

**UCC/UGC/ECCC**

Proposal for Course Change

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| **FAST TRACK (Select if this will** **be a fast track item. Refer to**  [***Fast Track Policy***](http://www4.nau.edu/avpaa/UCCPolicy/Agenda_FastTrack_Consent.docx) **for eligibility)** |

# *If the changes included in this proposal are significant, attach copies of original and proposed syllabi in* [*approved university format*](http://www4.nau.edu/avpaa/UCCForms/syllabus.doc)*.*

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| 1. Course subject and number: | ENG 337 | 2. Units: | 3 |

[**See upper and lower division undergraduate course definitions**](http://www4.nau.edu/avpaa/UCCPolicy/Uplow.doc).

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| 3. College: | CAL | 4. Academic Unit: | ENGLISH |

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| 5. Current Student Learning Outcomes of the course.  By the end of the semester, students will demonstrate competency at an intermediate (300-level) at the following:   * Analysis of American/British poetry after 1750 according to aesthetic, historical, thematic, and cultural elements, as measured through informal assessment measures (daily reading responses and discussion) and three formal essays. Each formal essay must show mastery over a given poetic text and place that text within historical-aesthetic contexts. * Ability to use MLA rules for verse in-text citation and block quotations, as demonstrated through three written essays in which students are expected to, by the third essay, gain expertise in poetry citation techniques. * Read verse texts aloud with expression, fluency, and understanding, as demonstrated through formal presentations at which students a) provide a formal reading of a poetry passage to the class using expressive voice and body language, and b) introduce and contextualize the poetic passage for their listeners, and c) a question and answer follow-up session at which students respond to questions from the audience. | Show the proposed changes in this column (if applicable). Bold the proposed changes in this column to differentiate from what is not changing, and Bold with strikethrough what is being deleted. *(*[*Resources & Examples for Developing Course Learning Outcomes*](http://www4.nau.edu/avpaa/Assessment/CourseLearningOutcomesPDF_090712.pdf)*)*  By the end of the semester, students will demonstrate competency at an intermediate (300-level) at the following:   * Analysis of **~~American/British poetry after 1750~~** according to aesthetic, historical, thematic, and cultural elements, as measured through informal assessment measures (daily reading responses and discussion) and three formal essays. Each formal essay must show mastery over a given poetic text and place that text within historical-aesthetic contexts. * Ability to use MLA rules for verse in-text citation and block quotations, as demonstrated through three written essays in which students are expected to, by the third essay, gain expertise in poetry citation techniques. * Read verse texts aloud with expression, fluency, and understanding, as demonstrated through formal presentations at which students a) provide a formal reading of a poetry passage to the class using expressive voice and body language, and b) introduce and contextualize the poetic passage for their listeners, and c) a question and answer follow-up session at which students respond to questions from the audience. |

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| 6. Current **title,** **description** and **units**. Cut and paste, in its entirety,from the current on-line academic catalog\* [**http://catalog.nau.edu/Catalog/**](http://catalog.nau.edu/Catalog/).  **ENG 337 – BRITISH POETRY SINCE 1750**  **Description: Major trends and representative texts in British poetry since 1750. Pass-fail or letter grade.**  **Units: 3**  **Prerequisite: ((ENG 105 or HON 190 or English Placement Test Results (PLACE 60+)) and 3 hours of ENG-English coursework) or International Exchange Student Group** | Show the proposed changes in this column **Bold** the proposed changes in this column to differentiate from what is not changing, and **~~Bold with strikethrough~~**what is being deleted.  **ENG 337 – ~~BRITISH~~ STUDIES IN POETRY ~~SINCE 1750~~**  **Description: Major trends and representative texts in poetry. ~~since 1750. Pass-fail or~~  Letter grade only. May be repeated for up to 6 units of credit with different topics.**  **Units: 3**  **Prerequisite: ((ENG 105 or HON 190 or English Placement Test Results (PLACE 60+)) and 3 hours of ENG-English coursework) or International Exchange Student Group** |

\*if there has been a previously approved UCC/UGC/ECCC change since the last catalog year, please copy the approved text from the proposal form into this field.

