

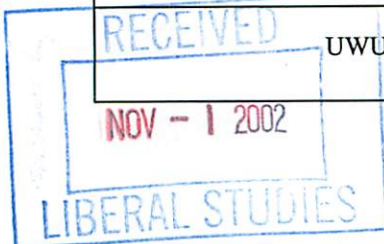
LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-32d	withdrawn	2/25/03

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Dr. Susan Wheatley	Email Address wheatley@iup.edu
Proposing Department/Unit Music	Phone 72390

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

1. Course Proposals (check all that apply)	
<input type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change
<input checked="" type="checkbox"/> Course Revision	<input checked="" type="checkbox"/> Course Number and/Title Change
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Catalog Description Change
MUHI 302 Music History II	MUHI 202W Music History, Research, & Writing
<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>
2. Additional Course Designations: check if appropriate	
<input type="checkbox"/> This course is also proposed as a Liberal Studies Course.	<input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African)
<input type="checkbox"/> This course is also proposed as an Honors College Course.	
3. Program Proposals	
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> Program Title Change
<input type="checkbox"/> New Minor Program	<input type="checkbox"/> New Track
<input type="checkbox"/> Catalog Description Change	<input checked="" type="checkbox"/> Program Revision
<input type="checkbox"/> Other	
Bachelor of Science in Music Education	
<i>Current program name</i>	<i>Proposed program name, if changing</i>
4. Approvals	
Department Curriculum Committee Chair(s)	Date
<i>Jack Slomp</i>	11/6/02
<i>Susan Wheatley</i>	11-6-02
Department Chair(s)	<i>Lorraine Pillemer</i>
	10/31/02
College Curriculum Committee Chair	<i>John H. [unclear]</i>
	11/7/02
College Dean	<i>Michael [unclear]</i>
	11/7/02
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	



Description of the Curriculum Change

1. New Syllabus of Record

I. Course Description

MUHI 202 (W) Music History, Research, and Writing

3 class hours

0 lab hour

Prerequisites: MUHI 201

3 semester hours

(3c-0l-3sh)

An intensive study of the musical history of the styles, the contexts, and masterpieces of Western musical culture from the Classical, Romantic, and Modern eras. Designed for music majors and other students who have substantial experience in music. Involves critical research, writing, and analytical listening. Teaches students to critically analyze and evaluate music history sources and to present the results of their research in clear, organized, carefully documented research papers. MUSC 202 is a writing intensive course and also involves teaching the rudiments of music research and writing. The sequence MUHI 201-202 serves as a substitute for ENGL 202 in the program for music majors.

II. Course Objectives

Students will be able to

1. Understand the major currents in Western art music in the late 18th-21st centuries;
2. Identify selected musical examples from the Classical, Romantic, and Modern eras;
3. Articulate aspects of performance practice in music during these musical eras;
4. Develop skills in research and writing in the field of music history.

III. Course Outline

A. Music in the Classical Era and Enlightenment Philosophy (12 hours)

1. The emergence of sonata allegro out of Baroque binary
2. Enlightenment and Opera
3. Instrumental Music & *Empfindsamkeit*
4. Haydn's and Mozart's Symphonic Form and Quartets
5. Writing about music: Strategies of philosophic argument and scholarly research
6. Research and Writing Project 1: "Position Paper on Music in the Age of Enlightenment" – 3-5-page paper on the influence of Enlightenment philosophies on the so-called "classical" style and the rise of Romanticism

Written and Listening Exam 1 (1 hour)

B. Researching Aspects of Romanticism (14 hours)

1. Mozart's Operas and the revolutions of 1830 and 1848
2. Beethoven and the Emergence into the Romantic Era
3. Romanticism in Orchestral & Chamber Music
4. German *Leider* and 19th Century Choral Works
5. Modern technology and music political dimensions of Romanticism (nationalism)
6. Impressionism: Reflections in Music

7. Music Criticism and Analysis: strategies for scholarly research emerging from the first scientific histories of music
8. Research and Writing Project 2: "Music Criticism and Analysis Portfolio" – Produce a research portfolio including an analytic proposal, progress report, research notes, and research draft exploring the music of a composer or a group of composers in the Classical, Romantic, or Modern Era. Include a bibliography and a discography (minimum of 25 sources).

