Literature Teaching Handbook

Department of English

University of Illinois, Urbana-Champaign

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Overview

This teaching handbook was compiled by members of the curriculum committee in spring semester of 2013. The main intention of the handbook is to compile existing documents about teaching in the English department. The handbook is intended for all instructors (teaching assistants, instructors and lecturers, and tenure-stream faculty) in the department, though new instructors are likely to find these materials most helpful.

Note that this handbook is not meant to replace the existing handbook for Rhet instructors.

Goals and Outcomes for Literature Courses

The English Department is of course a diverse community of students and scholar-teachers engaged in the study of diverse bodies of material. What follows is certainly not intended to limit creative pedagogy. It is a statement of existing practices that may be used as individuals see fit.

The general progress of literature courses is from major genres, to major periods, to critical methods, to focused studies. In the 100-sequence, students are introduced to poetry, drama, and prose fiction. The 200-sequence sustains this emphasis on genre, though with fuller attention to placing genres in literary history. Building on English 200, English 300 and 301 develop skills in critical writing and analysis, the latter emphasizing an introduction to critical theory, or practical criticism, or both. On this foundation, students proceed to focused study in upper division courses; that focus may be conceived as a discrete historical moment, or a major author, or a critical issue. In terms of outcomes for these courses, the distinction between 300 and 400 numbers is largely nugatory.

Assignments generally reflect these emphases. For the 100 sequence, papers and examinations generally train students in the skills of close reading and in recognizing features of the major genres. 200-level assignments continue to develop these skills, though with fuller emphasis on knowledge of major periods. The 300 and 301 gateway courses tend to offer closely guided research, and emphasize the application of critical approaches to texts. This paves the way for assignments in upper-division courses, which tend to require some form of independent library research. At this level, course instructors generally expect at least one substantive piece of critical writing showing careful use of secondary materials.

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Courses	Goals	Assignments
100-sequence	Introduction to major genres.	Train students in close reading and in recognizing features of the major genres.
200-sequence	Sustains emphasis on genre, though with fuller attention to placing genres in literary history.	Continue to develop skills of 100-sequence, though with fuller emphasis on knowledge of major periods.
200, 300 and 301	Develop skills in critical writing and analysis, with 301 emphasizing an introduction to critical	Offer closely guided research, and emphasize the application of critical approaches to texts.

	theory, or practical criticism, or both.	
Remaining 300 and 400 courses	Offer focused study, with that focus conceived as a discrete historical moment, or a major author, or a critical issue. In terms of outcomes, the distinction between 300 and 400 numbers is largely nugatory.	Tend to require some form of independent library research; generally expect at least one substantive piece of critical writing showing careful use of secondary materials.

List of English Courses

The following courses are offered in English. Note that not all of these courses are controlled by the English department, meaning that a cross listed department has to offer the class for it to run in English.

101	Intro to Poetry		204	Ren Lit & Culture
102	Intro to Drama		206	Enlightenment Lit & Culture
103	Intro to Fiction (usually a large lecture)		207	Romantic Lit & Culture
104	Intro to Film		208	Victorian Lit & Culture
106	Lit & Experience		209	British Lit to 1798
109	Intro to Fiction (ACP)		210	British Lit 1798 to Present
110	Intro Lit Study Non-Majors		211	Intro to Modern African Lit
112	Lit of Global Culture		212	Celtic Myth and Legend
113	Intro to Comedy		213	Modernist Lit & Culture
114	Bible as Lit		215	Writing about Science and Culture
115	Intro to British Lit		218	Intro to Shakespeare
116	Intro to American Lit		223	Jewish Storytelling
117	Shakespeare on Film		225	Intro Latina/o Lit (owned by LLS)
119	Lit of Fantasy		241	Beginnings of Mod Poetry
120	Science Fiction		242	Poetry since 1940
121	Graphic Narratives		243	Modern Drama I
150	Black Lit in America		244	Modern Drama II
198	Freshman Honors Sem		245	Short Story
199	Undergrad Open Seminar		247	British Novel
200	Intro to the Study of Lit		248	Brit, Amer, & Contin Fiction
202	Medieval Lit & Culture		250	American Novel to 1914