7. Justification for course change.

We currently have three 300-level courses covering the study of poetry (ENG 336, British Poetry to 1750; ENG 337, British Poetry After 1750; ENG 342, American Poetry). This proposal combines these courses under a single topics course, entitled “Studies in Poetry.” The English Department does not have enough faculty in literature to offer regularly three separate poetry courses. By eliminating references to national literatures (British and American) and the title phrases “to 1750” and “after 1750,” we will still be able to offer a wide historical range of courses in British, American, and/or other poetry traditions. The expanded content permitted by the more flexible course description and title of the umbrella course, Eng 337 “Studies in Poetry,” means that the course can be taught with different content. Thus, ENG 337 will be repeatable for credit for up to six hours (as long as the course content is different) so that students will not be barred from taking the Study of Poetry more than once. We are removing ENG 336 and 342 from the catalogue in a separate UCC proposal form.

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| 8. Effective **BEGINNING** of what term and year? | **Fall 2014** |
| [**See effective dates calendar**](http://www4.nau.edu/avpaa/timelines/1314Effective.xls). |  |

**IN THE FOLLOWING SECTION, COMPLETE ONLY WHAT IS CHANGING**

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| **CURRENT** | **PROPOSED** |
| Current course subject and number: | Proposed course subject and number: |
| Current number of units: | Proposed number of units: |
| Current short course title:  BRITISH POETRY SINCE 1750 | Proposed short course title (max 30 characters):  **STUDIES IN POETRY** |
| Current long course title:  BRITISH POETRY SINCE 1750 | Proposed long course title (max 100 characters):  **STUDIES IN POETRY** |
| Current grading option:  letter grade  pass/fail  or both | Proposed grading option:  letter grade  pass/fail  or both |
| Current repeat for additional units:  NO | Proposed repeat for additional units:  **YES /Same Term** |
| Current max number of units:  0 | Proposed max number of units:  **6** |
| Current prerequisite: | Proposed prerequisite (include rationale in the justification): |
| Current co-requisite: | Proposed co-requisite (include rationale in the justification): |
| Current co-convene with: | Proposed co-convene with: |
| Current cross list with: | Proposed cross list with: |

9. Is this course in any plan (major, minor, or certificate) or sub plan (emphasis)? Yes  No

If yes, describe the impact. If applicable, include evidence of notification to and/or response

from each impacted academic unit.

**This course is in the Literature UCRT (as an elective); the literature area initiated the change, and the English Department Undergraduate Committee voted on approval of the curriculum change. Although not specifically listed in the catalog, this course can be taken as part of the fulfillment of the BSEd in English or BA in English. The change will have no impact on the BA and BSEd.**

10. Is there a related plan or sub plan change proposal being submitted? Yes  No

If no, explain.

**These changes will not require any related subplan change proposals; a UCERT in Literature has been included**.

11. Does this course include combined lecture and lab components?                  Yes  No

If yes, include the units specific to each component in the course description above.

**Answer 12-15 for UCC/ECCC only:**

12. Is this course an approved Liberal Studies or Diversity course?                    Yes  No         If yes, select all that apply.   Liberal Studies    Diversity    Both

13. Do you want to remove the Liberal Studies or Diversity designation?            Yes  No

If yes, select all that apply.   Liberal Studies    Diversity     Both

14. Is this course listed in the [**Course Equivalency Guide**](https://aztransmac2.asu.edu/cgi-bin/WebObjects/Admin_CEG.woa/wa/ByInst?inst=NAU)?                               Yes  No

15. Is this course a [**Shared Unique Numbering**](https://aztransmac1.asu.edu/cgi-bin/WebObjects/ATASS.woa/wa/SUNList?S=X) (SUN) course?                            Yes  No

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| **FLAGSTAFF MOUNTAIN CAMPUS** |  |
| **Scott Galland** | **1/31/2014** |
| Reviewed by Curriculum Process Associate | Date |
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| **Approvals**: |  |
|  |  |
| Department Chair/Unit Head (if appropriate) | Date |
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| Chair of college curriculum committee | Date |
|  |  |
| Dean of college | Date |
|  |  |
| **For Committee use only:** |  |
|  |  |
| UCC/UGC Approval | Date |

