LSC Use Only No: LSC Action-Date	: UWUCC USE Only No. UW	UCC Action-Date: Senate Action Date:
	08-39 d. A	100-3/31/09 ADD-4/21/C
Curriculum Proposal Cover Sho	eet - University-Wide Undergra	duate Curriculum Committee
Contact Person		Email Address
Dr. Mike Sell	***************************************	msell@iup.edu
Proposing Department/Unit English		Phone 7-2261
Check all appropriate lines and comple	ete information as requested. Use	
proposal and for each program proposal	_	•
1. Course Proposals (check all that apply New Course	y) Course Prefix Change	Course Deletion
	Course Number and/or Title Change	
Course Revision	Course Number and/or Title Chang	Catalog Description Change
ENGL 122: Introduction to Literary	Analysis FNGL 122: It	ntroduction to English Studies
<u>Current</u> Course prefix, number and full title		fix, number and full title, if changing
2. Additional Course Designations: chec X This course is also proposed as a		_ Other: (e.g., Women's Studies,
This course is also proposed as a		Pan-African)
		,
3. Program Proposals	Catalog Description Change	Program Revision
New Degree Program	Program Title Change	Other
New Minor Program	New Track	•
Current program name	Proposed program	sama if akanaina
Current program name 4. Approvals	Proposed program i	
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Part II. Description of the Curriculum Change

I. New syllabus of record

I. Catalog description

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:

- 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.
- 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.
- 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)

--Gerald Graff, "Disliking Books at an Early Stage" (in Richter, Falling Into Theory).

--Grace Paley, "A Conversation With My Father" (in Norton)

Close reading: The core method of English Studies

--Haiku by Chiyojo, Bashō, Buson, Babette Deutsch, Etheridge Knight, Richard Wright, and James
Emanuel; translations of Bashō's haiku by Lafcadio

(in Norton)

How did we get here?: The rise of English Studies
--David Richter, "Introduction" and "The University,

(3 hours)

the Humanities, and the Province of Literature"; Terry Eagleton, "The Rise of English" (in Richter).
--John Keats, "Ode on a Grecian Um" (in Norton)

Hearn, Clara Walsh, Earl Miner, and Allen Ginsberg

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		(2 harran)
		(3 hours)
Fight Club, dir. David Fincher (on reserve)Roundtable with Drs. Reena Dube and Tom Slater		
		(1.1/ havea)
Language Studies		(1 ½ hours)
Field work: The rhetorical environment of		
the Indiana Mall, with Dr. Jean Nienkamp		(2 hours)
English Studies and the Law		(3 hours)
Susan Glaspell, <i>Trifles</i> (in Norton)		
 Documents: Representations of domestic violence (in coursepack) 		
Writing Studies		(1 1/ hours)
Critical Creativity workshop with Drs.		(1 ½ hours)
Chauna Craig and Tony Farrington		
Critical Pedagogy:		(3 hours)
bell hooks, "Toward a Revolutionary		(5 nours)
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)
Poems, essays, and documents by Arna Bontemps,		(4 /2 110413)
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		
Short assignments (quizzes, response writings, critical questions)	15%	
Interview with faculty member in chosen subfield of English Studies	5%	
Three-quarter term take-home exam (vocabulary, key concepts)	20%	
Inter-field team project (proposal, conference, reflective essay)	25%	
Individual critical project (proposal, draft, final version)	25%	
Final exam	10%	
V. Grading scale		

 $A = 90\text{-}100\% \quad B = 80\text{-}89.9\% \quad C = 70\text{-}79.9\% \quad D = 60\text{-}69.9\% \quad F < 60\%$

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) David Downing, The Knowledge Contract: Politics and Paradigms in the Academic Workplace (University of Nebraska, 2007).

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)

2. A summary of the proposed revisions.

Unlike ENGL 122: Introduction to Literary Analysis, which focused exclusively on one subfield and one set of methods of English Studies (i.e., literary criticism and theory), ENGL 122: Introduction to English Studies introduces English Majors and Minors to the five subfields of English Studies: Literary, Textual, and Cultural Studies; Film Studies; Language Studies; Literature and the Law (i.e., Pre-Law English); Writing Studies; and Critical Pedagogy. Objectives have been revised accordingly. Though students will still be expected to acquire appropriate vocabulary, an understanding of the function of theory, and improve their reading, writing, and critical thinking skills—as per the current expectations of the course—they will also learn to recognize the specific methodological differences among the subfields. In addition, students are expected to engage in synthetic projects, both team-based and individual, that bring together the subfields in compelling, discriminating, and experimental fashion.