251	American Novel since 1914	407	Intro to Old English
255	Survey of Amer Lit I	411	Chaucer
256	Survey of Amer Lit II	412	Medieval Brit Literatures
259	Afro-American Lit I	415	Early Ren Poetry and Prose
260	Afro-American Lit II	416	Drama of Shaksp Contemps
265	Intro to Amer Indian Lit	418	Shakespeare
267	Grimm's Fairy Tales	421	Later Ren Poetry & Prose
268	Holocaust in Context	423	Milton
272	Minority Images in Amer Film	426	Early 18th Century Lit
273	Amer Cinema since 1950	427	Later 18th Century Lit
274	Lit & Society	428	British Drama 1660-1800
275	Amer Indians & Film	429	18th Century Fiction
280	Women Writers	431	British Romantic Lit
281	Women in Lit Imagination	434	Victorian Poetry & Prose
283	Jewish Sacred Lit	435	19th Century British Fiction
284	Modern Jewish Lit	441	Brit Lit 1900-1930
285	Postcolonial Lit in English	442	Brit Lit since 1930
286	Asian-American Lit	449	Amer Lit, 1820-1865
293	Culture and Sustainability	450	Amer Lit, 1865-1914
300	Writing about Lit	451	Amer Mod Lit, 1914-1945
301	Critical Approaches to Lit	452	Amer Lit 1945-Present
312	Medieval Brit Literatures	455	Major Authors
325	Topics in LGBT Lit & Film	459	Topics in Amer Indian Lit
333	Memoir and Autobiography	460	Lit of Amer Minorities
359	Lit Responses to Holocaust	461	Topics in Literature
363	Jewish Immigrant Lit	462	Topics in Mod Fiction
373	Topics in Film Study	465	Topics in Drama
374	World Cinema	470	Modern African Fiction
378	Fairy Tales and Gender Formation	475	Lit & Other Disciplines
380	Topics in Writing Studies	476	Topics in Lit & Environment
396	Honors Sem I (Themes)	481	Comp Theory & Practice
397	Honors Sem II (Periods)	482	Writing Technologies
398	Honors Sem III (Authors)	485	Lit for High School
401	Intro to Study of Engl Lang		
402	Descript Engl Grammar		
403	History of Engl Lang		Graduate Seminars:
404	Engl Grammar for ESL Teachers	500	Intro to Criticism & Research

503	Historiographies of Cinema (owned by MACS)	543	Seminar in Mod Brit Lit
504	Theories of Cinema	547	Seminar in Earlier Amer Lit
505	Writing Studies I	553	Seminar in Later Amer Lit
506	Writing Studies II	559	Seminar in Afro-Amer Lit
508	Beowulf	563	Sem Lit Themes & Move
511	Chaucer	564	Sem Lit Modes & Genres
514	Seminar in Medieval Lit	578	Sem Lit & Other Disciplines
519	Seminar in Shakespeare	581	Sem Lit Theory
520	Seminar in 16th Century Lit	582	Topics Research & Writing
524	Seminar in 17th Century Lit	583	Topics Writing Ped & Design
527	Seminar in 18th Century Lit	584	Topics Discourse & Writing
533	Seminar in Romantic Lit	593	Rhet Pro Sem
537	Seminar in Victorian Lit	593	Lit Pro Sem
		593	BTW Pro Sem

Information on ICES Evaluation Forms

Order forms for *all* department instructors (faculty, grad students, adjuncts) are available in 294 EB. One ICES request form is needed for each section you teach. You can either send or deliver your order form/s to ICES ME, 247 Armory Bldg., MC-528 or you can bring them back to 294 EB.

Ordering deadlines typically fall in the middle of each term (allow 1 week for forms to be printed and sent to you from the Measurement and Evaluation office).

Tips for Completing the ICES Form

Question 1.   Fill in your last name and first initial

Question 2.   Department Name = Actually *not* the department name but ENGL, RHET, CW or BTW (depending on which course/program you are teaching)

Question 3.   Class Type

Lecture/Discussion for all classes (lit, rhet, btw, cw) *EXCEPT* the large lectures (either **Lecture** or **Discussion/Quiz**) and grad seminars (**Seminar**)

Question 4.   Course Number = the course you are teaching (example: 101, 105, 543, etc.)

Question 5. No. of Forms Requested = *example*: if you have 36 students in your class, fill in 36 not 36   . You may end up with 3,600 forms!

Question 6. Your Rank = Professor (or Assistant Prof/Associate Prof) for faculty, Teaching Assistant for grad students and Instructor/Lecturer for adjuncts

Question 7. Release Information: includes three separate designations

    a. "Incomplete List of Teachers…" allows your name and course to be published in the *Daily Illini* if your results qualify – mark "yes" if you want this.

    b. "University Student Publication" – mark "yes" if you want to add and release items to Student Senate – SEE ATTACHMENT #1

    c. "Department Head…" allows one copy of your results to be send to a department representative (only the statistical results, not the comments) – mark "yes" and designate the person and address **AND** sign your name

        For grad students and adjuncts:

        LIT should be released to Spencer Schaffner, 208 EB, MC-718

        RHET should be released to Rob Barrett, 208 EB, MC-718

        CW should be released to Alex Shakar, 208 EB, MC-718

        BTW should be released to Bruce Erickson, 208 EB, MC-718

Question 8. Section = the section you are teaching this semester (complete one form for each section you teach)

Question 9. Date Needed = Allow at least one week from the date you send in the requests to get your CEQ forms back. The last day of class for SP13 is **MAY 1st**.