Approved as submitted: Yes  No

Approved as modified: Yes  No

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| **EXTENDED CAMPUSES** |  |
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| Reviewed by Curriculum Process Associate | Date |
|  |  |
| **Approvals:** |  |
|  | |
| Academic Unit Head | Date |
|  | |
| Division Curriculum Committee (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Division Administrator in Extended Campuses (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Faculty Chair of Extended Campuses Curriculum Committee (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Chief Academic Officer; Extended Campuses (or Designee) | Date |
|  |  |

Approved as submitted: Yes  No

Approved as modified: Yes  No

**Syllabus:**

**Studies in Poetry**

**ENG 337**

**Dr. Ruwe**

**Fall 2014**

**I. Contact Information and General Information**

Contact: 928-523-6729, donelle.ruwe@nau.edu

Office: LA 102

Hours: Wed. 10:30-1:30 (occasionally 11:30 to 12:30 will be busy, so check with me!)

Course Hrs: 2-3:15, Mondays and Wednesdays

Credit Hrs: 3 credits

Prerequisites: ENG 105 or HON 190 or English Placement Test Results (PLACE 60+) and 3 hours of ENG-English coursework) or International Exchange Student Group

Department, College: English Department in College of Arts and Letters

**II. Course Description and Expectations**

Our class will examine the urge toward self-expression, memoir-writing, and autobiography in poetry of the late eighteenth through the mid nineteenth century.  Our readings will emphasize the trend toward psychologically "real" poetry of angst, private emotion, and memory that developed in the British Romantic era and that continued through the Victorian period. We'll study phenomena such as the sonnet revival and the self-reflective epic. We'll look at a novel (written in iambic pentameter) that explores the anguish of a woman poet who struggles to balance romance and her poetic ambitions.  We'll read a long poem that explores the stages of grief experienced by a young man after the death of his best friend.  We'll look at poems praising God as well as poems exploring loss of faith and the dark night of the soul.  This course will be anchored by the writings of four major poets--Charlotte Smith, William Wordsworth, Elizabeth Barrett Browning, and Alfred, Lord Tennyson--in addition to short pieces from writers associated with the Romantic and Victorian eras.  We will also look at two contemporary American poetry volumes in order to discuss how elements of Romantic and Victorian verse continue to be relevant today.

**III. Learning Expectations and Outcomes**:

By the end of the semester, students will demonstrate competency at an intermediate (300-level) at the following:

* Analysis of poetry according to aesthetic, historical, thematic, and cultural elements, as measured through informal assessment measures (daily reading responses and discussion) and three formal essays. Each formal essay must show mastery over a given poetic text and place that text within historical-aesthetic contexts.
* Abiltiy to use MLA rules for verse in-text citation and block quotations, as demonstrated through three written essays in which students are expected to, by the third essay, gain expertise in poetry citation techniques.
* Read verse texts aloud with expression, fluency, and understanding, as demonstrated through formal presentations at which students a) provide a formal reading of a poetry passage to the class using expressive voice and body language, and b) introduce and contextualize the poetic passage for their listeners, and c) a question and answer follow-up session at which students respond to questions from the audience.

**IV. Course Structure/Approach.**

We will move slowly through each poem that we study, savoring the music of the lines and the beauty of the images.  The purpose of this class is not to master a multiplicity of texts but rather to learn how to "unpack" and "decode" poetry and to fall in love with the beautiful and thoughtful words of great writers and glorious poems.

**IV. Required Texts:**

Elizabeth Barrett Browning, *Aurora Leigh* (Norton) 1996

Tennyson, *Tennyson's Poetry* (Norton)1999.

Wordsworth, *Wordsworth Selected Poems* (Penguin) 2004.

Smith, *The Poems of Charlotte Smith* (Oxford)

Donald Hall, *Without* (Houghton) 1998

Marilyn Nelson, *A Wreath for Emmett Till,* (Houghton) 2005

BbLearn Poetry documents and materials

**V. For course outline (daily activities and assignment deadlines) see below.**

**VI. Assessment and Grading System.**

Your grade will be determined throughout the semester as I assess each assignment. Late work will receive a zero. See attached course schedule for specific deadlines for each assignment. See specific guidelines, below.