3. Justification/rationale for the revision.

The proposed revision of the English BA curriculum emphasizes the distinctive subfields of English Studies, each defined as a distinctive track: Literary, Textual, and Cultural Studies; Film Studies; Language Studies; Literature and the Law (i.e., Pre-Law English); Writing Studies; and

(for English Education students) Pedagogy. ENGL 122 plays a crucial role, therefore, as a gateway course, not only allowing students to develop skills and perspectives pertinent to all tracks (and English Education), but to comprehend the field of English Studies as a whole. Thus, the intention of the course revision is not only to provide students the core skills, vocabulary, and knowledge that they need to proceed successfully through the English Major, but also to recognize English Studies as a unique field, the challenges it has faced and the institutional issues it has responded to in the past and present, and to comprehend their place within it. In addition, the emphasis on the diversity of English Studies requires that students be engaged in activities that emphasize knowledge production through synthesis. This emphasis is reflected in the outcomes, the group and individual synthesis projects requirement, the requirement that students attend two English Colloquium events, and the inclusion of guest lecturers in the syllabus.

NOTE: While this course maintains the usual expectations for writing that are required in all English major courses, we have decided to drop the Writing Intensive designation for now; this course is essential for the newly revised B.A. curriculum, and we do not want to hold up its approval for the time it would take to reconsider the guidelines and write a proposal for that designation. Once our current curriculum revision is completed, we will revisit the possibility of gaining a Writing Intensive designation for the course.

4. The old syllabus of record.

A syllabus of record is not on file in the English Department.

5.	Liberal Studies course approval form and checklist (if appropriate)		
I.	Please indicate the LS category(ies) for which you are applying:		
	LEARNING SKILLS: First Composition Course Second Composition Course Mathematics		
11.	KNOWLEDGE AREAS: Humanities: History Humanities: Philos/Rel Studies X Humanities: Literature Natural Sci: Laboratory Natural Sci: Non-laboratory Liberal Studies Elective 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.		
	A. Intellectual Skills and Modes of Thinking: X		
	to an Educated Person		
	xC. Understanding the Physical Nature of Human Beings		
	D. Collateral Skills: 1. Use of the library. 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.		
	x 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.		
	x 2. Define and analyze problems, frame questions, evaluate available solutions and make choices.		
	x3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.		
	_x_4. Recognize creativity and engage in creative thinking.		
	_x_5. Continue learning even after the completion of their formal education.		
	_x_6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.		

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LIBERAL STUDIES COURSE APPROVAL, PARTS IV-VI:

- IV. On a separate sheet of paper, please answer these questions.
 - A. Faculty teaching ENGL 122: Introduction to English Studies are required to be members of the "Bookenders Circle," a group that meets several times during the school year to ensure coherence among sections of the course, both within and between semesters, to affirm common goals, and to develop effective pedagogies. In addition, the instructors of sections offered in a single semester will meet prior to that semester to agree on several shared components (common literary texts, critical approaches, and programming events). Finally, students in a single semester's sections will gather for an end-of-semester event to share their semester synthesis projects.
 - B. Because ENGL 122 plays such a key role in the proposed new English BA curriculum, it must affirm a basic principle of that new curriculum; to quote from the proposed catalog description, "promoting and supporting an intellectual environment in which minority writers, nontraditional texts, and a variety of critical perspectives are an integral part of the curriculum." Each of the four proposed new tracks and the proposed revision of our existing track (English Pre-law) also emphasize this critical concern. In the syllabus, outcome #5 states that students who have completed the course should be able to "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." In the course outline, one notes an emphasis on the history of the discipline—a history that is inextricable from colonialism, patriarchy, and racism, as well as their critique—and the issue of canon formation, an issue that inevitably concerns questions of identity and power. Finally, the readings indicated in the course outline demonstrate the kind of diversity expected of each section of this course.
 - C. Students in ENGL 122 have always read substantial primary literary works; that is the intention of the course. This is also true of the revised course. Students will read many works of short fiction, poetry, drama, and critical theory.
 - D. N/A
- 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. These check-lists are available in Appendix B of <u>UWUCC Curriculum Handbook</u>, from the LS Office, or the LS website at http://www.iup.edu/liberal/uwucc/lschecklists.doc.
- VI. Please provide a course syllabus in UWUCC format.

See above.

Comment [MS1]: Wendy, I'm not sure what this refers to--is it the checklist I completed and inserted above?

