Worksheet for Requesting a Core Element

Rationale. All courses in the PLU Core Curriculum are aligned to meet particular Learning Outcomes. This alignment ensures a common experience for all PLU students, regardless of the course they use to achieve each core proficiency. The answers you provide below will help us understand how the proposal integrates the Core element you are requesting into the overall course design.

Instructions. Use this worksheet to outline how your course meets the Learning Outcomes for the element you are requesting for your course (e.g., IT, CX, etc.). See this linked list of Learning Outcomes for each Core element. Submit this worksheet with your EPC proposal and the course syllabus to facgov@plu.edu (Carol Bautista).

Pointers/ Reminders. You must account for all of the element's Learning Outcomes of the element you are requesting. If your course already has one Core element and you are requesting another, your materials (syllabus, this worksheet, assignment[s]) should reflect each element.

Instructor Name: Scott Rogers	**Unit**: **English**
Course Name/Number: **ENGL 387 (January 2027)**	**Core Element(s) requested**: **IT Interpreting Text**

1. Describe how the course content will prepare students to demonstrate proficiency in the requested Core element's Learning Outcomes.

The course is focused on how memory sites/spaces like museums, memorials, monuments, and murals shape the formation of social and cultural identity for visitors (including locals and non-locals). Students read from the literature on rhetoric/persuasion, museum and memorial design, memory studies, and the sociology of identity formation and then apply what they've learned on the ground in Northern Ireland. We are based in Belfast and Derry/Londonderry, ground zero for past (the Troubles) and current (post-Brexit) socio-political conflicts and home to an array of museums and memorials that participate in the construction of individual and group identity on a national and local scale. As students undertake site visits, they complete homework assignments where they analyze museum exhibits and memorial designs using tools from rhetoric, museum studies, and sociology. The goal is to have them explain how specific choices in design, layout, organization, and language create opportunities for speakers (rhetors) to directly and indirectly persuade audiences to think or act in particular ways. This desired action could be positive (reconciliation or forgiveness) or negative (resentment or violence). The close study of specific examples shapes how students are able to draw larger conclusions about how individuals and communities in Northern Ireland self-define based on the narratives they are presented with, as well as how they differentiate themselves from others (often with tragic consequences) using those same narratives.

The course addresses content related to the LOs as outlined below:

1. Students will apply critical frameworks to the study of historical, artistic, literary, and/or cinematic texts. Students in the course learn methods and concepts associated with the critical study of text and context through a rhetorical lens. They focus on particular key terms or strategies for analysis, for example, how rhetorical concepts like "identification" (Burke) and "adherence" (Perelman) can be used to analyze specific textual examples—the language in a museum exhibit, the plaque that introduces a visitor to a memorial, the policy statements that

accompany commemorative projects. We practice using these conceptual tools throughout the course by identifying them, individually and collectively, when or as we see them in practice during our site visits.

2. Students will analyze and explain how language and genre shape meaning in cultural and political contexts.
Students in the class learn how to pay close attention to the details of museum exhibits or memorial design and how such details derive from particular social and political perspectives, as well as how such details are meant to shape meaning for visitors. Visitors include locals who may or may not align with the values reflected in the designs, and outsiders (e.g., tourists) who may not have any personal connection with the events depicted but are still being called upon by visitors to formulate particular ideas and attitudes in response to events and ideas on display. In our class we often say that memory culture "uses the past in the present to shape action for the future." The primary focus of the class is how the authors of each memorial text "use" the past—What choices do they make about what stories are told? Who is included or excluded? How does the text reference or evoke other textual or cultural materials?

3. Students will develop arguments by drawing on multiple perspectives and relevant evidence.
The question of multiple perspectives is deeply important in a post-conflict society like Northern Ireland. In fact, the reality is that Northern Ireland isn't so much post-conflict—rather, the conflict has shifted from "real" violence to symbolic violence. The discourse of the nation is filled with appeals for peace and reconciliation, but underwritten with long-standing biases and resentments. Any analysis of cultural production in the nation, and particularly cultural production related to memory construction or maintenance, must wrestle with this question of conflicting viewpoints and how they work to reinforce or disrupt tribalism and discrimination. Students in the course read about the formation of the nation and the history of the Troubles to help contextualize these perspectives. They encounter biased historical perspectives in many of the museums they visit. They meet with community members representing a wide range of social and political groups, all of whom have distinct views on what was done (in the past) and what should be done (in the future). These groups include museum curators, community advocates and peace builders, former combatants, and more.

