

I. New Syllabus of Record**Catalog Description****ENGL 122 Introduction to English Studies****3c-0l-3cr****Prerequisites: Declared English Major or Minor; ENGL 101 minimum grade C.**

Introduces students to English Studies by acquainting them with the critical approaches appropriate to the varied subject areas of the discipline. The assumptions and methods of these approaches will be considered, especially in the interpretation of literature. At the conclusion of the course, students will be able to critically analyze texts and demonstrate those skills in discussion and writing. Required of all English majors.

Ila. Course Outcomes and Assessment (Expected Undergraduate Student Learning Outcomes—EUSLO)

Objective 1:

Identify the distinct assumptions, critical questions, and methodologies of the five sub-fields of English Studies (literary, textual, and cultural studies; film studies; language studies; writing studies; literature and law).

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

Assigned reading throughout the semester includes a variety of material on the five sub-fields of English Studies and the ways specialists in those sub-fields approach texts in distinct fashion. Class discussion with guest teachers and writing assignments based in specific sub-field issues (which may include reflection papers, journal entries, and/or short essays) help students cultivate and thus demonstrate their knowledge and understanding of those sub-fields and the ways in which they provide distinct critical perspectives. As students come to understand the sub-fields of English Studies, they discuss and write about their differences and the challenges of and opportunities to relate them together.

Objective 2:

Recognize and use the technical vocabulary required of English majors and minors.

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

Discussion, quizzes, exams, and other assignments require students to demonstrate their knowledge of the specialized vocabulary necessary to write and talk about texts within the specialized discourses of the sub-fields of English Studies.

Objective 3:

Effectively practice close reading in order to analyze the form, content, and significance of texts of various sorts, with special emphasis on literature.

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

Close-reading is the fundamental method of English Studies. Response writing, critical question-asking, projects, and discussion of assigned texts all require that students demonstrate their ability to identify formal features such as poetic meter, patterns of imagery, and word choice and utilize this evidence to make convincing analytic and interpretive claims about those texts.

Objective 4:

Utilize critical theory to recognize and analyze the formal, conceptual, and cultural dimensions of texts.

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

The effective use of theory in English Studies requires both the acquisition of certain technical skills (i.e., the deployment of specific vocabularies, analytic methods, and rhetoric), but also the ability to recognize that different theories provide distinctive perspectives on texts. Through discussion and writing assignments that ask students to both analyze texts using specific theories and reflect on how that analysis changes when a different theory is deployed, our students develop both the capacity to do theoretical analysis and to reflect on the on the function and history of theory in English Studies more generally.

Objective 5:

Communicate effective the relationship of the field of English Studies to issues of power, minority, identity, and culture.

Expected Student Learning Outcomes 1, 2, and 3:

Informed, Empowered, and Responsible Learners

Rationale:

Students discuss a variety of theoretical, cultural, and literary texts, including those by and about minoritized peoples. Students learn about and reflect on the historic role of English Studies as a discipline in the changing relations among aesthetics, culture, and power.

Objective 6:

Communicate how literary language is distinct from other forms of language.

Expected Student Learning Outcomes 1, 2, and 3:

Informed, Empowered, and Responsible Learners

Rationale:

English Studies is premised on the idea that literary language is distinct from other forms of language. Through discussion of the reading assignments and response writing, students recognize the specific role and capacity of literature and language in cultures past and present. We ask them to consider why literature matters and how its pertinence relates to the unique formal, imaginative, and conceptual qualities of literary language.

Objective 7:

Interact with the IUP English Department outside of the classroom.

Expected Student Learning Outcome 3:
Informed Learners

Rationale:

Students demonstrate an understanding of English Studies by experiencing activities outside of the classroom, including interviewing faculty, attending English Department and other on-campus events, and presenting analytic and synthetic work in public presentations and demonstrations.