Written and Listening Exam 1 (1 hour)

C. Twentieth Century Music and Beyond (14 hours)

1. Wagner and Musical Drama
2. Mahler and the Break-up of the Traditional Tonal System
3. Music and the influence of WWI and WWII
4. 20th Century Neo-Classicism and Expressionism
5. New theories of music theory; sound recording; electronic musics; etc.
6. Developing a music thesis: Research question, justification, background, research design and analysis.
7. Research and Writing Project 3: "Music Criticism and Analysis Thesis" – 20-page research paper formalizing the research done in the analytic portfolio project above. Include a bibliography and a discography (25-30 sources).

Written and Listening Final Exam (2 hours)

Selected Composers of Listening Examples: C.P.E. Bach, J.V. Stamic, J.J. Quantz, F.J. Haydn, the Mozarts, Beethoven, Schubert, Clara and Robert Schumann, Felix and Fanny Mendelssohn, Berlioz, Chopin, Liszt, Brahms, Rossini, Weber, Wagner, Verdi, Tchaikowsky, the "Moguchaya Kuchka," Debussy, Schoenberg, Bartok, Stravinsky, Hindemith, Germaine Tailleferre and "Les Six," Lili Boulanger, Nadia Boulanger's American pupils (Copland, Harris), Ives, Ellen Zwilich, Libby Larsen, Ruth Crawford, Soviet composers, Germaine Tailleferre, Tanya Leon (African-Cuban composer), African American composers such as William Grant Still, Nora Holt, Lena McLin, and Carrie Bonds.

IV. Evaluation Methods

The final grade will be determined as follows:

- 30% Written and Listening Exams (20% each)
- 60% Research and Writing Projects (20% each)
- 10% Reflective writing on class readings and discussions (these will occur once a week during the semester).

Grading Scale: A: $\geq 90\%$ B: 80-89% C: 70-79% D: 60-69% F: $< 60\%$

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. (See undergraduate catalog for Undergraduate Course Attendance Policy.)

VI. Required textbooks, supplemental books and readings

- Grout, Donald & Claude V. Palisca (2001) *History of Western Music*. Norton Press.
- Palisca, Claude (2001). *Norton Anthology of Western Music*, Vol. II. Norton Press.
- Palisca, Claude (2001). *Recordings for Norton Anthology of Western Music*, Vol. II. Norton Press.
- Randel (2000). *The New Harvard Dictionary of Music*. Boston: Harvard University Press.

- Radice, Mark A. (1999). *Irvine's Writing About Music*, 3rd edition. Portland, Oregon: Amadeus Press.
- Lester, James D. (1987). *Writing Research Papers, A Complete Guide*, 5th edition. Glenview, IL: Scott, Foresman, & Co.
- Hacker, Diana (1998). *A Writer's Reference*, 3rd edition.

VII. Special Resource Requirements - None

VIII. Bibliography

- Edward T. Cone (1981), "The Authority of Music Criticism," *Journal of the American Musicological Association*, vol. 34, pp. 1-18
- Irving Godt (1989). "On the Break-up of the Traditional Tonal System," *The Music Review* 49/3, pp. 218-220
- Irving Godt (1984). "Style Periods of Music History Considered Analytically," *College Music Symposium* 24/1 (1984) pp. 33-48
- Jan LaRue (1970). *Guidelines for Style Analysis*. New York: Norton.
- Lora Matthews and Paul Merkley (1998). "Iodochus de Picardia and Jossequin Lebloitte dit Desprez: The names of the Singer(s)," *The Journal of Musicology* 15/2 pp. 200-226
- Stanley Sadie, ed. (2001). *The New Grove Dictionary of Music and Musicians*. London: Macmillan.