Question 10. Campus Address & Phone = you can simply put our dept. address and main

Question 11. office phone # -- 208 EB, MC-718 - 333-2391

DEPARTMENT CORE QUESTIONS

LITERATURE:

There are four core forms for courses listed in English. Which form you receive is determined by what you designate as "Class Type" in box 3 of the red request form.

Lecture/Discussion is appropriate for instructors in all classes except the large lectures and grad seminars.

Lecture is appropriate for faculty lecturers in combined courses: 103, 110, 112, 117, 209, 210, 255, 259, 260 (or any other ENGL course that was offered as in the large lecture format).

Discussion/Quiz is appropriate for TA discussion leaders in combined courses.

Seminar is appropriate for graduate seminars.

All four of these core sets allow instructors to add questions from the **ICES catalog by filling in the numbers for those questions on the back of the red request form.

RHETORIC

There is a set of core questions for Rhet 101-105. This core set consists of 12 questions. In addition to these questions, you may pick up to 13 questions from the **ICES catalog. This too can be found in 294 EB.

There is no specific core for Rhet 233 or Rhet 243. You can either choose to use the Rhet core, select one of the "complete forms" (see the attachment with info on these forms) or select up to 23 items from the **ICES catalog. If you wish to use the existing Rhet core, attach a note on your form indicating you want to use the Rhet core.

B&TW

There is a set core of questions for B&TW courses. This core consists of 16 questions. In addition to these questions, you may pick up to 9 questions from the **ICES catalog. This too can be found in 294 EB.

CREATIVE WRITING

There is no specific core for CW courses. You can either use one of the other department core sets, select one of the "complete forms" (see the attachment with info on these forms) or select

up to 28 questions from the **ICES catalog (can be located in room 294 EB). If you wish to use one of the existing core sets, attach a note on your form indicating which one you want to use.

WHY YOU SHOULD USE THE STUDENT CORE

The following is reproduced from the Illinois Student Senate included in ICES information packet SP06:

In recent years, students have begun using non-systematic methods of rating their instructors. On websites like CoreseFire and RateMyProfessor, often only those students who have had bad experiences with instructors vent their frustrations while other students choose not to respond. **Students have no other option but to go to websites with anti-instructor biases, unless you consent to use the 6 questions provided by the Illinois Student Senate on your ICES forms.** If you select this ICES option, the results of these 6 items will be published, along with the two global ICES items, on the ISS web site at http://www.iss.uiuc.edu/ices. The public release of this data will allow students to receive the thoughts of the entire population of a course and not a biased subset, and will deter students from using unreliable sites like CourseFire.
A researcher from the University of Western Australia in Sydney, found that **student evaluations are "multidimensional, reliable and stable, and relatively valid against a variety of indicators of effective teaching."** ISS has worked with the administration and faculty to ensure that **the new student questions are fair, clear, and relevant to both faculty and students**. These questions are:

1. The required texts and other materials were effectively utilized in the course.
2. The instructor was respectful of differing beliefs on race, religion, or politics.
3. Grading procedures for the course were fair.
4. The workload for the course was appropriate for the credit received.
5. The instructor was accessible to students.
6. The instructor explained material clearly.

These questions, along with the two global ICES items, provide instructors with valuable insight from the students and provide students with assistance in course selection. We hope that each instructor on campus will recognize the value of these evaluations and **specifically choose to use the student core questions.**

ORDERING A COMPLETE FORM

(for courses without a set of department core questions)

On the back side (side 2) of the ICES order form, you have the option of ordering a complete form. This may be a good option for classes without a department core.

On right hand side of the order form (on side 2), is a shaded column titled Complete Form. There is a list of 22 bubbles to choose from but only bubble 1, 7, and 8 are applicable. To get one of these complete forms, fill in appropriate bubble. (You will not be able to add instructor selected questions if you choose one of the complete forms.)

