

UNO Department of English

ENGLISH Dual  
ENROLLMENT  
Program Guide

2016-2017

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# INTRODUCTION: ENGLISH DUAL ENROLLMENT

The English Dual Enrollment Program at the University of Nebraska at Omaha offers academically talented students enrolled in approved AP English Literature and Composition courses the opportunity to receive general education college credit in the humanities while engaged in advanced high school studies. The department currently offers two courses for humanities credit:

- ENGL1010—Introduction to Genre Studies I (Prose)
- ENGL1020—Introduction to Genre Studies II (Poetry, Drama, Film).

The program seeks to ensure students receive an educational experience comparable in scope and quality to that of students enrolled in English courses on the UNO campus.

In addition to providing students with the opportunity to enhance their AP experience, the program also seeks to increase communication and collaboration between UNO English and Metropolitan Omaha School Districts' English faculties, staff, and administrators.

This purpose flows directly from the Nebraska PK-16 Initiative, which seeks, among other things, to align student learning outcomes, to enhance instruction, and to enhance the education experience, all through the coordinated, collaborative efforts of faculty, staff, and administration at all academic levels within Nebraska's education system. It also flows directly from UNO's Mission Statement, which places students at the center of the educational experience, focuses on academic excellence, and engages in collaborative partnerships and programs to enhance and enrich the Omaha metropolitan area, the state, the region, and beyond.

The University's Mission provides the foundations for the following guidelines, which seek to ensure that participants together build a program that truly enhances and enriches students' educational experiences.

The Dual Enrollment Program is also governed by the University System's Board of Regents and by articulation agreements between the University of Nebraska at Omaha and individual school districts.

# PROGRAM REQUIREMENTS

In conjunction with the above governance requirements, the Department of English has established the following additional requirements.

## Faculty Requirements

**Qualifications** High school instructors seeking appointment as Dual Enrollment English faculty will be considered based on the following criteria:

**A. Masters in English (or other literary-based Masters)**—satisfies the basic qualifications for appointment

**B. Masters in a Cognate Field** (Language Arts, English Education, Cultural Studies, etc.)—approval based on the following:

- minimum 18 hours graduate level course work in English studies
- AP Certification in English Literature & Composition
- Enrollment in and satisfactory completion of graduate level courses in English as may be required by the UNO English department on a case-by-case basis. Tuition will be reimbursed, contingent on proof of course registration and available DE funding

**C. No Masters**—provisional approval based on the following:

- Extensive professional experience teaching secondary English *and* AP Literature and Composition
- AP Certification in English Literature & Composition
- Enrollment in an accredited Master's Program in English, leading to a degree.

*Though not indefinite, provisional status may continue as long as the faculty member remains enrolled in an accredited master's program and continues making satisfactory progress toward completing the degree. Applicants who receive provisional approval under this criterion may be eligible for tuition reimbursement, contingent on proof of course registration and available funding.*

**Instructor Approval Process** Instructors are approved on an individual basis. The Department may require interviews as it deems appropriate. Prospective faculty should submit the following to UNO Dual Enrollment Coordinator using the Dual Enrollment Instructor Application ([http://www.unomaha.edu/enrollment-management/dual-enrollment/docs/DE\\_Instructor\\_Application.pdf](http://www.unomaha.edu/enrollment-management/dual-enrollment/docs/DE_Instructor_Application.pdf)):

- resume/curriculum vitae
- all graduate/undergraduate transcripts (unofficial)
- proof of relevant certifications, AP & others

- course syllabi reflecting objectives, outcomes, and detailed reading list outlining each individual text read for both ENGL1010 and 1020 (see Appendix 1A/B)

Prospective faculty should note that the UNO questionnaire does not serve as a replacement for the resume/vitae. The approval process will not begin until all required material is submitted. It should be noted that this reflects the general hiring process requirements of the Department of English.

These materials will then be forwarded to the English department's Dual Enrollment Coordinator, who will review and approve each prospective faculty and their courses. The department as a whole generally may choose at its discretion to give final approval. Appointment as Dual Enrollment faculty does not constitute appointment within the UNO Department of English.

## Curricular Requirements

In addition to faculty qualifications, the prospective AP course must meet certain curricular requirements, including the following:

- Must be an AP Literature and Composition course
- Must reflect UNO's ENGL1010/1020 course content as outlined in the department's master syllabi (see Appendix 1)
- Must generally reflect the 1010/1020 content sequencing
- Must meet the 1010/1020 student learning outcomes (see Appendix 1)
- Must meet the University General Education Program's student learning outcomes for the Humanities/Fine Arts (see below)
- Must use college-level texts
- Must assess student performance at the college-level

**Course Alignment** Only AP Literature and Composition courses that have been approved/audited by the College Board will be considered for approval as dual enrollment courses. AP Language and Composition course will not be considered (see Appendix 3)

**Course Content** The objectives and content of the AP courses must generally reflect the student learning outcomes and general course content (e.g., genre studies) for ENGL1010/1020, as outlined by the Department's ENGL1010/1020 Master Syllabi (see Appendix 1A/B). Briefly, *Introduction to Genre Studies I* (ENGL1010) focuses on the prose genres: short stories, novellas, novels, and creative nonfiction (the latter is optional). *Introduction to Genre Studies II* (ENGL1020) focuses on poetry, drama, and film (the latter is optional).

Note that both courses focus on multiple genres. AP courses that focus on literary history will need revision in order to meet the 1010/1020 content requirements.

Each of the genres specified by the courses should receive *equal* attention. This is crucial for course equivalencies and to prevent conflict with other English courses at the 2000 level (which focus on individual genres). For example, an AP course heavily weighted to the novel should be revised as much as possible to give equal attention to the other genres.

**Content Sequencing** The time span in which a district AP course meets the ENGL1010/1020 course objectives and content requirements—and thus when UNO grades are to be reported and credit earned—may vary from district to district and school to school, depending on their schedules. Regardless, the AP course must satisfy the core ENGL1010/1020 course requirements.

Generally, a year-long AP course should focus on ENGL1010 course content during one semester and on ENGL1020 requirements during another. While limited mixing of genres from the two courses is acceptable, teachers should align their curricula with 1010/1020 as much as possible. Thus, one semester should *primarily* focus on the prose genres while the other semester should focus on poetry and drama. This alignment is crucial for administrative reasons. It will make clear which course the students has completed in a given reporting period. Crucially, it will also make that clear to institutions to which students will be transferring DE credit.

It does not matter, however, whether teachers offer 1010 or 1020 the first semester, so long as students enroll in the appropriate course. If, for example, the first semester primarily focuses on the prose genres, then students will enroll in ENGL1010.

**UNO General Education Requirements** As of Fall 2013, 1010 and 1020 have been approved as part of the University's General Education Program, and will satisfy UNO general education requirements for the humanities/fine arts.

The following bulleted points are the student learning outcomes (SLOs) for the humanities/fine arts. The SLO is listed first, followed by a brief description (first for 1010, then for 1020) of the ways the courses meet the SLO, taken from the master syllabi.

Upon successful completion of the course, students will:

- demonstrate an understanding of the theories, methods, and concepts used to comprehend and respond to the human condition;  
1010: Though multiple instructors teach multiple sections (mainly through the Dual Enrollment program), all students read and analyze works drawn from at least two of the major prose genres (short stories and novels, with an option for creative nonfiction). They study and explore the essential literary characteristics of these genres, such as plot, narrative voice, characterization, theme, historical developments of the genres, and style. Students also learn to engage in literary analysis as a method for understanding how writers use the genres to explore the human condition. Students will generally receive introductory training in the methods of

close reading to enhance their comprehension of literary texts (most often drawing on traditional methods such as rhetorical analysis or new criticism). Some instructors may also introduce students to various critical and literary theories, such as those drawn from cultural studies, feminism, new historicism, post-colonialism, or psychoanalysis as a means of engaging in textual analysis.

1020: Though multiple instructors teach multiple sections (mainly through the Dual Enrollment program), all students read and analyze works drawn from at least two genres (poetry and drama, with an option for film). They study and explore the essential literary characteristics of these genres, such as plot, prosody, voice, point of view, characterization, theme, staging, and style. Students also learn to engage in literary analysis as a method for understanding how writers use the genres to explore the human condition. Students will generally receive introductory training in the methods of close reading to enhance their comprehension of literary texts, including traditional methods such as rhetorical analysis or new criticism. Some instructors may also introduce students to various theoretical approaches to comprehending texts, such as those drawn from cultural studies, feminism, new historicism, postcolonialism, or psychoanalysis.