2. Summary of the Proposed Revisions

MUHI 202W is a music history course designed to familiarize students with music sources through a clear, organized, and carefully documented analytic research paper focused on the Classical, Romantic, and Modern musical eras. Therefore, the new course is renamed Music History, Research, and Writing and is renumbered from MUHI 302 to MUHI 202 to reflect the fact that students are able to enroll in this course as early as the sophomore year. It is designed as a Liberal Studies course in the Learning Skills area, and is a sequel course to MUHI 201. Therefore, MUHI 202 is designed to substitute for ENGL 202, a Liberal Studies in the Learning Skills area, for music majors only. Some topics have been deleted from the old syllabus in order to compensate for the added research and writing components. It should be also noted that both MUHI 201 and 202 carry a substantial focus on teaching students the structures of research and writing and strategies for developing a research thesis in music.

3. Justification/rationale for the revision

The Department of Music recently received a successful 10-year review by the National Accreditation of Schools of Music (NASM). In order to comply with their accreditation standards in the B.S. in Music Education program, NASM requires us to demonstrate that at least 50% of degree requirements involve Music Studies; 15%-20%, Professional Studies; and 30% to 35%, Liberal Studies (NASM Guidelines, p. 93). However, SSHE guidelines require assigning 40% of the courses to Liberal Studies, as well as the mandate to graduate in 120 credits. The Department of Music Curriculum Committee has resolved these differences between accreditation agencies by making interdisciplinary connections among music, liberal studies, and professional education requirements while at the same time maintaining the highest level of academic rigor in our B.S. in Music Education program.

As we searched for a direction to guide our program revision we examined the historical development of our program since the 1950s. When searching past catalogs from this time period, we found that nine credits of Music History could be applied to the Liberal Studies area (called General Studies at that time). This research has led us to the conclusion that in order to meet accreditation standards, we must re-establish these interrelationships among courses across the B.S. in Music Education program.

With these revised music history courses, MUSC 201 & 202, and the continued inclusion of MUHI 101, Intro to Music for Majors, all three music history courses (9 sh) would again be included in the L.S. package. MUHI 201 & 202 would both serve as music history, research, and writing courses – MUHI 201 in the Liberal Studies elective area; and, MUHI 202 in the Learning Skills area of Liberal Studies as a substitute for ENGL 202. As such, this proposal carries the added benefit that students will be able to apply fundamental research and writing skills in their own program area.

4. Old Syllabus of Record

I. Course Description

MUHI 302 Music History II

3 class hours

0 lab hour

Prerequisites: MUHI 301 Music History I

3 semester hours

(3c-0l-3sh)

An intensive study of the musical history of the styles, the contexts, and masterpieces of Western European musical culture from c. 1740 to the modern era. Considerable analytical listening required.

II. Course Objectives

Students will be able to

1. Understand the major currents in Western art music in the late 18th-21st centuries;
2. Identify selected musical examples from the Classical, Romantic, and Modern eras;
3. Articulate aspects of performance practice in music during these musical eras;
4. Develop skills in research and writing in the field of music history.

III. Course Outline

A. Music in the Classical Era (12 hours)

1. The emergence of sonata allegro out of Baroque binary
2. Enlightenment and Opera
3. Instrumental Music & *Empfindsamkeit*
4. Haydn's Symphonic Form and Quartets
5. Mozart's Symphonic Forms
6. The influences (musical and economic) of the French Revolution

Written and Listening Exam 1 (1 hour)