The questions you will get if you fill in bubble #1:	The questions you will get if you fill in bubble #7:	The questions you will get if you fill in bubble #8:
(all use the common scale of strongly agree to strongly disagree)	(all use the common scale of almost always to almost never)	(all use the common scale of almost always to almost never)
•I would take another course that was taught this way.	•The instructor acted interested in the material.	•The instructor defined the objectives of discussion.
•The instructor seemed to be interested in students as persons.	•The instructor was well prepared.	•Students failed to laugh, joke, smile, or show other signs of humor.
•I would have preferred another method of teaching in this course.	•The instructor acted relaxed.	•The instructor corrected or rejected student statements without further discussion.
•It was easy to remain attentive.	•The instructor looked at the class while speaking.	
•The instructor did not synthesize, integrate, or summarize effectively.	•The instructor enunciated well.	•Direction of discussion was controlled by the instructor.
•Not much was gained by taking this course.	•Lectures seemed to go smoothly, following a logical sequence of thought	•The instructor put material across in an interesting way.
•The instructor encouraged development of new viewpoints and appreciations.	•The instructor uses relevant examples.	•Students volunteered knowledge, opinions, or personal experiences.
•I learn more when other teaching	•The instructor explained clearly and explanations were to the point.	•Discussion of student erroneous statements was encouraged as a way
	•The instructor emphasized	

methods are used.

•The course material seemed worthwhile.

•The instructor demonstrated a thorough knowledge of the subject matter.

•It was a very worthwhile course.

•Some things were not explained very well.

•The course material was too difficult.

•This was one of my poorest courses.

•The instructor seemed to consider teaching as a chore or routine activity.

•It was quite interesting.

•I think the course was taught quite well.

•The course content was excellent.

•Some days I was not very interested in this course.

•Overall, the course was good.

important points by raising voice, repeating, etc.

•The instructor made you interested in the material.

•Lectures were related to the reading assignments.

•The instructor gave clear explanations of abstract ideas.

•The instructor made clear the objectives for each lecture or series of lectures.

•The instructor followed an outline.

•The instructor stimulated your intellectual curiosity.

•The instructor seemed to have very recent information on the subject.

•Answers to questions were relevant.

•The instructor varied pace of lecturing.

•The instructor presented material not in the reading assignments.

•The instructors voice was animated.

•The instructor used humor effectively.

•The instructor answered all questions (or admitted didn't know the answer).

•The instructor encouraged questions during the lecture.

of correcting them.

•The instructor defined the content of discussion.

•The instructor stimulated the intellectual curiosity of students.

•Students positively interacted with each other.

•The instructor asked students to help determine content or discussion.

•The instructor asked specific, drill-type questions.

•There was interaction between students and instructor.

•The instructor explained clearly and explanations were to the point.

•Students talked more than instructor.

•The instructor asked students to help determine objectives of discussion.

•The instructor praised student behavior.

•Instructor encouraged students to express their knowledge, opinions, or experiences.

•The instructor was skillful in observing student reactions.

•Instructor asked students to help determine how their achievement would be evaluated.

•Students failed to ask instructor for information, opinion, or personal experience.

•The instructor asked open-ended questions.

•Direction of discussion was

		controlled by the students.

Grade Entry Instructions

In order to access the Self-Service System ALL faculty members must establish an EnterpriseID. Please visit this URL for instructions: **http://www.oar.uiuc.edu/staff/records/ui2_index.html**

1. Select or type the following link to the Self-Service System on your browser http://apps.uillinois.edu.

2. Select the link **Student & Faculty Self-Service.**

3. Select the link **University of Illinois at Urbana-Champaign (UIUC).**

4. Use your Enterprise ID to login. You must be either a primary or secondary instructor assigned to a specific class (with a distinct Course Reference Number, or CRN) in order to access class rosters and enter final grades via the web.

5. Select **Faculty & Advisor Services.**

6. Select **Faculty Services.**

7. Select **Final Grade Entry.**

8. Select a specific term and a specific class section to begin grade entry.

9. Each student who is registered for that term in the specific class section is listed alphabetically with information about their University Identification Number, number of credit hours enrolled, and registration status.

10. To assign a grade for individual students in each specified class section, use the drop down box that appears in the **Grade** column (a student will not receive credit for the course without a final grade assignment). All grade options are listed in the drop box, including all honors designations (see item #2 of Grading Tips below).

11. Next to the grade drop down box, you will find two optional fields: "last attend date" and "attend hours." You need not fill in either of these boxes. It is suggested that you fill in the "last attend date" box if you are giving a grade of "F" or "U".

12. To save the grades you have entered, select the **Submit** button (it is recommended that you submit/save your grades often, it is not necessary to enter and submit grades all at once).