III. Course Outline

- A. The state(s) of the field(s) (3 hours)
 --Gerald Graff, "Disliking Books at an Early Stage" (in Richter, *Falling Into Theory*).
 --Grace Paley, "A Conversation With My Father" (in Norton)
- B. Close reading: The core method of English Studies (3 hours)
 --Haiku by Chiyojo, Bashō, Buson, Babette Deutsch, Etheridge Knight, Richard Wright, and James Emanuel; translations of Bashō's haiku by Lafcadio Hearn, Clara Walsh, Earl Miner, and Allen Ginsberg (in Norton)
- C. How did we get here? The rise of English Studies (3 hours)
 --David Richter, "Introduction" and "The University, the Humanities, and the Province of Literature"; Terry Eagleton, "The Rise of English" (in Richter).
 --John Keats, "Ode on a Grecian Urn" (in Norton)
- D. The canon and the "canon wars" (3 hours)
 --Toni Morrison "Black Matter(s)"; Henry Louis Gates Jr., "Canon-Formation, Literary History, and the Afro-American Tradition" (in Richter)
 --Nathaniel Hawthorne, "Young Goodman Brown" (in Norton)
- E. Exploring the fields of English Studies
- Literary, Textual, and Cultural Studies (1 ½ hours)
 --Richter, "Interpretive Communities and Literary Meaning"
- Film Studies (3 hours)
 --*Fight Club*, dir. David Fincher (on reserve)
 --Roundtable with Drs. Reena Dube and Tom Slater
- Language Studies (1 ½ hours)
 --Field work: The rhetorical environment of the Indiana Mall, with Dr. Jean Nienkamp
- English Studies and the Law (3 hours)
 --Susan Glaspell, *Trifles* (in Norton)
 --Documents: Representations of domestic violence (in coursepack)
- Writing Studies (1 ½ hours)
 --Critical Creativity workshop with Drs. Chauna Craig and Tony Farrington
- Critical Pedagogy: (3 hours)

--bell hooks, "Toward a Revolutionary Feminist Pedagogy"; Paolo Freire, "The 'Banking' Concept of Education"; Allan Purves, "Telling Our Story About Teaching Literature" (in Richter)

F. Case study in inter-field synthesis work: The Harlem Renaissance	(4 ½ hours)
--Poems, essays, and documents by Arna Bontemps, Countee Cullen, Angelina Grimke, Langston Hughes, Helene Johnson, Claude McKay, James Weldon Johnson, Alain Locke, Rudolph Fisher, W.E.B. DuBois, Zora Neale Hurston, and Langston Hughes (in Norton)	
--English Colloquium: Faculty roundtable on the State(s) of English Studies	
Synthesis experiments: Inter-field team projects and presentations	(6 hours)
Individual critical projects and presentations	(6 hours)
Final exam	(2 hours)

IV. Evaluation methods

1. Short assignments (quizzes, response writings, critical questions)	15%
2. Interview with faculty member in chosen subfield of English Studies	5%
3. Three-quarter term take-home exam (vocabulary, key concepts)	20%
4. Inter-field team project (proposal, conference, reflective essay)	25%
5. Individual critical project (proposal, draft, final version)	25%
6. Final exam	10%

V. Grading scale

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 as outlined in the Undergraduate Catalog. Students will be required to attend two English Colloquium events and participate in the public presentation of individual projects.

VII. Required textbooks, supplemental books, and readings

Required:

The Norton Introduction to Literature, 11th ed., ed. Kelly J. Mays (W.W. Norton and Co., 2013)

Supplemental:

David Richter, *Falling Into Theory: Conflicting Views on Reading Literature* (Bedford/St. Martin's, 2000)