A or 4.0 (90-100%);

B or 3.0 (89-80%);

C or 2.0 (79-70%)

D/F (69% or lower)

**Required Assignments**:

Multi-week Reading Journals (25 points each) 125 points

Reader-Responder Class Presentation 25 points

Reader-Responder Explication Essay 50 points

2 Essays (50 points each) 100 points

Quizzes as deemed necessary . . . 10 points each

Final Exam 50 points

**VII. Course Policies**

**Academic Honesty**:

A student who plagiarizes by using the ideas or words of another without citing the source shall receive an F as the final class grade. A student who demonstrates academic dishonesty by re-submitting the same paper written by him or herself--or a revised version of the same paper--in more than one class, shall receive an F in the class. Please familiarize yourself with the guidelines for academic dishonesty, plagiarism, and cheating in the student handbook.

**Attendance:**

Students who miss three days of class are okay. Students who miss FOUR days (or the equivalent of 2 weeks of class) shall receive a 10 percent final grade reduction (in other words, the grade will drop a full letter grade from an A to a B, or a B to a C, etc.). Students who miss FIVE class sessions (or, over two weeks of class) will be asked to withdraw from class or, if withdrawal is not possible, will be given an "F" in the class.

**Electronic Devices:**

Computers are NOT fine in this class, except with limited use and permission. This course is discussion based. Recent studies have shown that almost 70% of all websites visited during an undergraduate class have NOTHING to do with the course. In other words, students tune-out and misbehave. I expect students to have a level of maturity, but nevertheless, abuse of computers does happen. If YOU are misusing your computer, you lose computer privileges AND are marked absent.

CELL PHONE usage during class is annoying, inappropriate, and is a sign of a modern sickness contracted by those individuals who cannot survive 1.25 hours without texting or other forms of e-communication. Repeated cell phone use will be treated as an ABSENCE in my class (see absence policy, above). I will not enable cell phone addiction.

**University policies:**

Please see the Safe Working and Learning Environment, Students with Disabilities, Institutional Review Board, and Academic Integrity policies as provided on the following document: <http://www4.nau.edu/avpaa/UCCPolicy/plcystmt.html>.

**Course Outline**

**Week 1:**

**August 29** Introduction to Class

**August 31** Understanding the sonnet form

**Week 2:**

**September 5 LABOR DAY**

**September 7** Charlotte Smith's *Elegiac Sonnets* Reader-Responder

**Week 3:**

**September 12** Charlotte Smith's *Elegiac Sonnets* Reader-Responder

**September 14** Charlotte Smith's *Elegiac Sonnets*

Keats “When I Have Fears” Reader-Responder

**Week 4: *Reading Journal Due on Monday***

**September 19**  William Wordsworth's Sonnets Reader-Responder

**September 21** Wordsworth, "Lines . . . Above Tintern Abbey"

**Week 5:**

**September 26** Charlotte Smith, "Beachy Head" Reader-Responder

**September 28** Charlotte Smith, "Beachy Head" Reader-Responder

**Week 6:**

**October 3** Preface to *Lyrical Ballads*

**October 5** William Wordsworth, "The Prelude" Reader-Responder

**Week 7:**

**October 10** William Wordsworth, "The Prelude" Reader-Responder

**October 12** William Wordsworth, "The Prelude" Reader-Responder

**Week 8: *Reading Journal Due on Monday***

**October 17** Elizabeth Barrett Browning, Sonnets Reader-Responder

**October 19** Elizabeth Barrett Browning, Sonnets Reader-Responder

Gerard Manly Hopkins Sonnets Reader-Responder

**Week 9: *Essay Number One Due***

**October 24** Marilyn Nelson, *A Wreath for Emmett Till* Reader-Responder

**October 26** Alfred, Lord Tennyson, "The Lady of Shallot"

**Week 10: *Reading Journal Due on Monday***

**October 31** Barrett Browning, A*urora Leigh* Reader-Responder

**November 1** Barrett Browning, *Aurora Leigh* Reader-Responder

Readings on “The Woman Question”

