairs of the English and Foreign Language Departments.

- C6 How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?
35. See C7, below.
- C7 Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote from the appropriate documents.
Yes. Please see:
Association of Departments of English. (Winter-Spring 2009). "ADE Guidelines for Class Size and Workload for College and University Teachers of English," Retrieved November 9, 2011 from

National Council of Teachers of English. (1999). "NCTE Position on Class Size and Teacher Workload, Kindergarten to College." Retrieved November 9, 2011 from:
- C8 If this course is a distance education course, see the Implementation of Distance Education Agreement and the Undergraduate Distance Education Review Form in Appendix D and respond to the questions listed.
This course is already approved for distance education, both with the ENGL prefix and the FNLG prefix.

Section D: Miscellaneous

Include any additional information valuable to those reviewing this new course proposal.

- 1) **In the *University Undergraduate Catalog 2011-2012*, the list under the Liberal Studies Literature requirement shows ENGL 121 and FNLG 121 as having the same title and as meeting the same requirement. The list appears as follows:**

Literature:

ENGL 121 Humanities Literature 3
ENGL 122 Introduction to English Studies 3
(English majors)
FNLG 121 Humanities Literature (taught in English) 3 (Catalog, p. 37)

This practice should continue.

- 2) **In the *University Undergraduate Catalog 2011-12* course descriptions, the descriptions for ENGL 121 Humanities Literature (p. 179) and FNLG 121 (p. 188) Humanities Literature are listed under their respective prefixes.**

This practice should continue.

**ENGL 121 Sample: Assignment Instructions and Grading Criteria for one Class
Participation Assignment and for One of the Major Course Assignments**

Class Participation Worksheet on Metaphoric Transformations (25 points)

Most of the poems in *Poems of Arab Andalusia* were meant to be memorized and contemplated. That is one reason why they are short and condensed. These poems fall into two main types. The first type represents brief emotionally-charged moments – a night, a day, a morning, an evening, a storm, a battle, a leave-taking, the act of turning towards a favored guest or away from a loved one. We usually think of these poems in narrative terms. We remember or invent stories that are familiar to us and that are “like” the moments represented in the poem. The second type of poem is more descriptive than narrative. These poems ask you to “see” a place in a different way. When we think of metaphors, we tend to focus on descriptive poetry, since metaphors **transform** the way we “see” something or someone by **likening** it or him/her/them to something or someone else.

In “Grainfield” (page 5), for example, the poet asks us to look at the wheat in a field bending *LIKE* horsemen bend over their horses when they are fleeing in defeat and want to offer as little of their bodies as possible for a target. The peaceful natural image is likened to and then **replaced** by a violent human one. In the process, something ordinary, part of the rhythms of nature (the action of the wind) is transformed into something perverse and disruptive (the consequences of war). This transformation enables us to think of multiple perspectives – the horsemen can be members of one’s own army, or they can be members of an enemy army, or they can simply be horsemen from somewhere else. But the consequences of war – wounds and blood and the disruption of horticulture -- transcend any of these perspectives and transform the field of wheat. The field of wheat becomes a field of poppies, red flowers that have been used by soldiers to symbolize wounds for millennia. The emotions and thoughts that these wounds evoke are complex, as are our feelings and thoughts about various situations of warfare. The poem urges us to contemplate those feelings and thoughts.

Ibn ‘Iyad doesn’t ask us to think about bleeding wounds/red poppies in order to moralize about the virtues or the futility of war. He’s simply allowing the similarity between bending wheat and bending horsemen to transform the field of wheat into something else. War – whether we are part of it or not – transforms the way we see the world. Although metaphors may seem to be about “things,” they are really complex processes of transformation, and what is transformed (sometimes temporarily, sometimes in more enduring ways) is often more than a perspective – it is a way of thinking, feeling, and being. Verbs are crucial to this process of transformation. The verb “bleeding,” for example, is a transformative verb around which the poem “Grainfield” turns from an exercise in comparative perspective into something more complex.

Interestingly, the process of metaphoric transformation is very egalitarian. It does not require years of expertise to follow and enjoy the workings of a metaphor. It does take time, patience, and a faith in both the poet and in language. **Please discuss the process of metaphoric transformation in two poems we discussed in the previous class and relate them to one poem assigned for today, but that we have not yet discussed today. Your writing will ground our discussions at the next class meeting.**

Grading criteria: 10 points -- you were able to discuss two poems from a previous class lesson. 5 points – you were able to discuss a poem assigned for today. 10 points – you were able to apply and relate ideas from a previous class to material from this class period.

ENGL 121 Major Assignment: final exam (300 points)

Consider the last two texts that we have read: August Wilson’s *Three Plays* and Percy Mtwa, Mbongeni Ngema, and Barney Simon’s *Woza Albert!* (Select only one of the plays in the August Wilson collection to work with for this assignment). Consider these two questions:

How do you think the two plays can be thematically linked? Explain.

How do the playwrights develop that theme in different ways?

I expect you to bring a few pages of notes to the final exam, and I will collect both the exam essay and your notes as you leave the exam. In your notes you can sketch a plan or outline for your essay, and you can even list quotations you plan to use to support the similarities and differences you want to discuss. You can also bring to the exam the last two texts we have discussed. I will grade both your effort to prepare for the exam and the essay you compose.

