

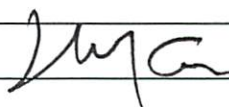
OCT 21 2008

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		08-391.	App-2/17/09	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.

1. Course Proposals (check all that apply) ☐ New Course ☐ Course Prefix Change ☐ Course Deletion ☐ Course Revision ☒ Course Number and/or Title Change ☒ Catalog Description Change	
ENGL 216 Short Fiction	ENGL 342 Short Fiction
<u>Current</u> Course prefix, number and full title	<u>Proposed</u> course prefix, number and full title, if changing
2. Additional Course Designations: check if appropriate ☐ This course is also proposed as a Liberal Studies Course. ☐ Other: (e.g., Women's Studies, Pan-African) ☐ This course is also proposed as an Honors College Course.	
3. Program Proposals ☐ New Degree Program ☐ Program Title Change ☐ Program Revision ☐ New Minor Program ☐ New Track ☐ Other	
<u>Current</u> program name	<u>Proposed</u> program name, if changing
4. Approvals	
Department Curriculum Committee Chair(s)	Date
	10/15/08
Department Chair(s)	10/15/08
College Curriculum Committee Chair	10/16/08
College Dean	10/21/08
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	2/17/09

Received

* where applicable

JAN 26 2009

Liberal Studies

Received

OCT 22 2008

Liberal Studies

Part II. Description of the Curriculum Change

1. New Syllabus of Record

I. Catalog Description:

ENGL 342 Short Fiction

3c-01-3cr

Prerequisites: ENGL 101, 122, or permission

Studies the forms and theories of short fiction as a genre. Emphasizes major writers and movements and considers historical developments.

II. Course Objectives:

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

1. Recognize the formal elements that define short fiction as a genre.
2. Analyze how formal elements create meaning in short fiction.
3. Explain major historical and cultural developments in the evolution of short fiction as a genre, including changing aesthetics.
4. Apply a variety of theoretical approaches to reading and interpreting short fiction.
5. Apply studies in short fiction to student-identified interests, including personal reading, coursework, teaching, etc.

III. Course Outline

Introduction to Short Fiction	(3 hours)
Formal Elements of Fiction (e.g. character, plot, theme)	(6 hours)
Early Forms of Short Fiction (sketches, tales, etc.)	(3 hours)
Edgar Allan Poe and the Concept of Unity	(3 hours)
Twentieth-century aesthetics (e.g. modernism, minimalism)	(6 hours)
In-depth study of select authors and their short fiction	(12 hours)
The Contemporary Short Story and “New” Forms	(6 hours)
Group Presentations	(3 hours)
Final Exam (2 hours)	

IV. Evaluation Methods

Reading Journals	20%
Midterm Paper/Exam	20%
Group Presentation	20%
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:

Charters, Ann. *The Story and Its Writer*. 7th ed. New York: Bedford/St. Martin's, 2006.

Course packet

VIII. Special resource requirements

There are no special resource requirements for this course.

IX. Bibliography

Budman, Mark and Tom Hazuka, Eds. *You Have Time for This: Contemporary American Short Short Stories*. Portland, OR: Ooligan Press, 2007

Gioia, Dana and R.S. Gwynn. *The Art of the Short Story*. New York: Longman, 2005.

Hills, Rust. *Writing in General and the Short Story in Particular*. New York: Mariner Books, 2000.

May, Charles. *The Short Story: The Reality of Artifice (Genres in Context)*. New York: Routledge, 2002.

Mellor, Bronwyn, Annette Paterson and Marnie O'Neill. *Reading Fictions: Applying Literary Theory to Short Stories*. Chicago: NCTE, 2000.

Winther, Per, Jakob Lothe, and Hans Skei, Eds. *The Art of Brevity: Excursions in Short Fiction Theory and Analysis*. Columbia, SC: U of South Carolina P, 2004.

Wood, James. *How Fiction Works*. New York: Farrar, Strous, & Giroux, 2008

2. Summary of the proposed revisions

We are changing the course number and catalog description. In revising the description and the course, we've de-emphasized a chronological approach to the study of the short story and have emphasized instead the study of form and structure. We have also updated the course by including study of contemporary forms and have eliminated the line "Includes consideration of teaching of short fiction."

3. Justification/rationale for the revision.

The course number change puts the course in line with other genre courses (ENGL 335 Literary Nonfiction, ENGL 337 Myth, and ENGL 338 Oral Literature). The catalog description and course content is changing because our program is moving away from a survey model to more focused ways of reading. Thus, the new syllabus of record privileges close reading for structure and form. This does not, however, preclude the study of developments, aesthetic and historical, in the form. It simply recognizes that there are a variety of meaningful ways of studying the

genre of short fiction. Also, we will no longer include teaching in the course description. While education students may take this course and may do projects relating the material to their teaching, this should not be a requirement in a course mostly composed of B.A. majors and taught by faculty who are not necessarily specialists in education.

4. The old syllabus of record.

We were unable to find the old syllabus of record for ENGL 216 Short Fiction.

Part III. Letters of Support or Acknowledgement

See Linda Norris' e-mail regarding the removal of the reference to teaching in the course description.