



EPC PROPOSAL FORM

Originating Academic Unit: English

Date Proposal Submitted: 11-1-2022

INSTRUCTIONS: Upon completing the form, submit the document with all appropriate signatures to the Office of the Provost and copy to the Educational Policies Committee *via* the Faculty Governance Manager at facgov@plu.edu.

DEADLINES: Type 1 proposals, being non-substantive, are generally considered on a rolling basis. Type 2 proposals – January 14. Type 3 proposals – November 1.

For specifics on the processing of each type of proposal, read the [Educational Policies Committee Manual](#) in the PLU Faculty Handbook (Section III, Part VI), and the [checklist for Preparing EPC Proposals](#), located on the documents and forms section of the Faculty Governance website.

PROPOSAL SUMMARY

Provide a summary of the proposal.

Revise the English major and minors as follows.

1. Eliminate the requirement for English majors to fulfil Option 1 of the BA/BS requirement. English majors will instead fulfill whatever Language requirement is adopted by the new College of Humanities, Interdisciplinary Studies, and Social Sciences (CHISSS).
2. Revise the common core of requirements for all the Concentrations in our major: ENGL 227, ENGL 275, ENGL 300, plus a capstone seminar (ENGL 424 or ENGL 434).
3. Revise our current ENGL 300 seminar with a new focus on the theme of “Living Stories”
4. Rename our two current Emphases (Writing and Literature) as Concentrations: in Creative Writing, and Literature.
5. Add a third Concentration, in Professional, Public, and Digital Literacies
6. Simplify the distributive requirements in our Literature Concentration, and reduce the number of Literature courses in the PLU Catalog
7. Simplify the distributive requirements in our Creative Writing concentration, and reduce the number of Writing courses in the PLU Catalog. (These changes included combining ENGL 385 and 339 into a revised 339 course, and making minor revisions to the catalog description of ENGL 320).
8. Create a set of new (or substantially revised) courses to support these revisions to our major:
 - * ENGL 275: Literary Passages
 - * ENGL 300: Living Stories (revised course)
 - * ENGL 339: Special Topics in Creative Writing (revised course)

- * ENGL 336: Digital Writing and Storytelling
- * ENGL 430: Writing, Literature, and Public Engagement

9. Make minor revisions to the Literature and Writing Minors:

- * Rename the Literature minor as "Literature, Culture, and Power"
- * Require ENGL 300 for both Writing and Literature

EN

TYPE OF PROPOSAL

Check all the appropriate boxes.

[X] TYPE 1: NON-SUBSTANTIVE CHANGES *[complete shaded sections and provide signatures]*

Check boxes in this section. Also complete Proposal Summary (above), Catalog/Curriculum Changes section (ahead), and provide chair/dean signatures on final page.

- ☐ Change course number
- ☒ Change course title
- ☒ Delete course with no GenEd element, which is not part of by any other major/minor/concentration
- ☒ Prerequisite change within the academic unit only
- ☐ Catalog correction (editorial)

[X] TYPE 2: SUBSTANTIVE CHANGES *[complete all sections, including signatures]*

Submit completed form, including signatures. Be sure to check all boxes that apply.

- | | |
|--|--|
| <input checked="" type="checkbox"/> Change catalog description ⁺⁺ | <input type="checkbox"/> Change a course's credit hours |
| <input type="checkbox"/> Add permanent GenEd course ⁺⁺ | <input type="checkbox"/> Add GenEd Element to existing course ⁺⁺ |
| <input type="checkbox"/> Add permanent non-GenEd course ⁺⁺ | <input checked="" type="checkbox"/> Delete GenEd course |
| <input checked="" type="checkbox"/> Change major requirement ^{**} | <input checked="" type="checkbox"/> Change minor requirement ^{**} |
| <input type="checkbox"/> Revise curriculum ^{**} | <input type="checkbox"/> Change concentration requirement ^{**} |
| <input type="checkbox"/> Change grading type (e.g. P/F, letter grade) | <input type="checkbox"/> Change prerequisite involving another unit's course |
| <input type="checkbox"/> Other: _____ | |

[X] TYPE 3: CHANGES REQUIRING FACULTY ASSEMBLY APPROVAL *[complete all sections, including signatures]*

Note: These proposals require the approval of the Board of Regents in addition to the Faculty Assembly.

- | | | | |
|---|--|--|---|
| <input type="checkbox"/> New Degree ^{**} | <input type="checkbox"/> New Major ^{**} | <input type="checkbox"/> New Minor ^{**} | <input checked="" type="checkbox"/> New Concentration ^{**} |
| <input type="checkbox"/> Eliminate Degree | <input type="checkbox"/> Eliminate Major | <input type="checkbox"/> Eliminate Minor | <input type="checkbox"/> Eliminate Concentration |
| <input type="checkbox"/> Add Certificate (non-Continuing Education) ^{**} | <input type="checkbox"/> Other: _____ | | |

^{**} These changes/proposals require completion of the [EPC Curriculum Change Template](#). The noted Type 3 proposals also require attachment of an [Institutional Impact Evaluation Form](#).

⁺⁺ A course syllabus must be submitted with these course proposals.

STATEMENT OF RATIONALE

Provide a statement of rationale and/or other clarifications. Include information on student learning and outcomes and any General Education Program rationale.

Please see attached document: "Rationale for English EPC Proposal"

CATALOG/CURRICULUM CHANGES

Current Catalog Language:

Please see attached document: "Current Catalog Copy English Majors, Minors, and Course Lists"

Proposed Catalog Language: (note changes in **Blue Bold** and ~~Blue Strikeout~~)

Please see attached document: "Proposed Catalog Revisions English Major, Minors, and Course Lists"

Additional information for courses:

Is this a course that because of variable content could be repeated for credit? ☐ Yes, ☐ ? Times ☐ No [Default is 'no.' Note that does not exclude a student's option to repeat a course for a better grade to replace the initial one.]
[If yes, the parameters must be clear in course description]

Grade Type: ☐ Standard Letter ☐ Pass/Fail

Anticipated Enrollment:

Course Syllabus Attached^{**}: ☐ Yes ☐ No

^{**}Required for new courses, and other proposals as indicated above.

Does the proposal include the addition to a course of one or more General Education Program elements (GenEd)?

☐ **Yes** (Check the appropriate boxes below)

If more than one course is proposed, make sure the proposal makes clear which GenEd elements, if any, are proposed for each course.

☒ **No**

- | | |
|---|--|
| <input type="checkbox"/> Alternative Perspectives A | <input type="checkbox"/> Physical Activity PE |
| <input type="checkbox"/> Art, Music, Theatre AR | <input type="checkbox"/> Philosophy PH |
| <input type="checkbox"/> Cross Cultural Perspective C | <input type="checkbox"/> Religion: Christian Traditions RC |
| <input type="checkbox"/> International Honors (100-level) H1 | <input type="checkbox"/> Religion: Global Religious Traditions RG |
| <input type="checkbox"/> International Honors (200-level) H2 | <input type="checkbox"/> Science and Scientific Method SM |
| <input type="checkbox"/> International Honors (300-level) H3 | <input type="checkbox"/> Investigating Human Behavior, Culture, and Institutions SO |
| <input type="checkbox"/> Literature LT | <input type="checkbox"/> Senior Seminar/Project SR |
| <input type="checkbox"/> Inquiry Seminar (FYEP) F | <input type="checkbox"/> Writing Seminar (FYEP) FW |
| <input type="checkbox"/> Mathematical Reasoning MR | |
| <input type="checkbox"/> Natural Sciences, Mathematics, or Computer Science NS | |

NOTE: Submissions will be forwarded to the Core Curriculum Committee for its review and recommendation. Diversity courses have specific learning objectives that must be included in the syllabus.

STAFFING & BUDGETARY IMPLICATIONS

Has this proposal been formally approved by at least 2/3 of the full-time teaching faculty in your academic unit?

☒ **Yes**

☐ **No** (Indicate why the proposal is being forwarded to EPC)

Does this proposal impact any other academic unit?

☒ **Yes** (List below and indicate if 2/3 of the full-time faculty in that area support the proposal)

Communications (courses accepted for PPDL Concentration); **Global Studies**: elimination of courses currently listed as electives in GLST major and minor; **Gender, Sexuality, and Race Studies**: elimination of two courses currently listed as electives in the GSRS major and minor.

☐ **No**

Does this proposal require the commitment of new or substantially different support services (e.g., Library acquisitions, Information and Technology Services, Wang Center)?

☐ **Yes** (Explain and indicate if support services have been consulted)

☒ **No**

Explain how the proposed change(s) will be staffed. Revised 2-Year Course Cycle must be attached.

As mentioned in the Rationale above, our revised major will actually be more sustainable in terms of staffing. We are eliminating 16 courses from the Catalog; and the new PPDL Concentration is almost wholly composed of courses we already teach. ENGL 434 replaces an LT capstone (451 or 452) we already teach. So we only have two new courses to staff on a regular rotation: ENGL 275 (which we will offer yearly) and ENGL 336 (which we will offer every two or three years). The 2-year Course Cycle attached to this proposal shows how ENGL will staff our various curricular responsibilities. While our staffing is very tight – due to the FJC-mandated cuts we have suffered – this new curriculum is smaller in size and more sustainable than our current curriculum.

Are special budgetary arrangements and funding required? If “no”, explain how the proposed changes will be integrated without added personnel or budgetary requirements.

☐ **Yes** (Explain what types of support will be used to meet the budgetary requirements of the proposed change(s). Include the source(s) of funding, percentage of costs covered, and time frame covered.)

☒ **No**

NOTE: Budgetary considerations will be reviewed/approved by Dean and Provost.

REQUIRED SIGNATURES

James M. Albrecht

10/30/22

Department Chair/Program Chair/Associate Dean

(Date)

Patricia Biepe

10/31/22

Dean

(Date)

☐ Forwarded with Endorsement

☐ Forwarded with Reservations

Provost

(Date)



Carol Bautista <bautisca@plu.edu>

EPC--ENGL ChngCtlgDescMajrMinrReqAddPPDLConcent Type 1_2 & 3

Joanna Gregson <gregsojg@plu.edu>

Mon, Nov 7, 2022 at 8:22 AM

To: Carol Bautista <bautisca@plu.edu>

Forwarded with endorsement!

Joanna

[Quoted text hidden]

--

Joanna Gregson, Ph.D.
Provost and Senior Vice President for Academic Affairs
Professor of Sociology
Pacific Lutheran University
Tacoma, WA 98447

RATIONALE:

Context: The English Department is a vibrant and healthy program at PLU. Aside from the substantial work we do staffing Gen-Ed and IDIS courses (FYEP/WRIT 101 and 190 sections; Gen-Ed LT courses; and courses for ENVT, GSRS, HGST, and IHON), during AY 2021-22, we had 67 majors and 27 minors.¹ While our number of majors represents a 19% decrease since 2018-19, this corresponds with the overall enrollment decline at PLU during this time, as the percentage of English majors among all declared majors at PLU has remained steady at about 2.8% over those four years (and down from a peak of 3.1% in 2015-16). Over the past 10-15 years, the relative popularity of our Writing emphasis has grown in relation to our Literature emphasis, with the current ratio of enrollments in our two emphases at roughly 75% to 25%, respectively.

These trends in our Department enrollments align not only with the decline in overall enrollments at PLU, but with a nationwide pattern of decline in enrolled majors in English programs and in Humanities disciplines generally. According to the 2018 MLA/ADE study *A Changing Major*,² the growing popularity of Writing tracks or concentrations within English majors is also a nationwide trend.

As this *Changing Major* report details, those English Departments that have successfully halted these enrollment declines, and even regrown their enrollments, have two main characteristics: 1) they offer multiple tracks or concentrations – especially ones that focus on writing; and 2) they address directly, in both their promotional materials and their curricula, the vocational question of how an English major translates into career skills and opportunities. Simply revising one's curriculum is not a panacea – departments must effectively promote and publicize their programs – but having an updated major that meets the needs and preferences of today's students is nonetheless essential.

Overview of Revisions to the Major and Minors:

The revisions we are proposing to our major and minors are intended to address these enrollment challenges. Luckily, our Department starts from a position of relative strength, as the PLU English Department instituted a Writing emphasis/track in the early 1990s, well ahead of national trends. The main goals of our proposed revisions are:

1. To expand and refine the tracks or concentrations within our Major, specifically:

- **To maintain the integrity and strength of our Writing emphasis**, which currently attracts mostly students who are interested in creative writing generally, and fiction writing in particular. The revised "Creative Writing" name of this concentration will appeal to these students, as will maintaining ENGL 424 as a creative-writing focused capstone. We also propose simplifying the distributive requirements of our current

¹ Data supplied by the Provost's Office for unit Annual Reports. These numbers reflect all students who were enrolled as English majors or minors at any point over the year.

² *A Changing Major*, Associated Departments of English (Modern Language Association), 2018. (<https://www.mla.org/content/download/98513/2276619/A-Changing-Major.pdf>).

Writing emphasis (eliminating the four “genres and practices” categories) and reducing the number of Writing courses in the Catalog. (Reducing the number of both Writing and Literature courses we list is necessary due to the cuts in faculty positions we suffered during the recent Reduction in Force processes.)

- ***To simplify our Literature emphasis / concentration:*** The Literature emphasis remains a popular option for students who are considering teaching as a career, or those pursuing English as a general, liberal-arts major. But our current Literature track has an overly complicated set of distribution requirements with three variables (Literary Traditions versus Literature and Social Change categories; global/national literatures; and historical periods). This makes this emphasis difficult for students and advisors to navigate. This current structure also has an overly-long list of 300-level Literature courses, beyond what our Department can realistically staff (especially given the faculty positions we have lost in the Reduction and Force processes).
- ***To offer a third concentration in Professional, Public, and Digital Literacies (PPDL):*** This new concentration will offer students a more prominently visible alternative to the creative writing focus that currently dominates our Writing emphasis, one that concentrates on more practical and applied forms of writing. We believe that this concentration will be attractive to students who want to pursue a degree in English Writing but are concerned about developing clearly applicable career skills. Both the *Changing Major* report and our own focus group discussions with our majors indicate that anxiety about such career applications is a major concern for prospective English majors.

This new concentration will repackage courses that we already offer and add one new course: ENGL 336 “Digital Writing and Storytelling.” We have also proposed replacing our current ENGL 451/452 Literature capstone with a new ENGL 434 with the capacious theme of “Public Engagement,” in order to serve students from both the PPDL and the Literature concentrations. We hope that this will also help even out the numbers in our capstone sections: we have always had a minority of Writing majors who choose to focus on nonfiction prose, and they are currently grouped in a 424 capstone cohort of mostly creative writing majors. Our revised ENGL 300 “Living Stories” course will highlight many of the skills and modes of writing in the PPDL concentration (as 227 and 275 will highlight those in the Creative Writing and Literature concentrations), and we believe it may recruit students into the new PPDL concentration. Because the courses in this concentration are mostly courses already offered in our regular course-cycle rotation, and because Creative Writing majors will be required to take at least one PPDL course (as they currently must take a course from either the Writing in Specific Contexts or History and Theory lines), this new concentration is mainly a new organization or presentation of a pathway we already provide to students.

2. To create a sequence of core courses at the introductory and intermediate level, that will provide greater pedagogical coherence in our program, by providing all English majors with a common, developmental sequence that highlights the hybrid / interconnected nature of our Concentrations:

Currently, there is only one common course taken by all English majors: ENGL 300 “English Studies Seminar.” There is overlap between our two emphases, as Writing majors are required to take two literature courses, and Literature majors are required to take one Writing course (beyond WRIT 101), but this does not create a coherent foundation of common skills and experiences for the students across our two emphases. Moreover, while our Writing emphasis has a developmental sequence of creative writing courses (with ENGL 227 being a prerequisite for intermediate level writing workshops like 327 and 329, which in turn are prerequisites for the 424 capstone), the Literature emphasis does not have such a clearly scaffolded structure (especially since decreased enrollments have forced us to discontinue offering ENGL 400 as a pre-capstone class for Literature majors).

Our proposal addresses this lack and imbalance by creating a new 3-course core of common courses that all English majors will take: ENGL 227 “Intro to Creative Writing”; the new ENGL 275: “Literary Passages”; and the revised ENGL 300 “Living Stories.” These courses will introduce all students to skills and modes of writing emphasized in our 3 concentrations, and emphasize the overlapping and interconnected skills that connect the different tracks in our major. ENGL 227 will focus on “the written text”: the processes of creative invention and revision that writers employ in various genres. ENGL 275 will focus on “the read text”: the processes of interpretation that readers use in order to use literature as a means for cross-cultural social exploration and understanding. And ENGL 300 will focus on the ways that storytelling function in our personal, professional, and communal lives – with an emphasis on new modes of storytelling in our increasingly digital culture.

This 3-course required core will allow the English Department to better ensure that all majors develop the foundational skills that are central to our discipline; will make it easier for us to assess student learning across our curriculum; and will provide students with a set of common learning experiences (and common texts), thereby creating for our majors a more coherent sense of belonging to a learning cohort. It will also provide a framework within which English faculty can work far more effectively to ensure pedagogical coherence within our program.

3. To reduce the number of both Writing and Literature courses in the PLU Catalog, while offering a handful of new or revised courses.

As is detailed in our Curriculum Change Chart and in the revised Catalog copy included in this proposal, we are proposing to cut significantly the number of 300-level Literature and Writing courses in the PLU Catalog. These eliminations are in part necessitated by the cuts English suffered during the two recent Reduction in Force processes, and they are in part enabled by the simplifications in the distribution requirements in the new Creative Writing and revised Literature concentrations. While we are proposing 3 new courses (ENGL 275, 336, and 434), we

are proposing eliminating 16 courses. This more streamlined set of courses will make our staffing sustainable and make Course Cycle planning and student advising easier. These cuts will also clean up several inconsistencies in the Catalog lists of courses and requirements (ENGL 220, ENGL 343, ENGL 345, ENGL 351). Below is a list of the courses we propose cutting, with brief rationales for the cuts:

Literature Courses Cut (12 courses):

- **ENGL 231: Topics in European Literature.** This course historically was cross-listed with the Classics Department. Since PLU has eliminated the Classics program and faculty, this course is no longer tenable.
- **ENGL 301: Shakespeare and ENGL 351: Studies in Literature before 1660.** We no longer have faculty expertise to offer these courses. (Note: ENGL 351 is currently listed in the Catalog requirements for the Literature emphasis, but not in the list of English courses.)
- **ENGL 233 Post-Colonial Literature and ENGL 343: Post-Colonial Literature and Theory.** We no longer have faculty expertise to offer these courses. We are doing our best to cover a global and post-colonial focus in ENGL 380. (Note: 343 currently listed in the Catalog list of courses, but not in the requirements for the Literature emphasis).
- **ENGL 345: Special Topics in Literature and Difference and ENGL 348: Literature, Culture, and Power.** The kinds of topics previously offered under these designations can be covered in either ENGL 394 through 397, or in ENGL 360, 370, and 380. (Note: ENGL 345 is currently listed in Catalog list of courses, but not in the requirements for the Literature emphasis).
- **ENGL 398: Studies in Literature and the Body.** The Reduction in Force process cut the faculty member with the most expertise in this area.
- **ENGL 399: Critical Theory and ENGL 400: Studies in Criticism and Theory.** At our reduced level of staffing, we cannot offer a stand-alone course in theory often enough to justify keeping 399. Reduced enrollments in the Literature major have made ENGL 400 (a stand-alone pre-capstone class for Literature majors) untenable. The Department will integrate the study of criticism and theory across the 300-level Literature courses and in ENGL 434.
- **ENGL 451: Seminar, Major Author(s) and 452: Seminar: Theme, Genre.** We propose replacing these two Literature capstones with ENGL 434, which will serve both the Literature and the PPDL Concentrations.

Writing Courses Cut (4 Courses):

- **ENGL 220: Introduction to Creative Nonfiction.** This course inadvertently remained in the Catalog list, although it was supposed to be eliminated when English revised ENGL 227 to be a 3-genre introduction to Creative Writing.
- **ENGL 322: Place-Based Writing and ENGL 324: Free-Lance Writing.** The faculty positions cut during the Reduction in Force processes make it impossible for us to offer these courses on a regular rotation. These modes of writing can still be taught in either ENGL 320 or the revised ENGL 339.

- **ENGL 385: Special Topics in Creative Nonfiction.** Modes of writing that could be taught in this course can still be taught in the revised ENGL 339: Special Topics in Creative Writing course.

