

OCT 21 2008

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		08-39i	App-3/10/09	App-4/21/09

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit English	Phone 357-2261

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

<b>1. Course Proposals (check all that apply)</b> <input type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input checked="" type="checkbox"/> Course Revision <input checked="" type="checkbox"/> Course Number and/or <u>Title</u> Change <input checked="" type="checkbox"/> Catalog Description Change		
ENGL 335 The Essay	ENGL 335 Literary Nonfiction	
<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>	
<b>2. Additional Course Designations: check if appropriate</b> <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.		
<b>3. Program Proposals</b> <input type="checkbox"/> New Degree Program <input type="checkbox"/> Program Title Change <input type="checkbox"/> Other <input type="checkbox"/> New Minor Program <input type="checkbox"/> New Track <input type="checkbox"/> Catalog Description Change <input type="checkbox"/> Program Revision		
<i>Current program name</i>	<i>Proposed program name, if changing</i>	
<b>4. Approvals</b>		<b>Date</b>
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	09/10/08
Department Chair(s)	<i>[Signature]</i>	9/12/08
College Curriculum Committee Chair	<i>[Signature]</i>	10/16/08
College Dean	<i>[Signature]</i>	10/21/08
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail Schuist</i>	3/10/09

Received

JAN 26 2009

\* where applicable

Received

FEB 20 2009

Liberal Studies  
Liberal Studies

Received

OCT 22 2008

Liberal Studies



## 1. New Syllabus of Record

### I. Catalog Description:

**ENGL 335 Literary Nonfiction**

**3c-01-3cr**

**Prerequisites: ENGL 202 or permission**

Studies the form and cultural significance of essays, memoirs, travel logs, letters and/or other types of literary nonfiction.

### II. Course Objectives:

At the end of the course students will be able to:

1. Analyze the qualities and characteristics that define some types of nonfiction as literary.
2. Apply a variety of theoretical approaches to reading nonfiction.
3. Analyze how a nonfiction text relates to the cultural context in which it is written.
4. Analyze texts through writing and discussion.

### III. Course Outline

What Is "Literary?": Types of nonfiction, literary and not	(6 hours)
Literary technique and craft applied in nonfiction	(6 hours)
Lecture/discussion of specific course texts	(18 hours)
Student workshops of written assignments	(3 hours)
Current trends in literary nonfiction	(3 hours)
Student Presentations	(6 hours)
Final Exam	(2 hours)

### IV. Evaluation Methods

Reading Journals	20%
Midterm Essay	30%
Presentation/Lead Discussion	10%
Participation	10%
Final Paper/Project:	30%

### V. Grading Scale

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

A=90-100%; B- 80-89.9%; C= 70-79.9%; D = 60-69.9%, F<60%

### VI. Attendance Policy

The attendance policy will conform to IUP's undergraduate course attendance policy.

### VII. Required textbooks, supplemental books and readings:

Cohen, Jesse, Ed. *The Best American Science Writing 2008*. New York: Harper Perennial, 2008.

Wallace, David Foster. *Consider the Lobster and Other Essays*. New York: Back Bay Books, 2007.

Current issues of *The Believer*, *Harper's*, and/or *The New Yorker*.

## VIII. Special resource requirements

There are no special resource requirements for this course.

## IX. Bibliography

Boynton, Robert. *The New New Journalism: Conversations with America's Best Nonfiction Writers on Their Craft*. New York: Vintage Books, 2005.

D'Agata, John. *The Next American Essay*. Minneapolis: Graywolf Press, 2002.

Diyanni, Robert. *One Hundred Great Essays*. 3<sup>rd</sup> Ed. New York: Longman, 2007.

Lopate, Phillip. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. New York: Anchor Books, 1997.

Minot, Stephen. *Literary Nonfiction: The Fourth Genre*. New York: Prentice Hall, 2002.

Roorbach, Bill. *Contemporary Creative Nonfiction: The Art of Truth*. New York: Oxford UP USA, 2002.

Sims, Patsy. *Literary Nonfiction: Leading by Example*. New York: Oxford UP USA, 2001.

Thomas, Abigail. *Thinking About Memoir*. New York: Sterling Press, 2008.

### 2. Summary of the proposed revisions

We are changing the course title, catalog description, and course outline to reflect greater diversity in literary nonfiction forms than just the traditional essay and alternate approaches to the historical survey approach to genre. We've also revised course objectives to reflect the kinds of activities we expect students to be able to do in a 300-level course, and we've reduced the prerequisites to only 202.

### 3. Justification/rationale for the revision.

The content of the old course is essentially a survey of the essay from its sixteenth century origins to contemporary essays with course time divided equally by century and the writer's nationality. This is a model of "broad knowledge" that the new curriculum is de-emphasizing in favor of more depth and focus of study. Also, we have changed prerequisites from ENGL 202, 210, 211, 212, 213 to only ENGL 202. Students will soon no longer take all four surveys and Research Writing will better prepare students taking this class.

### 4. The old syllabus of record.

[see attached]

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## Course Syllabus

### I. CATALOG DESCRIPTION

EN 335 The Essay

3 credits  
3 lecture hours  
0 lab hours  
(3c-0l-3sh)

Prerequisites: EN 101, 122, 202

This course focuses on the creation and development of the essay in English, its form and content, from its beginnings to the present. Students will begin by studying Francis Bacon, the first English essayist, and follow the evolution of the form to the present day.