- recognize, articulate, and explore how various humanists/artists have responded to the human condition;

1010: Historical range and global representations will vary from instructor to instructor, though a typical course will include texts from various periods and cultures. The majority of texts will be drawn from English-language traditions, including British, Irish, British Commonwealth, and the United States. While some instructors may bring in prose texts from the classical or medieval period (such as Apuleius' *The Golden Ass*, St. Augustine's *Confessions*, or Malory's *Morte d'Arthur*), most texts, given the nature of the development of the prose genres, will range from the 1600s to the present. Some instructors may include prose texts in translation, drawing from African, Latin American, and Asian traditions.

1020: Historical range and global representation will vary from instructor to instructor, though a typical course will include texts from various periods and cultures. Given the deep history of the poetic and dramatic arts, students frequently explore texts from the classical and medieval periods (such as Homer's *Iliad* or *Odyssey*, Sophocles' *Oedipus Rex*, Virgil's *The Aeneid*, and Chaucer's *The Canterbury Tales*), the Renaissance and early modern periods (such as Shakespeare's sonnets and plays, Milton's *Paradise Lost*), as well as from the modern and contemporary periods. When included as an area of study, films may be approached in terms of subgenres (film noir, science fiction, comedy, westerns), themes (race, gender, sexuality), and/or technique (camera work, editing, acting styles). Students will also learn to recognize a text's

historical, social, cultural, and/or political contexts. For example, when reading Sophocles' *Oedipus Rex*, students explore elements of ancient Greek philosophy, history, politics, and culture. When reading Shakespeare's *Hamlet*, students may explore the Renaissance based philosophical and political contexts. Students studying Westerns might examine how the films reflect both the "historical" subject they depict as well as contemporary issues related to the time of their production.

- comprehend and evaluate how humanistic/artistic expression contributes to individual and/or socio-cultural understanding, growth, and well-being:  
1010: Regardless of instructor, students examine the various roles prose literature plays in both the cultures of origin as well as in the cultures in which they are read. For example, students might explore Montaigne's essays as they relate to the time period in which they were written and then go on to explore how such essays help them understand their own lives as well as various cultural/social practices in the present moment. Students might read William Least-Heat Moon's *Blue Highway* and examine how Moon represents America's river systems, how these watersheds have been used and abused, and then consider and explore how their own environmental understandings and behaviors may affect those systems. Additionally, the course is intended to introduce students to the study of literature. Students are encouraged to transfer the critical analysis and critical writing skills they begin to develop in this course to other courses they may be taking. Students also are encouraged to transfer the insights that they have begun to gain through literary analysis to other courses (such as history, science, etc.), as well as to bring information from other courses to bear on the literary texts they are studying. Students are also encouraged to apply the insights they gain from studying literary texts to understanding their own lives, communities, and culture.

1020: Regardless of instructor, students explore the various roles poetry, drama, and film (if included) play in both the culture/period of origin as well as in the cultures/periods in which they are being studied. Students might explore Eliot's "Love Song of J. Alfred Prufrock" as it relates to the time period in which it was written (the aftermath of World War I, the context of literary modernism) and then go on to explore how the text may help them understand their own lives as well as various cultural/social practices in the present moment. Additionally, students are encouraged to transfer the critical analysis and critical writing skills they begin to develop in this course to other courses they may be taking. Students also are encouraged to transfer the insights that they have begun to gain through literary analysis to other courses (such as history, science, etc.)—as well as to bring information from other courses to bear on the literary texts they are studying. Students are also encouraged to apply the insights they gain from studying literary texts to understanding their own lives, communities, and culture.



- use relevant critical, analytic, creative, speculative and/or reflective methods to communicate ideas and explain concepts relevant to the discipline(s);  
 1010: Students will learn about and learn to use a variety of methods for literary analysis, including close reading/reading for implications; examining writers' uses of literary devices (such as metaphor, extended metaphor, symbolism); their use of generic conventions and their innovations on those conventions; how literary and critical theory contributes to understanding and analyzing literature. Students will practice literary analysis/interpretation and learn how to communicate their findings through a variety methods and a variety of audiences, including class/small group discussion, reading journals, online blogging, oral presentations, short essays, and research projects.  
  
 1020: Students will learn about and learn to use a variety of methods for literary/filmic analysis, including close reading/reading for implications; examining writers' uses of literary devices (such as metaphor, extended metaphor, symbolism) and filmic techniques (shot types and angles, costume, lighting); their use of generic conventions and their innovations on those conventions; how literary and critical theory contributes to understanding and analyzing literature. Students will practice literary analysis/interpretation and learn how to communicate their findings through a variety methods and a variety of audiences, including class/small group discussion, reading journals, online blogging, oral presentations, short essays, and research projects.

For additional information about the University's General Education Program, please visit the program's website:

<http://www.unomaha.edu/general-education/index.php>

*Please include the 1010/1020 SLOs as well as the university's general education SLOs on your course syllabus; doing so will make clear to students what the UNO SLOs are as well as signal to other institutions what the courses covered, which may facilitate the transfer of credits.*

**Text Selection** As with other pedagogical issues, the selection of texts is left to the dual enrollment faculty. However, in keeping with College Board requirements, the dual enrollment course should use a college-level anthology and/or individual works of literature that should generally represent the kinds of texts and authors found in the AP Literature and Composition suggested reading lists. AP editions will satisfy this requirement.

The following list of college-level anthologies is suggestive, representing anthologies commonly used by UNO English faculty teaching in the 1010/1020 curriculum.

- Arp, Thomas R., and Greg Johnson. *Perrine's Literature: Structure, Sound, and Sense*. 10<sup>th</sup> edition. Boston: Wadsworth, 2008.
- Barnet, Sylvan, William Burton, and William E. Cain. *An Introduction to Literature*. 15<sup>th</sup> edition. New York: Longman, 2008.
- Beaty, Jerome, Allison Booth, J. Paul Hunter, and Kelly J. Mays. *Norton Introduction to Literature*. 9<sup>th</sup> edition. New York: Norton, 2006.
- Charters, Ann, and Samuel Charters. *Literature and Its Writers: A Compact Introduction to Fiction, Poetry, and Drama*. Boston: Bedford/St. Martin's, 2006.
- DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*. New York: McGraw-Hill, 2003.
- Kennedy, X.J., and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, and Drama, Interactive Edition*. 15<sup>th</sup> edition. New York: Longman, 2009.
- Kirszner, Laurie G., and Stephen M. Mandell. *Literature: Reading, Reacting, Writing*. 6<sup>th</sup>, compact edition. Boston: Wadsworth, 2006.
- Meyers, Michael. *The Bedford Introduction to Literature: Reading, Writing, Thinking*. 8<sup>th</sup> edition. Boston: St. Martin's, 2007.

Additional textbook suggestions can be found in the master syllabi (see Appendix 1A & B), as well as in the blackboard English DE faculty archive.

**Student Grades** As instructors of record, dual enrollment faculty have the sole responsibility for assessing student performance for the purposes of awarding UNO credit. The grade reported to UNO should reflect the student's overall performance in meeting all of the objectives for ENGL1010/1020 as well as the UNO General Education objectives. Grades **should not be** reported to UNO before those objectives are met.

Moreover, grades should reflect the student's work at the college level, rather than the student's work at the high school level. For example, there can be a difference in the grade awarded for AP Literature and Composition in the fall semester and the grade awarded for ENGL1010.

The master syllabi approved by the university has set the following grading scale, which all sections of 1010/1020 should generally be use when reporting grades to UNO:

98-100	A+
95-97	A
92-94	A-
88-91	B+
85-87	B
82-84	B-
78-81	C+
75-77	C
72-74	C-
68-71	D+
65-67	D
62-64	D-
-61	F

Where the UNO grading scale (see the master syllabi in Appendix 1 A/B) and district, school, or instructor grade scales (and policies such as Standards-Based grading) conflict, the instructor should apply the UNO grading scale to all students.

Grades must be submitted online via UNO's MavLINK:

<https://mavlink.nebraska.edu/psp/mavlink/NBO/ENTP/h/?cmd=logout>

**Course Syllabi** College-level course syllabi serve as important artifacts of course content and structure and are used in a number of ways. For example, the department regularly receives request for syllabi from other institutions to verify course equivalencies and content in order to award transfer credit.

Given this, dual enrollment faculty will need to submit electronic copies of their syllabi to the department on a yearly basis.. The syllabus should clearly indicate/include the following:

- semester/year of course offering
- the UNO course title
- statement of UNO dual enrollment connection
- 1010/1020 course objectives/student learning outcomes (see master syllabus)
- University General Education learning outcomes (see discussion above)
- 1010/1020 student expectations and course policies; faculty are strongly encouraged to embed definitions of academic dishonesty and plagiarism—and the ramifications—in their syllabi; sample language may be found at the end of the Student Requirements section;
- detailed lists of specific works covered (individual texts by author/title) and content sequencing

In other words, the syllabi need to reflect more than just the high school/AP content and other high school/AP policies. See Appendix 2 for a representative sample of a 1020 course taught at UNO.

Please note that AP Course Audit formatting will not represent an appropriate syllabus.