4. To eliminate any specific foreign language requirement for the English major.

Currently, English majors are required to fulfill Option 1 of the Bachelor of Arts and Bachelor of Science (BA/BS) Requirement (the most rigorous option) by either completing 4 years of High School study in one foreign language, or completing the 202 level of a language at PLU. For many PLU students (including transfer students who hope to complete their degree in only 4 semesters), this requires 4 semesters of language study. While our Department still firmly believes that studying a second language is essential for English majors – to strengthen their understanding of linguistic structure, and of the cultural power of language – our current requirement is no longer viable, given the cuts that have been made to the Language programs at P.L.U. The B.A./B.S. requirement is a hold-over from the old College of Arts and Sciences requirement – but that College no longer exists. In our new academic structure, and each new College has the authority to set its own language requirement. Going forward, we propose that English majors should fulfill whatever language requirement might be adopted for all C.H.I.S.S.S. graduates, and thus our proposal merely eliminates any augmented language requirement specific to our major.

5. Rationales for Specific New or Revised Courses

Below are the proposed Catalog descriptions, and brief rationales, for the new or revised courses we are offering. The sample syllabi for these proposed new or substantially revised courses (275, 300, 336, and 434) are attached to this proposal as separate documents.

English 275: Passages: An Introduction to Literatures in English

Catalog Copy

An introduction to literatures in English from around the globe, focusing on the imaginative, critical, and social power of reading and literary study. This theme-based course is centered around an in-depth study of one of Shakespeare's plays, with other readings branching out from this seed text. Students will encounter texts from a variety of historical and geographic contexts, exploring how literary form and genre develop over time and within specific communities. Organizing themes may include: Race and Empire, Nature and the Human, Language and Power, Gender and Sexuality. Required for all English majors and strongly recommended for the first year. (4)

Rationale for Creating This Course

Currently English majors take one of two Emphases (Writing or Literature), and conclude their major with a capstone seminar either in Writing (ENGL 424) or Literary Study (ENGL 451/452). The only common requirement for all English majors is the current ENGL 300: English Studies Seminar.

The English/Writing emphasis has for some years had a clearly scaffolded structure leading to the capstone. By comparison, the English/Literature emphasis has seemed less organized. Revising the major to retain Creative Writing and Literature concentrations while adding a new concentration in Professional, Public, and Digital Literacies (PPDL) gives us an opportunity to reshape and better scaffold the entire major, so that students in all three emphases have parallel (and sometimes overlapping) paths to their capstone experiences.

ENGL 275: Passages: An Introduction to Literatures in English will provide a 200-level introduction to literary appreciation and analysis that will parallel the introduction to creative writing provided by ENGL 227.

The revised core we propose for all majors – ENGL 227, ENGL 275, and the revised ENGL 300 – will ensure that all of our majors will receive the foundations in the interconnected processes of reading, writing, and interpretation, to allow them to flourish in any one of our three Concentrations.

**** See Sample Syllabus for ENGL 275, Attached to this EPC Proposal Form.***

ENGL 300: Living Stories

Catalog Copy

A gateway course for the intermediate-level courses in each of the English major concentrations, focusing on the imaginative, critical, and social power of reading and writing. Students will read and write in a variety of genres, engage criticism and theory, and reflect on the broad question of why reading and writing matter, with a special focus on storytelling. Required for all English majors before taking senior seminar ENGL 424 or 434. Strongly recommended for sophomore year or junior year. (4)

Rationale for Creating This Course

Currently English majors take an English Studies seminar (ENGL 300), which introduces them to the fundamental genres of creative writing and criticism that they will practice as part of the major (Literature or Writing) and provides space for vocational inquiry. In the proposed revised major, which will include three concentrations and two required gateway courses, students will now practice these genres at the 200-level (in ENGL 227 and 275). The revision of ENGL 300: English Studies Seminar into ENGL 300: Living Stories provides a core experience for students in all three concentrations (Literature; Creative Writing; and Professional, Public, and Digital Literacies) to examine, reflect on, and develop a practice of ethical storytelling. By making “story” the central concept and practice of this seminar, the department gives students a focused means to understand how their major applies to the real-world conditions and how stories and storytellers shape our common reality. The place-based focus of this seminar provides students with an immediate means to understand the value of story and establishes a concrete framework for syllabus design, activities, and areas for research.

The course learning outcomes draw on the skills that students will learn and practice in ENGL 227 and ENGL 275, while asking students to develop an in-depth understanding of story and storytelling by practicing public humanities and digital humanities – which are the central frameworks of the PPD track. The collaborative nature of public digital humanities will allow students to find a sense of belonging among their peers and in the Department as they work together in their revisions, research, interviews, and field trips, and discover the connections between English Literature/Writing and the world beyond the boundaries of PLU. The course augments the common experiences in ENGL 227 and 275, lets students practice tangible skills related to the professions, and creates focused time for them to reflect on the meaning of engaged vocation.

*** See Sample Syllabus for ENGL 300, Attached to this EPC Proposal Form.**

ENGL 320: Intermediate Creative Nonfiction

Catalog Copy

Intermediate-level writing workshop that focuses on the analysis and writing of creative nonfiction. Course may focus on one or more specific sub-genres (personal essay, lyric essay, place-based writing, free-lance writing, memoir, biography, environmental writing, social justice writing, etc.). Prerequisite: ENGL 227. (4)

Rationale: These minor changes in the Catalog description of this course (specifying the sub-genres it may focus on) allows us the flexibility to teach types of writing that used to offered in separate courses that have been, or we are now proposing to cut. (The Personal Essay; 322: Place-Based Writing; and 324: Free-Lance Writing).

ENGL 339: Special Topics in Creative Writing

Catalog Copy

Intermediate-level writing workshop that focuses on the analysis and writing of fiction or nonfiction in a particular style or form genre. Course topic varies by year. May be repeated once for credit. Prerequisite: ENGL 227 or instructor approval. (4)

Rationale: These changes in the catalog description of this course allow us to offer one special topics course in Creative Writing that may focus on either fiction or nonfiction. This allows us to cut the current ENGL 385 course, and not have more courses on the books than we can staff. We have offered, in just the past several years, 3 or 4 different course topics in fiction and nonfiction writing under these “special topics” designations. Allowing students to repeat ENGL 339 once for credit will allow them to take the course twice, on different topics.

ENGL 336: Digital Writing and Storytelling

Catalog Copy:

Students analyze and practice various genres of creative and professional digital writing, visual rhetoric and narrative, and storytelling in the context of Internet and print history and culture. Students read theory, engage in research, collaborate in workshops, and learn project development. (4)

Rationale for Creating This Course

The new English Major includes three tracks: Creative Writing; Literature; and Professional, Public, and Digital Literacies. The practices of Creative Writing and Literature are represented in the majority of the courses offered in the curriculum, while the Professional and Public are mainly allocated to the PPAP offerings. ENGL 336: Digital Writing and Storytelling draws on the practices of literary criticism, creative writing, literacy, and history of media to provide students with theoretical concepts, methodologies, and experience in digital public humanities writing. This kind of writing is essential for any student writing in the digital age. All of our students write on social media every day. But rarely are they given the opportunity to connect their expertise in literature, creative writing, and/or PPAP to this kind of writing. This course will offer them such a space while also expanding their sense of digital writing and storytelling through the practice of multiple genres, including, the online journal, memes, argument-driven journalistic essays, electronic literature, literary journalism, podcasts, digital stories, social media microgenres, and other public-facing forms. Digital writing and storytelling are intricately connected to their everyday lives and to the professions that they can pursue with a degree in English in the publishing industry, in governmental offices or private companies, in academic settings, and more.

Structured as a writing course, ENGL 336 emphasizes digital writing processes (drafting, revision, and digital publication) and creative digital writing (rhetorical analysis, rhetorical situation, composition, and design). Through its role as a course offered by the English Department, the course also introduces students to electronic literature and digital literary journalism.

Rather than emphasizing digital media alone, this course places the practice of digital writing in the context of the history of media, print, and Internet culture with a special focus on the digital page. Through theoretical and critical readings, it provides students with frameworks and concepts that allow them to see how the printed page has been remediated into the digital page, and how creative and professional writing have been transformed by the affordances and functions of digital media as well as by the turn back to the image as central to the text. At the same time, students will be able to think of social media and digital writing from a critical stance by gaining awareness of how new media writing draws on traditional practices that go back to the earliest days of print culture.

By situating the practice of digital writing in the context of Internet culture, including the power structures that have shape the Internet, this course provides students with the opportunity to actively shape their persona as writers online, to interrogate the implications of publishing ideas and creative work online, and to develop strategies that allow them to be thoughtful and critical writers of born digital creative and professional work whether they are publishing as part of a small private online community or for a public venue and a general audience.

**** See Sample Syllabus for ENGL 336 (taught in Fall 2022 as ENGL 287: Special Topics), Attached to this EPC Proposal Form.***

ENGL 434: Writing, Literature, and Public Engagement

Catalog Copy:

An advanced seminar exploring how various genres of writing, literature, and criticism function as forms of public engagement. Students compile a portfolio of work from their major and produce one substantial project for public presentation. Prerequisites: ENGL 227, 275, and 300; plus two intermediate (300-level) courses from either the Literature or the Professional, Public and Digital Literacies concentrations; or instructor permission. (4)

Rationale for Creating This Course:

Currently English majors take one of two Emphases (Writing or Literature), and conclude their major with a capstone seminar either in Writing (ENGL 424) or Literary Study (ENGL 451/452). Since about three-fourths of our majors pursue Writing, and the majority of those students focus on creative writing (mostly fiction, with some poetry), we currently have an ENGL 424 that in effect serves a creative writing cohort, and a Literature capstone that tends to be under-enrolled (below 10 students). In our revised major – with a new concentration in Professional, Public, and Digital Literacies – there is an opportunity to make our capstones more flexible to serve the range of our students. The proposed theme of “Public Engagement” is capacious enough to cover both

- Literary study of creative works (fiction, poetry, drama) that model public engagement and activism; and various modes of literary criticism (including public-facing genres like book reviews or educational modules, and digital texts);
- And, the various genres, contexts, and media emphasized in the new PPDL concentration: (digital writing and storytelling; professional and public writing; publishing and editing; rhetoric and culture; educational / pedagogical theories, etc.).

Moreover, the revised core we propose for all majors – ENGL 227, ENGL 275, and ENGL 300 – will ensure that all of our majors will receive the foundation to allow them to flourish in a hybrid capstone such as ENGL 434. We believe that the combination of ENGL 424 and 434 will somewhat even out the enrollments in our capstone seminars, especially if (as we believe it will) the PPDL concentration becomes an attractive option for students who want to pursue a degree in English writing, but also want a major with clear career applications. For similar reasons, we believe the proposed format and focus of 434 will provide Literature Concentration majors with a clearer bridge to career options after college. Our current 451 and 452 seminars take the traditional form of an apprenticeship in our Academic discipline (students produce the kind of paper they might deliver at an academic conference, which is excellent preparation for students who might go onto Ph.D. programs); by contrast, ENGL 434’s focus on writing for public audiences and contexts will be more appropriate for the types of careers most of our

Literature majors actually do pursue: secondary teaching, or work in any variety of business or public advocacy settings.

**** See Sample Syllabus for ENGL 434 attached to this EPC Proposal Form.***

6. To revise our Literature and Writing minors, in accord with the proposed changes to our major.

Writing Minor:

We propose requiring ENGL 300 for writing minors (replacing a generic elective requirement). ENGL 300's focus on applied modes of storytelling will help our writing minors appreciate the importance of writing in their personal, communal, and professional lives.

Literature Minor: We propose:

- Renaming the minor as "Literature, Culture, and Power." This name reflects the fact that virtually all of our literature courses study literature in relation to social and historical themes (often social-justice related). This deep connection between literature and social justice is often what draws students to want to study literature (and English), especially students with other majors who are seeking a Literature minor to complement their major (for instance: ENVT, GSRS, or HIST majors).
- Requiring ENGL 300 for LCP minors. We believe all English majors and minors will benefit from the exposure to applied modes of storytelling in ENGL 300 (since the power of storytelling is fundamental to all the major literary genres – poetry, fiction, and nonfiction). This will also create one shared requirement for both minors.

7. Budget and Staffing Implications

The revisions outlined in this proposal will help keep our program sustainable in both budgetary and staffing terms. Although we are adding a new Concentration (in Professional, Public, and Digital Literacies), this new Concentration is not an expansion of our major, so much a new organization and presentation of courses we already offer. There is only 1 new course specific to that Concentration that we are proposing to create at this time (ENGL 336: Digital Writing and Storytelling); a second new course (ENGL 434: Writing, Literature, and Public Engagement) will be shared with the Literature Concentration, and replaces ENGL 451 and 452, which are being cut. As detailed above, although we are adding 3 new courses, we are eliminating 16 courses from the Catalog. Overall, this proposal constitutes a substantial streamlining of our curricula.

The 2-year course cycle included in this proposal details how our major and minors, as revised by this Proposal, can be offered at our present core level of staffing. (11 faculty members, 9 of whom presently hold tenure-track positions. One of these Visiting positions we have applied to have filled with a tenure-track hire).

There are no additional budgetary or staffing resources required to implement this revision of our program. Any faculty development costs (to build pedagogical coherence in our new major, or aid faculty in preparing new courses) will be minimal, and can be covered by regular English S&P budget funds, augmented by our modest donor-supplied accounts.

Current Catalog Language:

Foreign Language Requirement

All English majors must complete at least two years of a foreign language at the university level or the equivalent (see Bachelor of Arts and Bachelor of Science (BA/BS) Requirement, Option I).

Bachelor of Arts Degree

Major in English (*Emphasis on Literature*)

At least 36 and up to 44 semester hours in English (excluding WRIT 101) with at least 20 hours upper division, distributed as follows:

ENGL 300: English Studies Seminar

4 semester hours

Required for all English majors. ENGL 300 must be taken before, and not concurrently with, ENGL 400 and Senior Capstone (ENGL 451/452). The department recommends that students take ENGL 300 in their sophomore or junior year.

Literature and Social Change Requirement

16 semester hours, upper-division courses (300-level)

Students must take courses in at least two of three historical periods (i, ii, iii):

- (i) Before 1660
- (ii) 1660-1900
- (iii) 1900-present

and courses in at least two of three national/global literatures (Am, Br, Gl):

Am: American

Br: British

Gl: Global Anglophone

Students choose at least one course from category (1):

(1) Literary Innovations and Historical Contexts

ENGL 301: Shakespeare – LT (i)

ENGL 351: Studies in Literature before 1660 – LT (i)

ENGL 360: Studies in British Literature – LT (i, ii, iii)

ENGL 370: Studies in American Literature – LT (i, ii, iii)

ENGL 380: Studies in Global Anglophone Literatures – LT, C (i, ii, iii)

ENGL 386: Studies in Literary History – LT (i, ii, iii)
ENGL 393: The English Language
ENGL 399: Critical Theory – LT, WR
ENGL 311/PPAP 301/COMA 321: The Book in Society

Students choose at least one course from category (2):

(2) Literature, Culture, and Power

ENGL 334: Studies in Literature for Young Readers – LT
ENGL 348: Studies in Literature, Culture, and Power – LT, A or C
ENGL 394: Studies in Literature and the Environment – LT
ENGL 395: Studies in Literature, Gender, and Sexuality – LT, A or C
ENGL 396: Studies in Literature, Race, and Ethnicity – LT, A or C
ENGL 397: Literatures of Genocide and the Holocaust – LT, A or C
ENGL 398: Studies in Literature and the Body – LT, A or C

Content of courses in category (2) varies by instructor and may have a historical period (i, ii, iii) designation.

Electives

4 to 8 semester hours

Any ENGL designated courses (100 to 400 level). Courses not listed above include:

ENGL 213: Topics in Literature: Themes and Authors
ENGL 214: Introduction to Major Literary Genres
ENGL 216: Topics in Literature: Emphasis on Cross-Cultural Perspectives – C, LT
ENGL 217: Topics in Literature: Emphasis on Alternative Perspectives – A, LT
ENGL 231: Topics in European Literature – LT
ENGL 232: Women's Literature – A, LT
ENGL 233: Post-Colonial Literature – C, LT
ENGL 234: Environmental Literature – LT
ENGL 235: Children's Literature – LT
ENGL 241: American Traditions – LT
ENGL 251: British Traditions – LT
ENGL 312/PPAP 302/COMA 322: Publishing Procedures
ENGL 313/PPAP 321/ARTD 315: The Art of the Book I
ENGL 314/PPAP 322: The Art of the Book II

Writing

4 semester hours

Any writing course from the 200-400 levels

ENGL 400: Studies in Theory and Criticism

Prerequisite: ENGL 300. Both 300 and 400 must be taken before the Capstone Seminar.

Capstone Senior Seminar

4 semester hours

Prerequisites are ENGL 300 and ENGL 400. The capstone seminar, generally taken in the senior year, includes a capstone presentation consistent with the general university requirements.

ENGL 451: Seminar – Major Authors

ENGL 452: Seminar – Theme, Genre

Major in English (*Emphasis on Writing*)

At least 36 and up to 44 semester hours in English (excluding WRIT 101) with at least 20 semester hours upper division, distributed as follows:

ENGL 300: English Studies Seminar

4 semester hours

Required for all English majors. Must be taken before (not concurrently with) the Senior Capstone (ENGL 425, 427 or 429). Students are recommended to take ENGL 300 in their sophomore or junior year.

Genres and Practices

16 semester hours, taken from 3 out of the 4 lines below, with at least 8 hours upper division

▪ Line 1: Creative Nonfiction

- ENGL 220: Introduction to Creative Nonfiction
- ENGL 225: Autobiographical Writing
- ENGL 320: Intermediate Creative Nonfiction
(Prerequisite: ENGL 227 or instructor approval)
- ENGL 322: Place-Based Writing
(Prerequisite: WRIT 101)
- ENGL 385: Special Topics in Creative Nonfiction
(Prerequisite: ENGL 220, 225, 227, 324 or consent of instructor)

▪ Line 2: Poetry and Fiction

- ENGL 227: Introduction to Poetry, Fiction, and Creative Nonfiction
- ENGL 327: Intermediate Poetry Writing
(Prerequisite: ENGL 227 or instructor approval)
- ENGL 329: Intermediate Fiction Writing
(Prerequisite: ENGL 227 or instructor approval)
- ENGL 339: Special Topics in Fiction Writing
(Prerequisite: ENGL 227)
- **Line 3: History and Theory**
 - ENGL 311/PPAP 301/COMA 321: The Book in Society
 - ENGL 328: Theories of Reading and Writing
 - ENGL 387: Topics in Rhetoric, Writing, and Culture
 - ENGL 393: The English Language
 - ENGL 399: Critical Theory
- **Line 4: Writing in Specific Contexts**
 - ENGL 221: Research and Writing
 - ENGL 236: Introduction to Screenwriting
 - ENGL 312/PPAP 302/COMA 322: Publishing Procedures
 - ENGL 323: Writing for Professional and Public Settings
 - ENGL 324: Freelance Writing

Electives

4 to 12 semester hours

Any English designated courses: literature, writing, or publishing and printing arts.

Literature

8 semester hours, with at least 4 hours upper division

Students are encouraged to take literature courses which contribute to their goals as writers, and which expand their experience with the history and genres of writing.

Capstone Senior Seminar

4 semester hours

Prerequisite: ENGL 300, plus two intermediate-level writing workshop courses (ENGL 322 – 329, 339, 385, 387).

The Capstone seminar, generally taken in the senior year, includes a capstone presentation consistent with the general university requirements. Students must select from the following courses:

- ENGL 424: Seminar: Writing

Minors

- **Literature**

20 semester hours (excluding WRIT 101), with at least 12 semester hours in upper-division courses, distributed as follows:

- 4 semester hours in Category 1: Literary Innovations and Historical Contexts
- 4 semester hours in Category 2: Literature, Culture, and Power
- 8 semester hours of electives in ENGL Literature
- 4 semester hours in Writing

ENGL 300: English Studies Seminar is encouraged but not required.

- **Writing**

20 semester hours (excluding WRIT 101), with at least 12 semester hours in upper-division courses, distributed as follows:

- 12 semester hours in writing
- 4 semester hours in literature
- 4 semester hours of electives

- **Publishing and Printing Arts**

24 semester hours.

See separate listing under Publishing and Printing Arts.

Prospective Teachers

Students preparing to teach English in secondary schools should arrange for an advisor in both English and Education. Please also see the Department of Education section of this catalog.