2. Describe the assignment(s) by means of which you will assess your course for the Core element(s) you are requesting. *Note: the assessment tool for your course may be a culminating project or a smaller assignment delivered in the middle of the course. It may stand alone or it may be part of a series of assignments. However, the assignment(s) should total at least 15% of the course grade to ensure that students have taken it seriously.*

- **Describe the primary assignment you plan to use for this assessment and/or attach the assignment prompt.** The final course project (see attached).

- **What percentage of the course grade does this assignment(s) represent?** 30% of the total course grade.

- **How is/are the selected assignment(s) integrated into the course? Is it/Are they delivered at the beginning, middle, or end? What will students have learned that prepares them to complete this/these assignment(s) effectively?** This is the final course assignment due at the end of the term. It is meant to see them bring together multiple disciplinary perspectives from the term (including rhetorical study and museum/memorial design). They will have read material from these fields and completed shorter, targeted activities that help them identify key terms and concepts they can apply to a memory site of their own choice.

- **Explain how the selected assignment(s) demonstrate/s learning in each of the outcomes aligned with the requested Core element.**
    - LO 1 Students will apply critical frameworks to the study of historical, artistic, literary, and/or cinematic texts: The final project requires that students use critical terms and methods from the course conversation (drawn from fields like rhetoric, museum studies, or sociology) to analyze a specific site in terms of how it presents a particular view of the past. They offer a close analysis of the space and how it "works" (or, in some cases, how it doesn't work) and they outline how the "argument" of the space is designed to impact particular audiences.
    - LO 2 Students will analyze and explain how language and genre shape meaning in cultural and political contexts: This is an assignment that requires the close reading of text. Students select a site or space that has resonated with them. They visit the site, taking extensive photographs and notes so they can "return" later for reflection and analysis. In some cases, they are actually able to return (if they are writing about a space in a city we are still visiting). They analyze the site or space for specific choices related to design and delivery. This could include things like word choice, reference, color scheme, layout, placement in the larger context, and more.
    - LO 3 Students will develop arguments by drawing on multiple perspectives and relevant evidence: Ultimately, the project must account for how the site or space connects with its intended audience(s). That is, they have to show how distinct design choices are meant to impact audiences in particular ways. This means students need to be able to explain the intended audiences and the positions/views that audience holds. This means they need to be able to describe differences between nationalist and unionist and non-Irish visitors. They need to be able to parse out perspectives common to Catholic and Protestant neighborhoods. And they have to be able to show nuance within these broad groups, recognizing that values and beliefs exist on a spectrum. So, not all republicans espouse violence and not all unionists reject the idea of an independent Northern Ireland. And some students will choose to write about non-Troubles related topics, meaning they have to account for the even more dynamic state of the nation as a whole, including the many who visit from outside or who hold no political affiliation. A site like the Titanic Museum, for example, appeals to a broad public as it repackages memory about Northern Ireland, but it appeals differently to locals, business, and tourists, all of whom see something different in the story of the Titanic,

3. If your course will be offered at the 300-level, indicate whether the course assumes background knowledge or preparation on the part of students. If so, explain how the course or its prerequisites support(s) students who arrive without this knowledge or preparation.

ENGL 387 course is a 300-level rhetoric-focused special topics seminar in the English Department, but it requires no background knowledge about rhetoric. This iteration of the course requires no knowledge of memory studies, museum design, or Northern Ireland. There is no prerequisite for this course. The J-term study away version of ENGL 387 supports all student learners by frontloading most of the reading material, giving us time to discuss it carefully and try it out on familiar sites at home prior to travel. We do not aim for comprehensive disciplinary knowledge in this class. Rather, we hope to cultivate skills for reading and seeing the world differently through the lens of rhetoric and museum studies. While away, students select the sites, concepts, and methods that most appeal to them, giving them time to master specific approaches rather than trying to learn everything in the span of a few weeks.