**Syllabi Review** Course syllabi will be reviewed by Department of English faculty as part of the approval process. Syllabi will also be kept on file with the Department, which is standard practice for all Department course offerings for reasons addressed above.

Additionally, as noted above, the University General Education Assessment committee will have oversight over all university approved general education courses.

## Course Assessment

As mandated by the North Central Accreditation Association, all DE courses must be assessed to determine their success in meeting UNO General Education SLOs. A process is currently underdevelopment, but DE teachers will be required to follow the process established by the University's General Education Committee, which will likely occur as a five year cycle.

For additional information, please visit the UNO General Education Assessment Committee's website:

<http://www.unomaha.edu/general-education/assessment/index.php>

## Student Requirements

**Qualifications** A student applying for the Dual Enrollment Program must meet the following minimum qualifications:

- have a 3.0 cumulative GPA (or its equivalent) at time of enrollment
- be a Junior or Senior
- be enrolled in a participating AP Literature & Composition course taught by an instructor who meets the DE approval requirements (see above)
- obtain parents' or guardians' permission for participation
- have qualification verified by a high school counselor
- submit an enrollment application by the due date
- pay the requisite university fee (see below)
- abide by the guidelines of the program, of the high school, and of UNO's academic honesty policies

**Enrollment Forms** Forms can be accessed and submitted online (applydual.unomaha.edu). Students must complete the form by the deadline in order to participate. Downloadable applications for mailing can be accessed at:

<http://www.unomaha.edu/enrollment-management/dual-enrollment/docs/admissionform.pdf>

**Course Sequencing** Generally, students will enroll in ENGL1010 in the fall semester and ENGL1020 in the spring semester, depending on how the dual enrollment faculty has structured their course. If, for example, the AP course begins the fall with poetry and drama, then, students should first enroll in ENGL1020.

**Student Transfers** Students who transfer from another school or district into an AP course after the start of the semester and/or end of the enrollment period may, on a case by case basis, be considered for admission to the dual enrollment program provided that they were already enrolled in an AP Literature and Composition course at their previous institution.

**Enrollment Fees** Students must pay an enrollment fee of \$250.00 per 3 credit hour course. Students who withdraw from the UNO course will not be eligible for UNO credit. Moreover, students who withdraw from the AP course will not be eligible for UNO DE credit. In either case, students will not receive a refund of their enrollment fee. Fees can be paid online via MavLINK

Students should understand that when they apply to and are enrolled in the program they become legally responsible for all program fees. Late payments accrue a late fee. Questions regarding fee payment and refunds should be directed to the University of Nebraska at Omaha Registrar.

Students who qualify for federal need-based programs may also qualify for the Access College Early (ACE) Scholarship Program. Additional information may be found at:

<http://www.unomaha.edu/enrollment-management/dual-enrollment/student-and-family/ace-scholarship.php>

**Student UNO Status** Students are admitted to the UNO dual enrollment program as non-degree seeking students. Application for admission as undergraduates to the University occurs as a separate process (which includes an additional application fee).

**Grades** The grades students receive for the DE course will reflect their overall performance in meeting all the course objectives for ENGL1010/1020 as well as the General Education learning outcomes. Grades received through dual enrollment become a part of the student's permanent college transcripts.

**Student Information Privacy (FERPA)** The federal Family Educational Rights and Privacy Act (FERPA) lays out rights and protections regarding students' education records, including grades, transcripts, disciplinary records, personal and family information, and class schedules.

As DE students, FERPA rights belong to the student not parents (versus as high school students, where FERPA rights belong to the parents). For parents to access their students' college records, the students must grant permission via an Information Release Form. For additional information, please visit:

<http://www.unomaha.edu/enrollment-management/dual-enrollment/student-and-family/ferpa.php>

**College Credit Transfer** Students should check with the institutions they are applying to in order to determine the transferability of DE credit and how that credit will count. Neither the University of Nebraska at Omaha nor the UNO Department of English can make such determinations. If students apply to UNO, the credit for 1010/1020 counts towards the University's general education humanities/fine arts requirements. All Nebraska University/State College institutions accept UNO DE credit, though such credit may count differently than at UNO. Additional information on transferring credit can be found at:

<http://www.unomaha.edu/enrollment-management/dual-enrollment/student-and-family/transferring-credits.php>

Please note that students **do not** receive credit for Freshman Composition via UNO's DE English program (see Appendix 3).

Students enrolling at UNO for undergraduate studies will receive six credits towards their General Education distribution requirements for the Humanities & Fine Arts. They will need take another Humanities/Fine Arts course in a discipline other than English to satisfy the full general education requirements. For additional information on the UNO General Education Program and requirements see:

<http://www.unomaha.edu/general-education/index.php>

***Students are strongly encouraged to keep copies of their course syllabi in case the institution they are transferring to needs information about the course.***

Students can request transcripts by going to:

[http://www.unomaha.edu/registrar/\\_forms/DualEnrollmentTranscriptRequestForm.pdf](http://www.unomaha.edu/registrar/_forms/DualEnrollmentTranscriptRequestForm.pdf)

**Academic Honesty Policy** Enrolled students must abide by the academic honesty policies of both their district/school, the academic honesty policies of the Department of English, and those of UNO. Failure to abide by these policies can result in students failing ENGL1010/1020, in addition to any penalties their district/school and/or UNO may wish to impose.

Of particular concern to the Department of English is plagiarism, a practice that is not tolerated. *Plagiarism* occurs when students use and/or present copyrighted intellectual property (ideas, text, graphics, etc.) other than their own as their own either by failing or forgetting to quote, to paraphrase properly, or to document properly; it also includes, of course, using another student's essay or downloading an essay from a website. From an academic perspective, it is cheating. From a legal perspective, it is theft. If students use someone else's intellectual property (published or unpublished), they must give proper credit to their source through correct incorporation and documentation.

UNO stipulates that sanctions for academic dishonesty be left to the discretion of the instructor. The Department thus recommends that students who plagiarize a particular assignment receive a failing grade for that assignment. A second offense might result in the student receiving a failing grade for the purposes of the UNO course.

If the plagiarism results from unintentional mistakes in quoting, paraphrasing, summarizing or documenting, teachers may wish to give the student a failing grade and then offer the student an opportunity to revise for a higher grade. *Intentional plagiarism, however, should not be tolerated.*

**AP Exams** At the end of the academic year, students are strongly encouraged, and in some cases may be required by their home districts, to take the AP Exam in English Literature and Composition. Fees paid to UNO for participation in the dual enrollment program will cover the costs of the exam.

# The UNO Department of English's Role

The Department of English performs both an oversight and support role for the district schools and all faculty teaching within the program. It is charged by the University and the Board of Regents to ensure the academic quality of the Dual Enrollment Program and must provide evidence to different constituencies (both internal and external) of that quality. The Department will seek to provide as much support to district faculty as they may need, require, and/or request. The Department of English has appointed a Dual Enrollment Coordinator to coordinate these efforts. The Coordinator for AY 2016-2017 is Dr. David J. Peterson (contact information below).

**Oversight** The main area of oversight is the collection and distribution of various artifacts that attest to the program's quality, which may include faculty qualifications, course equivalencies matrices, evidences of student performance and achievement, and other activities (regular meetings, orientations, etc.) as may be deemed necessary.

The Department does not intend to monitor and/or evaluate particular classroom activities, or to dictate course content outside of ensuring that UNO content/objectives have been met and that students in the program are receiving an educational experience comparable to that which UNO undergraduate students receive.

Moreover, the department is committed to ensuring to the extent possible the academic freedom of DE faculty in matters of pedagogy.

**Support & Enhancements** In its support capacity, the Department acts as a resource for district faculty and students, sharing pedagogical and research experiences with the faculty and subject expertise with the students, at district faculty's initiation and request.

Some of the current enhancements include:

- Full UNO Library access and privileges for all DE students & faculty, including no limits on the number of books checked out and complete off-campus access to all Library databases and services (see the Library's brochure)
- Parking privileges (with payment of usual parking fees)
- Blackboard access & training
- Faculty to faculty discussions, exchanges, and workshops
- Guest faculty lecturers
- Funding for relevant classroom technologies
- Funding for relevant classroom resources (supplies, materials, texts)
- Funding for faculty graduate coursework
- Funding for faculty research and professionally related travel
- Funding for special events (e.g. guest speakers, readings, etc.)





# Appendix 1A

## Master Syllabus: ENGL1010 Genre Studies: Prose

### 1.0 Course Description Information -

#### 1.1 Catalog description:

This course introduces students to the study of short stories, novels, and creative non-fiction (optional; inclusion may vary by instructor).

#### 1.2 Prerequisites of the course:

None. Completion of ENGL1150/1160 is recommended.