Secondary Education

Students preparing to teach in junior or senior high school may earn either a Bachelor of Arts in English with Certification from the Department of Education in the School of Education and Kinesiology or a Bachelor of Arts in Education with a teaching major in English. See course requirements in the Department of Education. The English major

with an emphasis in literature and the English major with an emphasis in writing **may** both be pursued by prospective teachers. Secondary education students must fulfill all requirements for the English major: Option I of the Foreign Language Requirements (2 years of a foreign language at the university level or the equivalent); at least 36 and no more than 44 semester hours in English; and all the specific requirements for the major either in literature or in writing. State certification for teachers also mandates the following requirements, which are an overlay to the major. Courses taken to satisfy the major can also be courses that satisfy the state certification requirements.

- English literature: one course
- American literature: one course
- Comparative literature: one course (ENGL 214, 216, 217, 232, 233, 235, 235, 334, 348, 394, 395, 396, 397, appropriate seminar)
- Linguistics or structure of language: one course (ENGL 393)
- Writing/Composition: one course (ENGL 328 is especially recommended)

Prospective teachers may take EDUC 529: Reading and Writing Across the Secondary Curriculum as an elective in the English major.

Elementary Education

Students preparing to teach in elementary schools following the Language Arts curriculum, must take 24 semester hours minimum in English, and are advised to follow the structure of the English major in satisfying state certification requirements. Consult your advisor in the Department of Education.

Graduate Program **Master of Fine Arts in Creative Writing** (Low Residency): Go to the **Graduate and Post-Baccalaureate section** of this catalog.

English (ENGL) - Undergraduate Courses

ENGL 190 : FYEP190: Inquiry Seminar

A four-credit seminar to introduce students to the methods and topics of study within a particular academic discipline or field. Students practice the academic skills that are at the center of the General Education Program. (4)

ENGL 213 : Topics in Literature: Themes and Authors - LT

A variable-content course that focuses on the act of reading and interpreting texts. (4)

ENGL 214 : Introduction to Major Literary Genres - LT

Introduction to one or more of the major literary genres (fiction, poetry or drama). Focus of course varies with instructor and term. May be taken more than once for credit with approval of department chair. (4)

ENGL 216 : Topics in Literature: Emphasis on Cross Cultural Perspectives - C, LT

A variable-content course that focuses on literature from non-Euro-American societies. Because course topics may vary considerably, course may be repeated for credit with approval of department chair. (4)

ENGL 217 : Topics in Literature: Emphasis on Alternative Perspectives - A, LT

A variable-content course that focuses on literature that fosters an awareness and understanding of diversity in the United States. Courses may be repeated for credit with approval of department chair. (4)

ENGL 220 : Introduction to Creative Nonfiction - WR

Introduces students to basics of creative nonfiction. Focuses on how genre of creative nonfiction adapts the elements of fiction to create works of literary nonfiction in a range of forms. Required for most 300-level nonfiction writing courses. (4)

ENGL 221 : Research and Writing - WR

Strategies for writing academic research papers are practiced, including developing appropriate research topics, locating and using a variety of relevant sources, substantiating generalizations, and using paraphrase and citation accurately. (2 or 4)

ENGL 225 : Autobiographical Writing - WR

Reading autobiography and writing parts of one's own, with an emphasis on how writing style and personal identity complement each other. (4)

ENGL 227 : Introduction to Creative Writing - WR

A beginning workshop in creative writing, focusing on the major genres of poetry, short fiction, and creative nonfiction. Includes a study of techniques and forms to develop critical standards and an understanding of the writing process. Prerequisite: WRIT 101 or its equivalent, Advanced Placement, or consent of instructor. (4)

ENGL 231 : Topics in European Literature - LT

Representative works of classical, medieval, and early Renaissance literature. Cross-listed with CLAS 231. (4)

ENGL 232 : Women's Literature - A, LT

An introduction to fiction, poetry, and other literatures by women writers. Includes an exploration of women's ways of reading and writing. (4)

ENGL 233 : Post-Colonial Literature - C, LT

Writers from Africa, India, Australia, New Zealand, Canada, and the Caribbean confront the legacy of colonialism from an insider's perspective. Emphasis on fiction. (4)

ENGL 234 : Environmental Literature - LT

Examines representations of nature in literature, and the ways in which humans define themselves and their relationship with nature through those representations. Focuses on major texts from various cultures and historical periods. Includes poetry, fiction, and non-fiction. (4)

ENGL 235 : Children's Literature - LT

An introduction to the critical reading of picture books, chapter books, novels, and nonfiction for young readers, addressing historical and cultural contexts. (4)

ENGL 236 : Intro to Screenwriting WR

Introduces students to the elements of screenwriting; including, structure, character, dialogue, and setting. Students will learn to critically read and evaluate scripted media and to produce their own original scripts. (4)

ENGL 241 : American Traditions in Literature - LT

Selected themes that distinguish American literature from British traditions, from colonial or early national roots to current branches: for example, confronting the divine, inventing selfhood, coping with racism. (4)

ENGL 251 : British Traditions in Literature - LT

Selected themes that define British literature as one of the great literatures of the world, from Anglo-Saxon origins to post-modern rebellions: for example, identity, society, and God; love and desire; industry, science, and culture. (4)

ENGL 287 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 288 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 289 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 291 : Directed Study

To provide individual undergraduate students with introductory study not available in the regular curriculum. The title will be listed on the student term-based record as DS: followed by the specific title designated by the student. (1 to 4)

ENGL 300 : English Studies Seminar

A variable-content seminar (theme selected by instructor) focusing on the imaginative, critical, and social power of reading and writing. Students will read and write in a variety of genres, engage criticism and theory, and reflect on the broad question of why reading and writing matter. Required for all English majors before taking senior seminar. Strongly recommended for sophomore year or fall semester of junior year. (4)

ENGL 301 : Shakespeare - LT

Critical study of Shakespearean comedies, tragedies, history plays, and late romances, with particular attention to both close-reading and historical context. (4)

ENGL 311 : The Book in Society

A critical study of the history of book culture and the role of books in modern society. Cross-listed with PPAP 301, COMA 321. (4)

ENGL 312 : Publishing Procedures

A workshop introduction to the world of book publishing, involving students in decisions about what to publish and how to produce it. Cross-listed with PPAP 302, COMA 322. (4)

ENGL 313 : The Art of the Book I - AR

This studio course explores the history, aesthetics, and creative dimensions of book design and typography. Prerequisites: Declared PPA minor or permission of instructor. Cross-listed with PPAP321, ARTD 315. (4)

ENGL 314 : Art of the Book II - AR

Individual projects to explore further typography and fine bookmaking. Prerequisite: PPAP 321 / ARTD 315 / ENGL 313 with a B grade or better or permission of instructor. Cross-listed with PPAP 322. (4)

ENGL 320 : Intermediate Creative Nonfiction

Intermediate-level writing workshop that focuses on the analysis and writing of creative nonfiction. Prerequisite: ENGL 227. (4)

ENGL 322 : Place-Based Writing

A writing course in which students develop skills in essay, short memoir, and researched nonfiction that is rooted in place, taking a particular community or region as a primary inspiration for the creative work. (4)

ENGL 323 : Writing in Professional and Public Settings - WR

Students working in professional settings analyze the rhetorical demands of their job-related writing. (4)

ENGL 324 : Free-Lance Writing - WR

A workshop in writing for publication, with primary emphasis on the feature article. (4)

ENGL 327 : Intermediate Poetry Writing

An intermediate-level workshop that focuses on the analysis and writing of poems. Prerequisite: ENGL 227. (4)

ENGL 328 : Theories of Reading and Writing - WR

Students are introduced to philosophical, social, and pragmatic issues confronting teachers of writing. Required for certification by the School of Education and Kinesiology. (4)

ENGL 329 : Intermediate Fiction Writing WR

An intermediate-level workshop that focuses on the analysis and writing of fiction. Prerequisite: ENGL 227. (4)

ENGL 334 : Studies in Literature for Young Readers - LT

Study of literature and media produced for and about young audiences, from early childhood to adolescence. Possible topics include genres, themes, historical periods, and traditions. Course content varies. ENGL 334B covers the 1660-1900 time period and ENGL 334C covers 1900-present. Course is repeatable once. with different topic. (4)

ENGL 339 : Special Topics in Fiction Writing

Intermediate-level writing workshop that focuses on the analysis and writing of fiction in a particular style or form. Course topic varies by year. Prerequisite: ENGL 227 or instructor approval. (4)

ENGL 343 : Post Colonial Literature and Theory - LT, A or C

Introduces perspectives of post-colonial theorists as a framework for understanding the relationship of colonialism and its legacies to the works of writers from Africa, the Caribbean, and other ex-colonial territories. Course content varies. ENGL 343B covers the 1660-1900 time period and ENGL 343C covers 1900-present. (4)

ENGL 345 : Special Topics in Literature and Difference - A or C, LT

A variable-content course, focusing on specific authors, themes, genres, or historical periods in literatures in English written by marginalized or under-represented groups. May be repeated for credit with approval of department chair. (4)

ENGL 348 : Studies in Literature, Culture, and Power - LT, A or C

Study of literature in its historical and social contexts through particular critical and cultural lenses that draw attention to the dynamics of power relations. Emphasis is on careful interpretation of literary texts via the application of critical paradigms. Course content varies. ENGL 348A covers the pre-1660 time period; ENGL 348B covers 1660-1900; ENGL 348C covers 1900-present. A or C General Education credit will vary by semester. Course is repeatable once with a different topic.

ENGL 360 : Studies in British Literature - LT

Study of specific historical periods, literary movements, socio-cultural issues and themes, or major authors in British literature. Emphasis is on careful interpretation of literary texts with attention to their contexts. Course content varies. ENGL 360A covers

the pre-1660 time period; 360B covers 1660-1900; 360C covers 1900-present. Course is repeatable once with different topic. (4)

ENGL 370 : Studies in American Literature - LT

Study of specific historical periods, literary movements, socio-cultural issues and themes, or major authors in American literature. Emphasis is on careful interpretation of literary texts with attention to their contexts. Course content varies. ENGL 370A covers the pre-1660 time period; 370B covers 1660-1900; 370C covers 1900-present. Course is repeatable once with different topic. (4)

ENGL 380 : Studies in Global Anglophone Literature - LT, C

Study of specific historical periods, literary movements, socio-cultural issues and themes, or major authors in global Anglophone literature. Emphasis is on careful interpretation of literary texts with attention to their contexts. Course content varies. ENGL 380A covers the pre-1660 time period; 380B covers 1660-1900; 380C covers 1900-present. Course is repeatable once with different topic. (4)

ENGL 385 : Special Topics in Creative Nonfiction

An open-topic course focusing on a specific subgenre of or topic in nonfiction prose writing. Possible topics might include the lyric essay, memoir, biography, environmental writing, social justice writing, etc. May be repeated for credit with approval of department chair. (4)

ENGL 386 : Studies in Literary History - LT

Study of how literary genres emerge and evolve; how specific authors shape one or more genres, develop specific literary techniques, or respond to historical moments; or how a literary movement forms, develops a set of principles, and shapes the literature of its own time and beyond. Course content varies. ENGL 386A covers the pre-1660 time period; 386B covers 1660-1900; 386C covers 1900-present. Course is repeatable once with different topic. (4)

ENGL 387 : Topics in Rhetoric, Writing and Culture

Provides writers with a grounding in Rhetoric, the art of shaping discourse to respond to cultural context and to produce cultural and social effects. Strategies for generating discourse, appealing to audiences, and crafting a style will be studied in light of their historical origins, theoretical assumptions, social and ethical implications, and practical utility. Recommended for writing majors. (4)

ENGL 388 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 389 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 393 : The English Language

Studies in the structure and history of English, with emphasis on syntactical analysis and issues of usage. (4)

ENGL 394 : Studies in Literature and the Environment - LT

Study of literature and media on landscape, human/animal categories, conservation, sustainability, climate, and planet. Approaches may involve ecocritical, ecofeminist, animal studies, or green standpoints. Texts come from genres and movements including ecopoetics, realist fiction, speculative fiction, sf, creative nonfiction, blogs, film, performance, and public art. Course content varies. ENGL 394A covers the pre-1660 time period; 394B covers 1660-1900; 394C covers 1900-present. Course is repeatable once with different topic. (4)

ENGL 395 : Studies in Literature, Gender, and Sexuality - LT, A or C

Study of literature through the lens of gender and sexuality. Students practice feminist and queer approaches to literature from a range of historical periods, genres, and 13 national/global contexts. Additionally, this course creates a venue for students and faculty to study literature written by and about sexual and gendered minority communities, including women writers of color and LGBTQ authors. Course content varies. A or C General Education credit will vary by semester. Course is repeatable once with different topic. (4)

ENGL 396 : Studies in Literature, Race, and Ethnicity - LT, A or C

Study of literature through the lens of race and ethnicity. Students explore English-language texts written by authors of color, and/or writers from marginalized ethnic, immigrant, or indigenous communities. Focus may be on specific authors, themes, genres, or historical periods. Course content varies. ENGL 396A covers the pre-1660 time period; 396B covers 1660-1900; 396C covers 1900-present. A or C General Education credit will vary by semester. Course is repeatable once with different topic. (4)

ENGL 397 : Literatures of Genocide and the Holocaust - LT, A or C

Study of representations and narratives that attempt to engage and make sense of the Holocaust and other genocides. Texts may include a variety of literature written in multiple genres (poetry, fiction, creative nonfiction, life writing) and media (film, television, plays, photography, blogs) from a range of historical periods and national/global contexts. Course content varies. ENGL 397A covers the pre-1660 time period; 397B covers 1660-1900; 397C covers 1900-present. A or C General Education credit will vary by semester. Course is repeatable once with different topic. (4)

ENGL 398 : Studies in Literature and the Body - LT, A or C

Study of literary works that address questions of human or non-human embodiment. Topics may include bodily rhetorics, constructions, health, disability, disease, and/or wellness. Course content varies. ENGL 398A covers the pre-1660 time period; 398B covers 1660-1900; 398C covers 1900-present. A or C General Education credit will vary by semester. Course is repeatable once with different topic. (4)

ENGL 400 : Studies in Theory and Criticism

Pre-capstone seminar on applied methods in literary theory and criticism, with a focus on critical approaches to literary analysis since 1900. Students gain experience in applying various schools of criticism and theory to primary texts, while practicing advanced critical writing and research strategies. Required for all English Literature majors prior to registering for the senior literature capstone. Prerequisites: 1) ENGL 300 and 2) junior standing or consent of instructor. (4)

ENGL 424 : Seminar: Writing - SR

An advanced seminar in revision in which students produce a portfolio of their writing (in at least two genres) for public presentation. Prerequisites: ENGL 300 plus two intermediate-level writing workshop courses (ENGL 322 through 329; 339; 385; 387) or instructor permission. (4)

ENGL 451 : Seminar: Major Authors - LT, SR

Concentrated study of the work, life, influence, and critical reputation of a major author in the English-speaking world. The course includes careful attention to the relations of the author to cultural contexts, the framing of critical approaches through literary theory, substantial library research, and a major writing project. (4)

ENGL 452 : Seminar: Theme, Genre - LT, SR

Concentrated study of a major literary theme or genre, as it might appear in various periods, authors, and cultures. The course includes careful attention to practical criticism, the framing of critical approaches through literary theory, substantial library research, and a major writing project. (4)

ENGL 487 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 488 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 489 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 491 : Independent Study

An intensive course in reading. May include a thesis. Intended for majors only. (4)

ENGL 495 : Internship

To permit undergraduate students to relate theory and practice in a work situation. The title will be listed on the student term-based record as Intern: followed by the specific title designated by the instructor in consultation with the student. (1 to 12)

Proposed Catalog Language

English

~~Foreign Language Requirement~~

~~All English majors must complete at least two years of a foreign language at the university level or the equivalent (see Bachelor of Arts and Bachelor of Science (BA/BS) Requirement, Option I).~~

Bachelor of Arts Degree

All majors must complete one of the Concentrations below. Students may complete more than one Concentration.

Major in English (~~Emphasis on Literature~~) (Literature Concentration)

At least 36 and up to 44 semester hours in English (excluding FYEP 101) with at least 20 hours upper division, distributed as follows:

ENGL 227: Introduction to Creative Writing CX
4 semester hours

ENGL 275: Literary Passages: An Introduction to Literatures in English
4 semester hours

The department recommends that students take ENGL 227 and 275 within their first two semesters as a declared major.

ENGL 300: ~~English Studies Seminar~~ Living Stories
4 semester hours

~~Required for all English majors. ENGL 300~~ **Must** be taken before, and not concurrently with, ~~ENGL 400 and~~ the Senior Capstone (ENGL 451/452 ~~434~~). ~~The department recommends that students~~ **Students are recommended to** take ENGL 300 in their sophomore or junior year.

~~Literature and Social Change Requirement~~
~~16 semester hours, upper-division courses (300-level)~~

~~Students must take courses in at least two of three historical periods (i, ii, iii):~~

~~(i) Before 1660~~

~~(ii) 1660-1900~~

~~(iii) 1900-present~~

~~and courses in at least two of three national/global literatures (Am, Br, Gl):~~

Am: American
Br: British
G!: Global Anglophone

Students choose at least one course from category (1):

~~(1) Literary Innovations and Historical Contexts~~

~~ENGL 301: Shakespeare—LT (i)
ENGL 351: Studies in Literature before 1660—LT (i)
ENGL 360: Studies in British Literature—LT (i, ii, iii)
ENGL 370: Studies in American Literature—LT (i, ii, iii)
ENGL 380: Studies in Global Anglophone Literatures—LT, C (i, ii, iii)
ENGL 386: Studies in Literary History—LT (i, ii, iii)
ENGL 393: The English Language
ENGL 399: Critical Theory—LT, WR
ENGL 311/PPAP 301/COMA 321: The Book in Society~~

Students choose at least one course from category (2):

~~(2) Literature, Culture, and Power~~

~~ENGL 334: Studies in Literature for Young Readers—LT
ENGL 348: Studies in Literature, Culture, and Power—LT, A or C
ENGL 394: Studies in Literature and the Environment—LT
ENGL 395: Studies in Literature, Gender, and Sexuality—LT, A or C
ENGL 396: Studies in Literature, Race, and Ethnicity—LT, A or C
ENGL 397: Literatures of Genocide and the Holocaust—LT, A or C
ENGL 398: Studies in Literature and the Body—LT, A or C
Content of courses in category (2) varies by instructor and may have a historical period (i, ii, iii) designation.~~

Electives

4 0 to 8 semester hours. Any ENGL-designated courses (100 to 400-level). Any English-designated courses: literature, writing, or publishing and printing arts.

~~Courses not listed above include:~~

~~ENGL 213: Topics in Literature: Themes and Authors
ENGL 214: Introduction to Major Literary Genres
ENGL 216: Topics in Literature: Emphasis on Cross-Cultural Perspectives—C, LT
ENGL 217: Topics in Literature: Emphasis on Alternative Perspectives—A, LT~~

~~ENGL 231: Topics in European Literature—LT~~
~~ENGL 232: Women's Literature—A, LT~~
~~ENGL 233: Post-Colonial Literature—C, LT~~
~~ENGL 234: Environmental Literature—LT~~
~~ENGL 235: Children's Literature—LT~~
~~ENGL 241: American Traditions—LT~~
~~ENGL 251: British Traditions—LT~~
~~ENGL 312/PPAP 302/COMA 322: Publishing Procedures~~
~~ENGL 313/PPAP 321/ARTD 315: The Art of the Book I~~
~~ENGL 314/PPAP 322: The Art of the Book II~~

Literature Courses

16 semester hours (excluding ENGL 275; 12 hours upper division), distributed as follows:

- **National and Global Traditions (at least 4 semester hours)**
 - **ENGL 360: Studies in British Literature IT**
 - **ENGL 370: Studies in American Literature IT**
 - **ENGL 380: Studies in Global Anglophone Literature IT**
- **Themes in Literature (at least 4 semester hours)**
 - **ENGL 334: Studies in Lit for Young Readers IT**
 - **ENGL 394: Studies in Literature and the Environment**
 - **ENGL 395: Studies in Literature, Gender, and Sexuality IT**
 - **ENGL 396: Studies in Literature, Race, and Ethnicity IT**
 - **ENGL 397: Literatures of Genocide and the Holocaust IT**

Writing

4 semester hours (excluding ENGL 227)
Any writing course from the 200-400 levels

~~ENGL 400: Studies in Theory and Criticism~~

~~Prerequisite: ENGL 300. Both 300 and 400 must be taken before the Capstone Seminar.~~

Capstone Senior Seminar

ENGL 434: Writing, Literature, and Public Engagement

4 semester hours

Prerequisites **are ENGL 227, 275, and 300 and ENGL 400**. The capstone seminar, generally taken in the senior year, includes a capstone presentation consistent with the general university requirements.