13. You will have the ability to edit and/or correct grades you have already submitted through the Self-Service system up until the OAR published grade deadline.

14. Select **Reset** to clear all selections for the class.

15. Repeat steps eight through thirteen to enter grades for each course/section you are teaching. To go back to the CRN selection box, use the Return to Previous link at the bottom of the page. If you use the Back button, you will not be able to pick a new CRN.

GRADE ENTRY TIPS

- **Credit/No Credit**: Students who have elected to take a course using the Credit/No Credit option will not appear differently than students taking a course for a Standard Letter grade to instructors during grade entry and instructors will submit letter grades. When grades are 'rolled' to academic history, grade substitution rules will award a **CR** grade to students who receive a C- or higher; a grade of D+ or below will be substituted for a **NC** grade.

- **Honors Credit Learning Agreement (HCLA)**: Many honors students may elect to take a course not specifically designated as honors for honors credit through an Honor's Learning Agreement. College offices will change a student's Registration and Grade Mode during the semester to indicate that an HCLA has been initiated. On the "Final Grade Entry" screen, the student's Registration Status should read: 'Registered Honors'. When instructors are submitting grades, they will have the option of awarding the student with either a standard letter grade or an honors grade. (For example, **A** vs/ **AH**

- If a student has met the HCLA and is eligible to receive honors credit, the instructor should submit a grade of A+H, AH, A-H, B+H, etc. The grade that is entered by the instructor is the grade that will be received by the student.

- If a student has not met the HCLA then the student is not eligible to receive honors credit. In this case, the instructor should assign a standard letter grade of A+, A, A-, B+ etc.

- If a student is not registered for honors credit, yet is assigned an honors grade, grade substitution rules will apply. For example, a grade entered as an **AH** for a student who is not registered for honors credit will receive only an **A.**
- All honors grade options are included in the drop down box.
- **Honors Section**: There are sections specifically designated for honors credit. On the "Final Grade Entry" screen, the Registration Status will NOT read 'Registered Honors'. Instructors **must award an honors grade** when assigning final grades. The grade that is entered by the instructor is the grade that will be received by the student (substitution rules will not apply).

  For example, a grade entered as an **A** for a student who is registered in an honors-designated section will receive an **A**. To be awarded honors credit, the student must be assigned an **AH**.

- **Undergraduate "I" (Incomplete) grades**: Instructors cannot assign a grade of **I** for Incomplete to undergraduate students using the Self-Service System. According to university policy, undergraduate students must receive permission from their college to receive an Incomplete grade. Students or instructors can contact their college office to obtain written permission for Incomplete grades.

  Instructors, please, do not select a grade from the dropdown box for these students.

- **Missing Grades**: If an instructor does not enter grades for a student before the grade entry deadline, the Office of Admissions and Records will post a grade of **NR** for Not Reported at the time grades are rolled to history.
- All **NR** grades will be listed on reports that can be used to follow-up with instructors. These reports will be available to the colleges and departments. As grade changes are entered after grade roll, the **NR** grade will be replaced with the corrected grade as submitted by the instructor.
- **Grade Changes after Grade Entry Deadlines**: Following the Grade Entry Deadlines for each term, grades are 'rolled' to Academic History. Once grades have been rolled, grade

changes must be processed through the Office of Admissions and Records. This process is the same as our existing process for grade changes.

- **Post-Grade Entry Processes**: Many other processes are dependent on the grade roll process. Once grades are rolled, term and cumulative Grade Point Averages, Academic Standing (Drop, Good Standing or various Probation levels), and Dean's Lists are calculated and produced for administrative review. It is important to have grades entered prior to the grade entry deadline to avoid delays in these other processes that are dependent upon the grade roll.

- Grades turned in late may affect the student's academic standing (probation or drop status).

ACCESSING CLASS ROSTER

A. Through the Enterprise System (see B below for Abbreviated Method, not for first-time users):

 Step I: Setting yourself up as a first-time user:

--Go to web site: https://apps.uillinois.edu/index.html

--Click "Student & Faculty Self-Service"

--Click "Obtain your Enterprise ID" and look for ATTENTION: FIRST TIME USERS! Follow the instructions. They will walk you through the process of getting a Banner ID and Password. (This is the most irritating part of the exercise, where you get to use your most colorful naval rhetoric as you invent your new password!!).

--When you get the "Thank you, Julia [or Agatha or Algernon etc.]" message, go back to https://apps.uillinoish.edu/index.html.

Step II: Getting your roster

(Now you're cookin'!)