- Give your essay its own title (not simply the titles of the plays, for instance) that should indicate your essay’s focus.
- Avoid the “spinning your wheels” introduction; simply establish the theme and the sub-ideas you want to discuss. Then explain what is similar in the ways each author uses that theme, then what is different (a comparison and contrast).
- Avoid mere play summaries. I know what happens; what I want to know is what you make of what happens. During the bulk of your essay you should be analyzing—demonstrating the hows and whys of a particular theme—not summarizing.
- Your essay must use textual evidence in clear, meaningful ways. Keep in mind, though, that quotations alone don’t prove anything; it’s up to you to show how a given passage or scene is related to your point. Always back up a quotation with an explicit connection between it and the point you want it to make. Be careful, though, that you don’t assume your quotations can do all the work; make sure you always explicitly show how a given passage or scene demonstrates what you intend it to mean.
- Indicate the source of each quotation by page number in parentheses.
- Organize your supporting points carefully so that each point and each paragraph advances your argument—your thesis—one step further. In the same vein, make sure you’re giving your reader the transitions he or she needs to see the specific connections you’re making and the specific differences.

Grading Criteria (300 points)

100 Points _____	Your notes show significant effort to plan your ideas and gather specific examples from the two plays.
30 Points _____	Your introduction is clear and to the point. You explain the theme you want to discuss and you suggest the similarities and differences you will demonstrate.
80 Points _____	In the body of your essay you are analyzing and demonstrating your ideas rather than just summarizing “what happened.” You talk about and explain the examples you use—the scenes, words, actions, and cultural references that you have chosen to develop discussion of your purpose.
40 Points _____	You have discussed similarities <i>and</i> differences and developed them enough to persuade readers of your familiarity with the text of each play. You provide page numbers for all quotations and scenes discussed.
30 Points _____	You have organized your essay into parts: transitions and topic sentences help your reader follow your organization.
20 Points _____	You “own” your essay: you give it a title and you are careful to proofread it and make it readable.

FNLG 121 Sample: Assignment Instructions and Grading Criteria for One of the Major Course Assignments

Reflection Papers

There will be **five** reflection papers assigned in this class. Students need to do **three out of the five**. If more than three reflection papers are completed, only the three best grades will be counted. Students have one week to write each reflection paper. **I will deduct points for assignments that are handed in late.** The reflection papers need to be typed (double-spaced, please!) and clearly focus on the question asked or problem posed in the assignment. Develop your arguments carefully, organize them logically, and always assume you are writing for those who, like you, are familiar with the basics of plot and character. You do not have to summarize a great deal, but you do have to focus your purpose and develop it so that those reading your reflection paper can follow your train of thought easily. **Each paper is worth 100 points.**

Reflection Paper #4

Select one of the three stories we read in Octavia Butler's *Bloodchild and other Stories* then pick one of the following questions and answer them with regard to the text you chose:

1. What kind(s) of love does the story depict and how does it move the story forward?
2. What moral and/or philosophical attitude does the narrator display toward the concept of "love"?
3. What cultural, social, and/or historical conditions may have influenced the production of this story?
4. How do the main characters contribute to the effectiveness of the story?
5. How did the values presented in the story differ from your own and how did they make you reevaluate your perspective on a specific issue raised by the story?

Pay attention to the following requirements:

- Write **at least two** pages.
- Type your paper.
- Answer the question thoroughly and develop your arguments carefully.
- Do not merely provide a list of information but present your findings in a cohesive explanation .
- Explain your reasoning convincingly by using connectors like: *because, since, therefore, consequently, as a result, thus, for that reason, hence.*
- Do not make claims and/or generalizations that are not supported by evidence from the text.

Grading Rubric:

Criteria and Points Earned	20 18	16 14 12	10 8 6	4 1 0
Amount of Evidence _____	The questions is addressed and answered thoroughly.	The question is addressed and answered in some detail, but not comprehensively.	The question is partly addressed and answered, but not in a systematic manner.	The question is not addressed. The answers lack focus or go off on tangents.
Quality of Evidence _____	Information provided clearly relates to the question. It includes several supporting details and/or examples.	Information provided relates to the question. You provide adequate supporting details and/or examples.	Information provided relates somewhat to the question. Few details and/or examples are given.	Information has little or nothing to do with the original question posed.
Organization _____	Information is organized in well-constructed paragraphs.	Information is organized into paragraphs, but they are not consistently well-constructed.	Information appears somewhat disorganized, and paragraphs are not well-constructed.	Information appears to be disorganized. There are few or no paragraphs.
Clarity of Argument _____	Argument is clearly developed and train of thought can be followed easily.	Argument is partially developed and train of thought can be followed most of the time.	Argument is underdeveloped and train of thought cannot be followed easily.	Argument is undeveloped and train of thought is confusing or cannot be detected.
Timeliness _____	Handed in on time or, at the latest, by noon of the due date	Handed in between noon and 5:00 p.m. of due date	Handed in between 5:00 p.m. of due date and 8:00 a.m. the day after the due date	Handed in between 8:00 a.m. and noon the day after the due date; 0 points later than noon
Total: /100	 _____ %	Grade: _____		

**Answers to Liberal Studies Questions
ENGL 121 and FNLG 121 Humanities Literature**

1. Humanities Literature is a multiple-section course intended for students in their first or second year at university. The English department will assure basic equivalency (which is not to say uniformity) in objectives, content, assignments and evaluation by assigning responsibility for course coordination to the Liberal Studies English (LSE) Committee as is the current practice. The LSE committee collects sample course syllabi and makes them available to faculty teaching the course. The committee also conducts a formal orientation for new faculty, adjunct faculty, and TAs, which reviews course criteria, the syllabus of record, and additional syllabi showing different ways to meet the criteria and objectives. The committee will maintain web documents for the course and will continue to require that syllabi contain a course assessment matrix: the matrix matches course assignments in any one section of Humanities Literature to the approved LS objectives for the course.