B. The Rise of Romanticism (14 hours)

1. Mozart's Operas and the revolutions of 1830 and 1848
2. Beethoven and the Emergence into the Romantic Era
3. Romanticism in Orchestral Music
4. Chamber Music in the Romantic Era
5. German *Leider* and other Song Styles
6. Great 19th Century Choral Works
7. Modern technology and music political dimensions of Romanticism (nationalism)
8. Impressionism: Reflections in Music

Choose a topic for a music research paper on a composer from the Classical, Romantic, or Modern Era

Written and Listening Exam 1 (1 hour)

C. Twentieth Century Music and Beyond (14 hours)

1. Wagner and Musical Drama
2. Mahler and the Break-up of the Traditional Tonal System
3. Music and the influence of the first World War
4. 20th Century Neo-Classicism
5. Expressionism and the New Vienna School
6. After Webern and World War II
7. New theories of music theory; sound recording; electronic musics; etc.

Research Paper Due "- 15-page research paper on the topic above. Include a bibliography and a discography (15-20 sources).

Written and Listening Final Exam (2 hours)

Selected Composers of Listening Examples: C.P.E .Bach, J.V.Stamic, J.J. Quantz, F.J. Haydn, the Mozarts, Beethoven, Schubert, Clara and Robert Schumann, Felix and Fanny Mendelssohn, Berlioz, Chopin, Liszt, Brahms, Rossini, Weber, Wagner, Verdi, Tchaikowsky, the "Moguchaya Kuchka," Debussy, Schoenberg, Bartok, Stravinsky, Hindemith, Germaine Tailleferre and "Les Six," Nadia Boulanger's American pupils (Copland, Harris), Ives, Ellen Zwilich, Libby Larsen, Ruth Crawford, Soviet composers, La jeune France, the aleatory composers, minimalists,.

IV. Evaluation Methods

The final grade will be determined as follows:

- 75% Written and Listening Exams (25% each)
- 25% Research Paper

Grading Scale: A: $\geq 90\%$ B: 80-89% C: 70-79% D: 60-69% F: $< 60\%$

V. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions. (See undergraduate catalog for Undergraduate Course Attendance Policy.)

VI. Required textbooks, supplemental books and readings

- Grout, Donald & Claude V. Palisca (2001) *History of Western Music*. Norton Press.
- Palisca, Claude (2001). *Norton Anthology of Western Music*, Vol. II. Norton Press.
- Palisca, Claude (2001). *Recordings for Norton Anthology of Western Music*, Vol. II. Norton Press.
- Randel, *The New Harvard Dictionary of Music* (2000) Boston: Harvard University Press.

VII. Special Resource Requirements - None

IX. Bibliography

- Edward T. Cone (1981), "The Authority of Music Criticism," *Journal of the American Musicological Association*, vol. 34, pp. 1-18
- Irving Godt,(1989)"On the Break-up of the Traditional Tonal System," *The Music Review* 49/3, pp. 218-220
- Irving Godt (1984) "Style Periods of Music History Considered Analytically," *College Music Symposium*, 24/1 pp. 33-48
- Jan LaRue (1970) *Guidelines for Style Analysis*. New York: Norton.

Matthews, Lora and Paul Merkley (1998). "Iodochus de Picardia and Jossequin Lebloitte dit Desprez: The names of the Singer(s)," *The Journal of Musicology* 15/2 pp. 200-226
 Stanley Sadie, Ed. (2001). *The New Grove Dictionary of Music and Musicians*. London: Macmillan.

5. Liberal Studies course approval form and checklist

LIBERAL STUDIES COURSE APPROVAL, PARTS I-III:

I. Please indicate the LS category(ies) for which you are applying:

LEARNING SKILLS:

- First Composition Course Second Composition Course
 Mathematics

KNOWLEDGE AREAS:

- | | |
|---------------------------------------------------------|---------------------------------------------------|
| <input type="checkbox"/> Humanities: History | <input type="checkbox"/> Fine Arts |
| <input type="checkbox"/> Humanities: Philos/Rel Studies | <input type="checkbox"/> Social Sciences |
| <input type="checkbox"/> Humanities: Literature | <input type="checkbox"/> Non-Western Cultures |
| <input type="checkbox"/> Natural Sci: Laboratory | <input type="checkbox"/> Health & Wellness |
| <input type="checkbox"/> Natural Sci: Non-laboratory | <input type="checkbox"/> Liberal Studies Elective |

II. Please use check marks to indicate which LS goals are primary, secondary, incidental, or not applicable. When you meet with the LSC to discuss the course, you may be asked to explain how these will be achieved.