~~ENGL 451: Seminar—Major Authors~~

~~ENGL 452: Seminar—Theme, Genre~~

Major in English (~~Emphasis on Writing~~) (Creative Writing Concentration)

At least 36 and up to 44 semester hours in English (excluding FYEP 101) with at least 20 semester hours upper division, distributed as follows:

ENGL 227: Introduction to Creative Writing CX

4 semester hours

ENGL 275: Literary Passages: An Introduction to Literatures in English

4 semester hours

The department recommends that students take ENGL 227 and 275 within their first two semesters as a declared major.

ENGL 300: ~~English Studies Seminar~~ Living Stories

4 semester hours

~~Required for all English majors.~~ Must be taken before (not concurrently with) the Senior Capstone (ENGL ~~424 425, 427 or 429~~). Students are recommended to take ENGL 300 in their sophomore or junior year.

~~Genres and Practices~~

~~16 semester hours, taken from 3 out of the 4 lines below, with at least 8 hours upper division~~

~~—Line 1: Creative Nonfiction~~

- ~~—ENGL 220: Introduction to Creative Nonfiction~~
- ~~—ENGL 225: Autobiographical Writing~~
- ~~—ENGL 320: Intermediate Creative Nonfiction
(Prerequisite: ENGL 227 or instructor approval)~~
- ~~—ENGL 322: Place-Based Writing
(Prerequisite: WRIT 101)~~
- ~~—ENGL 385: Special Topics in Creative Nonfiction
(Prerequisite: ENGL 220, 225, 227, 324 or consent of instructor)~~

~~—Line 2: Poetry and Fiction~~

- ~~—ENGL 227: Introduction to Poetry, Fiction, and Creative Nonfiction~~
- ~~—ENGL 327: Intermediate Poetry Writing
(Prerequisite: ENGL 227 or instructor approval)~~
- ~~—ENGL 329: Intermediate Fiction Writing
(Prerequisite: ENGL 227 or instructor approval)~~
- ~~—ENGL 339: Special Topics in Fiction Writing
(Prerequisite: ENGL 227)~~

~~—Line 3: History and Theory~~

- ~~—ENGL 311/PPAP 301/COMA 321: The Book in Society~~
- ~~—ENGL 328: Theories of Reading and Writing~~
- ~~—ENGL 387: Topics in Rhetoric, Writing, and Culture~~

- ~~ENGL 393: The English Language~~
- ~~ENGL 399: Critical Theory~~
- ~~Line 4: Writing in Specific Contexts~~
 - ~~ENGL 221: Research and Writing~~
 - ~~ENGL 236: Introduction to Screenwriting~~
 - ~~ENGL 312/PPAP 302/COMA 322: Publishing Procedures~~
 - ~~ENGL 323: Writing for Professional and Public Settings~~
 - ~~ENGL 324: Freelance Writing~~

Writing Courses

16 semester hours (excluding ENGL 227; 12 hours upper division), distributed as follows:

- **Creative Writing; 12 semester hours, in 2 of 3 major genres (poetry, fiction, creative nonfiction):**
 - **Poetry:**
 - **ENGL 327: Intermediate Poetry Writing**
 - **ENGL 339: Special Topics in Creative Writing (when taught on poetry)**
 - **Fiction:**
 - **ENGL 236: Introduction to Screenwriting CX**
 - **ENGL 329: Intermediate Fiction Writing CX**
 - **ENGL 339: Special Topics in Creative Writing (when taught on fiction)**
 - **Creative Nonfiction:**
 - **ENGL 225: Autobiographical Writing CX**
 - **ENGL 320: Intermediate Creative Nonfiction**
 - **ENGL 339: Special Topics in Creative Writing (when taught on creative nonfiction)**
- **Professional, Public, and Digital Literacies; 4 semester hours, any course specified in the PPDL Concentration**

Upper-Division Literature

~~8 semester hours, with at least 4 hours upper division~~ **4 semester hours, any 300-400 level English-designated literature course.**

~~Students are encouraged to take literature courses which contribute to their goals as writers, and which expand their experience with the history and genres of writing.~~

Electives

~~4 to 12~~ **0 to 8** semester hours

Any English-designated courses: literature, writing, or publishing and printing arts.

Capstone Senior Seminar

ENGL 424: Seminar: Writing

4 semester hours.

~~Prerequisite: ENGL 300, plus two intermediate-level writing workshop courses (ENGL 322—329, 339, 385, 387).~~ **Prerequisite: ENGL 227, 275, 300, and two intermediate-level writing workshop courses.**

The Capstone seminar, generally taken in the senior year, includes a capstone presentation consistent with the general university requirements. ~~Students must select from the following courses:~~

- ~~ENGL 424: Seminar: Writing~~

Major in English (*Professional, Public, and Digital Literacies Concentration*)

At least 36 and up to 44 semester hours in English (excluding FYEP 101) with at least 20 semester hours upper division, distributed as follows:

ENGL 227: Introduction to Creative Writing CX

4 semester hours

ENGL 275: Literary Passages: An Introduction to Literatures in English

4 semester hours

The department recommends that students take ENGL 227 and 275 within their first two semesters as a declared major.

ENGL 300: Living Stories

4 semester hours

Must be taken before (not concurrently with) the Senior Capstone (ENGL 434). Students are recommended to take ENGL 300 in their sophomore or junior year.

Writing Courses:

16 semester hours (12 hours upper division)

- ***ENGL 311: The Book & Society (PPAP)***
- ***ENGL 312: Publishing Procedures (PPAP)***
- ***ENGL 336: Digital Writing and Storytelling***

- *ENGL 323: Writing in Professional & Public Settings*
- *ENGL 328: Theories of Reading and Writing*
- *ENGL 387: Topics in Rhetoric, Writing, and Culture*
- *ENGL 393: The English Language*

Students may satisfy 4 credits of this concentration with COMA 215 (Writing for Communications Careers), COMA 343 (Media Writing), or, with the Chair's approval, another appropriate Communication course.

Electives

0 to 8 semester hours

Any English-designated courses: literature, writing, or publishing and printing arts.

Upper-Division Literature

4 semester hours, any 300-400 level English-designated literature course.

Capstone Senior Seminar. ENGL 434: Writing, Literature, and Public Engagement

4 semester hours

Prerequisites are ENGL 227, 275, and 300. The capstone seminar, generally taken in the senior year, includes a capstone presentation consistent with the general university requirements.

Minors

Literature, Culture, and Power

Study of literature in its cultural and historical contexts; focusing on the ways literature both challenges and perpetuates systems of power; may include themes like environment, race and ethnicity, or gender and sexuality.

20 semester hours (excluding FYEP 101), with at least 12 semester hours in upper-division courses, distributed as follows:

- ~~4 semester hours in Category 1: Literary Innovations and Historical Contexts~~
- ~~4 semester hours in Category 2: Literature, Culture, and Power~~
- ~~8 semester hours of electives in ENGL Literature~~
- ~~4 semester hours in Writing~~

~~ENGL 300: English Studies Seminar is encouraged but not required.~~

- ENGL 300, Living Stories (4 semester hours)
- Literature Electives (16 semester hours), any English-designated literature courses. ENGL 227 may be substituted for 4 of these hours.

Writing

20 semester hours (excluding FYEP 101), with at least 12 semester hours in upper-division courses, distributed as follows:

- ~~12 semester hours in writing~~
- ~~4 semester hours in literature~~
- ~~4 semester hours of electives~~
- ENGL 300: Living Stories (4 semester hours)
- Literature course (4 semester hours)
- Writing Electives: (12 semester hours), any ENGL-designated writing courses. A second literature course may be substituted for 4 hours of these hours.

Publishing and Printing Arts

20 semester hours.

See separate listing under Publishing and Printing Arts.

English majors with a Literature concentration may complete a complementary Writing minor. English majors with a writing concentration (Creative Writing; or Professional, Public, and Digital Literacies) may complete a complementary Literature, Culture, and Power minor. All majors may also complete a minor in Publishing and Printing Arts (PPAP).

Courses

English (ENGL) - Undergraduate Courses

~~ENGL 190 : FYEP190: Inquiry Seminar~~

~~A four-credit seminar to introduce students to the methods and topics of study within a particular academic discipline or field. Students practice the academic skills that are at the center of the General Education Program. (4)~~

ENGL 213 : Topics in Literature: Themes and Authors - [LT](#) [IT](#)

A variable-content course that focuses on the act of reading and interpreting texts. (4)

ENGL 214 : Introduction to Major Literary Genres - [LT](#) [IT](#)

Introduction to one or more of the major literary genres (fiction, poetry or drama). Focus of course varies with instructor and term. May be taken more than once for credit with approval of department chair. (4)

ENGL 216 : Topics in Literature: Emphasis on Cross Cultural Perspectives - - [C](#), [LT](#) [IT](#), [GE](#)

A variable-content course that focuses on literature from non-Euro-American societies. Because course topics may vary considerably, course may be repeated for credit with approval of department chair. (4)

ENGL 217 : Topics in Literature: Emphasis on Alternative Perspectives - [A](#), [LT](#) [IT](#), [GE](#)

A variable-content course that focuses on literature that fosters an awareness and understanding of diversity in the United States. Courses may be repeated for credit with approval of department chair. (4)

~~**ENGL 220 : Introduction to Creative Nonfiction - [WR](#)**~~

~~Introduces students to basics of creative nonfiction. Focuses on how genre of creative nonfiction adapts the elements of fiction to create works of literary nonfiction in a range of forms. Required for most 300-level nonfiction writing courses. (4)~~

ENGL 221 : Research and Writing - [WR](#)

Strategies for writing academic research papers are practiced, including developing appropriate research topics, locating and using a variety of relevant sources, substantiating generalizations, and using paraphrase and citation accurately. (2 or 4)

ENGL 225 : Autobiographical Writing - [WR](#), [CX](#)

Reading autobiography and writing parts of one's own, with an emphasis on how writing style and personal identity complement each other. (4)

ENGL 227 : Introduction to Creative Writing - [WR](#), [CX](#)

A beginning workshop in creative writing, focusing on the major genres of poetry, short fiction, and creative nonfiction. Includes a study of techniques and forms to develop critical standards and an understanding of the writing process. Prerequisite: FYEP 101 or its equivalent, Advanced Placement, or consent of instructor. (4)

~~**ENGL 231 : Topics in European Literature - [LT](#)**~~

~~Representative works of classical, medieval, and early Renaissance literature. Cross-listed with CLAS 231. (4)~~

ENGL 232 : Women's Literature - ~~A, LT~~ IT, GE

An introduction to fiction, poetry, and other literatures by women writers. Includes an exploration of women's ways of reading and writing. (4)

ENGL 233 : ~~Post-Colonial Literature - C, LT~~

~~Writers from Africa, India, Australia, New Zealand, Canada, and the Caribbean confront the legacy of colonialism from an insider's perspective. Emphasis on fiction. (4)~~

ENGL 234 : Environmental Literature - ~~LT~~ IT

Examines representations of nature in literature, and the ways in which humans define themselves and their relationship with nature through those representations. Focuses on major texts from various cultures and historical periods. Includes poetry, fiction, and non-fiction. (4)

ENGL 235 : Children's Literature - ~~LT~~ IT

An introduction to the critical reading of picture books, chapter books, novels, and nonfiction for young readers, addressing historical and cultural contexts. (4)

ENGL 236 : Intro to Screenwriting - ~~WR~~, CX

Introduces students to the elements of screenwriting; including, structure, character, dialogue, and setting. Students will learn to critically read and evaluate scripted media and to produce their own original scripts. (4)

ENGL 241 : American Traditions in Literature - ~~LT~~ IT

Selected themes that distinguish American literature from British traditions, from colonial or early national roots to current branches: for example, confronting the divine, inventing selfhood, coping with racism. (4)

ENGL 251 : British Traditions in Literature - ~~LT~~ IT

Selected themes that define British literature as one of the great literatures of the world, from Anglo-Saxon origins to post-modern rebellions: for example, identity, society, and God; love and desire; industry, science, and culture. (4)

ENGL 275: Literary Passages**An Introduction to Literatures in English**

An introduction to literatures in English from around the globe, focusing on the imaginative, critical, and social power of reading and literary study. This theme-based course is centered around an in-depth study of one of Shakespeare's plays, with other readings branching out from this seed text. Students will encounter texts from a variety of historical and geographic contexts, exploring how literary form and genre develop over time and within specific communities. Organizing themes may include: Race and Empire, Nature and the Human, Language and Power, Gender and Sexuality. Required for all English majors and strongly recommended for first year. (4)

ENGL 287 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 288 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 289 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 291 : Directed Study

To provide individual undergraduate students with introductory study not available in the regular curriculum. The title will be listed on the student term-based record as DS: followed by the specific title designated by the student. (1 to 4)

ENGL 300 : ~~English Studies Seminar~~ Living Stories

~~A variable-content seminar (theme selected by instructor) focusing on the imaginative, critical, and social power of reading and writing. Students will read and write in a variety of genres, engage criticism and theory, and reflect on the broad question of why reading and writing matter. Required for all English majors before taking senior seminar. Strongly recommended for sophomore year or fall semester of junior year. (4)~~

A gateway course for the intermediate-level courses in each of the English major concentrations, focusing on the imaginative, critical, and social power of reading and writing. Students will read and write in a variety of genres, engage criticism and theory, and reflect on the broad question of why reading and writing matter, with a special focus on storytelling. Required for all English majors before taking senior seminar ENGL 424 or 434. Strongly recommended for sophomore or junior year. (4)

~~ENGL 301 : Shakespeare - LT~~

~~Critical study of Shakespearean comedies, tragedies, history plays, and late romances, with particular attention to both close-reading and historical context. (4)~~

ENGL 311 : The Book in Society

A critical study of the history of book culture and the role of books in modern society. Cross-listed with PPAP 301, COMA 321. (4)

ENGL 312 : Publishing Procedures

A workshop introduction to the world of book publishing, involving students in decisions about what to publish and how to produce it. Cross-listed with PPAP 302, COMA 322. (4)

ENGL 313 : The Art of the Book I - CX

This studio course explores the history, aesthetics, and creative dimensions of book design and typography. Prerequisites: Declared PPA minor or permission of instructor. Cross-listed with PPAP321, ARTD 315. (4)

ENGL 314 : Art of the Book II - AR, CX

Individual projects to explore further typography and fine bookmaking. Prerequisite: PPAP 321 / ARTD 315 / ENGL 313 with a B grade or better or permission of instructor. Cross-listed with PPAP 322. (4)

ENGL 320 : Intermediate Creative Nonfiction

Intermediate-level writing workshop that focuses on the analysis and writing of creative nonfiction. **Course may focus on one or more specific sub-genres (personal essay, lyric essay, place-based writing, free-lance writing, memoir, biography, environmental writing, social justice writing, etc.).** Prerequisite: ENGL 227. (4)

~~ENGL 322 : Place-Based Writing~~

~~A writing course in which students develop skills in essay, short memoir, and researched nonfiction that is rooted in place, taking a particular community or region as a primary inspiration for the creative work. (4)~~

ENGL 323 : Writing in Professional and Public Settings - WR, CX

Students working in professional settings analyze the rhetorical demands of their job-related writing. (4)

~~ENGL 324 : Free-Lance Writing - WR~~

~~A workshop in writing for publication, with primary emphasis on the feature article. (4)~~

ENGL 327 : Intermediate Poetry Writing

An intermediate-level workshop that focuses on the analysis and writing of poems. Prerequisite: ENGL 227. (4)

ENGL 328 : Theories of Reading and Writing - WR, ES

Students are introduced to philosophical, social, and pragmatic issues confronting teachers of writing. Required for certification by the School of Education and Kinesiology. (4)

ENGL 329 : Intermediate Fiction Writing - WR, CX

An intermediate-level workshop that focuses on the analysis and writing of fiction. Prerequisite: ENGL 227. (4)

ENGL 334 : Studies in Literature for Young Readers - LT, IT

Study of literature and media produced for and about young audiences, from early childhood to adolescence. Possible topics include genres, themes, historical periods, and traditions. Course content varies. ~~ENGL 334B covers the 1660-1900 time period and ENGL 334C covers 1900-present.~~ Course is repeatable once, with different topic. (4)

ENGL 336: Digital Writing and Storytelling

Students analyze and practice various genres of creative and professional digital writing, visual rhetoric and narrative, and storytelling in the context of Internet and print history and culture. Students read theory, engage in research, collaborate in workshops, and learn project development. (4)

ENGL 339 : Special Topics in Fiction Creative Writing

Intermediate-level writing workshop that focuses on the analysis and writing of fiction, **poetry or nonfiction** in a particular style or form genre. Course topic varies by year. **May be repeated once for credit.** Prerequisite: ENGL 227 or instructor approval. (4)

~~ENGL 343 : Post Colonial Literature and Theory - LT, A or C~~

~~Introduces perspectives of post-colonial theorists as a framework for understanding the relationship of colonialism and its legacies to the works of writers from Africa, the Caribbean, and other ex-colonial territories. Course content varies. ENGL 343B covers the 1660-1900 time period and ENGL 343C covers 1900-present. (4)~~

~~ENGL 345 : Special Topics in Literature and Difference - A or C, LT~~

~~A variable-content course, focusing on specific authors, themes, genres, or historical periods in literatures in English written by marginalized or under-represented groups. May be repeated for credit with approval of department chair. (4)~~

~~ENGL 348 : Studies in Literature, Culture, and Power - LT, A or C~~

~~Study of literature in its historical and social contexts through particular critical and cultural lenses that draw attention to the dynamics of power relations. Emphasis is on careful interpretation of literary texts via the application of critical paradigms. Course content varies. ENGL 348A covers the pre-1660 time period; ENGL 348B covers 1660-1900; ENGL 348C covers 1900-present. A or C General Education credit will vary by semester. Course is repeatable once with a different topic.~~

ENGL 360 : Studies in British Literature - ~~LT~~ IT

Study of specific historical periods, literary movements, socio-cultural issues and themes, or major authors in British literature. Emphasis is on careful interpretation of literary texts with attention to their contexts. Course content varies. ~~ENGL 360A covers the pre-1660 time period; 360B covers 1660-1900; 360C covers 1900-present.~~ Course is repeatable once with different topic. (4)

ENGL 370 : Studies in American Literature - ~~LT~~ IT

Study of specific historical periods, literary movements, socio-cultural issues and themes, or major authors in American literature. Emphasis is on careful interpretation of literary texts with attention to their contexts. Course content varies. ~~ENGL 370A covers the pre-1660 time period; 370B covers 1660-1900; 370C covers 1900-present.~~ Course is repeatable once with different topic. (4)

ENGL 380 : Studies in Global Anglophone Literature – ~~LT~~, C IT, GE

Study of specific historical periods, literary movements, socio-cultural issues and themes, or major authors in global Anglophone literature. Emphasis is on careful interpretation of literary texts with attention to their contexts. Course content varies.