2. The readings for this course provide ample opportunities to study, discuss and respond to minority and women's issues in a range of historical, national, and cultural contexts. Students read and give close attention to classical odes in translation from pre-Islamic Arabia in Michael Sells' *Desert Tracings: Six Classic Arabian Odes by 'Alqama, Shanfara, Labid, 'Antara, Al-A'sha, and Dhu al-Rumma. Tr. from the Arabic*, poetry of the Middle Ages in Islamic Spain in Cola Franzen's translation and collection *Poems of Arab Andalusia*, nineteenth-century Anglo Irish poet William Butler Yeats' *Early Poems*, Carol Shields' 1993 novelization of a white middle class woman's life in *The Stone Diaries*, African American Octavia Butler's science-fiction stories in the collection *Bloodchild and other Stories*, three plays by the African American and Pittsburgh-born August Wilson, and South African writers Percy Mtwa, Mbongeni Ngema, and Barney Simon's *Woza Albert!*

3. The syllabus of record includes non-textbook works that present three genre: poetry, fiction, and drama: Cola Franzen's translation of *Poems of Arab Andalusia*, Michael A. Sells' *Desert Tracings: Six Classic Arabian Odes by 'Alqama, Shanfara, Labid, 'Antara, Al-A'sha, and Dhu al-Rumma. Tr. from the Arabic*, W.B. Yeats' *Early Poems*, African-American Octavia Butler's short story collection *Bloodchild and other Stories*, Carol Shields' experimental novel *The Stone Diaries*, August Wilson's *Three Plays*, and Percy Mtwa, Mbongeni Ngema, and Barney Simon's South African play *Woza Albert!*

4. Humanities Literature is a course intended for a general audience of first- or second-year university students. It introduces them to various ways to create meaning while reading works by women and men from other periods, ethnicities and cultures. The goal is to create observant, flexible, and tolerant readers who can explore a range of literary styles, genres, and themes with pleasure and understanding, and who can recognize the problematic and never settled ways that humans use expressive language and aesthetic forms to claim, critique, and/or revise understanding of history, culture, community and identity. A course for majors would address, in addition, four or five kinds of literary theory, would give more intensive attention to interpretive methods and to conventions in the discipline for citation and documentation.

Appendix A

Resources for ENGL 121 Objectives

Resources for Objectives (available on the Liberal Studies website--www.iup.edu/liberal--under resources for the new curriculum)

A. Literature Expected Undergraduate Student Learning Outcomes

Syllabi for courses designed to fulfill the Liberal Studies Literature requirement must provide course content that enables students to achieve the Expected Undergraduate Student Learning Outcomes identified below. Course proposals may identify additional objectives from the list of Expected Undergraduate Student Learning Outcomes as appropriate to the course content.

Informed Learners understand nature and society through forms of inquiry fundamental to the sciences, the humanities, and the arts. Learners are informed by knowledge and ways of knowing that extend beyond core concepts enabling them to link theory and practice.

As *Informed Learners*, students will demonstrate knowledge and understanding of:

- the aesthetic facets of human experience.
- the human imagination, expression, and traditions of many cultures.

Empowered Learners are critical thinkers who demonstrate intellectual agility and creativity and the ability to manage or create change. They are able to derive meaning from experience and observation. They communicate well in diverse settings and employ various strategies to solve problems. They are empowered through mastery of intellectual and practical skills.

As *Empowered Learners*, students will demonstrate:

- critical thinking skills, including analysis, application, and evaluation.
- reflective thinking and the ability to synthesize information and ideas.
- ease with textual, visual, and/or electronically-mediated literacies.

Responsible Learners are engaged citizens of a diverse democratic society who have a deep sense of social responsibility and ethical judgment. They are responsible for their personal actions and civic values.

As *Responsible Learners*, students will demonstrate:

- an understanding of themselves and a respect for the identities, histories, and cultures of others.

B. Literature Required Course Content

Proposals for courses designed to fulfill the Liberal Studies Literature requirement must include:

- works of imaginative literature, both poetry and fiction (whether novel, short story, or dramatic text); works that introduce students to a mixture of literary genres and are not limited to a single genre or form.
- works by ethnic and racial minorities and women.
- techniques that foster students' ability to sustain engagement with a variety of literary works.
- techniques that foster students' ability to analyze and interpret literature independently and collaboratively.

Individuals or departments proposing courses designed to fulfill any Liberal Studies Literature course are encouraged to include content from both English-language literatures and as relevant, literatures in translation, and content that will:

- focus on literatures from around the world.
- focus on a particular theme.
- include works of creative nonfiction.
- include a mix of historical periods and historical cultures.