VIII. Special resource requirements

There are no special resource requirements for this course

IX. Bibliography

- Michael Bérubé, ed. *The Aesthetics of Cultural Studies* (Wiley-Blackwell, 2004); "Public Access: ----. *Public Access: Literary Theory and American Cultural Politics* (Verso, 1994).
- Wendy Bishop and James Strickland, ed., *The Subject is Writing: Essays by Teachers and Students* 4th ed., (Boynton/Cook, 2006).
- Ann B. Dobie, *Theory Into Practice: An Introduction to Literary Criticism* (Wadsworth, 2001)
- David Downing, *The Knowledge Contract: Politics and Paradigms in the Academic Workplace* (University of Nebraska, 2007).
- Janet E. Gardner. *Writing About Literature: A Portable Guide*, 2nd ed. (Bedford/St. Martin's, 2009).
- James A. Herrick, *The History and Theory of Rhetoric: An Introduction*, 3rd ed. (Allyn and Bacon, 2004).
- Robert Kolker, *The Oxford Handbook of Film and Media Studies* (Oxford University Press, 2008).
- Robert E. Scholes, *Textual Power: Literary Theory and the Teaching of English* (Yale University Press, 1986)
- , Nancy Comley, and Gregory L. Ulmer, *Text Book: Writing Through Literature*, 3rd ed. (Bedford/St. Martin's, 2001)

Part II.**1. Summary of the proposed revisions**

Since this course was recently revised as an introduction to our new English B.A. Program (first implemented in Fall 2009), this current revision is comprised solely of an explanation of how the Course Objectives align with the primary Literature Expected Undergraduate Student Learning Outcomes.

See Appendix A for Literature Expected Undergraduate Student Learning Outcomes.

Part II.**2. Justification/Rationale for the revision**

The course is a currently an approved Liberal Studies Knowledge Area course and is being revised to meet the new curriculum criteria for this category.

Part II.**3. Old Syllabus of Record (submitted with ENG 122 revision Spring 2009)****ENGL 122 Syllabus of Record****ENGL 122 Introduction to English Studies****3c-0l-3cr****Prerequisites: Declared English Major or Minor; ENGL 101 minimum grade C.**

This course introduces students to English Studies by acquainting them with the critical approaches appropriate to the varied subject areas of the discipline. The assumptions and methods of these approaches will be considered, especially in the interpretation of literature. At the conclusion of the course, students will be able to critically analyze texts and demonstrate those skills in discussion and writing. Required of all English majors. All sections of this course are writing intensive.

II. Course objectives

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

1. Identify the diverse fields of English Studies (literary, textual, and cultural studies; film studies; language studies; writing studies; literature and law); recognize the distinctive assumptions, critical questions, and methodologies each uses to analyze English texts of various sorts; and synthesize those methods in forms of "inter-field" work.
2. Recognize and apply the technical vocabulary required of English majors and minors.
3. Effectively practice close reading in order to analyze the form, content, and significance of texts of various sorts, with special emphasis on literature.

4. Understand the role of theory in the analysis and appraisal of the formal, conceptual, and cultural dimensions of texts, with special emphasis on literature.
5. Think, speak, and write in a more thoughtful, critical, and informed fashion, particularly as concerns the relationship of English Studies to issues of power, minority, identity, and culture.
6. Comprehend better the unique powers of literature, language, and the fields of English Studies in the world, both past and present.
7. Explore and interact with the vibrant, diverse community of the IUP English Department.

III. Course outline

The state(s) of the field(s)	(3 hours)
--Gerald Graff, "Disliking Books at an Early Stage" (in Richter, <i>Falling Into Theory</i>).	
--Grace Paley, "A Conversation With My Father" (in Norton)	
Close reading: The core method of English Studies	(3 hours)
--Haiku by Chiyojo, Bashō, Buson, Babette Deutsch, Etheridge Knight, Richard Wright, and James Emanuel; translations of Bashō's haiku by Lafcadio Hearn, Clara Walsh, Earl Miner, and Allen Ginsberg (in Norton)	
How did we get here?: The rise of English Studies	(3 hours)
--David Richter, "Introduction" and "The University, the Humanities, and the Province of Literature"; Terry Eagleton, "The Rise of English" (in Richter).	
--John Keats, "Ode on a Grecian Urn" (in Norton)	
The canon and the "canon wars"	(3 hours)
--Toni Morrison "Black Matter(s)"; Henry Louis Gates Jr., "Canon-Formation, Literary History, and the Afro-American Tradition" (in Richter)	
--Nathaniel Hawthorne, "Young Goodman Brown" (in Norton)	
Exploring the fields of English Studies	
Literary, Textual, and Cultural Studies	(1 ½ hours)
--Richter, "Interpretive Communities and Literary Meaning"	
Film Studies	(3 hours)
-- <i>Fight Club</i> , dir. David Fincher (on reserve)	
--Roundtable with Drs. Reena Dube and Tom Slater	
Language Studies	(1 ½ hours)