--Click on "Student & Faculty Self-Service"—Click "Continue"

--Click on "University of Illinois at Urbana-Champaign"

--Click on "Faculty and Advisor Services"

--Click on "Faculty Services"

--Click on "Class List Summary"

--Click 'submit' on 'Select a Term: (the current term is FALL 2012)

--Click on the drop-down menu showing "CRN"s (Course Reference Numbers) and select your course (e.g. Honors Seminar, Writing About Literature, etc.). Click on it, and then click on Submit.

[SOME OF YOU WILL HAVE SEVERAL CRNs. SEE <u>SPECIAL INSTRUCTIONS</u>]

-- To print the class roster, go to the bottom of the list and hit "printable class list." You can then print from your computer menu.

--Banner rosters are broken down into increments of fifty. If you're teaching a **large lecture course** (e.g. Engl. 103, 209 or 245) you will need to call up and print your roster fifty students at a time; you do so by clicking on the different page designations at the bottom of the roster ("1-50" is followed by "51-100," etc.) You have to print each grouping; your first print command will only print the first fifty names.

If you are lucky, and have only one CRN, this will be your last step.

B: Abbreviated Method of accessing a roster through the Division of Management Information (DMI) **(not for first-time users)**. This method is preferred by many because it provides a less cluttered format and fits more student names on each page printed.

--Go to the DMI website at http://www.dmi.uiuc.edu

--Click on "Consolidated Class Rosters for Instructors." You can then download an Excel or plain-text version of your roster.

Special Instructions for Courses with more than one CRN (Course Reference Number) such as cross-listed courses.

According to the official lingo, Banner is CRN-driven. Cross-listed courses such as ENGL 259 (Afro-American Literature I) have multiple CRNs, one for each department affiliated with the course (in the *Class Schedule*, cross-listed courses are referred to as "same as" – ENGL 259 is listed as "same as" AFRO 259 and CWL 259). So, when getting a roster for the lecture, the

instructor will have to access and print rosters for three CRNs: (example) 12345 (ENGL 259), 12346 (AFRO 259) and 12347 (CWL 259). All three of these numbers will appear on the drop-down menu referred to above.

Note, too, that all 400-level courses are now cross-listed. This is necessitated by the different credit values assigned the course: undergraduates take 400-level classes for 3 hours; graduate students for 4. For instance, if you are teaching Engl 462 (Topics in Modern Fiction), you will need to access and print rosters for two CRNs - graduate and undergraduate.

In addition to these two main types, the following are also cross-listed courses:
--Learning Communities Program courses;
--all "meets with" courses, which are effectively one-time-only crosslists, as opposed to crosslists that are permanent arrangements (e.g. ENGL 581 "meets with" CWL 501 Z, HUM 495 U and HUM 495 G. The instructor of this course will need to access and print rosters for four CRNs: 40464 - ENGL 581; 40466 – CWL 501, section Z; 40468 – HUM 495, section G; 40467 – HUM 495, section U).

      Not all cross-listed courses will have students enrolled under every CRN, but you still need to check each one to be sure. Each CRN for which you are listed as the instructor will appear in the drop-down box. You need not remember the specific numbers. **Just be sure to check all CRNs for each class you teach.**

Submitting Grades

NEW GRADE SUBMISSION POLICY

As you may know, the University has adopted a new policy that affects grade submission.

If you need to give a grade of "F" to any student who is registered in your course, in addition to the "F" grade, it will now be <u>necessary</u> to also provide the last date of attendance.

<u>For a student who attended your class but whose grade is "F":</u>

- Enter the last day of the semester (**SP12 = 05/02/2012**)
- Leave the *Attended Hours* field blank

For a student who has attended some of your class but quit coming:

- Enter the last date your records show the student was engaged in academically-related activity (e.g. exam, quiz, tutorial, conference, last assignment completed, etc.) [date format = MM/DD/YYYY]
- Leave the *Attended Hours* field blank

For a student who never attended your class or has no documented academically-related activity:

- Enter the first day of the semester (**SP12 = 01/17/2012**) [date format = MM/DD/YYYY]
- Enter a "0" in the *Attended Hours* field

If you are giving even one student in your class an "F" and you don't enter the last date attended info, the system will not let you submit your entire grade roster. It is forcing you to enter that info.

Here is a link to an FAQ pdf re: the new policy:

www.registrar.illinois.edu/staff/pdf/records/LDA_FAQ.pdf

If you have any questions re: this policy (or any grade submission question, for that matter), please feel free to contact me.