~~ENGL 380A covers the pre-1660 time period; 380B covers 1660-1900; 380C covers 1900-present.~~ Course is repeatable once with different topic. (4)

~~ENGL 385 : Special Topics in Creative Nonfiction~~

~~An open topic course focusing on a specific subgenre of or topic in nonfiction prose writing. Possible topics might include the lyric essay, memoir, biography, environmental writing, social justice writing, etc. May be repeated for credit with approval of department chair. (4)~~

~~ENGL 386 : Studies in Literary History – LT~~

~~Study of how literary genres emerge and evolve; how specific authors shape one or more genres, develop specific literary techniques, or respond to historical moments; or how a literary movement forms, develops a set of principles, and shapes the literature of its own time and beyond. Course content varies. ENGL 386A covers the pre-1660 time period; 386B covers 1660-1900; 386C covers 1900-present. Course is repeatable once with different topic. (4)~~

ENGL 387 : Topics in Rhetoric, Writing and Culture

Provides writers with a grounding in Rhetoric, the art of shaping discourse to respond to cultural context and to produce cultural and social effects. Strategies for generating discourse, appealing to audiences, and crafting a style will be studied in light of their historical origins, theoretical assumptions, social and ethical implications, and practical utility. Recommended for writing majors. (4)

ENGL 388 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-

based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 389 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 393 : The English Language

Studies in the structure and history of English, with emphasis on syntactical analysis and issues of usage. (4)

ENGL 394 : Studies in Literature and the Environment - ~~LT~~

Study of literature and media on landscape, human/animal categories, conservation, sustainability, climate, and planet. Approaches may involve ecocritical, ecofeminist, animal studies, or green standpoints. Texts come from genres and movements including ecopoetics, realist fiction, speculative fiction, sf, creative nonfiction, blogs, film, performance, and public art. Course content varies. ~~ENGL 394A covers the pre-1660 time period; 394B covers 1660-1900; 394C covers 1900-present.~~ Course is repeatable once with different topic. (4)

ENGL 395 : Studies in Literature, Gender, and Sexuality – ~~LT, A or C~~ IT, GE

Study of literature through the lens of gender and sexuality. Students practice feminist and queer approaches to literature from a range of historical periods, genres, and 13 national/global contexts. Additionally, this course creates a venue for students and faculty to study literature written by and about sexual and gendered minority communities, including women writers of color and LGBTQ authors. Course content varies. ~~A or C General Education credit will vary by semester.~~ Course is repeatable once with different topic. (4)

ENGL 396 : Studies in Literature, Race, and Ethnicity - ~~LT, A or C~~ IT, GE

Study of literature through the lens of race and ethnicity. Students explore English-language texts written by authors of color, and/or writers from marginalized ethnic, immigrant, or indigenous communities. Focus may be on specific authors, themes, genres, or historical periods. Course content varies. ~~ENGL 396A covers the pre-1660 time period; 396B covers 1660-1900; 396C covers 1900-present. A or C General Education credit will vary by semester.~~ Course is repeatable once with different topic. (4)

ENGL 397 : Literatures of Genocide and the Holocaust - ~~LT, A or C~~ IT, GE

Study of representations and narratives that attempt to engage and make sense of the Holocaust and other genocides. Texts may include a variety of literature written in multiple genres (poetry, fiction, creative nonfiction, life writing) and media (film, television, plays, photography, blogs) from a range of historical periods and national/global contexts. Course content varies. ~~ENGL 397A covers the pre-1660~~

time period; 397B covers 1660-1900; 397C covers 1900-present. A or C General Education credit will vary by semester. Course is repeatable once with different topic. (4)

~~ENGL 398 : Studies in Literature and the Body - LT, A or C~~

~~Study of literary works that address questions of human or non-human embodiment. Topics may include bodily rhetorics, constructions, health, disability, disease, and/or wellness. Course content varies. ENGL 398A covers the pre-1660 time period; 398B covers 1660-1900; 398C covers 1900-present. A or C General Education credit will vary by semester. Course is repeatable once with different topic. (4)~~

~~ENGL 400 : Studies in Theory and Criticism~~

~~Pre-capstone seminar on applied methods in literary theory and criticism, with a focus on critical approaches to literary analysis since 1900. Students gain experience in applying various schools of criticism and theory to primary texts, while practicing advanced critical writing and research strategies. Required for all English Literature majors prior to registering for the senior literature capstone. Prerequisites: 1) ENGL 300 and 2) junior standing or consent of instructor. (4)~~

ENGL 424 : Seminar: Writing - SR

An advanced seminar in revision in which students produce a portfolio of their writing (in at least two genres) for public presentation. Prerequisites: ENGL 300 plus two intermediate-level writing workshop courses (ENGL 322 through 329; 339; 385; 387) or instructor permission. (4)

ENGL 434 : Seminar: Writing, Literature, and Public Engagement - SR

An advanced seminar exploring how various genres of writing, literature, and criticism function as forms of public engagement. Students compile a portfolio of work from their major and produce one substantial project for public presentation. Prerequisites: ENGL 227, 275, and 300; plus two intermediate (300-level) courses from either the Literature or the Professional, Public and Digital Literacies concentrations; or instructor permission. (4)

~~ENGL 451 : Seminar: Major Authors - LT, SR~~

~~Concentrated study of the work, life, influence, and critical reputation of a major author in the English-speaking world. The course includes careful attention to the relations of the author to cultural contexts, the framing of critical approaches through literary theory, substantial library research, and a major writing project. (4)~~

~~ENGL 452 : Seminar: Theme, Genre - LT, SR~~

~~Concentrated study of a major literary theme or genre, as it might appear in various periods, authors, and cultures. The course includes careful attention to practical criticism, the framing of critical approaches through literary theory, substantial library research, and a major writing project. (4)~~

ENGL 487 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 488 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 489 : Special Topics in English

To provide undergraduate students with new, one-time, and developing courses not yet available in the regular curriculum. The title will be listed on the student term-based record as ST: followed by the specific title designated by the academic unit. (1 to 4)

ENGL 491 : Independent Study

An intensive course in reading. May include a thesis. Intended for majors only. (4)

ENGL 495 : Internship

To permit undergraduate students to relate theory and practice in a work situation. The title will be listed on the student term-based record as Intern: followed by the specific title designated by the instructor in consultation with the student. (1 to 12)

Institutional Impact Evaluation Form

1. **Name of Proposed Program:** English Major, new Concentration in Professional, Public, and Digital Literacies (PPDL)

2. **Executive Summary:** In 1-2 paragraphs, describe the proposed program, including a clear statement of how the program meets the mission of the university.

As detailed in our larger EPC proposal, the creation of this new concentration (to complement our existing tracks in Writing and Literature) will offer students a more prominently visible alternative to the creative writing focus that currently dominates our Writing emphasis, one that concentrates on more practical and applied forms of writing. We believe that this concentration will be attractive to students who want to pursue a degree in English Writing, but are concerned about developing clearly applicable career skills. The MLA's 2018 report *A Changing Major*, and our own focus group discussions with our students, indicate that anxiety about such career applications is a major concern for prospective English majors.

This new concentration will mostly organize courses that we already offer (in the Writing in Specific Contexts, and History and Theory lines of our Writing Emphasis), while adding one new course: ENGL 336-- Digital Writing and Storytelling. We have also proposed a new capstone seminar ENGL 434 with the capacious theme of "Writing, Literature, and Public Engagement," in order to provide a second Departmental capstone that will serve students from both the PPDL and the Literature concentrations (our current ENGL 451/452 Literature capstone will be eliminated). We hope that this will help even-out the numbers in our capstone sections: we have always had a minority of Writing majors who choose to focus not on fiction or poetry, but on nonfiction prose. In years past, such students took our ENGL 425 nonfiction prose capstone, but currently are grouped in a 424 capstone cohort of mostly creative writing majors). Our revised ENGL 300 "Living Stories" course will highlight many of the skills and modes of writing in the PPDL Concentration (as 227 and 275 will highlight those in the Creative Writing and Literature Concentrations); and in this sense, the revised ENGL 300 may recruit students into the new PPDL Concentration. Because the courses in this Concentration are almost wholly courses already offered in our regular course-cycle rotation, and because Creative Writing majors will be required to take at least one PPDL course (as they currently must take a course from either the Writing in Specific Contexts, or the History and Theory line), this new concentration is mainly a new organization or presentation of a pathway we already provide to students. This new concentration clearly serves the Mission of the University, by providing students who want to pursue a major in writing with an alternative that more explicitly focuses on practical and applied forms of writing. We believe such a concentration in particular supports PLU's mission of integrating liberal and professional education.

3. **Proposed Program Start Date:** September, 2023

4. **Program Offerings:**

- a. Describe the type of program (new degree, new major, new minor, new concentration).

New Concentration

- b. Identify the delivery format for the program (face-to-face, online, blended, or competency-based) and rationale for this format.

In-person, consistent with our programs two other major concentrations.

- c. Describe the curriculum and program requirements by providing a clear description of the courses required to complete the program and any program-specific policies (e.g., credit hours in residency, GPA requirements). Include course offerings, number of credits, prerequisites, and any general education elements. Clearly distinguish between existing courses and any new courses that will need to be created or deleted. If you are using preexisting catalog language, please highlight changes by using **blue boldface** for changes and ~~blue-strikeout~~ for deletions.

(Note: this same proposed Catalog copy is also included in other sections of this EPC proposal).

Major in English (*Professional, Public, and Digital Literacies Concentration*)

At least 36 and up to 44 semester hours in English (excluding WRIT 101) with at least 20 semester hours upper division, distributed as follows:

ENGL 227: Introduction to Creative Writing
4 semester hours

ENGL 275: Literary Passages
4 semester hours

The department recommends that students take ENGL 227 and 250 within their first two semesters as a declared major.

ENGL 300: Living Stories
4 semester hours

Must be taken before (not concurrently with) the Senior Capstone (ENGL 430). Students are recommended to take ENGL 300 in their sophomore or junior year.

Writing Courses:

16 semester hours (12 hours upper division)

- ***ENGL 311: The Book & Society (PPAP)***
- ***ENGL 312: Publishing Procedures (PPAP)***
- ***ENGL 336: Digital Writing and Storytelling***
- ***ENGL 323: Writing in Professional & Public Settings***
- ***ENGL 328: Theories of Reading and Writing***
- ***ENGL 387: Topics in Rhetoric, Writing, and Culture***
- ***ENGL 393: The English Language***

Students may satisfy 4 credits of this concentration with COMA 215 (Writing for Communications Careers), COMA 343 (Media Writing), or, with the Chair's approval, another appropriate Communications course.

Electives

0 to 8 semester hours

Any English-designated courses: literature, writing, or publishing and printing arts.

Upper-Division Literature

4 semester hours, any 300-400 level English-designated literature course.

Capstone Senior Seminar. ENGL 430: Writing, Literature, and Public Engagement
4 semester hours

Prerequisites are ENGL 227, 250, and 300. The capstone seminar, generally taken in the senior year, includes a capstone presentation consistent with the general university requirements.

d. Provide a two-year course cycle for delivering the curriculum.

| 2023-2024 Academic Year | | | | | | | | |
|-------------------------|--|-------------------|-----------------|-------------------|-------------------|------------------|--|--|
| Course | Course Title | # Summer Sections | # Fall Sections | # J-Term Sections | # Spring Sections | Total # Sections | Multi-Disciplinary Program Related [please specify which program(s)] | Comments |
| FYEP 102 | FYEP DIS seminar | 0 | 0 | 0 | 1 | 1 | FYEP | Or: these sections will be FYEP 190s (200-level LT sections) |
| WRIT 101 | WRITING SEMINAR | 0 | 11 | 0 | 0 | 11 | FYEP | |
| ENGL 213 | TOPICS IN LIT -- THEMES and AUTHORS | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 214 | INTRO TO MAJOR LITERARY GENRES | 0 | 0 | 1 | 1 | 2 | | |
| ENGL 216 | TOPICS IN LIT -- CROSS CULTURAL PERSPECTIVES | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 217 | TOPICS IN LIT -- ALTERNATIVE PERSPECTIVES | 0 | 3 | 1 | 0 | 4 | | |
| ENGL 221 | RESEARCH & WRITING | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 225 | AUTOBIOGRAPHICAL WRITING | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 227 | INTRODUCTION TO CREATIVE WRITING | 0 | 1 | 1 | 1 | 3 | | |
| ENGL 232 | WOMEN'S LITERATURE | 0 | 1 | 0 | 0 | 1 | GSRS | |
| ENGL 234 | ENVIRONMENTAL LITERATURE | 0 | 0 | 0 | 0 | 0 | ENVT | |
| ENGL 235 | CHILDREN'S LITERATURE | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 236 | INTRO TO SCREENWRITING | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 241 | AMERICAN TRADITIONS IN LIT | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 251 | BRITISH TRADITIONS IN LIT | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 275 | LITERARY EXPLORATIONS | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 300 | LIVING STORIES | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 311 | THE BOOK IN SOCIETY | 0 | 0 | 1 | 0 | 1 | PPAP | |
| ENGL 312 | PUBLISHING PROCEDURES | 0 | 1 | 0 | 0 | 1 | PPAP | |
| ENGL 320 | INTERMEDIATE CREATIVE NONFICTION WRITING | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 323 | WRITING IN PROFESSIONAL & PUBLIC SETTINGS | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 327 | INTERMEDIATE POETRY WRITING | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 328 | THEORIES OF READING & WRITING | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 329 | INTERMEDIATE FICTION WRITING | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 334 | STUDIES IN LITERATURE FOR YOUNG READERS | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 336 | DIGITAL WRITING & STORYTELLING | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 339 | SPECIAL TOPICS IN CREATIVE WRITING | 0 | 0 | 1 | 1 | 2 | | |
| ENGL 360 | STUDIES IN BRITISH LITERATURE | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 370 | STUDIES IN AMERICAN LITERATURE | 1 | 0 | 0 | 0 | 1 | | |
| ENGL 380 | STUDIES IN GLOBAL ANGLOPHONE LIT | 0 | 0 | 0 | 1 | 1 | GLST | |
| ENGL 387 | TOPICS IN RHETORIC, WRITING, AND CULTURE | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 393 | THE ENGLISH LANGUAGE | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 394 | STUDIES IN LITERATURE AND THE ENVIRONMENT | 0 | 0 | 0 | 1 | 1 | ENVT | |
| ENGL 395 | STUDIES IN LITERATURE, GENDER, & SEXUALITY | 0 | 0 | 1 | 0 | 1 | GSRS | |
| ENGL 396 | STUDIES IN LITERATURE, RACE, & ETHNICITY | 0 | 0 | 0 | 0 | 0 | GSRS | |
| ENGL 397 | LITERATURES OF GENOCIDE & THE HOLOCAUST | 0 | 1 | 0 | 0 | 0 | HGST | |
| ENGL 424 | CAPSTONE SENIOR SEMINAR: WRITING | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 434 | CAPSTONE SENIOR SEMINAR: WRITING, LIT, & PUBLIC ENGAGEMENT | 0 | 0 | 0 | 1 | 1 | | |
| TOTALS | | 1 | 22 | 6 | 12 | 40 | | |
| GSRS 201 | INTRO to GENDER, SEXUALITY, AND RACE STUDIES | 0 | 0 | 0 | 0 | 1 | GSRS | |
| HGST 200 | INTRO TO HOLOCAUST AND GENOCIDE STUDIES | 0 | 0 | 0 | 0 | 0 | HGST | |
| IHON 112 | LIBERTY, POWER, & IMAGINATION | 0 | 0 | 0 | 1 | 1 | | |

| 2024-2025 Academic Year | | | | | | | | |
|-------------------------|--|-------------------|-----------------|-------------------|-------------------|------------------|--|--|
| Course | Course Title | # Summer Sections | # Fall Sections | # J-Term Sections | # Spring Sections | Total # Sections | Multi-Disciplinary Program Related [please specify which program(s)] | Comments |
| FYEP 102 | FYEP DIS seminar | 0 | 0 | 0 | 2 | 2 | FYEP | Or: these sections will be FYEP 190s (200-level LT sections) |
| WRIT 101 | WRITING SEMINAR | 0 | 9 | 0 | 2 | 11 | FYEP | |
| ENGL 213 | TOPICS IN LIT -- THEMES and AUTHORS | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 214 | INTRO TO MAJOR LITERARY GENRES | 0 | 0 | 1 | 1 | 2 | | |
| ENGL 216 | TOPICS IN LIT -- CROSS CULTURAL PERSPECTIVES | 0 | 0 | 1 | 0 | 1 | | |
| ENGL 217 | TOPICS IN LIT -- ALTERNATIVE PERSPECTIVES | 0 | 1 | 2 | 1 | 4 | | |
| ENGL 221 | RESEARCH & WRITING | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 225 | AUTOBIOGRAPHICAL WRITING | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 227 | INTRODUCTION TO CREATIVE WRITING | 0 | 1 | 1 | 1 | 3 | | |
| ENGL 232 | WOMEN'S LITERATURE | 0 | 0 | 0 | 1 | 1 | GSRS | |
| ENGL 234 | ENVIRONMENTAL LITERATURE | 0 | 1 | 0 | 0 | 1 | ENVT | |
| ENGL 235 | CHILDREN'S LITERATURE | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 236 | INTRO TO SCREENWRITING | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 241 | AMERICAN TRADITIONS IN LIT | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 251 | BRITISH TRADITIONS IN LIT | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 275 | LITERARY EXPLORATIONS | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 300 | LIVING STORIES | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 311 | THE BOOK IN SOCIETY | 0 | 1 | 0 | 0 | 1 | PPAP | |
| ENGL 312 | PUBLISHING PROCEDURES | 0 | 0 | 0 | 1 | 1 | PPAP | |
| ENGL 320 | INTERMEDIATE CREATIVE NONFICTION WRITING | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 323 | WRITING IN PROFESSIONAL & PUBLIC SETTINGS | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 327 | INTERMEDIATE POETRY WRITING | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 328 | THEORIES OF READING & WRITING | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 329 | INTERMEDIATE FICTION WRITING | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 334 | STUDIES IN LITERATURE FOR YOUNG READERS | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 336 | DIGITAL WRITING & STORYTELLING | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 339 | SPECIAL TOPICS IN CREATIVE WRITING | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 360 | STUDIES IN BRITISH LITERATURE | 0 | 1 | 0 | 0 | 1 | | |
| ENGL 370 | STUDIES IN AMERICAN LITERATURE | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 380 | STUDIES IN GLOBAL ANGLOPHONE LIT | 0 | 0 | 0 | 0 | 0 | GLST | |
| ENGL 387 | TOPICS IN RHETORIC, WRITING, AND CULTURE | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 393 | THE ENGLISH LANGUAGE | 0 | 0 | 0 | 0 | 0 | | |
| ENGL 394 | STUDIES IN LITERATURE AND THE ENVIRONMENT | 0 | 0 | 0 | 1 | 1 | ENVT | |
| ENGL 395 | STUDIES IN LITERATURE, GENDER, & SEXUALITY | 0 | 0 | 0 | 0 | 0 | GSRS | |
| ENGL 396 | STUDIES IN LITERATURE, RACE, & ETHNICITY | 0 | 1 | 0 | 0 | 1 | GSRS | |
| ENGL 397 | LITERATURES OF GENOCIDE & THE HOLOCAUST | 0 | 0 | 0 | 0 | 0 | HGST | |
| ENGL 424 | CAPSTONE SENIOR SEMINAR: WRITING | 0 | 0 | 0 | 1 | 1 | | |
| ENGL 434 | CAPSTONE SENIOR SEMINAR: WRITING, LIT, & PUBLIC ENGAGEMENT | 0 | 0 | 0 | 1 | 1 | | |
| TOTALS | | 0 | 21 | 5 | 18 | 44 | | |
| GSRS 201 | INTRO to GENDER, SEXUALITY, AND RACE STUDIES | 0 | 0 | 0 | 1 | 1 | GSRS | |
| HGST 200 | INTRO TO HOLOCAUST AND GENOCIDE STUDIES | 0 | 0 | 0 | 0 | 0 | HGST | |
| IHON 112 | LIBERTY, POWER, & IMAGINATION | 0 | 0 | 0 | 1 | 1 | | |

- e. Provide completion pathways (including two and four-year advising plans for undergraduate programs).

English Major Advising plans -- 4-Year plans

Creative Writing Concentration

| |
|--|
| Year 1: ENGL 227 (fall, J-term, or spring) ENGL 250 (spring) 300-level writing course #1 |
| Years 2-3: ENGL 300 (fall, year 2 or 3) 300-level writing courses #2 and 3 300-level literature course |
| Year 4: 300-level writing course #4 ENGL 424 capstone (spring) |
| Electives (0 to 2 courses: anytime in years 1-4) |

Professional, Public, and Digital Literacies Concentration

| |
|--|
| Year 1: ENGL 227 (fall, J-term, or spring) ENGL 250 (spring) 300-level writing course #1 |
| Years 2-3: ENGL 300 (fall, year 2 or 3) 300-level writing courses #2 and 3 300-level literature course |
| Year 4: 300-level writing course #4 ENGL 434 capstone (spring) |
| Electives (0 to 2 courses: anytime in years 1-4) |

Literature Concentration

| |
|--|
| Year 1: ENGL 227 (fall, J-term, or spring) ENGL 250 (spring) 300-level literature course #1 |
| Years 2-3: ENGL 300 (fall, year 2 or 3) 300-level literature courses #2 and 3 300-level writing course |
| Year 4: 300-level literature course #4 ENGL 434 capstone (spring) |
| Electives (0 to 2 courses: anytime in years 1-4) |

English Major Advising plans -- 2-Year plans

Creative Writing Concentration

| |
|--|
| Year 1: ENGL 227 (fall, J-term, or spring) ENGL 250 (spring) 300-level writing courses #1 and 2 |
| Year 2: ENGL 300 (fall) 300-level writing courses #3 and 4 300-level literature course ENGL 424 (spring) |
| Electives (0 to 2 courses: anytime in years 1-2) |
| Note: This plan shows 4 courses in year one and 5 in year two. This balance could be reversed by taking a 300-level literature or an additional 300-level writing course in year 1. |

Professional, Public, and Digital Literacies Concentration

| |
|--|
| Year 1: ENGL 227 (fall, J-term, or spring) ENGL 250 (spring) 300-level writing courses #1 and 2 |
| Year 2: ENGL 300 (fall) 300-level writing courses #3 and 4 300-level literature course ENGL 434 (spring) |
| Electives (0 to 2 courses: anytime in years 1-2) |
| Note: This plan shows 4 courses in year one and 5 in year two. This balance could be reversed by taking a 300-level literature or an additional 300-level writing course in year 1. |

Literature Concentration

| |
|--|
| Year 1: ENGL 227 (fall, J-term, or spring) ENGL 250 (spring) 300-level literature course #1 and 2 |
| Year 2: ENGL 300 (fall) 300-level literature courses #3 and 4 300-level writing course ENGL 434 capstone (spring) |
| Electives (0 to 2 courses: anytime in years 1-4) |
| Note: This plan shows 4 courses in year one and 5 in year two. This balance could be reversed by taking a 300-level writing or an additional 300-level literature course in year 1. |

- f. Identify the learning outcomes for the program. For undergraduate programs, also describe the connection to the Integrative Learning Objectives.