C. Literature Common Learning Objectives

All courses meeting the Liberal Studies literature requirement will establish the following common learning objectives:

- At the conclusion of the course, the student should be able to:
 - Understand aesthetic and imaginative facets of human experience by being able to:
 - discuss the purposes and functions of literature within society.
 - recognize the power of finely controlled language beyond its informational dimension, such as its auditory, imagistic, affective, symbolic, and hermeneutic possibilities.
 - appreciate the ways in which one text can form the basis for multiple, sometimes competing, interpretations.
 - Demonstrate critical and reflective thinking skills by being able to:
 - articulate and effectively communicate how a text has become meaningful.
 - formulate questions appropriate to the understanding of literary texts.
 - develop interpretations of literary texts that are grounded in careful reading strategies and in any of many literary or theoretical approaches.
 - understand literature as a reflection of or challenge to the culture and time in which it was produced.

Appendix B

Letter from Chair of Department of Foreign Languages



Indiana University of Pennsylvania

COLLEGE OF HUMANITIES AND SOCIAL SCIENCES

Department of Foreign Languages
Sutton Hall, Room 455
1011 South Drive
Indiana, PA 15705-1045
724-357-2325 Fax: 724-357-1268

February 9, 2012

Dear Colleagues of the UWUCC:

This letter is to confirm that the Department of Foreign Languages participated in the process of revising the ENGL 121 and FNLG 121 Humanities Literatures courses. Dr. Laura Delbrugge of the Department of Foreign Languages worked with the Liberal Studies English (LSE) Committee during fall 2011. Also, in November all of the faculty of Foreign Languages voted on and approved a later draft of the proposal for these courses. As chair of the Departmental Undergraduate Curriculum Committee, I gave some feedback that was incorporated into the final draft of these proposals.

Thank you for your consideration.

Sincerely,

A handwritten signature in cursive script that reads "Marveta Ryan-Sams". The signature is written in black ink and is positioned above the printed name and title.

Marveta Ryan-Sams,
Associate Professor of Spanish and
Chair of the DUCC for Foreign Languages

Appendix C

ENGL 121: Old Syllabus of Record, 1989 PDF

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

LSC Use Only
Number LS-73
Action A
Date 2-2-89

UWUCC Use Only
Number _____
Action _____
Date _____

I. TITLE/AUTHOR OF CHANGE EN 121
COURSE/PROGRAM TITLE Introduction to Literature (Humanities; Literature)
DEPARTMENT English Department
CONTACT PERSON Ronald Emerick

II. THIS COURSE IS BEING PROPOSED FOR:

_____ Course Approval Only
_____ Course Approval and Liberal Studies Approval
xxx Liberal Studies Approval only (course previously has been approved by the University Senate)

III. APPROVALS

Ronald Emerick
Department Curriculum Committee

College Curriculum Committee

Charles [Signature]
Director of Liberal Studies
(where applicable)

[Signature]
Department Chairperson

[Signature]
College Dean*

Provost
(where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. TIMETABLE

Date Submitted
to LSC _____
to UWUCC _____

Semester/Year to be
implemented _____

Date to be published
in Catalog _____

Revised 5/88

[Attach remaining parts of
proposal to this form.]

LIBERAL STUDIES COURSE APPROVAL FORM

About this form: Use this form only if you wish to have a course included for Liberal Studies credit. The form is intended to assist you in developing your course to meet the university's Criteria for Liberal Studies, and to arrange your proposal in a standard order for consideration by the LSC and the UWUCC. If you have questions, contact the Liberal Studies Office, 353 Sutton Hall; telephone, 357-5715.

Do not use this form for technical, professional, or pre-professional courses or for remedial courses, none of which is eligible for Liberal Studies. **Do not** use this form for sections of the synthesis course or for writing-intensive sections; different forms will be available for those.

PART I. BASIC INFORMATION

A. For which category(ies) are you proposing the course? Check all that apply.

LEARNING SKILLS

- First English Composition Course
- Second English Composition Course
- Mathematics

KNOWLEDGE AREAS

- Humanities: History
- Humanities: Philosophy/Religious Studies
- Humanities: Literature
- Fine Arts
- Natural Sciences: Laboratory Course
- Natural Sciences: Non-laboratory Course
- Social Sciences
- Health and Wellness
- Non-Western Cultures
- Liberal Studies Elective

B. Are you requesting regular or provisional approval for this course?

- Regular** **Provisional** (limitations apply, see instructions)

C. During the transition from General Education to Liberal Studies, should this course be listed as an approved substitute for a current General Education course, thus allowing it to meet any remaining General Education needs? **yes** **no**

If so, which General Education course(s)? EN 101

PART II. WHICH LIBERAL STUDIES GOALS WILL YOUR COURSE MEET? Check all that apply and attach an explanation.

All Liberal Studies courses must contribute to at least one of these goals; most will meet more than one. As you check them off, please indicate whether you consider them to be primary or secondary goals of the course. [For example, a history course might assume "historical consciousness" and "acquiring a body of knowledge" as its primary goals, but it might also enhance inquiry skills or literacy or library skills.] Keep in mind that no single course is expected to shoulder all by itself the responsibility for meeting these goals; our work is supported and enhanced by that of our colleagues teaching other courses.