Staffing Procedures

English courses are staffed differently depending on who teaches the course:

1. For courses taught by tenure-stream faculty, teaching preferences are collected in the fall for the following academic year. The associate head takes those preferences and works to create the annual schedule in consultation with the scheduling coordinator and the

advisers. A small group of non-tenure-track faculty who hold negotiated arrangements with the department or college are staffed using this method.

2. For courses taught by graduate teaching assistants, teaching preferences are collected each term (typically in the second month of the term). Decisions about staffing are determined in an open staffing meeting attended by the staffing coordinator, associate head, director of graduate studies, a graduate student representative, and a non-tenure-track faculty representative. Staffing decisions are made based on seniority and preference (with those on 8th-year-extensions staffed below 4th-year graduate teaching assistants). **Note**: Listing several choices on the teaching preference form is likely to result in a better outcome than simply listing one or two possible classes. Listing courses with a lot of sections (109, e.g.) is usually a good idea.

3. Most non-tenure-track faculty teach Rhet and B&TW classes. However, non-tenure-track faculty are occasionally asked to submit proposals to teach other English classes such as English 300.

4. Online courses are staffed following the same procedures used to staff traditional brick-and-mortar classes on campus. Those who desire an online section should indicate this preference on the teaching preference form. (As of Fall 2013, there are some online sections of B&TW, no online sections of RHET courses, and very few online ENGL classes.)

Technology and Support

Some classrooms are equipped with digital projectors; in some cases, you'll need to activate your laptop or gain access to a media cabinet. Contact the Campus Information Technology and Educational Services (CITES) Helpdesk (www.cites.illinois.edu/help/index.html) for more info. EB 304, for instance, is a computer classroom controlled by CITES. You can check out digital projectors, laptop computers, DVD players, and other media equipment in our department media center: room 288 of the EB.

Useful links relating to technology and teaching:
- Compass course management software: http://compass2g.illinois.edu

- Moodle course management software: https://courses.las.illinois.edu/login/index.php

- CITES supported wikis: http://www.cites.illinois.edu/onlinelearning/cites_wiki/index.html

- Blog spaces: http://publish.illinois.edu

- Storage space: https://uofi.box.com/login

- Library course reserves: http://www.library.illinois.edu/ipm/placingonreserve.html

Syllabus Elements

While syllabi in English courses differ widely, it is generally a good idea to include such elements as:

- course meeting times and classroom location

- instructor contact information and office hours

- course overview

- learning goals and/or objectives

- grading breakdown

- required readings

- course policies, including:

  - attendance / participation policies; note that the student code (see p. 22 @ http://admin.illinois.edu/policy/code/Full_Code_web2013.pdf) requires several forms of excused absences

  - disability accommodation clause such as "To obtain disability-related academic adjustments and/or auxiliary aids, students with disabilities must contact the course instructor and the Disability Resources and Educational Services (DRES) as soon as possible. To contact DRES you may visit 1207 S. Oak St., Champaign, call 333-4603 (V/TTY), or e-mail a message to disability@uiuc.edu."

- course calendar, including class meetings and due dates

Syllabus Archive

Two archives of syllabi exist in the department: one is a physical archive, located in the undergraduate advising office; the other is an online collection of more recent syllabi, located online at www.english.illinois.edu/resources. Click on "forms" (www.english.illinois.edu/resources/forms) to access the archive. If you are unable to access the online archive of syllabi, please contact the associate head so that ATLAS can grant you permission.

At the beginning of each term, people teaching courses in English are asked to file copies of their syllabi with the department. The undergraduate advising office is responsible for soliciting copies of syllabi.

Plagiarism Overview

(updated 1.13.2013)

As you finalize syllabi and plan assignments for this semester's English courses, please review these suggestions and "Procedures for Responding to Clear Cases of Plagiarism." Then save both documents in your teaching files (I've attached a Word version of each). In the woeful hour that you suspect an academic infraction, you'll be relieved to have up-to-date instructions on hand. Below are three suggestions to reduce the likelihood of plagiarism among your students, and to streamline your handling of any case that does arise.

1. Make a Clear Statement About Academic Integrity in Your Syllabus

Include on your syllabus, and repeat on assignment prompts, a statement asserting your full adherence to the University Student code on academic integrity, and **defining** plagiarism in the context of your course. Here is a sample of such a paragraph, which you may adopt or adapt. I've made the second sentence a little more explicit and changed one link.