This new concentration shares the Learning Outcomes of our current Writing Emphasis:

- 1. Reading.** Students will interpret texts with attention to ambiguity, complexity, and aesthetic value.
- 2. Writing Process.** Students will practice a deliberate writing process with emphasis on inquiry, audience, research, and revision.
- 3. Genre and Rhetorical Situation.** Students will evaluate genres of writing and write in appropriate genres and modes for a variety of purposes and audiences.
- 4. Culture and History.** Students will read diverse texts within their historical and cultural contexts.
- 5. Critical Approaches.** Students will deploy ideas from works of craft and criticism in their own reading and writing.
- 6. Oral Communication.** Students will participate in critical conversations and prepare, organize, and deliver their work to the public.

- g. Provide a plan for assessing program learning outcomes.

The Department will assess students in this concentration (along with our students in our two other concentrations) by adapting the assessment methods we currently use for our two emphases. We will collect student work from key core/common courses for all 3 concentrations (ENGL 227, 275, ENGL 300 and the capstones, ENGL 424 and 434); and, using rubrics for the Learning Objective being assessed in a given year, have a committee of English faculty assess the student performance in that area. (Our Department has adapted this process from the FYEP's Assessment processes for the Common Assignment in FYEP/WRIT 101).

- h. Identify program entrance requirements, including application processes, if appropriate.

None / not applicable.

5. External Authorization: Will the proposal require authorization from NWCCU, the state of Washington, or an external accreditation body?

No

6. Rationale:

- a. Provide evidence of demand for the proposed program, which may include a market analysis or review of trends at other universities. Include reference to relevant competitors' programs and characteristics of the proposed program that will make it attractive to students in light of this competition.

As detailed in our larger EPC proposal, the Modern Language Association / Associated Departments of English 2018 report, *A Changing Major*, documents that English programs across the country have experienced declining enrollments (consistent with declining enrollments in Humanities disciplines overall), but finds that those English Departments that have successfully halted such enrollment declines, and even regrown their enrollments, have two main characteristics: 1) they offer multiple tracks or concentrations – especially ones that focus on writing; and, 2) they address directly, in both their promotional materials and their curricula, the vocational question of how an English major translates into career skills and opportunities. These trends closely match our own experience at PLU, where the popularity of our Writing emphasis has grown relative to that of our Literature emphasis over the past two decades (so that now the ratio of Writing to Literature majors is about 3 to 1). The strength of our existing Writing curriculum puts us in an excellent position to implement the recommendations of the MLA report. Our proposal is designed to do so, by both:

- Maintaining the integrity of our current Writing major (and the creative writing / fiction focus that draws many of our majors to Writing), and
- Broadening the appeal of our Writing curriculum by organizing the courses we already offer in practical and applied forms of writing, into a more prominent and easily promotable option for students.

- b. Identify the target audience for the program.

Students who are interested in Writing as an undergraduate major, but would prefer a major with more clearly defined emphasis on practical, vocational, and professional skills.

- c. Explain why this is the right time for the university to add this program.

Please see the response to question “a” above.

- d. Explain how this program might compete with other programs currently offered at PLU.

We do not believe this program will compete with other programs at PLU. English is the only program that offers a major in Writing. We see this new concentration as an augmentation to, and broadening of, the opportunities available to students who want to pursue a degree in Writing at PLU. We believe the new concentration may attract some of our students who currently complete the Writing Emphasis, but are not primarily focused on creative writing. And we hope that it may help attract more prospective students to choose PLU in order to study English writing here. We also believe that this major would be an attractive double major for students in many other disciplines, and we believe the new Concentration might also attract more students to pursue a complementary Minor in Writing.

- e. Identify which academic units might be affected by this program, and how.

Communications: as we would like to allow students to count 4 COMA credits towards the PPDL major (specifically COMA 215 or 343; or another COMA course with ENGL Chair’s approval).

Global Studies: Several of the courses we are (with regret) proposing to cut from our regular course offerings currently count in the GLST major and minor: ENGL 233 (Postcolonial Literature) and ENGL 343 (Postcolonial Literature and Theory). We are forced to cut these courses, due to faculty positions and expertise we lost during the Reduction in Force processes.

Gender, Sexuality, and Race Studies: One course we are (with regret) proposing to cut from our regular course offerings – ENGL 348: Literature, Culture, and Power, currently is listed as a possible elective in the GSRS major and minor.

- f. Will approval of this program mean the termination of another program? If so, what is the timeline for the proposed elimination?

No.

7. Marketing strategies:

- a. Provide a marketing and advertising plan for the initial roll-out of the program, including a timeline.

We plan to promote this new concentration along with our entire major, by:

- Revising our Departmental web-site, particularly addressing the practical question “What Can you Do with an English Major?” by highlighting the diverse career paths of PLU English graduates. The MLA/ADE report *A Changing Major* stresses the importance of English Programs addressing this program head-on. We will try to specifically highlight our new PPDL Concentration as an attractive degree in relation to career skills.
- We will also reach out to PLU’s Office of Admissions, and the Academic Advising staff about our new major, to help develop a strong common message about majoring in English at PLU.

- b. Identify longer-term plans for marketing and advertising.

Same as above.

8. **External funding sources:** Describe any plans for the development of funding sources for this program that are external to the university, including projected amounts of funding for each.

No plans for external fundraising at present. (None are needed for this proposal).

9. Faculty, Staff and Administration:

- a. Describe the qualifications needed by faculty who will teach in the program.

Our current English faculty have the qualifications needed for this program. (Almost all the courses are already in the Catalog and regularly offered).

- b. Identify the number and type (contingent, tenure-track) of faculty members necessary to deliver the program.

We can offer this concentration with our current level of English staffing. *Please see 2-Year Course Cycle, above.*

- c. Will any current faculty serve in the proposed program? If so, how will this new commitment be accommodated in their teaching load?

Yes: the new Concentration will be staffed by our existing faculty. The new or revised courses we offer are more than offset by other courses we are taking off the books. (For instance: the new 434 Capstone is replacing our ENGL 451/452 capstones; ENGL 300 is a revised version of a course already on the books).

- d. Identify the number and type (contingent, tenure-track) of *new* faculty necessary to deliver the program.

None.

- e. If new faculty are required, provide a recruitment plan and timeline, including comments addressing the challenges of filling positions with small hiring pools or where market premia might be required

- f. Describe plans for providing administrative support for the program. Identify any new administrative positions or organizational rearrangements in staff needed to accommodate the new program.

No new or additional administrative support is needed.

10. Facility and Technology Needs – Includes but not limited to classroom, office, studio, laboratory, storage, technology, and computer labs.

- a. Describe any new construction or facility renovations necessary to launch or maintain the program and the associated expenses.

- b. Describe any furniture and/or equipment necessary to launch or maintain the program.

- c. Explain any special security considerations associated with the program.

- d. Identify possible health and safety concerns associated with the program.

None.

11. Library Resources:

- a. Describe library resources needed to support the program, including print books, electronic materials, and other library resources.
- b. Does the new program require access to library resources not already available? Are these mandated by any program accreditation?
- c. If program is fully online or blended, describe how library resources will be delivered to students. Include expenses for postage, photocopying, etc.

No new library resources or support are required for this proposal.

12. Student Services—Are there any changes in existing student services needed to accommodate the program? Will adding the program result in changes in service provision to the rest of the student body? Where might additional resources be necessary, and what are the projected expenses for those resources?

- a. Financial aid
- b. Registration
- c. Center for Student Success (advising, tutoring)
- d. Other

The only support we will need, is for Advising and Student Services to coordinate with us, in terms of advising students on this new concentration.

13. Budget. Use information from the questions above to complete the table. Please see footnotes for additional information.

Note: As explained above, this new concentration is mainly a reorganization and more prominent presentation of a collection of courses that English writing major already can take (with a new common set of core courses for all our majors). Hence, while we believe the new Concentration will be attractive, and will help English maintain and even modestly grow our overall enrollments, we do not need to recruit additional students in order to staff or offer this new concentration. Thus, the chart below is not applicable to our proposal

| Year | Year Zero | Academic Year 1 | Academic Year 2 | Academic Year 3 | Academic Year 4 |
|---|-----------|-----------------|-----------------|-----------------|-----------------|
| # Students in Program ⁱ | | | | | |
| # Faculty FTE to Deliver Program ⁱⁱ | | | | | |
| # New Faculty FTE to Deliver Program ⁱⁱⁱ | | | | | |
| Average Faculty Salary in unit ^{iv} | | | | | |
| # Administrators or Staff ^v | | | | | |

| | | | | | |
|--|--|--|--|--|--|
| # New Administrators or Staff^{vi} | | | | | |
| Average Administrator or Staff Salary^{vii} | | | | | |
| Services & Purchases^{viii} | | | | | |
| Facility and Technology^{ix} | | | | | |
| Library Resources^x | | | | | |
| Student Services^{xi} | | | | | |
| Net | | | | | |

- i. Identify the projected number of students *declared* in the new program for each of the first four years of the program.
- ii. Identify projected faculty FTE for each of the first four years of the program.
- iii. Identify the number of additional (new) faculty FTE (whether new or contingent) necessary to add in each of the first four years of the program.
- iv. Identify average faculty salary in the proposed program in consultation with the Provost's Office.
- v. Indicate the projected staff/administrator FTE for each of the first four years of the program.
- vi. Identify the number of additional (new) staff/administrator FTE necessary to add in each of the first four years of the program.
- vii. Indicate the average staff/administrator salary.
- viii. Indicate the annual services and purchases budget required for each of the first four years of the program, including any projected expenditures required for start-up expenses. *Itemize these expenses in an attached narrative.*
- ix. Estimate facilities and technology expenses for each of the first four years of the program.
- x. Estimate library expenses for each of the first four years of the program.
- xi. Estimate student services expenses

14. Risk management

Describe the major risk considerations of the plan and the steps that could be taken to mitigate or minimize the risk and still implement a successful plan. For example, if applicable, the plan may encounter problems associated with items such as negotiating a lease contract, obtaining city or government approvals, obtaining accreditation approval, etc.

Not applicable.

15. Accountability and Exit Strategy:

- a. Outline the steps that will be taken to review whether the program is meeting its enrollment and revenue targets, including the timeline for such review. For new undergraduate programs, provide a 5-year timeline; for new graduate programs, provide a 3-year timeline.
- b. Provide an exit strategy, including a general timeline for deciding whether to terminate or continue the program and a plan for teaching out the program.
- c. Identify who will be responsible for providing accountability and oversight for the program meeting its enrollment and revenue targets.

If the program is unpopular or unsuccessful, and fails to garner student interest or recruit any majors, the program could be eliminated and English could return to a 2-track structure such as we currently have. The CHISSS Dean, working with the English Chair and Department, can assess the enrollment patterns after both 3 and 5 years. Since no additional hiring or budgetary resources are required to create this concentration, there is little-to-no risk involved.

16. Communications Checklist. The persons/offices listed below should be consulted as the proposal is prepared.

| See attached PDF file with emails From officials indicated below | Signature | Date | <u>Level of Support:</u> <ul style="list-style-type: none">• Support• Undecided• Do not support |
|--|---------------------|----------|---|
| Chair | <i>Jim Albrecht</i> | 10/30/22 | Support |
| Dean | <i>Leticia Bije</i> | 10/31/22 | Support |
| Associate Provost for Undergraduate or Graduate Studies, as appropriate | See email | 10/25/22 | Support |
| Accreditation Liaison Officer | See email | 10/28/22 | Support |
| Director of the Library | See email | 10/27/22 | Support |
| Student Financial Services | See email | 10/28/22 | Support |
| Director of Admission | See email | 10/27/22 | Support |
| Executive Director Center for Student Success | See email | 10/26/22 | Support |
| Vice President for Administrative Services | See email | 10/29/22 | Support |

January 2022

Educational Policies Committee

Curriculum Change Chart: English Department, Nov. 1 2022

| Current Courses | Current Hours | Proposed Courses | Proposed Hours |
|--|---------------|--|------------------------|
| Foreign Language Requirement All English majors must complete at least two years of a foreign language at the university level or the equivalent (see Bachelor of Arts and Bachelor of Science (BA/BS) Requirement, Option I). | 0-16 hours | English majors will continue to fulfill the BA/BS req – just not as an augmented req. for Option 1 | 0-8 for the BA/BS req. |

| Current Courses | Current Hours | Proposed Courses | Proposed Hours |
|--|--------------------|---|--------------------|
| BA: English, Writing Emphasis | 36-44 hours | BA: English, Creative Writing Concentration (new name) | 36-44 hours |
| ENGL 300: English Studies Seminar | 4 hours | ENGL 300: Living Stories Revised course title and focus | 4 hours |
| | | ENGL 275: Literary Passages New course | 4 hours |
| | | ENGL 227: Introduction to Creative Writing Now core requirement | 4 hours |
| Genres and Practices <i>16 semester hours, taken from 3 out of the 4 lines below, with at least 8 hours upper division</i> | | Writing Courses <i>16 semester hours (excluding ENGL 227; 12 hours upper division), distributed as follows:</i> | |
| Line 1: Creative Nonfiction | | Creative Writing <i>12 semester hours, in 2 of 3 major genres (poetry, fiction, creative nonfiction):</i> Replaces former lines 1 & 2 | 12 hours |
| ENGL 220: Introduction to Creative Nonfiction | | Deleted | |
| ENGL 225: Autobiographical Writing | | ENGL 225: Autobiographical Writing | |
| | | ENGL 236: Introduction to Screenwriting (moved from former line 4) | |
| ENGL 320: Intermediate Creative Nonfiction | | ENGL 320: Intermediate Creative Nonfiction | |

| | | | |
|--|-------------------------------------|---|-----------|
| | | Revised course description | |
| ENGL 322: Place-Based Writing | | Deleted | |
| ENGL 385: Special Topics in Creative Nonfiction | | Deleted | |
| Line 2: Poetry and Fiction | | | |
| ENGL 327: Intermediate Poetry Writing | | | |
| ENGL 329: Intermediate Fiction Writing | | | |
| ENGL 339: Special Topics in Fiction Writing | | ENGL 339: Special Topics in Creative Writing (Revised title and description) | |
| Line 3: History and Theory | | Professional, Public, and Digital Literacies. 4 semester hours, any course specified in the PPDL Concentration Replaces former lines 3 & 4 | 4 hours |
| ENGL 311 (PPAP 301/COMA 321): The Book in Society | | ENGL 311 (PPAP 301/COMA 321): The Book in Society | |
| ENGL 328: Theories of Reading and Writing | | ENGL 328: Theories of Reading and Writing | |
| ENGL 387: Topics in Rhetoric, Writing, and Culture | | ENGL 387: Topics in Rhetoric, Writing, and Culture | |
| ENGL 393: The English Language | | ENGL 393: The English Language | |
| ENGL 399: Critical Theory | | Deleted | |
| Line 4: Writing in Specific Contexts | | | |
| ENGL 221: Research and Writing | | ENGL 221: Research and Writing | |
| ENGL 236: Introduction to Screenwriting | | Moved to Creative Writing category | |
| ENGL 312 (PPAP 302/COMA 322): Publishing Procedures | | ENGL 312 (PPAP 302/COMA 322): Publishing Procedures | |
| ENGL 323: Writing for Professional and Public Settings | | ENGL 323: Writing for Professional and Public Settings | |
| ENGL 324: Freelance Writing | | Deleted | |
| Electives Any ENGL-designated courses | 4-12 hours | 0-8 hours | 0-8 hours |
| Literature | 8 hours (at least 4 upper-division) | Upper-Division Literature Any 300-400 level ENGL-designated literature course | 4 hours |
| Capstone Senior Seminar ENGL 424 | 4 hours | Capstone Senior Seminar ENGL 424 | 4 hours |

| Current Courses | Current Hours | Proposed Courses | Proposed Hours |
|---|--|---|--------------------|
| BA: English, Literature Emphasis | 36-44 hours | BA: English, Literature Concentration | 36-44 hours |
| ENGL 300: English Studies Seminar | 4 hours | ENGL 300: Living Stories Revised course | 4 hours |
| | | ENGL 275: Literary Passages New course | 4 hours |
| | | ENGL 227: Introduction to Creative Writing Now core requirement | 4 hours |
| Literature and Social Change Requirement Students must take courses in at least two of three historical periods (i, ii, iii): (i) Before 1660 (ii) 1660-1900 (iii) 1900-present and courses in at least two of three national/global literatures (Am, Br, GI): Am: American Br: British GI: Global Anglophone Students choose at least one course from category (1): (1) Literary Innovations and Historical Contexts (2) Literature, Culture, and Power | 16 hours, upper-division courses (300-level) | Literature Courses <i>16 semester hours (excluding ENGL 275; 12 hours upper division), distributed as follows:</i> <ul style="list-style-type: none"> National and Global Traditions (<i>at least 4 semester hours</i>) Themes in Literature (<i>at least 4 semester hours</i>) | 16 hours |
| Literary Innovations and Historical Contexts | | National and Global Traditions | |
| ENGL 301: Shakespeare | | Deleted | |
| ENGL 351: Studies in Literature before 1660 | | Deleted | |
| ENGL 360: Studies in British Literature | | ENGL 360: Studies in British Literature | |
| ENGL 370: Studies in American Literature | | ENGL 370: Studies in American Literature | |
| ENGL 380: Studies in Global | | ENGL 380: Studies in Global | |

| | | | |
|--|-----------|---|-----------|
| Anglophone Literatures | | Anglophone Literatures | |
| ENGL 386: Studies in Literary History | | Deleted | |
| ENGL 393: The English Language | | No longer accepted for this requirement | |
| ENGL 399: Critical Theory | | Deleted | |
| ENGL 311 (PPAP 301/COMA 321): The Book in Society | | No longer accepted for this requirement | |
| Literature, Culture, and Power | | | |
| ENGL 334: Studies in Literature for Young Readers | | | |
| ENGL 348: Studies in Literature, Culture, and Power | | Deleted | |
| ENGL 394: Studies in Literature and the Environment | | | |
| ENGL 395: Studies in Literature, Gender, and Sexuality | | | |
| ENGL 396: Studies in Literature, Race, and Ethnicity | | | |
| ENGL 397: Literatures of Genocide and the Holocaust | | | |
| ENGL 398: Studies in Literature and the Body | | Deleted | |
| Electives Any ENGL-designated courses | 4-8 hours | Electives Any ENGL-designated courses | 0-8 hours |
| Writing Any writing course from the 200-400 levels | 4 hours | Writing Any writing course from the 200-400 levels (<i>excluding ENGL 227</i>) | 4 hours |
| ENGL 400: Studies in Theory and Criticism | 4 hours | Deleted | |
| Capstone Senior Seminar | 4 hours | Capstone Senior Seminar ENGL 434: Writing, Literature, and Public Engagement New course | 4 hours |
| ENGL 451: Seminar – Major Author | | Deleted | |
| ENGL 452: Seminar – Theme, Genre | | Deleted | |

| Current Courses | Current Hours | Proposed Courses | Proposed Hours |
|-----------------|---------------|--|--------------------|
| | | BA: English: Professional, Public, and Digital Literacies Concentration New Concentration | 36-44 hours |
| | | ENGL 300: Living Stories Revised course | 4 hours |
| | | ENGL 275: Literary Passages New course | 4 hours |
| | | ENGL 227: Introduction to Creative Writing | 4 hours |
| | | Writing Courses: <i>16 semester hours (12 hours upper division)</i> | 16 hours |
| | | ENGL 311 (PPAP 301/COMA 321): The Book in Society | |
| | | ENGL 312 (PPAP 302/COMA 322): Publishing Procedures | |
| | | ENGL 323: Writing in Professional and Public Settings | |
| | | ENGL 328: Theories of Reading and Writing | |
| | | ENGL 336 Digital Writing and Storytelling New course | |
| | | ENGL 387: Topics in Rhetoric, Writing, and Culture | |
| | | ENGL 393: The English Language | |
| | | Electives Any ENGL-designated courses | 0-8 hours |
| | | Upper-Division Literature Any 300-400 level ENGL-designated literature course | 4 hours |
| | | Capstone Senior Seminar ENGL 434: Writing, Literature, and Public Engagement New course | 4 hours |

| Current Courses | Current Hours | Proposed Courses | Proposed Hours |
|---|-----------------|--|--|
| Minor: Literature <i>20 semester hours (excluding WRIT 101), with at least 12 semester hours in upper-division courses, distributed as follows:</i> | 20 hours | Minor: Literature, Culture, and Power New name | 20 hours |
| | | ENGL 300: Living Stories Revised course | 4 hours |
| Category 1: Literary Innovations and Historical Contexts | 4 hours | Deleted | |
| Category 2: Literature, Culture, and Power | 4 hours | Deleted | |
| Literature Electives (any ENGL-designated literature courses) | 8 hours | Literature Electives (any ENGL-designated literature courses) | 16 hours (<i>ENGL 227 may be substituted for 4 hours</i>) |
| Writing (any ENGL-designated writing course) | 4 hrs | Deleted | |

| Current Courses | Current Hours | Proposed Courses | Proposed Hours |
|--|-----------------|---|--|
| Minor: Writing <i>20 semester hours (excluding WRIT 101), with at least 12 semester hours in upper-division courses, distributed as follows:</i> | 20 hours | Minor: Writing | 20 hours |
| | | ENGL 300: Living Stories Revised course | 4 hours |
| Writing courses (ENGL-designated) | 12 hours | Electives: any ENGL-designated writing courses. | 12 hours (A 2 nd literature course may be substituted for 4 of these hours.) |
| Literature courses (ENGL-designated) | 4 hours | | 4 hours |
| Electives (any ENGL-designated course) | 4 hours | Deleted | |