### II. COURSE OBJECTIVES

1. Students will demonstrate development of their enhanced knowledge and pleasure at reading the essay as a rich and varied form of literature.
2. Students will show, through reading and imitation, that they have increased their understanding of several essay forms.
3. Students will discern through their reading and class discussion that they have a clear understanding of the changing conventions of the essay and the relationships of past to present practices.
4. Students will develop their own skills in essay-writing and incorporate variants of professional techniques in modified fashion.

### III. COURSE OUTLINE

A. 16th and 17th Century predecessors	20%
B. 18th Century essayists	20%
C. 19th Century essayists	20%
D. Modern/contemporary English essayists	20%
E. Modern/contemporary American essayists	20%

### IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements:  
Timely completion of all reading assignments in textbooks.  
Participation in class discussion and activities.

Completion of two essays that demonstrate understanding of style and techniques of a classical and a modern essayists by incorporating them in essays written on contemporary topics. Completion of two essays that trace and analyze the evolution of specific essay conventions.

V. EVALUATION METHODS

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

- 10% reading quizzes (10 maximum points)
- 10% class participation (10 maximum points)
- 40% two out-of-class essays (40 maximum points)
- 40% two in-class essays (40 maximum points)

Grading scale:

A	92-100 total points
B	83-91 total points
C	74-82 total points
D	65-73 total points
F	0-64 total points

VI. REQUIRED TEXTBOOKS

Smart, William, ed. Eight modern Essayists, 6th ed. New York: St. Martin's Press, 1994.

Addison, Joseph and Richard Steele. Selected Essays, ed. by Daniel MacDonald. New York: Macmillan, 1973.

Lamb, Charles. Selected Essays, ed. by John R. Nabholtz. Wheeling, ILL: Harlan Davidson, 1967.

Other readings furnished by instructor.

VII. SPECIAL RESOURCE REQUIREMENTS:

Only the listed texts and materials for writing/notetaking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Bensmafia, Rbeda. The Barthes Effect : The Essay as Reflective Text. Minneapolis : University of Minnesota Press, 1987.

- Brewer, David Josiah et al, eds. The World's Best Essays, From The Earliest Period To The Present Time. St. Louis : F. P. Kaiser, 1900.
- Butrym, Alexander J. ed. Essays on the Essay: Redefining the Genre. Athens, GA: University of Georgia Press, 1990.
- Cixous, Hélène, "Coming to writing" and Other Essays. Cambridge, MA: Harvard UP, 1991.
- Hamalian, Leo and Edmond L. Volpe, eds. Great Essays by Nobel Prize Winners. New York : Farrar, Straus & Giroux, 1960.
- Knox, Berard. Essays Ancient and Modern. Baltimore: Johns Hopkins University Press, 1990.
- Kostelanetz, Richard. Essaying Essays. New York: Archae Editions, 1982.
- Landa, Louis A. Essays in Eighteenth Century English Literature. Princeton: Princeton University Press, 1980.
- Lester, John Ashby, ed. Essays of Yesterday and Today. New York, Chicago: Harcourt, 1943.
- Lid, Richard Wald, ed. Essays: Classics & Contemporary. Philadelphia, Lippincott, 1967.
- Pritchard, F. H., ed. Great Essays of all Nations; Two Hundred and Twenty-Nine Essays from all Periods and Countries. London: G. G. Harrap, 1929.
- Snyder, John. Prospects Of Power : Tragedy, Satire, the Essay, and the Theory of Genre. Lexington, KY: UP of Kentucky, 1991.

EN 335 Analysis Questionnaire

Section A: Details of the Course

A1 This course is intended for majors. It is one of the courses that can fulfill category B (Form and Theory of Genre). It is not currently being proposed as a Liberal Studies elective.

A2 This course does not require changes in content of any other existing courses or programs in the department.

A3 This course has not been offered at IUP before.

A4 This course is not intended to be a dual-level course and will accommodate only undergraduates.

A5 This course may not be taken for variable credit.

A6 Other higher education institutions currently offering a similar course include these ones:

University of Pennsylvania: Modern Non-fiction  
Penn State: Reading Non-fiction  
Hofstra University: Analysis of Prose  
SUNY Stony Brook: Prose in English

A7 Relevant accrediting agencies (such as the Association of Departments of English) recommend but do not require this course and its accrediting standards.

A8 The content and skills of this course are not required by a professional society, accrediting authority, law, or other external agency. No other existing course focuses on the material covered in this course.

Section B: Interdisciplinary Implications

B1 This course will be taught by one instructor.

B2 This course does not overlap with any course in any other department in the university.

B3 One or more seats will be reserved in this course for students from the School of Continuing Education.

Section C: Implementation

C1 No additional faculty resources are required to teach this course.

C2 Current resources are adequate to teach this course.

- C3 No resources for this course are funded by a grant.
- C4 This course will be offered in our rotation so that at least one (or more than one) section in the category of courses into which this course fits (see summary table at the beginning of our program revision document) will be offered every semester, making sure that students can get the courses they need.
- C5 One section of the course is anticipated each semester the course is offered.
- C6 We plan to accommodate a maximum of twenty-five students in a section of this course (though twenty would be a better size). This number is not limited by the availability of resources but by the nature and complexity of the material, which will require quite a bit of class discussion, writing, and conferencing.
- C7 ADE Guidelines for Class Size and Work Load for College and University Teachers of English: A Statement of Policy of the Association of Departments of English (1993): "College English teachers should teach no more than thirty-five students in a literature course and no more than twenty-five in a writing-intensive course" (2).