Primary Secondary

A. Intellectual Skills and Modes of Thinking:

1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.

 ✓

2. Literacy--writing, reading, speaking, listening

 ✓

3. Understanding numerical data

4. Historical consciousness

 ✓

5. Scientific inquiry

6. Values (ethical mode of thinking or application of ethical perception)

 ✓

7. Aesthetic mode of thinking

 ✓

B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person

 ✓

C. Understanding the Physical Nature of Human Beings

D. Certain Collateral Skills:

1. Use of the library

 ✓

2. Use of computing technology

PART III. DOES YOUR COURSE MEET THE GENERAL CRITERIA FOR LIBERAL STUDIES? Please attach answers to these questions.

- A. If this is a multiple-section, multiple-instructor course, there should be a basic equivalency (though not necessarily uniformity) among the sections in such things as objectives, content, assignments, and evaluation. Note: this should not be interpreted to mean that all professors must make the same assignments or teach the same way; departments are encouraged to develop their courses to allow the flexibility which contributes to imaginative, committed teaching and capitalizes on the strengths of individual faculty.

What are the strategies that your department will use to assure that basic equivalency exists? Examples might be the establishment of departmental guidelines, assignment of responsibility to a coordinating committee, exchange and discussion of individual instructor syllabi, periodic meetings among instructors, etc.

- B. Liberal Studies courses must include the perspectives and contributions of ethnic and racial minorities and of women wherever appropriate to the subject matter. **If your attached syllabus does not make explicit that the course meets this criterion, please append an explanation of how it will.**

- C. Liberal Studies courses must require the reading and use by students of at least one, but preferably more, substantial works of fiction or nonfiction (as distinguished from textbooks, anthologies, workbooks, or manuals). **Your attached syllabus must make explicit that the course meets this criterion.**

[The only exception is for courses whose primary purpose is the development of higher level quantitative skills; such courses are encouraged to include such reading, but are not expected to do so at the expense of other course objectives. **If you are exercising this exception, please justify here.**]

- D. If this is an introductory course intended for a general student audience, it should be designed to reflect the reality that it may well be the only formal college instruction these students will have in that discipline, instead of being designed as the first course in a major sequence. That is, it should introduce the discipline to students rather than introduce students into the discipline. **If this is such an introductory course, how is it different from what is provided for beginning majors?**

Liberal Studies Form -- 4

E. The Liberal Studies Criteria indicate six ways in which all courses should contribute to students' abilities. To which of the six will your course contribute? Check all that apply and attach an explanation.

- 1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.
- 2. Define and analyze problems, frame questions, evaluate available solutions, and make choices
- 3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.
- 4. Recognize creativity and engage in creative thinking.
- 5. Continue learning even after the completion of their formal education.
- 6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

PART IV. DOES YOUR COURSE MEET THE CRITERIA FOR THE CURRICULUM CATEGORY IN WHICH IT IS TO BE LISTED?

Each curriculum category has its own set of specific criteria in addition to those generally applicable. The LSC provides copies of these criteria arranged in a convenient, check-list format which you can mark off appropriately and include with your proposal. The attached syllabus should indicate how your course meets each criterion you check. If it does not do so explicitly, please attach an explanation.

CHECK LIST -- HUMANITIES: LITERATURE

6

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes, and events in sufficient depth to enable students to appreciate the complexity, history, and current implications of what is being studied; and not be merely cursory coverages of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Literature Criteria which the course must meet:

- Focus on important works of Western literature through an examination of its major genres (fiction, drama, and poetry), avoiding excessive emphasis on one author, genre, or nation's literature.
- Include works from at least three different centuries (e.g. the 16th, 18th, and 20th) although treatment need not be chronological or sequential.
- Include works by women and by minority writers.
- Include an Anglo-American work.
- Include a work in translation.
- Include a contemporary work (i.e., 1945 to the present).

Additional Literature Criteria which the course should meet:

- Develop the student's ability to read independently and with careful attention to the text.
- Enhance students' abilities to form and articulate their reactions to imaginative literature.
- Foster the students' appreciation of literature.

C. Course Analysis Questionnaire Section A: Details of the Course

- A1 LS 103 replaces EN 201 as the introductory literature course required of all students. As the Title indicates, it becomes part of the Liberal Studies course list.
- A2 Requires no changes in existing courses.
- A3 The course remains as it was, a multiple-sections offering involving differing readings and approaches.
- A4 Nongermane.
- A5 Not dual-level.
- A6 Three credits only.
- A7 Practically everybody offers an introduction to literature course.
- A8 Nongermane.

Section B: Interdisciplinary Implications

- B1 Ordinarily one instructor, although for scheduling purposes it may be team taught at varying percentages per instructor.
- B2 No additional courses necessary.
- B3 No relationship with other departments.
- B4 Yes.

Section C: Implementation

- C1 Resources in terms of sufficient faculty are always short for this course, which is why the class size was increased to 45, thus reducing the composition element.
- C2 No
- C3 Offered continuously.
- C4 Varied from 25 to 30 in the regular semester and 8 to 11 in the summer sessions.
- C5 The National Council of Teachers of English recommends 25 in order to involve all students in discussion and provide them with opportunities for instructor reviewed writing. If the enrollment climbs above 25, neither of the above aims can be fully accomplished. The present unit of 45 precludes composition.
- C6 NCTE states as follows: "The National Council of Teachers of English recommends that 'no more than 20 students should be permitted in any writing class.'"
- C7 Liberal Studies requirement for all students.