Sample Syllabus

English 275: Passages: An Introduction to Literatures in English

Course Description (PLU Catalog Copy)

An introduction to literatures in English from around the globe, focusing on the imaginative, critical, and social power of reading and literary study. This theme-based course is centered around an in-depth study of one of Shakespeare's plays, with other readings branching out from this seed text. Students will encounter texts from a variety of historical and geographic contexts, exploring how literary form and genre develop over time and within specific communities. Organizing themes may include: Race and Empire, Nature and the Human, Language and Power, Gender and Sexuality. Required for all English majors and strongly recommended for first year. (4)

Learning Outcomes

The learning activities and assignments for this seminar will require students to meet the English Department's common learning outcomes for all English majors:

1. **Reading.** Students will interpret texts with attention to ambiguity, complexity, and aesthetic value.
2. **Writing Process.** Students will practice a deliberate writing process with emphasis on inquiry, audience, research, and revision.
3. **Genre and Rhetorical Situation.** Students will evaluate genres of writing and write in appropriate genres and modes for a variety of purposes and audiences.
4. **Critical Approaches.** Students will deploy ideas from works of craft and criticism in their own reading and writing.
5. **Oral Communication.** Students will participate in critical conversations and prepare, organize, and deliver their work to the public.

In addition, course-specific learning outcomes will enable students to

- A. Understand how literature is historically and geographically contextualized and changes over time.
- B. Understand how genre both shapes and generates meaning for readers.
- C. Evaluate literature as a medium for exploring key themes in human experience.
- D. Practice active and critical reading, interpreting texts with attention to ambiguity, complexity, and aesthetic value.
- E. Practice written and oral responses to literature, with an emphasis on inquiry, audience, research, and revision.

| Activities and Assignments for ENGL 275 | Departmental Learning Outcomes | Course Learning Outcomes |
|--|---------------------------------------|---------------------------------|
| Students will: Study texts in various genres and modes, including nonfiction prose, digital texts, creative writing (fiction, poetry, drama), and literary criticism. | 1, 3, 4 | A, B, C, D |
| Produce a series of short, relatively informal pieces of writing, to practice different aspects of literary analysis. | 2, 3, 4 | B, C, D, E |
| Collaborate in small groups to analyze critical essays and present findings to class. | 1, 3, 5 | B, C, D, E |
| Produce a critical analysis of one of the course texts that incorporates secondary resources. | 1, 2, 3, 4 | A, B, C, D, E |
| Compile a portfolio of their writing and reflect on their areas of interest and growth. | 2, 3, 4 | B, C, D, E |

**Draft Schedule on topic of “Brave New Worlds” [with focus on *The Tempest*]
With sample readings/assignments**

| Weeks | Readings/Assignments |
|-------|--|
| 1-2 | <p>Course introduction</p> <p><u>Unit 1: “Wreck’d upon this shore”</u></p> <p><i>Readings (poetry):</i> William Cowper, “The Castaway”; Emily Dickinson, “Whether my bark went down at sea,” “Unreturning,” “Shipwreck,” “Adrift!”; Gerard Manley Hopkins, “Wreck of the <i>Deutschland</i>”; Adrienne Rich, “Diving into the Wreck”</p> |
| 3-5 | <p><u>Unit 2: Tempests</u></p> <p><i>Readings (drama, film):</i> William Shakespeare, <i>The Tempest</i>; Fred Wilcox (dir.), <i>Forbidden Planet</i></p> |
| 6-8 | <p><i>Readings (fiction, poetry):</i> Aldous Huxley, <i>Brave New World</i>; T.S. Eliot, <i>The Waste Land</i></p> |
| 9-10 | <p><u>Unit 3: “This island’s mine”: Caliban and Colonialism</u></p> <p><i>Readings (fiction, poetry):</i> Aphra Behn, <i>Oroonoko</i>; Phillis Wheatley, “On Being Brought from Africa to America”</p> |
| 11 | <p><i>Readings (poetry):</i> M. Norbese Philip, <i>Zong!</i></p> |
| 12-13 | <p><u>Unit 4: Brave New Text</u></p> <p><i>Readings (fiction):</i> Margaret Atwood, <i>Hag-Seed</i></p> |
| 14-15 | <p><i>Presentations and Portfolios</i></p> |

Sample Assignments

Caliban Character Study

Although Caliban has only about 100 lines in *The Tempest*, he has captured contemporary critics' and directors' imaginations. However, in *Shakespeare: The Invention of the Human*, Harold Bloom claims that these critics and directors have misinterpreted Caliban. "A poignant but cowardly (and murderous) half-human creature," he laments, "has become an African-Caribbean heroic Freedom Fighter."

Reread the scenes in Acts I-III that relate to Caliban. (These may be scenes in which he appears, or in which he is discussed by other characters.) What kind of a character does he appear to be? How do other characters see him, and how does he see himself? To what extent do you think Caliban is related to either Montaigne's cannibals or Rousseau's "noble savage"? How does the presence of such a character affect the plot and mood of *The Tempest*? How might you respond to Bloom's assessment of Caliban?

Organize the results of your analysis into a 1-2pp. essay (typed, double-spaced), being sure to draw attention to what you think are your most significant insights into how the character of Caliban affects your reading of *The Tempest* so far.

The Tempest and Forbidden Planet

When comparing or contrasting different genres, you should first determine which elements of the works offer the most scope for literary analysis. There is no need to state the obvious: instead, you want to get below the surface of the basic theme, characters, and plot to the differences or similarities in the creators' styles and insights. In order to decide which aspects of the works you wish to compare or contrast, consider such questions as:

How are characters introduced or developed in each work? Which characters (or kinds of characters) are most prominent or developed? What is the role of the narrator in each work? How do the characters' and narrators' perspectives affect our understanding of the story? How are the details of the stories unfolded? If the works employ different organizational forms, which seems most effective and why? What kind of mood or atmosphere is created in each work, and how is that mood achieved? Which approach seems most effective? What distinctive vocabulary or style of diction is used in each work? Which creator's style of delivery creates the strongest or subtlest effect, and why?

Choose a brief scene from Shakespeare's play and a similar scene or incident from Wilcox's film. Consider the play in relation to the film, using the questions above plus any others you can think of. Select what you consider to be your best one or two points of comparison or contrast between the two genres, and organize the results of your analysis into a 1-2pp. essay (typed, double-spaced). Be sure to keep the *primary* focus on Shakespeare's play, and to explain why you think it is helpful to consider his play in relation to the movie adaptation. Use quotations from the play to illustrate your points.

Group Presentation on Critical Essays

Students will work in small groups to read, evaluate, and organize a brief (15-minute) presentation on a critical essay about Shakespeare's *Tempest*.

Each group should analyze how the critic approaches the play, and what the critic's particular critical lens or perspective helps to illuminate in the text. Groups should also consider whether—and why—they think the critical essay succeeds or fails in its intentions. Groups may focus on particular passages or arguments in the essay and should be prepared to discuss how these relate to the essay as a whole.

Groups are responsible for organizing their information into a coherent whole and determining how they will present it. If desired, presentations may incorporate posters, handouts, or presentation software. Presentations should stay in the 15-minute zone to allow ample time for discussion.

All group members will be required to complete a confidential group self-evaluation Google form, which will be factored into the assessment of the presentations.

Sample Syllabus

ENGL 300: Living Stories

PLU Catalog Copy

A gateway course for the intermediate-level courses in each of the English major concentrations, focusing on the imaginative, critical, and social power of reading and writing. Students will read and write in a variety of genres, engage criticism and theory, and reflect on the broad question of why reading and writing matter, with a special focus on storytelling. Required for all English majors before taking senior seminar ENGL 424 or 434. Strongly recommended for sophomore or junior year. (4)

Course Description

How do the places where we live shape the stories that we tell? How do the stories about the places where we live shape our collective, psychological, political, and individual experiences? In this upper-level seminar, Creative Writing, Literature, and PPDL majors and minors will study multiple genres of storytelling in their oral, print, and digital forms and will practice the making of stories with special attention to Parkland and Tacoma. Students will examine a wide array of stories together, learn research methods, and create stories of their own with a wide array of audiences in mind.

Learning Outcomes

| Course Learning Outcomes: | Departmental Learning Outcomes: |
|--|--|
| Analyze stories and develop genre understandings | Reading. Students will interpret texts with attention to ambiguity, complexity, and aesthetic value. |
| Implement research methods including information literacy and study of place | Writing Process. Students will practice a deliberate writing process with emphasis on inquiry, audience, research, and revision. |
| Practice the making of stories in various genres and media. | Genre and Rhetorical Situation. Students will evaluate genres of writing and write in appropriate genres and modes for a variety of purposes and audiences. |
| Develop a theory of ethical storytelling and publicly engaged vocation | Critical Approaches. Students will deploy ideas from works of craft and criticism in their own reading and writing. |

Assignments

- **Critical Analysis of Story**
 - In this introductory assignment, students will read a short story, chapter, or literary essay and develop an in-depth critical analysis with attention to genre, audience, sense of place, and public engagement. Selections might come from such diverse authors as Toni Morrison, Joan Didion, James Baldwin, Gloria Anzaldúa, Ta-Nehisi Coates, Deborah Miranda, Tommy Orange, Ocean Vuong, Rebecca Solnit, Elizabeth Rush, and other writers engaged with history, place, ideology, and community. Students will begin to recognize how the writer conducted research, collected material through interviews, and retold stories to compose their work of fiction or nonfiction.
- **Portrait**
 - In this assignment, which encourages students to build on what they learned in their critical analysis of story, they will develop a portrait of a local author, activist, community figure, or specific building, park, or location by conducting an interview and/or completing archival research. The subject matter and focus of the interviews will be determined by the instructor. Emphasis might be placed on interviewing alumni or professionals in order to provide students with a means to reflect on engaged vocation.
- **Collaborative Community Story**
 - Building on the 'Portrait' assignment, students will work in teams to develop a collaborative storytelling project in the form of a podcast episode or digital video. Through archival research, place-based research, interviews, and a timeline providing historical context, they will tell a story of a local or regional community. [Real-world experiences, related to social change, vocational journey]
- **Develop a theory of ethical storytelling and publicly engaged vocation**
 - To conclude the course, students will review their portfolio and reflect on what they have learned about ethical storytelling methods and the purpose of storytelling in discerning a vocation and working in a community. This reflective writing encourages students to critique the active practice of "living stories." This final piece can take the form of a forward-looking personal narrative, in which students imagine next steps on their journey as English majors, lifelong learner, and publicly engaged community members.

Sample Semester Schedule

| Week | Topic |
|--------|---|
| Week 1 | Introduction and first reading(s) Critical Analysis of Story |
| Week 2 | Critical Analysis of Story |
| Week 3 | Portrait (readings and interviewing/research methods) |

| | |
|----------------|---|
| Week 4 | Portrait (readings and interviewing/research methods) |
| Week 5 | Sense of Place and Place-based Essay |
| Week 6 | Sense of Place and Place-based Essay |
| Week 7 | Digital Storytelling (readings and archival research methods) Field trip |
| | Collaborative Community Story brainstorm |
| Week 8 | Proposal development |
| Week 9 | Proposal draft due |
| Week 10 | Research and first drafts |
| Week 11 | Research and drafts |
| Week 12 | Workshop and finalizing story |
| Week 13 | Draft and workshop personal narrative and philosophy/reflection |
| Week 14 | Finalize personal narrative and philosophy/reflection |

FALL 2022

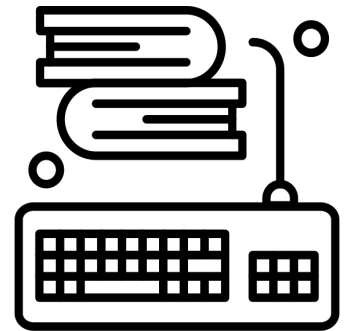
ENGL 287:

Critical Digital Writing & Storytelling

Time: Tuesdays and Thursdays at 10:00-11:40AM

Location: Morken 216 (second level)

Instructor: Dr. Adela Ramos (she/ella)



Welcome! ¡Bienvenidxs!

I am very excited that you are in this class! This document provides you with a condensed version of the schedule, assignments, and values of our course. A detailed schedule and assignment prompts will be available on Sakai each week. Below you'll find a table of contents so you can find things quickly once you've read the syllabus. You'll also see where and when to find me! If you can't find what you're looking for, please send me an email!



EMAIL: ramosam@plu.edu

STUDENT HOURS:

TUESDAYS 1:00-4:00PM

& BY APPOINTMENT

OFFICE:

HAUGE ADMIN BLDG. 201-A

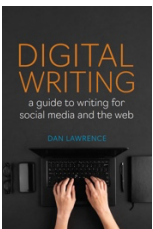
Contents

| | |
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| Learning Community and Values | 2 |
| Course Schedule | 3 - 5 |
| Grading | 5 - 6 |
| Assignments | 6 |
| Policies and Resources..... | 7 |

Acknowledgements. Many of the practices and ideas that shape this syllabus are drawn from my conversations with dear colleagues. I'd like to thank especially: Roberto Arteaga, Teresa Ciabattari, Laura Fitzwater Gonzales, Kate Luther, Carmiña Palerm, Marnie Ritchie, Scott Rogers, Matthew Salzano, Michael Schleeter, Shannon Seidel, Jennifer Smith, Arthur Strum, Danielle Spratt, and Jodi Wyett.

Course Description

Why write? Writers across time and space have posed this question in myriad ways. Answering it has usually involved reflections on a writer's identities, political convictions, and commitments to art. Asking and answering this question in the "digital age", an age where everybody writes every day, raises new questions about the meaning and purpose of writing: How have digital writing technologies (texting, emailing, social media, blogs) and Internet culture changed writing and language? What happens to writing when it requires images to make sense? How does digital writing change our sense of self, story, and community? In this critical digital writing and storytelling course, we will ask and answer these and many other questions. By reading theory and texts about the history of Internet culture, we will interrogate our digital writing persona, the technologies we use, and how we engage with them. By workshopping our digital writing, we will learn creative and professional methods, how to write for and with textual (Wordpress), visual (WeVideo), and sonic platforms (Audacity), how to use social media for professional and creative purposes, and how to apply accessibility and digital literacy standards to what we publish online.



Dan Lawrence, Digital Writing: A guide to writing for social media and the web
Broadview Press, 2022
ISBN: 9781554815678
Ebook or print.

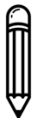


ENGL 287 Course Reader.
Dr. Ramos will provide it on the first week of class.



Created by Made by Made
from the Noun Project

A composition notebook or other notebook of your choice.



Created by Nook Fullopion
from the Noun Project

Any analog writing tool such as a pencil or pen!



Chris Stedman, IRL: Finding Realness, Meaning, and Belonging in Our Digital Lives
Broadleaf Books
ISBN: 978-15-6463513

Learning Outcomes

By engaging actively in this course, you will:

- **Make sense** of and **examine** digital, print, visual, and sonic texts in their cultural and historical contexts.
- **Identify** genres and microgenres of digital writing and storytelling.
- **Practice** a deliberate process of multi-genre and multimodal reading, digital writing, and storytelling with emphasis on inquiry, audience, research, revision, feedback, and **apply** critical and theoretical concepts and digital literacy standards (e.g., fact-checking, research, and more).
- **Practice** intentional use of technology and **apply** the use of Wordpress, Audacity, WeVideo, social media, and other digital platforms toward a variety of purposes.
- **Work in community** by **collaborating** with your peers, **attending** class regularly, **preparing** for and **participating** in class discussion and workshops, and **presenting** on your ideas and projects.

Our Learning Community and Course Values

[For full guidelines see QR Code below and on Sakai under Syllabus]

The communities we live in impact our resilience, sense of self, and disposition to others. This applies to our learning communities as well. In fact, in designing this course I've drawn on years of conversations with colleagues and friends. Part of our work this semester will be to build a supportive learning community in this seminar. To this end, we will cultivate community following these key practices as well as others that you will name during the first week of class:

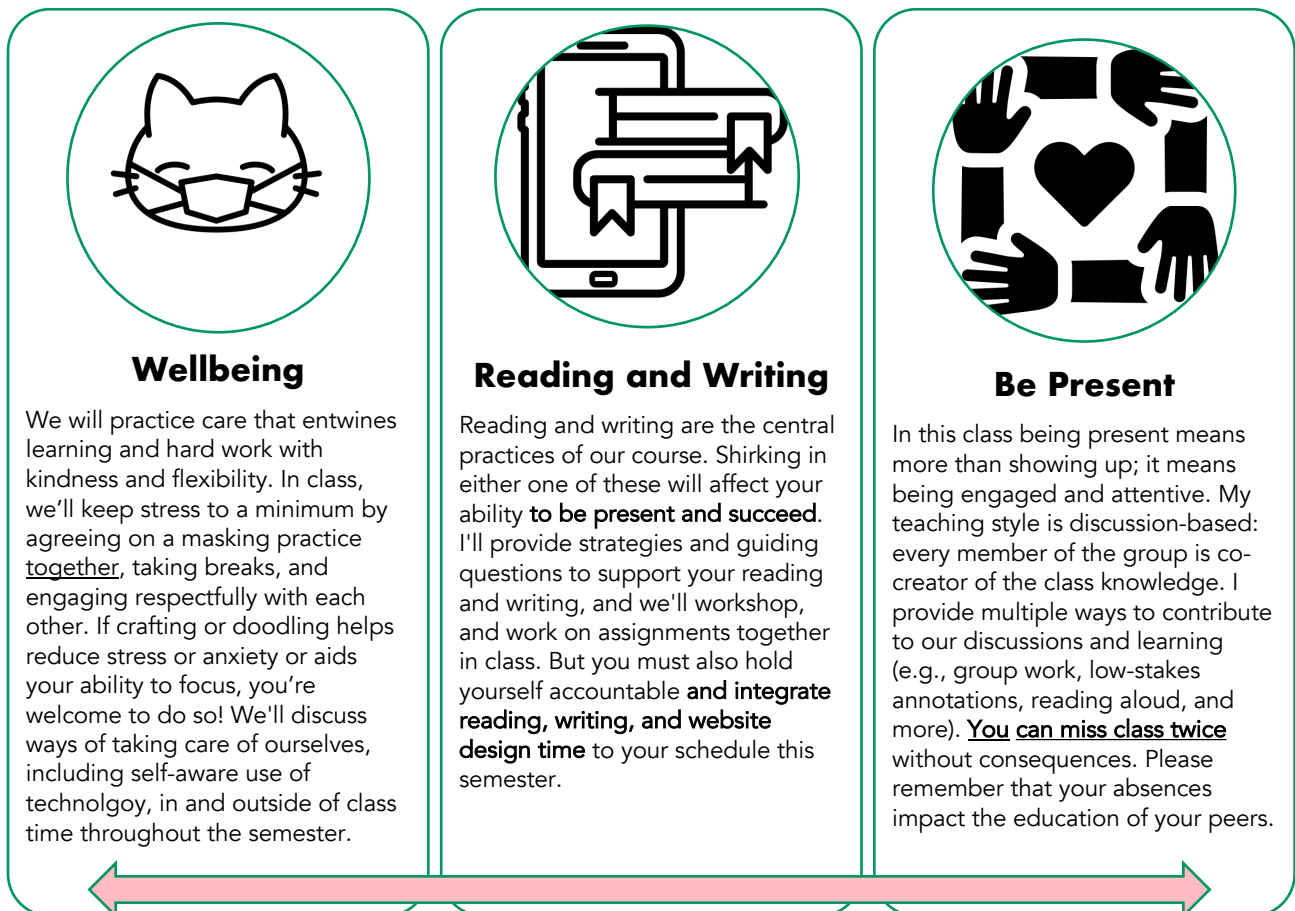


Image Credit from the Noun Project (left to right): Xinh Studio, jabbar, Adrien Coquet.