#### 1.3 Overview of content and purpose of the course:

The course will cover short stories, novels, and creative nonfiction (optional). The purpose of the course is to provide students the opportunity to study these genres at an introductory level. See also 1.1, 2.1, 3.1, and 4.1 for additional information.

#### 1.4 Unusual circumstances of the course:

None

### 2.0 Course Justification Information -

#### 2.1 Anticipated audience/demand:

The intended audiences are 1) students seeking to complete their general education requirements in the humanities and 2) students interested in becoming English majors and wishing to explore fiction and creative non-fiction at an introductory level.

Moreover, this course will serve the department's Dual Enrollment program by providing high school students enrolled in approved Advanced Placement courses with an appropriate equivalent course credit on the completion of their first semester in AP Literature and Composition.

#### 2.2 Indicate how often this course will be offered and the anticipated enrollment:

This course will most likely be offered every semester, possibly with multiple sections. Anticipated enrollment will be 32 students per section. Additional sections will be offered through the department's Dual Enrollment program and possibly in online sections.

### 3.0 Objective Information -

Is this course part of or being proposed for the General Education curriculum?

Yes, General Education area: Humanities and Fine Arts

#### 3.1 List of performance objectives stated as student learning outcomes:

Students will:

- develop critical reading skills through active engagement with the texts studied;
- develop critical analysis skills through active engagement with the texts studied;
- develop critical writing skills through textual analysis;
- demonstrate familiarity with the literary conventions of short stories, novels, and, when included, creative non-fiction;
- demonstrate an understanding of the various purposes the prose genres fulfill in society and culture

### 3.2 General Education Student Learning Outcomes

After completing the course, successful students shall be able to do the following:

- demonstrate an understanding of the theories, methods, and concepts used to comprehend and respond to the human condition;  
 Though multiple instructors teach multiple sections (mainly through the Dual Enrollment program), all students read and analyze works drawn from at least two of the major prose genres (short stories and novels, with an option for creative nonfiction). They study and explore the essential literary characteristics of these genres, such as plot, narrative voice, characterization, theme, historical developments of the genres, and style. Students also learn to engage in literary analysis as a method for understanding how writers use the genres to explore the human condition. Students will generally receive introductory training in the methods of close reading to enhance their comprehension of literary texts (most often drawing on traditional methods such as rhetorical analysis or new criticism). Some instructors may also introduce students to various critical and literary theories, such as those drawn from cultural studies, feminism, new historicism, postcolonialism, or psychoanalysis as a means of engaging in textual analysis.
- recognize, articulate, and explore how various humanists/artists have responded to the human condition;  
 Historical range and global representations will vary from instructor to instructor, though a typical course will include texts from various periods and cultures. The majority of texts will be drawn from English-language traditions, including British, Irish, British Commonwealth, and the United States. While some instructors may bring in prose texts from the classical or medieval period (such as Apuleius' *The Golden Ass*, St. Augustine's *Confessions*, or Malory's *Morte d'Arthur*), most texts, given the nature of the development of the prose genres, will range from the 1600s to the present. Some instructors may include prose texts in translation, drawing from African, Latin American, and Asian traditions.
- comprehend and evaluate how humanistic/artistic expression contributes to individual and/or socio-cultural understanding, growth, and well being;

Regardless of instructor, students examine the various roles prose literature plays in both the cultures of origin as well as in the cultures in which they are read. For example, students might explore Montaigne's essays as they relate to the time period in which they were written and then go on to explore how such essays help them understand their own lives as well as various cultural/social practices in the present moment. Students might read William Least-Heat Moon's *Blue Highway* and examine how Moon represents America's river systems, how these watersheds have been used and abused, and then consider and explore how their own environmental understandings and behaviors may affect those systems. Additionally, the course is intended to introduce students to the study of literature. Students are encouraged to transfer the critical analysis and critical writing skills they begin to develop in this course to other courses they may be taking. Students also are encouraged to transfer the insights that they have begun to gain through literary analysis to other courses (such as history, science, etc.), as well as to bring information from other courses to bear on the literary texts they are studying. Students are also encouraged to apply the insights they gain from studying literary texts to understanding their own lives, communities, and culture.

- use relevant critical, analytic, creative, speculative and/or reflective methods to communicate ideas and explain concepts relevant to the discipline(s).  
Students will learn about and learn to use a variety of methods for literary analysis, including close reading/reading for implications; examining writers' uses of literary devices (such as metaphor, extended metaphor, symbolism); their use of generic conventions and their innovations on those conventions; how literary and critical theory contributes to understanding and analyzing literature.

Students will practice literary analysis/interpretation and learn how to communicate their findings through a variety methods and a variety of audiences, including class/small group discussion, reading journals, online blogging, oral presentations, short essays, and research projects.

#### 4.0 Content and Organization Information -

##### 4.1 List the major topics central to this course:

Instructors may wish to organize the course by genre or thematically across genres. As different instructors will teach the course, the specific content (such as which authors/texts to teach) and organization will vary, except as noted below.

1. Each section should address the characteristics of the genres covered, introducing students to the terms and concepts (plot, point of view, symbolism, etc.) generally used when discussing prose works.
2. Each section should give equal emphasis to each of the genres covered.

3. Each section should elicit written responses to the texts that help students develop their critical thinking, reading, and writing skills. Such responses can take a number of forms (essay exams, short papers, creative nonfiction efforts, research papers, etc.).

4. Each section should help students understand the various purposes the genres fulfill in society and culture.

5. Each section will ensure that the general education student learning outcomes for humanities/fine arts are being addressed.

## 5.0 Teaching Methodology Information -

### 5.1 Methods:

As different instructors will teach the course, instructional methods will vary, but will often include lectures, discussion, group work, guest lecturers, researched group presentations, online discussion forums, multimodal media, blogs and other electronic media, and so forth.

### 5.2 Student role:

The student's role in the course flows from the objectives and content benchmarks outlined above (3.1; 3.2; 4.1). In general, students will be required to demonstrate active engagement in critical reading, thinking, and writing. They should play an active role in the construction of meaning for each of the texts encountered.

## 6.0 Evaluation Information -

Students should be provided the actual list of projects, basis for determining the final grade, and grading scale at the beginning of each course.

### 6.1.1 Describe the typical types of student projects that will be the basis for evaluating student performance:

Means of assessing student performance will vary from section to section.

Suggested evaluative activities may include:

- examinations covering each of the genres (evaluating content knowledge, critical reading skills, analytical skills);
- quizzes (evaluating content knowledge, surface reading skills);
- reader-response journals (evaluating content knowledge, critical reading skills, analytical engagement);
- short essays (evaluating analytical skills, critical writing skills);
- individual presentations (evaluating critical thinking skills, analytical skills, oral communication skills);
- group presentations (evaluating critical thinking skills, analytical skills, oral communication skills, collaborative skills).

### 6.1.2 In submitting this course for the general education curriculum, it is understood that the department will be responsible for providing a regular assessment report of how each

of the student learning objectives shown in 3.2.1-3.2.4 are being met. The format for this report will be specified by the UNO Assessment Committee.

6.2 Describe the typical basis for determining the final grade (e.g., weighting of various student projects):

The basis for determining the final grade will vary from instructor to instructor.

The following is a suggestive model only.

Daily participation (quizzes, discussion, attendance)	10-20%
Exam/Interpretive Essay I (short story)	10-20%
Exam/Interpretive Essay II (novel)	10-20%
Exam/Interpretive Essay III (creative non-fiction)	10-20%
Reader-Response Journals, Formative Projects	15-20%
Presentations	10-20%

6.3 Grading type:

Letter grades

98-100	A+
95-97	A
92-94	A-
88-91	B+
85-87	B
82-84	B-
78-81	C+
75-77	C
72-74	C-
68-71	D+
65-67	D
62-64	D-
-61	F

7.0 Resource Material Information -

7.1 Textbook(s) or other required readings used in course:

Required readings for the course will vary from instructor to instructor. At minimum, instructors (whether department or dual enrollment faculty) must cover the short story and novel genres. A suitable, college-level literature anthology containing sufficient prose selections to accomplish this can be chosen.

Alternatively, instructors may wish to use individual texts (short story collections, individual novels, creative non-fiction collections or book-length works). The department may, at its discretion, designate a default text. The following is a suggestive list only.

Annas, Pamela J., and Robert C. Rosen. *Literature and Society: An Introduction to Fiction, Poetry, Drama, Nonfiction*. 3<sup>rd</sup> ed. Upper Saddle River: Prentice, 2000.

Arp, Thomas R., and Greg Johnson. *Perrine's Literature: Structure, Sound, and Sense*. 8<sup>th</sup> ed. Fort Worth: Harcourt, 2001.