<ul style="list-style-type: none"> --Field work: The rhetorical environment of the Indiana Mall, with Dr. Jean Nienkamp 	
English Studies and the Law	(3 hours)
<ul style="list-style-type: none"> --Susan Glaspell, <i>Trifles</i> (in Norton) --Documents: Representations of domestic violence (in coursepack) 	
Writing Studies	(1 ½ hours)
<ul style="list-style-type: none"> --Critical Creativity workshop with Drs. Chauna Craig and Tony Farrington 	
Critical Pedagogy:	(3 hours)
<ul style="list-style-type: none"> --bell hooks, "Toward a Revolutionary Feminist Pedagogy"; Paolo Freire, "The 'Banking' Concept of Education"; Allan Purves, "Telling Our Story About Teaching Literature" (in Richter) 	
Case study in inter-field synthesis work: The Harlem Renaissance	(4 ½ hours)
<ul style="list-style-type: none"> --Poems, essays, and documents by Arna Bontemps, Countee Cullen, Angelina Grimke, Langston Hughes, Helene Johnson, Claude McKay, James Weldon Johnson, Alain Locke, Rudolph Fisher, W.E.B. DuBois, Zora Neale Hurston, and Langston Hughes (in Norton) --English Colloquium: Faculty roundtable on the State(s) of English Studies 	
Synthesis experiments: Inter-field team projects and presentations	(6 hours)
Individual critical projects and presentations	(6 hours)
Final exam	(2 hours)

IV. Evaluation methods

1. Short assignments (quizzes, response writings, critical questions)	15%
2. Interview with faculty member in chosen subfield of English Studies	5%
3. Three-quarter term take-home exam (vocabulary, key concepts)	20%
4. Inter-field team project (proposal, conference, reflective essay)	25%
5. Individual critical project (proposal, draft, final version)	25%
6. Final exam	10%

V. Grading scale

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. Students will be required to attend two English Colloquium events and participate in the public presentation of individual projects.

VII. Required textbooks, supplemental books, and readings

David Richter, *Falling Into Theory: Conflicting Views on Reading Literature* (Bedford/St. Martin's, 2000)

The Norton Introduction to Literature, 9th ed., ed. Alison Booth, J. Paul Hunter, and Kelly J. Mays (W.W. Norton and Co., 2005)

Coursepack

VIII. Special resource requirements

There are no special resource requirements for this course

IX. Bibliography

Michael Bérubé, ed. *The Aesthetics of Cultural Studies* (Wiley-Blackwell, 2004); "Public Access:

----- *Public Access: Literary Theory and American Cultural Politics* (Verso, 1994).

Wendy Bishop and James Strickland, ed., *The Subject is Writing: Essays by Teachers and Students* 4th ed., (Boynton/Cook, 2006).

Ann B. Dobie, *Theory Into Practice: An Introduction to Literary Criticism* (Wadsworth, 2001)

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James A. Herrick, *The History and Theory of Rhetoric: An Introduction*, 3rd ed. (Allyn and Bacon, 2004).

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Robert E. Scholes, *Textual Power: Literary Theory and the Teaching of English* (Yale University Press, 1986)

----- Nancy Comley, and Gregory L. Ulmer, *Text Book: Writing Through Literature*, 3rd ed. (Bedford/St. Martin's, 2001)

A Major Course Assignment and Grading Criteria for the Assignment

CLASS-LEADING SESSION, REFLECTIVE ESSAY, CRITICAL ESSAY ENGL 122 INTRODUCTION TO ENGLISH STUDIES

Learning objectives

(1) To demonstrate what you've learned this semester, (2) to synthesize the different kinds of critical methods we've explored this semester as we've explored the five subfields of English Studies, (3) to help others to better understand the formal and thematic characteristics of literary texts you and your peers consider significant, and (4) to effectively collaborate with your peers.