Attachments to Part II, A. of the Liberal Studies Form.

8

(Please see "Course Objectives" of the attached syllabi)

To a certain extent (depending on what literature a particular section of the courses focuses upon) EN 103 can respond to most of the stated goals in Part II of the Liberal Studies Form, with the possible exception of numerical & computing skills. Reading critically, as well as writing about literature, must for instance, increase literacy and involve synthesis, inquiry, and abstract logical thinking, while a concern with values is the very stuff of literature. To the extent that EN 103 is required to have a historical spread, the study of literature will increase historical consciousness, and additionally, since literature is an art, any consideration of how it functions must involve aesthetic modes of thinking. Finally, while instructors rarely assign research papers in EN 103, some of the writing in some of the sections may require a certain amount of library research.

Although we have not checked "Scientific inquiry" as one of the goals of the course, it may happen, once again, that certain sections of the course elect to read works by and/or about scientists, as the essays of Lewis Thomas for instance, or the novels of C. P. Snow or Aldous Huxley, thus providing some insight into how such investigation proceeds.

Responses to Part III of the Liberal Studies Form.

- A1 The English department has agreed upon a general syllabus for the course to which all sections must adhere.
- A2 The department has elected a Director of General Studies in English (Professor Ronald Emerick now holds that position) one of whose responsibilities is to maintain general equivalency between sections by ensuring that all instructors follow the guidelines established by the departmental syllabus.
- B. Our general syllabus requires that instructors include literature by women and minorities.
- C. Sample syllabi demonstrate this criterion.
- D. EN 103 differs from EN 210, Introduction to Literary Analysis, which our majors take instead of 103, in both approach and content. The majors course stresses formal literary criticism as a genre of literature in general and views the latter through that lens. Additionally, both the reading and writing required of majors is much more extensive.
- E. A proper and serious study of literature, whose focus is nothing more or less than life, ought to accomplish all of the goals listed here: indeed it would be hard to avoid them. If an instructor worked at it, he/she might be able to dodge "1" and "6" but it wouldn't be easy to do.

APPENDIX A:

Guidelines for the Workload of the College English Teacher

In an era of increasing public concern over the writing and reading ability of college students, it is especially important that the workload of English faculty members be reasonable enough to guarantee that every student receive the time and attention needed for genuine improvement. Faculty members must be given adequate time to fulfill their responsibility to their students, their departments, their institutions, their profession, the larger community, and to themselves. Without that time, they cannot teach effectively. Unless English teachers are given reasonable loads, students cannot make the progress the public demands.

Economic pressures and budgetary restrictions may tempt administrations to increase teaching loads. With this conflict in mind, the College Section of the National Council of Teachers of English endorses the following standards:

1. *English faculty members should never be assigned more than 12 hours a week of classroom teaching.* In fact, the teaching load should be less, to provide adequate time for reading and responding to students' writing; for holding individual conferences; for preparing to teach classes; and for research and professional growth.
2. *No more than 20 students should be permitted in any writing class.* Ideally, classes should be limited to 15. Students cannot learn to write without writing. In sections larger than 20, teachers cannot possibly give student writing the immediate and individual response necessary for growth and improvement.
3. *Remedial or developmental sections should be limited to a maximum of 15 students.* It is essential to provide these students extra teaching if they are to acquire the reading and writing skills they need in college.
4. *No English faculty member should teach more than 60 writing students a term: if the students are developmental, the maximum should be 45.*
5. *No more than 25 students should be permitted in discussion courses in literature or language.* Classes larger than 25 do not give students and teachers the opportunity to engage literary texts through questions, discussion, and writing. If lecture classes must be offered, teachers should be given adjusted time or assistance to hold conferences and respond to students' writing.

6. Any faculty members assigned to reading or writing laboratories or to skills centers should have that assignment counted as part of the teaching load. Identifying and addressing the individual needs of students is a demanding form of teaching.
7. No full-time faculty member's load should be composed exclusively of sections of a single course. (An exception might occur when a specific teacher, for professional reasons such as research or intensive experimentation, specifically requests such an assignment.) Even in colleges where the English program consists mainly of composition, course assignments should be varied. Repeating identical material for the third or fourth time the same day or semester after semester is unlikely to be either creative or responsive.
8. No English faculty member should be required to prepare more than three different courses during a single term. Even if the faculty member has taught the same course in previous years, the material must be reexamined in the context of current scholarship and the presentation adapted to the needs of each class.
9. The time and responsibility required for administrative, professional, scholarly, and institutional activities should be considered in determining teaching loads and schedules for English faculty members. These responsibilities cover a broad range, such as directing independent study, theses, and dissertations; advising students on academic programs; supervising student publications; developing new courses and materials; serving on college or departmental committees; publishing scholarly and creative work; refereeing and editing professional manuscripts and journals; or holding office in professional organizations.

The following list is an introduction to the richness and complexity of issues in the teaching of English.