Barnet, Sylvan, William Burto, and William E. Cain. *An Introduction to Literature: Fiction, Poetry, and Drama*. 13<sup>th</sup> ed. New York: Longman, 2004

- Barnet, Sylvan, Morton Berman, William Burto, and William E. Cain. *Literature: Thinking, Reading, and Writing Critically*. 2<sup>nd</sup> ed. New York: Longman, 1997.
- Bausch, Richard, and R. V. Cassell. *The Norton Anthology of Short Fiction*. 7<sup>th</sup> ed. New York: Norton, 2006.
- Beatty, Jerome. *The Norton Introduction to the Short Novel*. 3<sup>rd</sup> ed. New York: Norton, 1999.
- Bohner, Charles H., and Lyman Grant. *Short Fiction: Classic and Contemporary*. 6<sup>th</sup> ed. Upper Saddle River: Prentice, 2006.
- Booth, Alison, J. Paul Hunter, and Kelly J. Mays. *The Norton Introduction to Literature*. 9<sup>th</sup> ed. New York: Norton, 2005.
- Charters, Ann. *Major Writers of Short Fiction: Stories and Commentaries*. Boston: Bedford, 1993.
- , *The Story and Its Writers*. Boston: Bedford, 2003.
- Chatman, Seymour. *Reading Narrative Fiction*. Upper Saddle River: Prentice, 1993.
- Clayton, John J. *The Heath Introduction to Fiction*. 6<sup>th</sup> ed. Boston: Houghton, 2000.
- Gioia, Dana, and R. S. Gwynn. *The Art of the Short Story*. New York: Longman, 2006.
- Gutman, Lee. *In Fact: The Best of Creative Nonfiction*. New York: Norton, 2004.
- Gwynn, R. S. *Fiction: A Pocket Anthology*. New York: Longman, 2005.
- Kennedy, X. J., and Dana Gioia. *An Introduction to Fiction*. New York: Longman, 2005.
- Loughery, John. *The Eloquent Essay: An Anthology of Classic and Creative Nonfiction*. New York: Persea, 2000.
- Madden, Frank. *Exploring Fiction*. New York: Longman, 2002.
- Nguyen, B. Minh, and Porter Shreve. *Contemporary Creative Nonfiction: I and Eye*. New York: Longman, 2005.
- Pickering, James H. *Fiction 100: An Anthology of Short Stories*. Upper Saddle River: Prentice, 2003.
- Roof, Judith. *Understanding Fiction*. Boston: Houghton, 2005.
- Root, Robert L., Jr., and Michael Steinberg. *The Fourth Genre: Contemporary Writers of/on Creative Nonfiction*. 3<sup>rd</sup> ed. New York: Longman, 2005.

## 7.2 Current bibliography and other resources:

- Anderson, Chris. *Literary Nonfiction: Theory, Criticism, Pedagogy*. Carbondale: Southern Illinois UP, 1989.
- Barton, Edwin J., and Glenda A. Hudson. *A Contemporary Guide to Literary Terms, with Strategies for Writing*. 2003.
- Booth, Wayne C. *The Rhetoric of Fiction*. Chicago: U of Chicago P, 1961.
- Caws, Mary Ann. *Reading Frames in Modern Fiction*. Princeton: Princeton UP, 1985.
- Charters, Ann. *Major Writers of Short Fiction: Stories and Commentaries*. New York: Bedford, 1993.
- Cox, James H. *Muting White Noise: Native American and European American*

- Novel Traditions*. Norman: U of Oklahoma P, 2006.
- David, Dierdre. *The Cambridge Companion to the Victorian Novel*. Cambridge: Cambridge UP, 2001.
- Diamond, Suzanne. *Compelling Confessions: The Politics of Personal Disclosure*. Lanham: Rowman, 2010.
- Doyle, Laura. *Bordering on the Body: The Racial Matrix of Modern Fiction and Culture*. Oxford: Oxford UP, 1994.
- Eldred, Janet Carey. *Sentimental Attachments: Essays, Creative Nonfiction, and Other Experiments*. Portsmouth: Heinemann, 2005.
- Elliott, Emory. *Columbia Literary History of the United States*. New York: Columbia UP, 1988.
- Evans, Robert C., and others. *Short Fiction: A Critical Companion*. West Cornwall: Locust Hill, 1997.
- Fallon, Erin, ed. *A Reader's Companion to the Short Story in English*. Westport: Greenwood, 2001.
- Finch, Robert, and John Elder. *Nature Writing: The Tradition in English*. New York: Norton, 2002.
- Gelfant, Blanche H. *The Columbia Companion to the Twentieth-Century American Short Story*. New York: Columbia UP, 2000.
- Gere, Anne Ruggles, and Peter Shaheen. *Making American Literatures in High School and College*. Urbana: NCTE, 2001.
- Greene, J Lee. *Blacks in Eden: The African American Novel's First Century*. Charlottesville: UP of Virginia, 1996.
- Guerin, Wilfred, et al. *A Handbook to Critical Approaches to Literature*. 6th ed. New York: Oxford UP, 2010.
- Gutkind, Lee. *The Essayist at Work: Profiles of Creative Nonfiction Writers*. Portsmouth: Heinemann, 1998.
- Haake, Katharine. *What Our Speech Disrupts: Feminism and Creative Writing Studies*. Urbana: NCTE, 2000.
- Iftekharrudin, Farhat. *The Postmodern Short Story: Forms and Issues*. Westport: Praeger, 2003.
- Ingman, Heather. *A History of the Irish Short Story*. Leiden: Cambridge UP, 2009.
- Klages, Mary. *Literary Theory: A Guide for the Perplexed*. London: Continuum, 2006.
- Leader, Zachary, ed. *On Modern British Fiction*. Oxford: Oxford UP, 2002.
- Lehan, Richard. *Realism and Naturalism: The Novel in an Age of Transition*. Madison: U of Wisconsin P, 2005.
- Lodge, David. *The Art of Fiction: Illustrated from Classic and Modern Texts*. New York: Viking, 1993.
- Longaker, Mark Garrett. *Rhetoric and the Republic: Politics, Civic Discourse, and Education in Early America*. Tuscaloosa: U of Alabama P, 2007.
- Lyon, Thomas J. *This Incomparable Land: A Guide to American Nature Writing*. Minneapolis: Milkweed, 2001.
- McGurl, Mark. *Program Era: Postwar Fiction and the Rise of Creative Writing*. Cambridge: Harvard UP, 2011.



- McKeon, Michael. *Theory of the Novel*. Baltimore: Johns Hopkins UP, 2000.
- Malcolm, David. *The British and Irish Short Story Handbook*. Chichester: Wiley, 2011.
- Moretti, Frank. *The Novel*. Princeton: Princeton UP, 2006.
- Myers, D. G. *The Elephants Teach: Creative Writing since 1880*. Englewood Cliffs: Prentice, 1996.
- Nagel, James. *The Contemporary American Short Story Cycle: The Ethnic Resonance of Genre*. Baton Rouge: Louisiana State UP, 2001.
- Neumann, Bonnie H. *Teaching the Short Story: A Guide to Using Stories from Around the World*. Urbana: NCTE, 1996.
- Owens, Louis. *Other Destinies: Understanding the American Indian Novel*. Norman: U of Oklahoma P, 1992.
- Patea, Viorica. *Short Story Theories: A Twenty-First Century Perspective*. Amsterdam: Rodopi, 2012.
- Richetti, John. *Columbia History of the British Novel*. New York: Columbia UP, 1994.
- Rutherford, Richard. *Classical Literature: A Concise History*. Malden: Blackwell, 2005.
- Talbot, Jill. *Metawritings: Toward a Theory of Nonfiction*. Iowa City: U of Iowa P, 2012.
- Teuton, Sean Kicummah. *Red Land, Red Power: Grounding Knowledge in the American Indian Novel*. Durham: Duke UP, 2008.
- Weixlmann, Joseph. *American Short Fiction: Criticism and Scholarship*. Chicago: Swallow, 1982.
- Winther, Per, Jakob Lothe, and Hans H. Skei. *The Art of Brevity: Excursions in Short Fiction*. Columbia: U of South Carolina P, 2004.

## 8.0 Other Information -

### 8.1 Accommodations statement:

Accommodations are provided for students who are registered with UNO Disability Services and make their requests sufficiently in advance. For more information, contact Disability Services (MBSC 111, Phone: 402.554.2872, TTY: 402.554.3799) or visit the web at <http://www.unomaha.edu/disability>.

# Appendix 1B

## Master Syllabus: ENGL1020 Genre Studies: Poetry, Drama, and Film

### 1.0 Course Description Information -

#### 1.1 Catalog description:

This course introduces students to the study of poetry, drama, and film (optional; inclusion may vary by instructor).

#### 1.2 Prerequisites of the course:

None. Completion of ENGL1150 is recommended.

#### 1.3 Overview of content and purpose of the course:

The course will cover poetry, drama, and film (optional). The purpose of the course is to provide students the opportunity to study these genres at an introductory level. See also 1.1, 2.1, 3.1, 3.2, and 4.1 for additional information.