English 122 Literary Analysis (Prerequisite: ENGL 101)
Fall 2004

Instructor: David Downing
Office: 109 A Leonard

Phone: 357-6486

Email: downings@bellatlantic.net

ENGL 122 LITERARY ANALYSIS

Texts:

Acts of Reading, by Patricia Harkin (AR)

Critical Theory Today: A User-Friendly Guide, by Lois Tyson (CTT)

The Great Gatsby, by F. Scott Fitzgerald (GG)

Becoming Ebony, by Patricia Wesley The Bluest Eye, by Toni Morrison (BE)

Course Description: (Prerequisite: ENGL 101)

This course, as an introduction to the major, acquaints students with the literary genres (especially fiction, poetry, and drama) by means of examples of each and provides them with some of the various critical approaches to the interpretation of literature so that they may gain the ability to apply them. At the conclusion of the course, students are expected to be able to read literature perceptively and to write critical papers about it. Offered as EN210 prior to Spring 1998.

Course Objectives:

- 1. To acquire the technical vocabulary required of English majors.
- 2. To develop skills in analyzing literature with a range of analytical methods.
- 3. To understand the social, historical, and political significance of literature and reading.
- 4. To develop thinking, speaking, and writing skills.
- 5. To increase the pleasure of reading and thinking about literature.

Requirements and Determination of Grades:

- 1. 2 Papers of Critical Analysis (Peer editing must be part of the writing process.):
 - a. Paper One applies one critical system to one short piece of literature. (3-5 pages). 10% of the final grade
 - b. Paper Two applies at least two critical approaches to a literary work.

10% of the final grade

2. Perceptive Class Participation Points:

10% of the final grade

Be here, be on time, be prepared, be enthusiastic, be ready to share, be respectful to all classmates' contributions to the class, and be supportive of all class members' growth in literary analysis. This grade consists of the numbers I record when checking to see that you are in attendance, that you have the daily assignment prepared, that you are actively engaged in group work, that you are contributing significantly to the intellectual energy of the class.

3. Oral Presentations/Dramatizations/Skits:

10% of the final grade

This collaborative effort calls for you to synthesize several of the literary pieces or the critical approaches that we have been studying into a presentation to the class--a presentation that you may wish to reprise at the Undergraduate Conference in the Spring semester. You may be as creative, as critical, as imaginative as you wish. Your presentation may take the form of a round table discussion, a debate, a series of conference papers on the same work approached from different critical theories, a series of different literary works approached from the same critical theory, a videotape, a dramatization, a CD of literary/critical works, a rap concert, a Power Point presentation, or a slam, among other things.

4. Student-Led Discussion:

10% of the final grade

When assigned, you and two or three of your classmates will take on the task of preparing a presentation, a series of questions, or an exercise that elucidates the readings for the day. You are responsible for raising

important issues about the critical and literary works under consideration and for engaging your classmates in discussion.

5. Journal of Responses (2 submissions @10 % / submission):

20% of the final grade

One of your daily tasks for this class is to write response statements in your journal on an on-going basis. Bring your journal to class every day, and assume that you may be sharing your journal responses with other members of the class. Sometimes I will ask you to respond to specific questions in your text; other times, you have an open response, which means that you can write about any idea, feeling, or response to any part of the assigned readings for the day. As a rule of thumb, responses for each reading should be about 300-400 words. Thoughtful journal entries demonstrate serious engagement with the assigned texts and genuine concern for significant issues rather than just reaching a word limit. I will do occasional pop checks to see how you're doing and to insure that you're making regular entries.

6. Midterm Examination:

15% of the final grade

7. Final Examination:

15% of the final grade

Late Penalty:

All work must be submitted at the beginning of the class meeting on the due date. A stiff penalty of 20% of the grade for each class meeting that the work is late should encourage and insure timely submissions of all work.

COURSE OBJECTIVES	ASSESSMENT TECHNIQUES	PROGRAM OBJECTIVES	NCATE STANDARDS	INTASC STANDARDS
1	*Critical Analysis Essays; Essay Exams; Journal Writing; In-Class Activities	1a, 2a	3.2.5, 3.3.1 , 3.3.2	1
2	*Critical Analysis Essays; Essay Exams; Journal Writing; In-Class Activities	1b, 1e	3.2.5, 3.3.1, 3.3.2, 3.3.3, 3.5.1.6	1
3	Critical Analysis Essays; Essay Exams; Journal Writing; In-Class Activities	1a	2.5, 2.6, 3.1.3, 3.1.4, 3.1.5, 3.2.5, 3.3.1, 3.3.2, 3.3.3 3.5.1.6	1, 3
4	Critical Analysis Essays; Essay Exams; Journal Writing; In-Class Activities. Student-Led Discussions; Oral Presentation;	1b, 1g	2.4, 3.2.2, 3.2.5, 3.3.1, 3.3.2, 3.3.3	1, 2, 4, 5, 6 ,7
5	In-Class Activities; Journal Writing; Collaborative Presentation	1d, 1f, li	2.4, 3.2.5, 3.3.3	1 1, 2, 4, 5, 6
[NCATE standards in bold are those listed for this course in the last NCATE review.]				