Components of assignment

1. **CLASS-LEADING SESSION:** You will be assigned to a group of 2 or 3 classmates to direct a class discussion of 2 to 4 literary texts that you choose from the Harlem Renaissance section of *The Norton Introduction to Literature* and a critical-theoretical text from *Falling into Theory*. Two groups will go each class session, each having 30 minutes. You need to let all of know what texts to read and what preparation work to do at least one class session before you present.

In advance of the presentation, you'll work with your partner(s) in class. You'll need to decide which texts you want to explore, close-read the texts, and share your ideas with your group, deciding among you the issues you want to focus on in your discussion. These issues should clearly relate to one or more English Studies tracks: language studies, law and literature studies, writing studies, and literary/textual/cultural studies.

2. **HANDOUT OF DISCUSSION QUESTIONS:** One of the most important skills an English major should develop is asking good questions —of oneself, of other members of your interpretative community, and of a text. So, these questions must be carefully phrased: they should be more than yes/no responses, but not so open-ended that they allow little entry into discussion. The number of questions is up to you (it's better to be able to skip some questions than it is to have too few). I want you to demonstrate your ability to synthesize what you've learned, so at least one of your questions must focus on how a particular critical theory or English Studies track might be applied to the texts you choose.

The handout should include significant quotations. Remember, your class-leading session will be the only time we'll have to discuss the text you've chosen, so you want your questions to be on significant, thought-provoking issues. You'll need to make 25 copies.

Your group should get together at least once after you've created your questions so that you can talk about the class session itself. Do you want to take turns asking questions and providing prompts if there are no responses? Do you want us to do some small-group or individual work before coming together for a full class discussion? While I'll help out if there's a real problem and I'll contribute to the discussion as a participant, for the most part you'll be "teachers" that day, so be prepared!

3. **REFLECTIVE ESSAY:** On the class day after your scheduled session, you'll hand in a 2-3 page essay that reflects on the process of planning and executing your presentation. What did you find most interesting about your work? What did you learn? What would you do differently now? What was most interesting about the discussion itself? In other words, the essay should truly reflect on the entire process of preparing for and implementing your session.
4. **CRITICAL RESPONSE ESSAY:** In response to your small-group work and class-leading session, you'll write a 3-4 page critical analysis essay of the texts your group chose. Like your other critical response essays, it needs to have quotes from the texts, your name and page number on each page, and an introductory paragraph that clearly states what you're trying to argue (a thesis), why that's a relevant thing to do (so what?), and what methods you're going to use and why. I will assess it for the following: (1) How interesting and pertinent the argument is, (2) how well it's argued (especially your use of evidence), and (3) the overall quality of presentation (fancy paper does not count). You'll turn in this essay as part of your end-of-semester portfolio.

Grading and assessment criteria:

The components of the assignment each count a portion of the overall project grade: 40%: Class-leading session, 20%: Reflective essay, 40%: Critical-response essay. The following criteria will guide my assessment of your work on each of the components. The grading will be holistic, so make sure to consider carefully each of these issues, which we've been learning, talking, and writing about since our first day of class:

- (1) **Field-specific knowledge:** Your presentation, reflection essay, and critical-response essay show your knowledge of the assumptions, appropriate questions, and methods of the specific English Studies track(s) your group focuses in.
- (2) **Aesthetics and theory:** These same show your ability to generate interesting, pertinent questions about the relationship between literary texts and critical theory.
- (3) **Knowledge of texts and close-reading:** These same demonstrate that you can effectively close-read both literary and theoretical texts and use the knowledge generated by close-reading to articulate interesting, pertinent questions and to respond to the same asked by your fellow students and your professor.
- (4) **Reflection on English Studies as a discipline:** These show that you have thought about how the texts you chose, the issues you explored, and the critical conversation you guided relate to English Studies as a significant field for considering pertinent issues in the present time.