Prim Sec Incid N/A

- | | |
|----------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | A. Intellectual Skills and Modes of Thinking: |
| <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | 1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process. |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/> | 2. Literacy--writing, reading, speaking, listening. |
| <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | 3. Understanding numerical data. |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/> | 4. Historical consciousness. |
| <input type="checkbox"/> <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | 5. Scientific Inquiry. |
| <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | 6. Values (Ethical mode of thinking or application of ethical perception). |
| <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | 7. Aesthetic mode of thinking. |
| <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input checked="" type="checkbox"/> | C. Understanding the Physical Nature of Human Beings |
| <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | D. Collateral Skills: |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | 1. Use of the library. |
| <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> | 2. Use of computing technology. |

III. The LS criteria indicate six ways that courses should contribute to students' abilities. Please check all that apply. When you meet with the LSC, you may be asked to explain your check marks.

1. Confront the major ethical issues that 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.

LIBERAL STUDIES COURSE APPROVAL, PARTS IV-VI:

- IV. On a separate sheet of paper, please answer these questions. (Do not include this sheet or copies of the questions in your proposal; submit only the answers.)
- A. In order to assure that basic equivalency among sections of this course, the Music Department 1) establish guidelines of course content by keeping a syllabus of record in the department office which is available to all faculty; 2) assigns the responsibility to the Departmental Curriculum Committee who will mentor faculty instructors of this course to insure equivalency among sections; 3) designates the Music History Area to periodically meet to discuss course content and revisions in the music history subject area.
 - B. This course meets the criterion of addressing the contributions of ethnic minorities and women whenever appropriate in both the listening repertoire and the choice of topics on the research paper. For example, repertoire is included on the syllabus of the works of: Clara Schumann, Fanny Mendelssohn, Germaine Tailleferre, Lili and Nadia Boulanger, Ellen Zwilich, Ruth Crawford, Tanya Leon (African-Cuban composer), and African American composers such as William Grant Still, Nora Holt, Lena McLin, and Carrie Bonds.
 - C. This course meets the criterion that students should read and use substantial works of nonfiction by the following required assignments on the syllabus: 1) Research and Writing Project 1: "Position Paper on Music in the Age of Enlightenment" – 3-5-page paper on the influence of Enlightenment philosophies on the so-called "classical" style and the rise of Romanticism; 2) Research and Writing Project; 2: "Music Criticism and Analysis Portfolio" – Produce a research portfolio including an analytic proposal, progress report, research notes, and research draft exploring the music of a composer or a group of composers in the Classical, Romantic, or Modern Era - Include a bibliography and a discography (minimum of 25 sources); 3) Research and Writing Project 3: "Music Criticism and Analysis Thesis" – 20-page research paper formalizing the research done in the analytic portfolio project above. Include a bibliography and a discography (25-30 sources).
 - D. N/A (This is not an introductory course).
- V. 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. Select the one or more that apply, mark them appropriately, and include them with your proposal

Criteria which the Second English Composition Course must meet:

- Be primarily a writing course which teaches composition skills.
- Teach report and research writing skills, especially the ability to read and evaluate resource material and synthesize it into an appropriate form.
- Emphasize general rather than discipline-specific research skills, although [MUSIC] instructors choose to address topics generated by the students' major.
- Teach students to use library sources to the extent required to accomplish the other goals of the course.
- Provide students with ample opportunities to develop their writing skills. In addition, students must have a minimum of 3500 words of their prose reviewed and evaluated by their instructor.
- Assign mainly non-fictional reading as a source for ideas, discussion and writing activity.