Selected Bibliography

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- Cooper, Charles, ed. *Researching Responses to Literature and the Teaching of Literature*. Norwood, N.J.: Ablex, 1985.
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- Faigley, Lester. Roger D. Cherry, David A. Jolliffe, and Anna M. Skinner, eds. *Assessing Writers' Knowledge and Processes of Composing*. Norwood, N.J.: Ablex, 1985.
- Hairston, Maxine. "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing." *College Composition and Communication* 33 (1982): 76-88.
- Harris, Muriel, ed. *Tutoring Writing: A Sourcebook for Writing Labs*. Glenview, Ill.: Scott, Foresman, 1982.
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- Mosenthal, Peter, and Lynne Tamor. eds. *Research on Writing: Principles and Methods*. New York: Longman, 1983.
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- Troyka, Lynn Q. "Perspectives on Legacies and Literacy in the 1980s." *College Composition and Communication* 33 (1982): 252-62.
- Walvoord, Barbara E. Fassler. *Helping Students Write Well: A Guide for Teachers in All Disciplines*. 2nd ed. New York: MLA, 1982.
- White, Edward M. *Teaching and Assessing Writing*. San Francisco: Jossey-Bass, 1985.
- Witte, Stephen, and Lester Faigley. *Evaluating College Writing Programs*. Carbondale: Southern Illinois University Press, 1983.

College Section, NCTE, 1987

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in CE 49 (Sept. 1987), unpaginated.

Catalog Description

English 103 Introduction to Literature

3 credits

Prerequisite: English 101

Introduces students to literature of various periods through a careful analysis of poetry, fiction, and drama. Includes literature of various time periods, nationalities, and minorities.

Part III. Timetable

The new course EN 103 will replace the present EN 201 for the fall term 1989-90 for all students who have not taken the former.

Part IV. Description of Curriculum Change.

- A. 1. EN 103 Introduction to Literature -- 3 credits
2. Prerequisite: EN 101
3. Catalog description: Introduces students to literature of various periods through a careful analysis of poetry, fiction, and drama. Includes literature of various time periods, nationalities, and minorities.
- B. Course Syllabus. Since the various sections of EN 103 may adapt varying approaches and different readings in order to fulfill the Liberal Studies "Criteria for Courses in Literature," we have included here two sample syllabi for the course. The latter cannot, of course, indicate the full range of possibilities for LS 103, which is great, but they should suffice to give some idea of what can be done with the course. The amount the students write will largely be determined by class size, although the department has traditionally demanded from each student about 3600 words in a combination of formal papers, journals, and essay exams. (Please see C5).

LIBERAL STUDIES

Director's Office: 353 Sutton Hall

Secretary's Office and Mailing Address: 223 Sutton Hall

Telephone: 357-5715

February 3, 1989

SUBJECT: English Liberal Studies Courses

TO: James Gray

FROM: Liberal Studies Committee

At our February 2, 1989 meeting we approved your proposals for the following courses:

- EN 101 College Writing
- EN 202 Research Writing
- EN 121 Introduction to Literature

Our approval of EN 101 was made with the understanding that you would be willing to add a sentence or so to your answer to question III-B. What we would like is an assurance that the issues relating to gender-specific/gender-neutral language will be addressed in the course. We do not require that they be addressed in the same way in all sections; we do think that students ought to become sensitive to this matter and be acquainted with some strategies for resolving it. Based on our conversations, we assume this can be considered a "friendly amendment" to the proposal. Would you please draft a suitable sentence and send it to us?

We also note that our approvals are contingent upon the UWUCC's approval of the number/title changes and course revisions that are involved in your proposals. You will need to arrange with Ronald Juliette (x3781) for this to occur.

cc: Ronald Emerick

Ronald Juliette

- COURSE SYLLABUS

I. CATALOG DESCRIPTION

EN ~~103~~¹²¹ Introduction to Literature

Prerequisite: EN 101

II. COURSE OBJECTIVES

1. To help students understand the ways that literature expands their awareness of themselves and of their relations to the world around them.
2. To help students read, interpret, and respond individually to imaginative literature more thoughtfully and meaningfully through an examination of the formal elements of literature.
3. To familiarize students with the literature of various periods, nationalities, and minorities.
4. To introduce students to the three major genres: fiction, poetry, drama.
5. To help students express their thinking about literature through class discussion, journal entries, and examinations.

III. REQUIRED TEXT

Abcarian, Richard, and Marvin Klotz. Literature: The Human Experience. 4th ed. New York: St. Martin's, 1986.

IV. EVALUATION

1. Unannounced weekly quizzes on assigned reading (cumulative scores will be curved, no make-ups) 25%
2. Mid-term exam (short answer and essay) 25%
3. Final exam (short answer and essay) 25%
4. Weekly journal entries responding to at least one reading each week (300-500 words) 25%
5. Attendance and class participation will resolve borderline grade disputes.