*Since every section of ENGL 122 assigns papers of critical analysis, one critical paper will be the selected to assess two NCATE standards, one to measure Goal 1, acquiring the vocabulary of literary analysis, and a second to measure Goal 2, developing skills in analyzing literature with a range of analytical methods. The rubric for assessment follows:

	Target	Acceptabl	e Unacceptable
Assessment 1	100-80	79-60	59 and Below
(vocabulary)	(A+ to B-)	(C+D-)	(F)
Assessment 2	100-80	79-60	59 and Below
	(A+ to B-)	(C+D-)	(F)
(analyzing)			

ALL WORK MUST BE SUBMITTED TO EARN A PASSING GRADE IN THE COURSE.

Attendance Policy:

Each student is entitled to TWO absences (a week's worth of classes) without losing credit for this course. For every undocumented absence beyond the two, the student loses one letter grade from the final average of the grade. Therefore, after SIX absences, even the A student fails.

Reading/Assignment Schedule

8/31 Introduction to the course

9/2 READING: Acts of Reading, Preface, xv-viii; Ch. 1: 3-18; 46-53

WRITING: journal response to questions 3-4, p. 10.

9/7 READING: AR, Ch. 2, pp. 55-87

WRITING: journal response to one of the questions on pp. 81, or 86-87.

DISCUSSION-LEADING RESPONSES:

9/9 READING: AR, Ch 2, 107-119; Ch. 3: 139-150

WRITING: open response

9/14 READING: AR, Ch. 3: 162-199

WRITING: open response

DISCUSSION-LEADING RESPONSES:

9/16 READING: AR, Ch. 4: 227-244; Ch. 5: 283-304

WRITING: open response

9/21 READING: AR, Ch. 8: 655-710, "Oleanna".

WRITING: open response

DISCUSSION-LEADING RESPONSES:

- 9/23 READING: continuation of discussion of "Oleanna" First Submission of Response Journal 9/28 **Group Discussion** 9/30 READING: Critical Theory Today, Ch. 1: 1-11; begin The Great Gatsby WRITING: open response **DISCUSSION LEADING RESPONSES:** 10/5 READING: CTT, Ch. 5, New Criticism, pp. 117-149 WRITING: open response 10/7 READING: CTT, Ch. 6, Reader Response Criticism, pp. 153-190 WRITING: open response **DISCUSSION LEADING RESPONSES:** 10/12 READING: CTT, Ch. 4, Feminist Criticism, pp. 81-113. WRITING: open response 10/14 READING: Becoming Ebony WRITING: open response 10/19 FALL RECESS—NO CLASS 10/21 READING: CTT, Ch. 7, Structuralist Criticism, pp. 197-208; Ch. 8, Deconstructive Criticism, pp. 241-259. **MID-Term Examination** 10/26 WRITING: First Formal Paper Due 3-4 pages, (750-1000 words). Bring to class 25 copies of 1st page of paper. 10/28 READING: CTT, Ch. 8, Deconstructive Criticism, pp. 259-275 WRITING: open response; hand in final version of First Paper DISCUSSION LEADING RESPONSES: 11/2 READING: CTT, Ch. 3, Marxist Criticism, pp. 49-77 WRITING: open response **DISCUSSION LEADING RESPONSES:** 11/4 READING: CTT, Ch. 9, New Historical and Cultural Criticism, pp. 277-312. WRITING: open response
- 11/9 READING: CTT, Ch. 11, Postcolonial and African American Criticism, pp. 363-415; DISCUSSION LEADING RESPONSES:

DISCUSSION LEADING RESPONSES:

11/11 READING: READING: CTT, Ch. 10, Lesbian, Gay, and Queer Criticism, pp.317-359;

WRITING: open response DISCUSSION LEADING RESPONSES:

11/16	READING: Ch. 12, Gaining an Overview, pp. 423-429 DISCUSSION LEADING RESPONSES:
11/18	WRITING: Writing Workshop for final projects
11/23	READING: The Bluest Eye WRITING: open response
11/25	THANKSGIVING RECESS
11/30	IN-CLASS: Library and electronic database research practice WRITING: draft proposal for final project
12/2	WRITING: draft of final project essay, writing workshop session
12/7	WRITING: final project papers due
	FINAL EXAMINATION and SUBMISSION OF JOURNALS OF RESPONSES:

Friday, December 17th--2:45-4:45