#### 1.4 Unusual circumstances of the course:

None

### 2.0 Course Justification Information -

#### 2.1 Anticipated audience/demand:

As this course will fulfill a general education humanities elective requirement, demand should be considerable (most sections that have been offered have filled). The intended audiences are 1) students seeking to complete their general education requirements in the humanities; 2) students interested in becoming English majors and wishing to explore poetry, drama, and film at an introductory level.

This course will also serve the department's Dual Enrollment program, providing the equivalency credit for high school students completing their second semester in approved Advanced Placement Literature and Composition courses.

#### 2.2 Indicate how often this course will be offered and the anticipated enrollment:

This course will likely be offered every semester, possibly with multiple sections. Anticipated enrollment will be 32 students per section. Additional sections will be offered through the department's Dual Enrollment program and possibly in online sections.

### 3.0 Objective Information -

Is this course part of or being proposed for the General Education curriculum?

Yes, General Education area: Humanities and Fine Arts

#### 3.1 List of performance objectives stated as student learning outcomes:

Students will:

- develop critical reading skills through active engagement with the texts studied;
- develop critical analysis skills through active engagement with the texts studied;
- develop critical writing skills through textual analysis;
- demonstrate familiarity with the literary conventions of short stories, novels, and, when included, creative non-fiction;
- demonstrate an understanding of the various purposes the prose genres fulfill in society and culture

### 3.2 General Education Student Learning Outcomes

After completing the course, successful students shall be able to do the following:

- demonstrate an understanding of the theories, methods, and concepts used to comprehend and respond to the human condition;

Though multiple instructors teach multiple sections (mainly through the Dual Enrollment program), all students read and analyze works drawn from at least two genres (poetry and drama, with an option for film). They study and explore the essential literary characteristics of these genres, such as plot, prosody, voice, point of view, characterization, theme, staging, and style. Students also learn to engage in literary analysis as a method for understanding how writers use the genres to explore the human condition. Students will generally receive introductory training in the methods of close reading to enhance their comprehension of literary texts, including traditional methods such as rhetorical analysis or new criticism. Some instructors may also introduce students to various theoretical approaches to comprehending texts, such as those drawn from cultural studies, feminism, new historicism, postcolonialism, or psychoanalysis.

- recognize, articulate, and explore how various humanists/artists have responded to the human condition;

Historical range and global representation will vary from instructor to instructor, though a typical course will include texts from various periods and cultures. Given the deep history of the poetic and dramatic arts, students frequently explore texts from the classical and medieval periods (such as Homer's *Illiad* or *Odyssey*, Sophocles' *Oedipus Rex*, Virgil's *The Aeneid*, and Chaucer's *The Canterbury Tales*), the Renaissance and early modern periods (such as Shakespeare's sonnets and plays, Milton's *Paradise Lost*), as well as from the modern and contemporary periods. When included as an area of study, films may be approached in terms of subgenres (film noir, science fiction, comedy, westerns), themes (race, gender, sexuality), and/or technique (camera work, editing, acting styles).

Students will also learn to recognize a text's historical, social, cultural, and/or political contexts. For example, when reading Sophocles' *Oedipus Rex*, students explore elements of ancient Greek philosophy, history, politics, and culture. When reading Shakespeare's *Hamlet*, students may

explore the Renaissance based philosophical and political contexts. Students studying Westerns might examine how the films reflect both the “historical” subject they depict as well as contemporary issues related to the time of their production.

- comprehend and evaluate how humanistic/artistic expression contributes to individual and/or socio-cultural understanding, growth, and well being;  
Regardless of instructor, students explore the various roles poetry, drama, and film (if included) play in both the culture/period of origin as well as in the cultures/periods in which they are being studied. Students might explore Eliot’s “Love Song of J. Alfred Prufrock” as it relates to the time period in which it was written (the aftermath of World War I, the context of literary modernism) and then go on to explore how the text may help them understand their own lives as well as various cultural/social practices in the present moment.

Additionally, students are encouraged to transfer the critical analysis and critical writing skills they begin to develop in this course to other courses they may be taking. Students also are encouraged to transfer the insights that they have begun to gain through literary analysis to other courses (such as history, science, etc.)—as well as to bring information from other courses to bear on the literary texts they are studying. Students are also encouraged to apply the insights they gain from studying literary texts to understanding their own lives, communities, and culture.

- use relevant critical, analytic, creative, speculative and/or reflective methods to communicate ideas and explain concepts relevant to the discipline(s).  
Students will learn about and learn to use a variety of methods for literary/filmic analysis, including close reading/reading for implications; examining writers' uses of literary devices (such as metaphor, extended metaphor, symbolism) and filmic techniques (shot types and angles, costume, lighting); their use of generic conventions and their innovations on those conventions; how literary and critical theory contributes to understanding and analyzing literature.

Students will practice literary analysis/interpretation and learn how to communicate their findings through a variety methods and a variety of audiences, including class/small group discussion, reading journals, online blogging, oral presentations, short essays, and research projects.

#### 4.0 Content and Organization Information -

##### 4.1 List the major topics central to this course:

Instructors may wish to organize the course by genre or thematically across genres. As different instructors will teach the course, the specific content and organization will vary, except as noted below.

1. Each section should address the characteristics of the genres covered, introducing students to the terms and concepts (plot, point of view, symbolism, etc.) generally used when discussing prose works.
2. Each section should give equal emphasis to each of the genres covered.
3. Each section should elicit written responses to the texts that help students develop their critical thinking, reading, and writing skills. Such responses can take a number of forms (essay exams, short papers, creative nonfiction efforts, research papers, etc.).
4. Each section should help students understand the various purposes the genres fulfill in society and culture.
5. Each section will ensure that the general education student learning outcomes for humanities/fine arts are being addressed.

## 5.0 Teaching Methodology Information -

### 5.1 Methods:

As different instructors will teach the course, instructional methods will vary, but will often include lectures, discussion, group work, guest lecturers, researched group presentations, online discussion forums, multimodal media, blogs and other electronic media, and so forth.

### 5.2 Student role:

The student's role in the course flows from the objectives and content benchmarks outlined above (3.1; 3.2; 4.1). In general, students will be required to demonstrate active engagement in critical reading, thinking, and writing. They should play an active role in the construction of meaning for each of the texts encountered.

## 6.0 Evaluation Information -

Students should be provided the actual list of projects, basis for determining the final grade, and grading scale at the beginning of each course.

### 6.1.1 Describe the typical types of student projects that will be the basis for evaluating student performance:

Means of assessing student performance will vary from section to section.

Suggested evaluative activities may include:

- examinations covering each of the genres (evaluating content knowledge, critical reading skills, analytical skills);
- quizzes (evaluating content knowledge, surface reading skills);

- reader-response journals (evaluating content knowledge, critical reading skills, analytical engagement);
- short essays (evaluating analytical skills, critical writing skills);
- individual presentations (evaluating critical thinking skills, analytical skills, oral communication skills);
- group presentations (evaluating critical thinking skills, analytical skills, oral communication skills, collaborative skills).

6.1.2 In submitting this course for the general education curriculum, it is understood that the department will be responsible for providing a regular assessment report of how each of the student learning objectives shown in 3.2.1-3.2.4 are being met. The format for this report will be specified by the UNO Assessment Committee.

6.2 Describe the typical basis for determining the final grade (e.g., weighting of various student projects):

The basis for determining the final grade will vary from instructor to instructor. The following is a suggestive model only.

Daily participation (quizzes, discussion, attendance)	10-20%
Exam/Interpretive Essay I (short story)	10-20%
Exam/Interpretive Essay II (novel)	10-20%
Exam/Interpretive Essay III (creative non-fiction)	10-20%
Reader-Response Journals	15-20%
Presentations	10-20%

6.3 Grading type:

Letter grades

98-100	A+
95-97	A
92-94	A-
88-91	B+
85-87	B
82-84	B-
78-81	C+
75-77	C
72-74	C-
68-71	D+
65-67	D
62-64	D-
61	F

7.0 Resource Material Information -

### 7.1 Textbook(s) or other required readings used in course:

Required readings for the course will vary from instructor to instructor. At minimum, instructors (whether department or dual enrollment faculty) must cover poetry and drama, including representative selections from each genre, from a variety of cultures and periods. A suitable, college-level literature anthology containing sufficient poetry and drama selections to accomplish this should be chosen. Alternatively, instructors may wish to use individual texts (poetry collections, individual plays/film titles). The department may, at its discretion, designate a default text.

The following is a brief, suggestive list. Included are standard college-level anthologies, individual collections of poetry and drama, and film introductions.