V. COURSE OUTLINE

Weeks 1,2,3 Innocence and Experience

Sophocles, Oedipus Rex; Hawthorne, "My Kinsman, Major Molineux"; Conrad, "The Secret Sharer"; Crane, "The Bride Comes to Yellow Sky"; Joyce, "Araby"; O'Connor, "Good Country People"; Bambara, "The Lesson"; poetry of Blake, Browning, Yeats, McGinley, and Sexton; Williams, The Glass Menagerie

Weeks 4, 5, 6, 7 Conformity and Rebellion

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Sophocles, Antigone; Melville, "Bartleby the Scrivener"; Kafka, "A Hunger Artist"; Wright, "The Man Who Lived Underground"; Jackson, "The Lottery"; Barthelme, "The Sandman"; Walker, "Everyday Use"; poetry of Dickinson, Robinson, Hughes, Cummings, Brooks, Giovanni, and Swenson; Ibsen, A Doll's House

Mid-term exam

Weeks 8, 9, 10 Love and Hate

Moliere, The Misanthrope; Lawrence, "The Horse Dealer's Daughter"; Toomer, "Theater"; Faulkner, "Dry September"; Moravia, "The Chase"; Lessing, "To Room Nineteen"; Mason, "Shiloh"; poetry by Shakespeare, Marvell, Hopkins, Millay, and Plath; Strindberg, The Stronger

Weeks 11, 12, 13, 14 The Presence of Death

Bergman, The Seventh Seal; Tolstoy, "The Death of Ivan Ilych"; Bierce, "Occurrence at Owl Creek Bridge"; Porter, "The Jilting of Granny Weatherall"; Bontemps, "A Summer Tragedy"; Malamud, "Idiots First"; Mishima, "Patriotism"; poetry of Donne, Gray, Keats, Dickinson, Robinson, Frost, Jarrell, and Gordon; Allen Death Knocks

Final exam

I. CATALOG DESCRIPTION

LS 103

3 credits
3 class hours

Prerequisite: EN 101

Focuses on the major genres as represented by significant works from different historical periods and various points of view. Includes literature by both men and women, and by diverse nationalities and minority groups. Designed to promote thoughtful reading and articulate response both through discussion and writing.

II. COURSE OBJECTIVES

1. To increase students' appreciation of literature per se and to encourage them to read further on their own.
2. To help students to develop a wider social, ethical, and historical frame of reference, in which to understand themselves as well as specific literary texts.
3. To increase students' capacity to reflect on the implications of literary texts and to articulate their responses both in discussion and writing.

III. COURSE OUTLINE

A. Fiction (six weeks/18 class hours)

1. Traditional or classic short fiction (one week/3 class hours)

Well known short stories including translated works by 19th century Europeans (e.g. Tolstoy, Flaubert or Maupassant), as well as titles from 19th century American literature (e.g. Melville or Hawthorne).

2. Contemporary short fiction (one week/3 class hours)

Recent works including fiction by women and minorities (e.g. Alice Walker, Margaret Atwood, Garcia Marquez).

3. The novel (four weeks/12 class hours)

At least two novels or more, depending on length, one either from 18th or 19th century, another from 20th century (e.g. novels by Fielding, Dostoyevsky or Charlotte Bronte), another from 20th century (e.g. Muriel Spark, Doris Lessing, Heinrich Boll)

B. Drama (four weeks/12 class hours)

1. Classical, neo-classical and/or traditional drama (two weeks/6 class hours)

Plays selected from the work of dramatists such as Sophocles, Euripedes, Shakespeare. Calderon de la Barca, Moliere, Goethe. 18

2. Modern and contemporary drama (two weeks/6 class hours)

Plays selected from the work of dramatists such as Ibsen, Shaw Pinter, Garcia Lorca, Tom Stoppard, Sam Shepard, Beth Henley, Samuel Beckett.

- C. Poetry (three weeks/9 class hours)

Selected poems from a relatively wide range including poetry from the 18th century or earlier, as well as the work of contemporary poets.

IV. EVALUATION METHODS

The final grade for the course will be determined as follows:

- 20% Regular announced quizzes on reading and discussion. A small percentage of such grades will be dropped at the end of the semester to compensate for unavoidable absences as well as give students some chance to recover if they fall behind.

OR

Group activities and/or projects.

- 20% Midterm fiction exam, either all essay or a combination of short answer and essay.

- 20% Final essay exam synthesizing the semester's work.

OR

Combination short answer and essay final exam.

- 20% Short paper comparing two or more poems, or two or more plays, related by a common idea or theme.

- 20% Short paper analyzing some aspect of a novel, or of two or more works of short fiction.

V. REQUIRED TEXTS

See the attached list.

VI. SPECIAL RESOURCE REQUIREMENTS

VII. BIBLIOGRAPHY

Required texts:

Various anthologies which introduce students to fiction, poetry, and drama are available. These anthologies may be supplemented with one or two paperback novels.

Among the suitable anthologies are the following:

Abcarian, Richard, and Marvin Klotz. Literature: The Human Experience. 4th ed. New York: St. Martin's, 1987.

Bain, Carl E., Jerome Beaty, and I. Paul Hunter. The Norton Introduction to Literature. 4th ed. New York: W. W. Norton, 1986. There is also a shorter fourth edition of the book.

Frye, Northrop, and others. The Practical Imagination. Rev. ed. Philadelphia: Harper & Row, 1987.

Heffernan, William A., Mark Johnston, and Frank Hodgins. Literature: Art and Artifact. San Diego and others: Harcourt Brace Jovanovich, 1987.

Hunt, Douglas. The Riverside Anthology of Literature. Boston: Houghton Mifflin, 1988.

Lecker, Robert, Jack David, and Peter O'Brien. Introduction to Literature. Philadelphia and others. Harper & Row, 1987.