6a. Supportive Documentation

COURSES: Music History and Research Writing

RELEVANCE: Colleges and universities that offer these courses in the Liberal Studies areas in one of the following manners.

- 1) The Music Department offers their own "research writing" class; NOT through the English Department:

Clarion University
Lambuth University
Western Washington University
University Of Kansas
University of North Carolina-Greensboro
Florida State University
University of South Carolina

Indiana University
Radford University
Luther College
Pennsylvania State University
Univ. of Illinois-Champ./Urbana
Duquesne University

- 2) Where Music History fulfills a non-music requirement, in particular, a liberal studies or humanities elective:

Clarion University
West Chester University
University of Miami
University of Kansas
University of NC-Greensboro
Seton Hill University
Virginia Tech University
Upper Iowa University

California Polytechnical Univ. -Pomona
Univ. of Illinois – Champaign/Urbana
Western Washington University
Florida State University
Duquesne University
SUNY-New Paltz
Missouri Baptist University
Pennsylvania State University

6b. Acknowledgement See letter of acknowledgement from the Department of English attached.

From: "Gail Berlin" <IVY@iup.edu>
Date: Thu, 24 Oct 2002 14:18:46 -0400
To: "Lorraine Wilson" <Lpw@grove.iup.edu>
Cc: "Susan Wheatley" <wheatley@grove.iup.edu>, "Linda J McPherson" <ljmcp@iup.edu>, "Mary Sadler" <msadler@iup.edu>, "Gail Berlin" <Ivy@iup.edu>, <sbwelsh@iup.edu>, "lea masiello" <lmasiell@iup.edu>
Subject: Music History 202 and EN 202

Dear Dr. Wilson,

I was pleased to speak with you and Dr. Wheatley recently, and am sorry, therefore, to tell you that I cannot in any way support your proposal to substitute MUHI 202W, Music History, for ENGL 202, Research Writing. Indeed, I strongly oppose your proposal.

My reasons for opposing MUHI 202W as a substitute for ENGL 202 are as follows:

1. The teaching of writing is a specific discipline for which members of the English Department are trained. In fact, ALL of our job candidates, in all fields, whether at the graduate or undergraduate level are screened specifically for training in the teaching of composition. This training is deemed by the department to be so essential that it is mentioned as a part of each job ad and candidates lacking this training are rejected on the first cut. This practice within the department extends back for about ten years. Many people at IUP write well. But professors in the English Department are credentialed in the teaching of composition.
2. Writing intensive courses are not equivalent to ENGL 202, were not designed to be, and are not an adequate substitute for it. Writing Intensive courses are intended to deepen and extend students' experiences with writings of various kinds. This further practice in writing is predicated upon students' already having mastered certain skills in ENGL 101 and ENGL 202. Research skills are only a very small part of what is covered in ENGL 202. A difficult and demanding course to teach, this course covers a large variety of skills in writing (such as summary, paraphrase, critique, synthesis, argumentation, etc.) as well as skills intended to hone critical thinking (textual and data analysis, generating appropriate questions, spotting logical fallacies, dealing with opposing points of view, considering audience, problem solving, etc.) Practice in writing is not a substitute for instruction in composition.
3. Most importantly, our focus in ENGL 202, as in ENGL 101, is on the writing process itself. Instructors introduce necessary skills, step by step; students practice these skills in multiple drafts of each paper written. Drafting is a time-intensive, incrementally learned process of rethinking and refining. A course that is focused on a specific content base to be learned will simply not be able to dedicate sufficient time to teaching the writing process and, therefore, will not be able to cover what ENGL 202 now covers.

Sincerely,

Dr. Gail Berlin, Chair
Department of English