**Week 11:**

**November 7** Barrett Browning, *Aurora Leigh* Reader-Responder

Barrett Browning, “The Cry of the Children”

**November 9** Barrett Browning, *Aurora Leigh* Reader-Responder

**Week 12:**

**November 14** Tennyson, *The Princess* Reader-Responder

**November 16** Tennyson, *The Princess* Reader-Responder

Reader-Responder

**Week 13: *Reading Journal Due on Monday***

**November 21** Tennyson, *Idylls of the King*: "Pelleus and Etarre" Reader-Responder

**November 23 (Thanksgiving break)**

**Week 14: *Essay Number TWO is Due***

**November 28** Tennyson, *In Memoriam* Reader-Responder

**November 30** Tennyson, *In Memoriam* Reader-Responder

**Week 15 *Reading Journal Due on Monday***

**December 5** Tennyson, *In Memoriam* Reader-Responder

**December 7** Donald Hall, *Without* Reader-Responder

**Week 16:**

FINAL EXAM WEDNESDAY, December 14, 12:30-2:30

**Overview of Assignments**

**DAILY ASSIGNMENTS**

**Reading Journal**

Students are to write reading responses that cover **all** of the assigned readings. These responses are students' primary evidence of class preparedness, and the first stage in understanding and analyzing literature. When I read analyses, I look for detailed discussion and genuine engagement. Is the student using responses productively, to think about texts and to develop independent responses to texts? Does the analysis demonstrate that the student has read the entire text? Length of entries is variable. Some texts will inspire shorter entries; some will inspire longer entries.

Clearly indicate the text being analyzed and the date at the top of each response, and follow the suggested guidelines, below. Engage the text using critical thinking. Do not respond with personal opinion (for example, "I don't really enjoy reading stories with girl characters," or "this was my favorite!"). Rather, respond with engaged analysis and curiosity. Try a mixture of any of the following interpretation techniques:

* engage in a close-reading of a single moment/scene/phrase, and connect it to later moments in the book.
* identify rhetorical devices (metaphor patterns, sound effectiveness, sentence structures) and discuss how these devices add to the poem's effect and meaning
* see the apparently neutral events and images of the text as making politically charged statements about human development, class difference, gender difference, etc.
* note moments in which the text's perspective is different from today's in surprising ways
* discuss patterns in imagery, plot, emotional content/tone, symbolism, etc.
* link the primary text to philosophical or intellectual concerns of its era
* make connections between classroom discussions and the text
* compare/contrast texts (texts from this class or other classes)

**ASSIGNMENTS**

**Reader-Responder Presentation and Essay**

Throughout the class you will be assigned a particular day to be the "Reader-Responder." You will have three tasks, each of them to be completed ON THE ASSIGNED DAY:

1. Read out loud, for the whole class, a selection from the assigned reading of the day. Read expressively and with pleasure. The selection might be a whole sonnet, or a group of lines from a longer work. Your choice.

2. Discuss your selection for at least 7 minutes. Begin by identifying the piece/selection within the "macro" structure (for example, how is this sonnet typical of Charlotte Smith's *Elegiac Sonnets*? At what point in the plot/character development does this excerpt from the novel-in-verse occur? Be prepared to lead a follow-up discussion and have questions for the class ready to go). Classroom presentation portion = 25 points.

3. Prepare and submit a 3-page, double-spaced "explication" of your poem/passage. Your explication should begin by identifying the overall theme, lesson, concept, moral, or emotional center of your passage/poem. Then, show how this theme, lesson, concept, moral, emotional build-up,etc. develops over the duration of your passage. Is there a turning point or volta? Is there a moment of surprise? or hesitation? As you discuss the poem, make sure to dwell upon beautiful and interesting moments of poetic language, and USE CRITICAL VOCABULARY throughout. Be grammatical and MLA-style perfect! (explication essay portion = 50 points) Remember that this essay is due on the day that you present your poem/passage to the class in a formal presentation.

**Essay One and Two**

These essays (each approximately 5 pages in length) will analyze a specific poem in response to a prompt regarding the aesthetic, socio-political, and historical features of the Romantic era (essay one) and the Victorian era (essay two). You will receive specific guidelines in class.