- Annas, Pamela J., and Robert C. Rosen. *Literature and Society: An Introduction to Fiction, Poetry, Drama, Nonfiction*. 4th ed. Upper Saddle River: Prentice, 2009.
- Arp, Thomas R., and Greg Johnson. *Perrine's Literature: Structure, Sound, and Sense*. 10th ed. Fort Worth: Harcourt, 2008.
- Barnet, Sylvan, William Burto, and William E. Cain. *An Introduction to Literature: Fiction, Poetry, and Drama*. 15th ed. New York: Longman, 2009.
- Barnet, Sylvan, Morton Berman, William Burto, and William E. Cain. *Literature for Composition: An Introduction to Literature*. 10th ed. New York: Longman, 2013.
- Barsam, Richard. *Looking at Movies: An Introduction to Film*. 4th ed. New York: Norton, 2012.
- Booth, Alison, J. Paul Hunter, and Kelly J. Mays. *The Norton Introduction to Literature*. 10th ed. New York: Norton, 2010.
- Coldewey, John C., and W. R. Streitberger. *Drama: Classical to Contemporary*. Rev. ed. Upper Saddle River: Prentice, 2001.
- Corrigan, Timothy, and Patricia White. *The Film Experience: An Introduction*. 3rd ed. Boston: Bedford, 2012.
- Dick, Bernard F. *Anatomy of Film*. 6th ed. Boston: Bedford, 2009.
- Ferguson, Margaret, Mary Jo Salter, and John Stallworthy. *The Norton Anthology of Poetry*. 5th ed. New York: Norton, 2004.
- Guth, Hans P., and Gabriele L. Rico. *Discovering Literature: Stories, Poems, Plays*. 3rd ed. Upper Saddle River, Prentice, 2003.
- Hunter, J. Paul, Alison Booth, and Kelly J. Mays. *The Norton Introduction to Poetry*. 9th ed. New York: Norton, 2006.
- Jacobus, Lee A. *The Bedford Introduction to Drama*. 7th ed. Boston: Bedford, 2012.
- Kalaidjian, Walter. *Understanding Poetry*. Boston: Houghton, 2005.
- Kelly, Joseph. *The Seagull Reader: Plays*. 2nd ed. New York: Norton, 2008.
- *The Seagull Reader: Poems*. 2nd ed. New York: Norton, 2007.
- Klaus, Carl H., Miriam Gilbert, and Bradford S. Field, Jr. *Stages of Drama: Classic to Contemporary Theater*. 5th ed. Boston: Bedford, 2003.

Levy, Walter. *Modern Drama: Selected Plays from 1879 to the Present*. Upper Saddle River, Prentice, 1999.

Meyer, Michael. *Poetry: An Introduction*. 7th ed. Boston: Bedford, 2012.

Moscowitz, John E. *Critical Approaches to Writing about Film*. Upper Saddle River: Prentice, 2000.

Parini, Jay. *The Wadsworth Anthology of Poetry*. New York: Wadsworth, 2006.

Vendler, Helen. *Poems, Poets, Poetry: An Introduction and Anthology*. 3rd ed. Boston: Bedford, 2009.

Worthen, W. B. *The Wadsworth Anthology of Drama*. New York: Wadsworth, 2010.

## 7.2 Current bibliography and other resources:

Abbott, Anthony S. *The Vital Lie: Reality and Illusion in Modern Drama*. Tuscaloosa : U of Alabama P, 1989.

Andrew, Dudley. *Concepts in Film Theory*. Cambridge: Harvard UP, 1978.

Arheim, Rudolf. *Film as Art*. Berkeley: U of California P, 1957.

Ashby, Justine, and Andrew Higson. *British Cinema Past and Present*. Hoboken: Taylor, 2012.

Ayock, Wendell, and Michael Schoenecke, eds. *Film and Literature: A Comparative Approach to Adaptation*. Lubbock: Texas Tech UP, 1988.

Babbage, Frances. *Re-Visioning Myth: Modern and Contemporary Drama by Women*. Manchester: Manchester UP, 2011.

Balazs, Bela. *Theory of Film: Character and Growth of a New Art*. New York: Dover, 1970.

Beja, Morris. *Film and Literature*. New York: Longman, 1979.

Bennett, Benjamin. *Theater as Problem: Modern Drama and Its Place in Literature*. Ithaca : Cornell UP, 1990.

Bigsby, CWE. *A Critical Introduction to Twentieth-Century American Drama*. Cambridge: Cambridge UP, 1982-1985.

Blizek, William L. *The Bloomsbury Companion to Religion and Film*. London: Bloomsbury, 2013.

Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. London: Oxford UP, 1975.

---, ed. *American Poetry through 1914*. New York: Chelsea House, 1987.

Bordwell, David. *Narration in the Fiction Film*. Madison: U of Wisconsin P, 1985.

Bowen, Christopher J. *Grammar of the Shot*. Hoboken: Taylor, 2013.

Brandt, George W., ed. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre, 1850-1990*. Oxford: Clarendon, 1998.

Brater, Enoch, and Ruby Cohn, eds. *Around the Absurd: Essays on Modern and Postmodern Drama*. Ann Arbor : U of Michigan P, 1990.

Breslin, James E. B. *From Modern to Contemporary: American Poetry, 1945-1965*. Chicago: U of Chicago P, 1984.

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- Chatman, Seymour. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell UP, 1990.
- Chaudhuri, Una. *Staging Place: The Geography of Modern Drama*. Ann Arbor: U of Michigan P, 1995.
- Cohen, Keith. *Film and Fiction: The Dynamics of Exchange*. New Haven: Yale UP, 1979.
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#### 8.0 Other Information -

##### 8.1 Accommodations statement:

Accommodations are provided for students who are registered with UNO Disability Services and make their requests sufficiently in advance. For more information, contact Disability Services (MBSC 111, Phone: 402.554.2872, TTY: 402.554.3799) or visit the web at <http://www.unomaha.edu/disability>.

## Appendix 2

### Sample Syllabus (ENGL1020)

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ENGLISH 1020: Introduction to Genre Studies

## Poetry, Drama, Film Syllabus, Spring 2012

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### Course Information

**Prerequisites** There are no prerequisites for this course; however, ENGL1150/1160 is highly recommended.

**Course Description** This class introduces you to the study of poetry, drama, and film.

**Course Objectives** Successful students shall be able to do the following:

- demonstrate their familiarity with the *genre conventions* of poetry, drama, and film;
- demonstrate their understanding of the *various purposes* these genres fulfill in society and culture;
- develop and use *critical reading, critical analysis, and textual analysis skills*

Additionally, successful students will fulfill the University General Education Outcomes for the Humanities and Fine Arts by being able to

- demonstrate an understanding of the theories, methods, and concepts used to comprehend and respond to the human condition;
- recognize, articulate, and explore how various humanists/artists have responded to the human condition;
- comprehend and evaluate how humanistic/artistic expression contributes to individual and/or socio-cultural understanding, growth, and well-being, and
- use relevant critical, analytic, creative, speculative and/or reflective methods

**Logistics** Office Hours: T/W/R 3:00-4:00 p.m.; or by appointment

### Required Texts

#### Books

*12 Plays: A Portable Anthology*. Ed. Janet E. Gardner. Boston: Bedford-St. Martin's, 2003. Print.

*250 Poems: A Portable Anthology*. 2<sup>nd</sup>. Eds. Peter Schakel and Jack Ridl. Boston: Bedford-St. Martin's, 2009. Print.

#### Films

*Brokeback Mountain*. Dir. Ang Lee. Focus Features, 2005. DVD.

*High Noon*. Dir. Fred Zinnemann. Republic Pictures, 1952. DVD.

*The Missing*. Dir. Ron Howard. Columbia, 2003. DVD.

*The Outlaw Josey Wales*. Dir. Clint Eastwood. Warner, 1976. DVD.

*Red River*. Dir. Howard Hawks. MGM, 1948. DVD.

The poetry and play anthologies are available at the UNO bookstore. You are not required to purchase the films, although you might wish to (many are available cheaply online or at local

discount stores). We will be discussing the films in order of production year. Rent them from local vendors; download them to your phone, notepad, etc.; or sign on to an online rental service. Be sure to schedule online rentals early in the semester. Regardless of the method, you are required to view the films **before** class discussion days. You might want to arrange film nights with your colleagues in the class, which will further reduce the cost. Please be sure you view the right film! If you have any questions about this requirement, please see me as soon as possible.

## Grading

Discussion	20%
Short Writings	15%
Quizzes	10%
Exam 1	10%
Exam 2	20%
Exam 3	25%

### *Discussion, Short Writings, Quizzes*

These include active, constructive participation in class discussions and online forums, student/scholarly deportment, grades on quizzes, short writings, and other work that may be assigned. The bulk of the assessments here are devoted to participation in and contributions to class discussion and the short writing assignments.

Short writings, worth **50 points each**, should be single spaced, one full page, in 12 point times new roman font (not including heading information; about, then, **550 words**). Generally, I will quickly skim them and comment only as I feel led (or have time). The point, however, is to give you space to collect your thoughts and ideas about a text *before* class time.