Grading scale: Each of the 4 criteria above counts 25% of your grade, with the scale as follows: A = 90-100% B = 80-89% C = 70-79% D = 60-69% F = 59 or lower

Answers to Liberal Studies Questions

1. Basic equivalency among the sections of this course (2-3 sections per semester) is achieved through the following:
 - a. Shared objectives, including the exploration of the five subject areas of English Studies; development of close-reading skills and their application; utilizing critical theory to analyze various kinds of texts, especially literary ones; and participation in intensive, thoughtful, critical, and informed discussion.
 - b. Common assignments, including essays on the five subject areas of English Studies; interviews with faculty members; attendance at English Studies events; and a semester portfolio comprised of revised versions of essays and other written works as well as a reflection essay.
 - c. The Bookenders Committee, which is chaired by a member of the English Department's BA Curriculum Committee (the Programs for Majors Committee). The committee consists of English faculty who have taught or are interested in teaching ENGL 122 and ENGL 484, the latter being our majors capstone course. The committee meets twice a year to discuss the two courses, which are the "bookends" of the English BA major, ensuring consistency of vision and sharing of effective strategies. The chair of the committee reviews all syllabi for 122 and mentors faculty teaching the course for the first time.
2. The perspectives and contributions of ethnic and racial minorities and women play a significant, if not fundamental role in the course in terms of primary readings (literary and filmic texts, critical-theoretical essays), critical-theoretical perspectives, and guest faculty. The syllabus of record shows essays by Grace Paley, Toni Morrison, Henry Louis Gates Jr., bell hooks, and Paolo Freire (a Brazilian educator), and literary texts by non-U.S. writers Chiyojo, Bashō, and Buson; African American writers Etheridge Knight and Richard Wright; women writers Babette Deutsch and Susan Glaspell; and a section on the Harlem Renaissance, among the most significant moments in the history of African American letters.

Because the course emphasizes critical reflection on English Studies itself, the SoR highlights the historical and disciplinary links between English Studies and colonialism, racism, sexism, and homophobia. This is evident in the sections on the canon, law and literature, and critical pedagogy, the lattermost founded on the idea that those who are marginalized by educational practices and institutions must be enabled to express their perspectives. The syllabus of record requires the instructor to invite guests to discuss the subfields of English Studies, helping to ensure diversity in the classroom itself.

One of the implications of this imbrication of English Studies with oppressive power concerns how we mark the distinction between the literary and the non-literary. One of the

strategies used by dominant regimes is to deny the status of literature to writings by minorities or to deny the figurative nature of its laws, myths, and pronouncements. Thus, we urge our students to question the distinction between primary and supplemental, as we recognize that strategies of figuration, imagination, and formal invention are equally prevalent in both literary and non-literary texts, such as the essays we find in the Richter anthology. Finally, the essay is a genre that we celebrate and study in English, both as a literary text and as a mode of critical communication. The focus on self-reflexivity, a more encompassing conception of representation, and a focus on the essay as genre is evident in the syllabus of record, in which we see equal representation from the “primary” textbook, the Norton anthology, and the “supplemental” textbook, *Falling Into Theory*.

3. Since this is an English Studies course, the use of fiction and collections of related articles is fundamental. Using the SoR as a model, we see Susan Glaspell’s play *Trifles*, the course unit on the Harlem Renaissance (which features poems, essays, and other texts written by participants in the movement), the film *Fight Club*, the short story “Young Goodman Brown,” and the critical theory anthology *Falling Into Theory: Conflicting Views on Reading Literature*.
4. This is not an introductory course for a general student audience.

Appendix A

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.

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, 2009

National Council of Teachers of English. (1999). "NCTE Position on Class Size and Teacher Workload, Kindergarten to College." Retrieved November 9, 2009