SCHEDULE

(Subject to Change)

I will make every effort to provide reasonable accommodations for all students who, because of religious observances, athletics, or performances, may have conflicts with scheduled exams, assignments, or required attendance in courses. Please review the schedule carefully at the start of the semester to determine potential conflicts and let me know about the need for accommodations.

KEY:


















- : Print reading
- : Online reading assignment
- : Assignment due
- : In-class drafting or workshop
- : Podcasts
- : Digital Stories

Detailed guidelines, guiding questions, and deadlines for all assignments and class days will be available on Sakai's lessons pages. In addition, you will be posting some assignments to our website.






September

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|--------|--------|--|-----------|---|--------|----------|
| 4 | 5 | 6 NO CLASS: Convocation | 7 | 8 Welcome! Syllabus Profiles Guideposts Wordpress Workshop 1 | 9 | 10 |
| 11 | 12 | 13 Textbook 2.1 Gavin Lucas From <i>Story of Emoji</i> and Jennifer 8. Lee "The Long Battle" Emojipedia : Annotation 1 Class Website Profile | 14 | 15 George Orwell, "Why I Write" and Audre Lorde, "Transformation of Language into Action" | 16 | 7 |
| 18 | 19 | 20 Textbook, 1.1-1.3 and DeVoss/Eidman, <i>Because Digital Writing Matters</i> : Annotation 2 | 21 | 22 Williams, <i>Keywords</i> McLuhan, <i>Understanding Media</i> OR Hafner, <i>Where the Wizards</i> Wordpress Workshop 2 | 23 | 24 |
| 25 | 26 | 27 McCulloch, <i>Because Internet</i> and White, <i>Unified Theory</i> : Blog Post 1 | 28 | 29 Textbook, 1.4-6 & Ch. 4 and John Berger, <i>From Ways of Seeing</i> | 30 | |






October

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|--------|---|--|---|---|--------|----------|
| 2 | 3 | 4  Textbook, 2.1-20 Chris Stedman From <u>IRL</u>  : Blog Post 2 | 5 | 6  Clichés Teju Cole, "Small Fates" and "45 Small Fates"  Project Development 1  : Annotation 3 | 7 | 8 |
| 9 | 10  Textbook, Chap 3 Project Development 2 Individual Meetings  : Project Outline | 11 NO CLASS  Textbook, Chap 3 Project Development 2 Individual Meetings  : Project Outline | 12 | 13  Workshop  : Draft 1 | 14 | 15 |
| 16 | 17 | 18  Workshop  : Draft 2 | 19 | 20  Presentations | 21 | 22 |
| 23 | 24 | 25  Presentations | 26  : Multimodal Project | 27 Fall Break  | 28 | 29 |
| 30 | 31 🍂 | | | | | |

November

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|--------|--------|---|-----------|--|--------|----------|
| 30 | 31 | 1  What is story? Joe Lambert From <i>Digital Storytelling</i> and Cynthia Selfe, "The Movement of Air"  Podcasts  Digital Stories | 2 | 3  Joe Lambert From <i>Digital Storytelling</i> Project Development  Digital Stories WeVideo Workshop | 4 | 5 |
| 6 | 7 | 8  Project Development  Podcasts Audacity Workshop | 9 | 10  NO CLASS Collecting Stories | 11 | 12 |
| 13 | 14 | 15  Story Circle Workshop | 16 | 17  Story Circle Workshop | 18 | 19 |
| 20 | 21 | 22 BREAK | 23 | 24 BREAK | 25 | 26 |
| 27 | 28 | 29 Workshop | 30 | | | |

December

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|--------|---------------------------|---|-----------|--|--------|----------|
| | | | | 1  Workshop | 2 | 3 |
| 4 | 5 ALUMNI PANEL Week | 6  Textbook, 1.7 & Ch. 5 Job Market Resumé Building | 7 | 8  Textbook, 1.7 & Ch. 5 Job Market Resumé Building | 9 | 10 |
| 11 | 12 | 13  Resumé Draft | 14 | 15 Project Presentations & Listening Party 9-10:15  | 16 | 17 |

Bundle Grading

- The grading system I follow invites you to choose a “bundle” to achieve a final grade.
- Everyone will complete roughly the same number of assignments. But the assignments under each bundle will ask you to achieve different goals. (See next page.)

For each assignment you can earn one of two marks:

- Met (**1***): Assignment meets the learning outcomes.
- Not Met (**0***): Assignment does not meet learning outcomes.
- Each assignment will have clearly laid out specifications or learning goals that **must be met**.

*The numbers are not points. Since Sakai does not allow instructors to create their own categories, I use these numbers on Gradebook to help you keep track of the work you’ve completed and what needs revision.

Revision:

- If an assignment does not meet or partially meets some the learning outcomes, it receives an NM (0).
- If it receives an NM, you will have the choice to revise toward an M (1).
- The only assignment that can’t be revised is the final storytelling assignment since it will be a collaborative effort and you will have plenty of time to revise and submit before the due date.

Profile Cards and Accommodations

- In addition, everyone can use their “profile card,” a kind of token or wild card, to forgo one revision and ask for one extension.

Why this system?

- The goal of this grading system is to focus on learning not on accumulating points or calculating grades.
- Each bundle provides you with choices.
- Everyone has a chance to revise to meet the goals. The chance to revise addresses longstanding inequities in academic contexts that do not give everyone a fair chance to succeed.

- This system works if you are willing to **revise** and to **communicate with me**, and if you are engaged throughout the course.
- **Please choose your parcel carefully.** It's better to work hard at Parcel B and get a B+ if you go above the learning goals than to choose Parcel A and get a B+ because you did not meet the learning goals for the assignments.
- **I will ask you to choose a parcel by September 12th**

Assignments

Please note: One of the goals of this course is to provide you with substantial **practice** navigating different digital platforms, including moving between our class website and our Sakai site. Our class website will house blog posts, the multimodal project, and our digital storytelling project. Everything else will be on Sakai. I will provide clear and specific guidelines for how to use each one of these sites. Below are general descriptions of our assignments. Detailed prompts will be posted two weeks in advance, and we will go over them together in class.

Annotations: Annotations are additions or notes to a text that create a connection between reading, writing, and conversation. Annotations will be 250 words long and they **make sense of** a claim, concept, or question from one of the readings. Replying to a peer's annotation is one of many ways to show you are present in this course.

Blog Posts: You will **practice** essayistic digital writing by **examining** a problem or question from one of the texts under study and **identifying** the text's writing strategies including audience, argument (logos), purpose while being aware of your own strategies and **practicing** tagging, classifying, and sharing work.

Multimodal Writing Project: Most digital writing is multimodal, meaning that it combines various forms of literacy, ranging from text, image, video, and sound up to and including symbols, technical language, and more. In this project of your own design, you will **develop in-depth knowledge** of a social media platform of your choice, **practice** creating pages and subpages on Wordpress, writing in more than one medium, and intentionally integrating images (and if you like, video or sound). You will **apply** critical and/or theoretical concepts, accessibility and digital literacy standards, do research, and present to the class.

Digital Storytelling Collaborative Project: In this multimodal project you will **practice** how to create a podcast and/or a digital video, use a social media platform to educate others about our project., and **apply** all the skills you have already learned. Our main goal will be to **develop in-depth knowledge** about and give voice to unheard voices and/or forgotten stories of PLU's past or present. We will agree on the different components of the project, divide responsibilities according to skills and comfort levels, we will **apply** critical and/or theoretical concepts, accessibility and digital literacy standards, do research, and we will present the project to an audience of English Department faculty and other PLU collaborators.

Resumé Draft and ePortfolio: At the end of the semester, we will hold an alumni panel with English majors who have graduated and gone on to work on a variety of careers and to course a variety of graduate school programs. They will share their experiences and provide you with suggestions and materials for how to enter the job marker and/or apply to graduate school. You will turn in a draft resumé, and I will provide you with feedback. If you are interested, I would also be happy to teach you how to create an ePortfolio.

Being Present: Our course is a seminar. The word comes from the Latin word *seminarium* for "seedbed," and refers to the kind of sustained **discussion**, **collaboration**, and **generation of ideas** that happens when a group of people who share interests come together in an academic setting. Being present in this class means being an active participant online and in person. While everyone is expected to contribute to each class day, to do well in this course you will each be discussion leaders once, provide the main feedback for one of your peers once, respond to your peers' annotations, and come to class regularly. You can miss twice. We'll have a longer fall break and time for project development to make sure we develop a sustainable work rhythm.

LT Outcomes

- Students will use relevant interpretive strategies to pose critical questions about literary and/or cinematic texts.
- Students will identify and explain how the formal elements of language and genre shape meaning in literary and/or cinematic texts.
- Students will draw conclusions that consider multiple perspectives and prioritize relevant evidence in the development of well-reasoned arguments.

Academic Integrity

Intellectual development requires honesty, responsibility, and doing your own work. Taking ideas from others, neglecting to cite sources, and breaching trust will result in a failing grade on the paper or assignment as well as disciplinary actions, including failing the course. **Please come to office hours** if you need help completing an assignment, have questions, or if stress or anxiety is hindering your academic development.



SCAN ME

Health and Accommodations

- I design my courses with accommodations in mind. But there are needs that I cannot anticipate. If you need additional support, please tell me (ramosam@plu.edu) and contact the OAA (oaa@plu.edu) if you haven't already done so.

Integrity and Wellness

- If you have experienced any incident that threatens your physical and moral wellbeing I can help you find support or you can scan QR code to access the resources you need.
- If you are feeling sick regardless of your symptoms, take care of yourself and others and don't come to class. Send me an email so we can plan on ways for you to catch up.

Technology Policy: In this classroom we will think critically about media and we will develop an awareness of how we use these media in print and/or digital form. To this end, mobile phones are strictly prohibited unless we are using them as part of our class discussion and should be kept out of sight at all times. If you are a caregiver or in a situation where you need to be available for someone else, please let me know. We will be intentional about how and when we use laptops, notebooks, and print copies of the texts. At all moments, we will practice respectful and attentive use of multiple media forms. Distraction via text messages, social media, and email, or working on HW during class will negatively impact your grade.

Sample Syllabus

ENGL 434: Writing, Literature, and Public Engagement

Course Description (from PLU Catalog)

An advanced seminar exploring how various genres of writing, literature, and criticism function as forms of public engagement. Students compile a portfolio of work from their major and produce one substantial project for public presentation. Prerequisites: ENGL 227, 275, and 300; plus two intermediate (300-level) courses from either the Literature or the Professional, Public and Digital Literacies concentrations; or instructor permission. (4)

Learning Outcomes:

The learning activities, assignments for this seminar will require students to meet the following common learning outcomes for English majors (in all 3 Concentrations):

1. **Reading.** Students will interpret texts with attention to ambiguity, complexity, and aesthetic value.
2. **Writing Process.** Students will practice a deliberate writing process with emphasis on inquiry, audience, research, and revision.
3. **Genre and Rhetorical Situation.** Students will evaluate genres of writing and write in appropriate genres and modes for a variety of purposes and audiences.
4. **Critical Approaches.** Students will deploy ideas from works of craft and criticism in their own reading and writing.
5. **Oral Communication.** Students will participate in critical conversations and prepare, organize, and deliver their work to the public.

| Activities and Assignments for the Seminar Students will: | Departmental Learning Outcomes |
|---|--|
| Compile a portfolio of their writing from previous courses in the major, and reflect on their areas of interest and growth. | <ul style="list-style-type: none">● Writing Process● Genre and Rhetorical Situation● Critical Approaches |
| Study texts in various genres and modes – nonfiction prose, digital texts, creative writing (fiction, poetry, drama), and literary criticism – that model writing as forms of public engagement by engaging issues of public concern and attempting to inform, persuade, or inspire action. | <ul style="list-style-type: none">● Reading● Genre and Rhetorical Situation● Critical Approaches |
| Produce a series of short, relatively informal pieces of writing, practicing strategies for focusing on public issues and a public audience. | <ul style="list-style-type: none">● Writing Process● Genre and Rhetorical Situation● Critical Approaches |

| | |
|--|--|
| Employ – in their own shorter writing assignments, final project, and public presentation for the seminar – effective strategies of writing as public engagement. | <ul style="list-style-type: none"> ● Genre and Rhetorical Situation ● Critical Approaches |
| Work with their peers, in a workshop-style seminar format, to revise and develop their writing for the seminar. | <ul style="list-style-type: none"> ● Writing Process |
| Produce a substantial project for public presentation. This project may be a revision or expansion of work begun in an earlier course, or wholly new. Students may produce projects in a genres, mode, or media of their choice. | <ul style="list-style-type: none"> ● Writing Process ● Genre and Rhetorical Situation ● Critical Approaches |
| Prepare and deliver a public presentation of their capstone project, appropriate for their chosen genre and medium. | <ul style="list-style-type: none"> ● Oral Communication ● Genre and Rhetorical Situation |

DRAFT SEMESTER SCHEDULE:

Course introduction -- Weeks 1-2:

Students submit a portfolio of their writing from previous courses in the major, and reflect on their areas of interest and growth. Students meet in individual conferences with the instructor, to discuss their work to date, and their goals for the capstone seminar.

Readings:

On the public sphere. Excerpts from:

- John Dewey from *The Public and Its Problems* (1927)
- Jurgen Habermas, from *The Structural Transformation of the Public Sphere* (1963) or *The Theory of Communicative Action*, Vol 2. (1987).
- Nancy Fraser, “Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy.” (1990).
- Michael Warner, *Publics and Counterpublics* (2002).

On storytelling, and the writerly vocation Jonathan Gottschall, *The Storytelling Animal: How Stories Make us Human* (2013)

- George Orwell, “Why I Write”
- Chimamanda Adichie, “305 Marguerite Cartwright Road”

Unit 1: Weeks 2-7

Students will read and discuss, in seminar format, short works of writing in various genres and media that model writing as forms of public engagement, by engaging issues of public concern and attempting to inform, persuade, or inspire action.

Students will read a selection of texts from different genres: fiction, poetry, memoir, journalism, literary and cultural criticism – clustering in smaller sub-units around a common theme.

In response to each cluster of readings students will write, on a bi-weekly basis, relatively short pieces of writing, in which they experiment with strategies, exemplified in the course readings, for focusing on public issues and a public audience. Students can choose what sort of genre (or hybrid blend) they want to experiment in.

Samples Clusters of Readings:

The rhythm of each unit might be (for a class that meets twice a week): 3 classes devoted to discussing readings, and then 1 class workshoping the short pieces of writing that selected students have composed in response to the unit readings. (All students would get workshoped in one of the units).

Weeks 2-3: African-American Writers on Racism and Social Justice:

- Fiction: Toni Morrison, "Recitatif"
- Poetry: Gwendolyn Brooks, "A Bronzeville Mother Loiters in Mississippi. Meanwhile, a Mississippi Mother Burns Bacon"
- Memoir: From Ta-Nehisi Coates, *Between the World and Me*
- Criticism: James Baldwin, "Everybody's Protest Novel" (on Stowe and Richard Wright)
- Journalism: Nikole Hannah-jones "The 1619 Project" (essay)
- Web-Site: 1619 Project

Weeks 4-5: Trans-Writers and -Literature:

- Fiction, from Arundhati Roy, *The Ministry of Utmost Happiness*.
- Poetry, Joshua Jennifer Espinoza: "A Guide for Reading Trans Literature" "It Is Important to Be Something," and "There Is No Such Thing as Apolitical Art, Dumb Ass"
- Memoir: from Cyrus Grace Dunham, "A Year Without a Name"
- Review articles and profiles:
 - Peter Haldeman, "The Coming of Age of Trans Literature," *NY Times* 10/24/18
 - Meredith Talusan, review of *Before We Were Trans: A New History of Gender*, by Kit Heyam. *NY Times*, 9/10/22
- Web Profiles / Memoir Archive: "Transgender Lives: Your Stories," *NY Times*.
<https://www.nytimes.com/interactive/2015/opinion/transgender-today>. (2020-22).

Weeks 6-7: Immigrant Experiences

- Fiction: Sui Sin Far, "In the Land of the Free"; Lonny Kaneko, "Nobody's Hero"
- Poetry: Jane Wong, "Everything" and "How Not to be Afraid of Everything"
- Memoir: Jose Antonio Vargas, *Dear America: Notes of an Undocumented Citizen* (memoir)

- Nonfiction essay / cultural criticism: Jeff Chang, “The In-Betweens: On Asian Americanness”
- Profiles / Archives: “How it Feels to Be Asian in Today’s America” *NY Times*, 9/25/21. (<https://www.nytimes.com/interactive/2021/09/25/us/asian-americans.html>)
- Web-sites:
 - Tacoma-Chinese Reconciliation Park: <https://www.tacomachinesepark.org/about-the-tacoma-chinese-garden-and-reconciliation-park/>
 - “The Tacoma Method” <https://www.tacomamethod.com/expulsion>
 - Densho (history of Japanese-American Internment) <https://densho.org/>

Writing assignments for Weeks 2-7:

1. For every class, students will write an informal piece of writing (1 page) responding to one or more of the assigned readings/texts. Students will be encouraged to connect the reading and writing from weeks 2-6 back to some reading or writing they’ve done in previous courses in their major.

2. Then, on a bi-weekly basis (weeks 3, 5, and 7) students will choose to write a slightly more formal piece, such as:

- A short critical essay (focusing on craft, or on literary/cultural analysis) on one or more primary text readings.
- A brief critical assessment, aimed at a public audience (e.g, book review format).
- A short work of “flash fiction” or memoir (fragment or section for a longer piece)
- A poem(s)
- A short piece of nonfiction prose, discussing an issue of public or community concern. The piece could be informative/journalistic in form; an opinion piece; a profile, etc.
 - The issue could be national (or international); but students can be encouraged to address an issue of local concern, local players/actors; and a local place.
- A short profile (or fragment / section for a longer profile) of a person: from PLU; Tacoma; or the writer’s own life, experience, or hometown.
- A piece of writing for a prospective digital text: for instance, an introduction for a website home-page; or part of a script for a pod-cast or video essay.

Week 7: Taking Stock: Conference with Instructor

Students will review the reading and writing they have done in Unit 1, as well as the works from their previous courses compiled in their beginning-of-the term portfolio. Working with the instructor, students will choose a topic, genre, and medium for their final project, that either extends (and revises) work started in an earlier course; or extends one of the short writing pieces begun in Unit 1; or blends the two. (Perhaps taking work from a previous class, and re-directing it towards public issues, audience, and medium).

Unit 2, Weeks 8-12

- Students will outline, draft, and revise the text of their final project (and plan out its production if it will take a digital form).
 - Length of the text will vary depending on what kind of project (essay, web-site, podcast, etc). But 15-pages might be a minimal threshold for a standard essay.
 - Students will have a series deadlines for producing sections of the text (to reach a full draft)
 - Students will workshop the drafts of their project with the full class. (Week 11)
 - A completed draft of the text will be due by Week 12.

Unit 3: Public Presentation – Weeks 13-14 (and Finals Week)

Students will spend final two weeks of the semester finishing revisions and polishing their projects, and preparing public presentations.

- Students will meet with the instructor individually, and work independently on scripting a public presentation of their capstone project;
- Students will perform “dress rehearsals” of their presentations for the classmates
- Students will deliver their presentations in Week 14
- The final version of the capstone will be due at the end of Finals Week