Quizzes will usually be given at the start of class and will cover your knowledge of the major content elements of a text you have read the night before. If you are late to class, you may miss the quiz!

### *Exams*

The course uses an essay exam format. You will be tested on both your knowledge of the texts and the analysis of them we built in class. Success on the exams entails paying attention in class, taking good notes, and then synthesizing that information.

All exams will be posted online, completed outside of class, and returned as email attachments. You are not to use any sources other than your notes on the exams (doing so will constitute cheating, and you will receive an F for the exam). Please follow the filing naming protocols outlined above.

## Course Policies

**Absences** One of the primary ways we learn to explore, understand, and analyze texts is by hearing what others have to say and by having our own ideas heard and even challenged. Thus, you will learn more about the texts we read and about critical reading, critical analysis, and textual analysis by actively listening to and engaging in class discussion. Attendance, then, is *extremely* important.

Only those absences recognized as excused by UNO and accompanied by appropriate documentation will be excused. You are allowed two unexcused absences. After the second, your final grade will be *reduced by one-half of a letter grade for each unexcused absence*.

If you know that you will be absent on certain dates, you should notify me. This will not exempt you from the attendance policy if the absence is unexcused (this includes medical appointments, weddings, vacations, etc.: none of these constitute excused absences). If an emergency arises that requires your absence for an extended period of time, you should notify the Office of Student Affairs for assistance. Doctor appointments, etc., should not be scheduled during class time. If you have any so scheduled, reschedule them now.

**Tardiness** Quizzes will usually be given at the beginning of class. If you're not here, you won't be able to take them.

**Class participation** You are expected to come to class prepared and to participate in the day's discussion, activities, etc. If you are not prepared, you may be asked to leave and may receive an unexcused absence.

**Late Work** Work missed, not turned in on schedule, or not turned in due to an unexcused absence will not be accepted.

**Make-up Work** In general, I do not allow anyone to make-up work missed due to an unexcused absence. Quizzes cannot be made up. If excused, however, your final quiz grade will be tabulated as though that quiz never happened.

**Academic Honesty and Plagiarism** Please see UNO's *Undergraduate Catalog* for what constitutes academic dishonesty (cheating on quizzes, exams, etc.). In addition to any sanctions the University may wish to impose, you will receive an F on the assignment for the first offense. For the second offence you will fail the course.

Plagiarism is the presentation of writing or ideas other than your own as your own either by failing or forgetting to quote, failing to paraphrase properly, or failing to document properly. Plagiarism includes but is not limited to using material from a journal or magazine article, excerpts from books, material from the web, ideas from your mother, the thoughts or work of another student, etc., without appropriate citation.

If you use the published, unpublished, or unwritten works or ideas of someone else, you must give proper credit to your source through correct documentation. Failure to do so, regardless of intent, will be considered plagiarism. If you plagiarize an assignment, you will receive an F for that assignment. A second offense, in addition to any sanctions the University may wish to impose, will result in your failing the course.

Remember that any lectures given by the instructor are legally copyrighted material and should be treated as such.

**Conferences** You may schedule a conference for any reason. Generally, you should see me during office hours; otherwise, make an appointment. Please remember that I am here for you!

**Student Accommodations** Accommodations are provided for students who are registered with Disability Services and make their requests sufficiently in advance. For more information, contact DisAbility Services (EAB 117, Phone: 554-2872, TTY: 554-3799) or go to the website ([www.unomaha.edu/disability](http://www.unomaha.edu/disability)).

**Personal Portable Technology Policy** Unless you have young children or are emergency

personnel, ALL cell phones must be turned off when you enter the class. Texting, tweeting, and other forms of communication unrelated to class activities are strictly forbidden.

Use of laptops, sound and video recorders, etc., is prohibited without clearance from the instructor. If you are using technology in a distractive way (e.g., playing video games, text messaging, etc.), I will request that you stop. If you fail to do so, I may ask you to leave.

**University Closings** When classes are officially cancelled, keep up with the scheduled readings. Note that I may assign a discussion board forum in the event of unanticipated university closings.

**Course Schedule** *Note the schedule is subject to change. Readings/films are discussed on the day listed. The entire work should be completed by the first day of discussion, unless otherwise noted.*

## **Week 1**

T10 Course Introduction

R12 Poetry Introduction  
Williams, "The Red Wheelbarrow" (140)  
Williams, "This Is Just to Say" (142)  
Moore, "Poetry" (144)  
Hopkins, "Pied Beauty"  
H.D., "Garden"

## **Week 2**

T17 Prosody (read handout on BB)  
Blake, "The Lamb" and "The Tyger" (47)  
Poe, "Annabel Lee"  
Stein, "Susie Asado"  
Bishop, "One Art"  
**SW1**

R19 Keats, "When I Have Fears" (67)  
Thomas, "Do Not Go Gentle" (178)  
Houseman, "To an Athlete" (120)  
Doty, "Tiara" (308)  
Dickinson, "I heard a Fly buzz—when I died"  
Yeats, "Sailing to Byzantium"

## **Week 3**

T24 Silko, "Prayer to the Pacific" (278)  
Young-Bear, "From the Spotted Night" (285)  
Harjo, "She Had Some Horses" (291)  
Alexi, "Postcards to Columbus" (329)  
Erdrich, "A Love Medicine"  
Ortiz, "Speaking"  
**SW 2**

- R26 Soto, "The Elements of San Joaquin" (300)  
Baca, "Family Ties" (304)  
Cofer, "Cold as Heaven" (305)  
McKay, "America"  
Cullen, "Incident"

### **Week 4**

- T31 Shakespeare, "Sonnet 130" (10)  
Herrick, "To the Virgins" (14)  
Marvell, "To His Coy Mistress" (24)  
Marlowe, "The Passionate Shepherd to His Love"  
**SW 3**

*Feb*

- R2 Browning, "My Last Duchess" (89)  
Yeats, "Leda and the Swan" (124)

### **Week 5**

- T7 Eliot, "Love Song of J. Alfred Prufrock"
- R9 No Class: Online Discussion Board Forum  
**Exam 1 (Poetry) posted**

### **Week 6**

- T14 Introduction to Drama  
Sophocles, *Oedipus* (all)  
**SW 4**

- R16 *Oedipus*

### **Week 7**

- T21 Shakespeare, *Hamlet* (all)
- R23 No Class: Online Discussion Board Forum

### **Week 8**

- T28 Ibsen, *A Doll House* (all)

*Mar*

- R1 *A Doll House*



### **Week 9**

T6 Williams, *Glass Menagerie* (all)  
**SW 5**

R8 *Glass Menagerie*

### **Week 10**

T13 Wilson, *The Piano Lesson* (all)  
**SW 6**

R14 *The Piano Lesson*  
**Exam 2 Posted**

### **Spring Break 19-23 March**

### **Week 11**

T27 Introduction Film (Westerns)  
*Red River*  
**SW 7**

R29 *Red River*

### **Week 12**

*Apr*  
T3 *High Noon*

R5 *High Noon*

### **Week 13**

T10 *Outlaw Josey Wales*  
**SW 8**

R12 *Outlaw Josey Wales*

### **Week 14**

T17 *The Missing*  
**SW 9**

R19 *The Missing*

## **Week 15**

T24 *Brokeback Mountain*  
**SW 10**

R26 *Brokeback Mountain*

F27 Last Day of Classes

**Exam 3 posted (due Monday, 30 Apr, 11:59 p.m.)**

## Appendix 3

### Statement on Dual Enrollment Credit for College Composition

*In May of 2007, the Department of English accepted the following recommendation from the First Year Writing Committee that the Department **not** expand dual enrollment offerings to include freshman composition courses.*

#### **Our Efforts in Dual Enrollment**

The English Department has developed an appropriate college-level sequence suitable for dual enrollment, ENGL 1010 and ENGL1020. Moreover, high school students already have numerous avenues for obtaining college-level composition credit such as AP credit and concurrent enrollment.

#### **Assessment, Alignment, and Our Composition Curriculum**

The Department assesses the learning outcomes of its first year composition courses at regular intervals on the basis of these courses' curricular objectives. The current AP course objectives do not align with our composition program's objectives, so we cannot adequately assess the outcomes in these courses.

#### **Academic Freedom and Our Composition Curriculum**

Our composition curriculum requires students to engage in unfettered exploration of controversial topics such as the war in Iraq, women's reproductive rights, U.S. and international racial and ethnic conflicts, gay marriage, and evolution (to name a few). Often, well-intentioned stakeholders seek and succeed in shielding controversial and sensitive issues from youth. Any attempt to limit topical engagement would jeopardize the curricular objectives of our composition courses. The college classroom provides the space that academic freedom requires, and that very exercise in academic freedom is often a student's first step toward developing intellectual maturity and independence of thought.