"Plagiarism: The University of Illinois has high standards of academic integrity set out in Article 1, Part 4 of the University Student Code, which I uphold. **All** written work submitted in this course is expected to be your own, with **any wording and/or idea taken from any other source** fairly attributed. To use phrases and/or ideas from **any**

other source as if they were your own, whether accidentally or deliberately, constitutes plagiarism. Submitting your own work for more than one course without permission of both instructors can also constitute plagiarism. The Student Code sets out possible consequences of plagiarism ranging from failure on the assignment to suspension or dismissal from the University, and it specifies that ignorance of these standards is not an excuse. Students in this class should familiarize themselves with the Code at http://admin.illinois.edu/policy/code/article1_part4_1-401.html, our library's tips at /www.library.illinois.edu/ugl/howdoi/plagiarism.html, and the chapter on plagiarism in the *Modern Language Handbook for Writers of Research Papers* [or a comparable print source]. For any work submitted in this course, documentation should follow current MLA form; the current MLA guide is available at the Undergrad Library reference desk or at http://owl.english.purdue.edu/owl/section/2/. If you have questions about fair use or documentation, please do not hesitate to consult me.

2. Devise lesson plans and assignments that head off the misuse of sources

You can do this while permitting students to cite the sources we know they are using anyway. Remember that students are not born understanding academic integrity. Students know they shouldn't 'cheat,' but may not grasp that academic standards for attributing ideas require more vigilance than they've used in the past. They may be slow to realize that so-called 'unintentional' plagiarism, from careless assimilation of ideas or sloppy paraphrase, is prosecutable. And finally, having been flooded by information under the slogan that 'information wants to be free,' students are unsure of the academic norms for distinguishing common knowledge from borrowed statements, and their own ideas from the positions of specialist writers. Before your first writing assignment is due, raise the topics of intellectual property and plagiarism in your classroom, whether by presenting examples or inviting students' questions about the boundaries of fair use in academic work. You will find students grateful for frank and concrete discussion.

It is no longer sufficient simply to forbid students from consulting outside sources for their papers. Undergraduates today consult Web resources reflexively. Writing assignments that forbid them to consult or cite **any** outside sources may stymie well-meaning students who wish to give credit to a source they've already encountered, or tempt less well-meaning students

to lie. Instead, teach students best practices: advise them to consult outside sources **minimally and selectively,** and to cite all sources, even non-academic sources, scrupulously, in a list of "works cited or consulted."

Think twice before assigning unstructured writing through the semester. We are seeing more plagiarism on reading journals where the assignment was 'write whatever you see.' Even a semester-long reading journal can be prompted by guiding concerns or terminology from the course, so that students approach their readings with some direction rather than drawing on numbskull sites. An occasional in-class writing activity may serve the same purpose -- and give you a baseline for students' writing abilities.

Sequential assignments will also help to head off academic infractions. Students who've submitted initial paragraphs, proposals, or a summary of a critical article are much less likely to panic in the face of a deadline and misuse outside sources on a final paper.

3. Respond To All Cases of Plagiarism Following Departmental Procedures

Above all, **follow the procedures** outlined below in the section "Responding to Plagiarism" **whenever** you have strong evidence that a student has violated academic integrity. **Please don't** penalize plagiarism informally, say by casually asking a student to rewrite an assignment. Acting without a paper trail is neither kind nor efficient: it violates the student's right to due process specified in the University Student Code, perpetuates confusion, and opens the possibility of a justified appeal, making more work (or possible lawsuits) for you. Handling plagiarism informally, without documenting it, also prevents the university from identifying egregious repeat offenders. The student who claims she didn't know better may have used that line on another instructor before.

Responding to plagiarism in accordance with the Code prevents serious headaches, and still leaves you (the instructor) ample scope to determine a penalty appropriate to the individual case, including no penalty at all.

For plagiarism in Business and Technical Writing courses, please consult the Director of the Programs in Professional Writing, Bruce Erickson. For First-year Rhetoric courses (Rhetoric 100-108 and 233), review the relevant sections in *The Other Side of the Desk* and consult the Associate Director of Rhetoric, Richard Nardi.

For all other English courses, refer to the attached document, which includes updated sample letters to help minimize your paperwork. If you should misplace the document, just ask me for another copy. I'm always available to discuss these procedures, especially before you pursue a case that is in any way ambiguous or worrisome; contact me at lnewcomb@illinois.edu or 352-4947 (home).

The College of LAS Advising Toolbox for faculty also gives a useful overview of procedures, at www.las.illinois.edu/faculty/advising/integrity/.

Responding to Clear Cases of Plagiarism (updated 1.13.2013)

For plagiarism in **Business and Technical Writing** courses, consult the Director of the Programs in Professional Writing, Bruce Erickson. For **First-year Rhetoric** courses (Rhetoric 100-108 and 233), review the relevant sections in *The Other Side of the Desk* and consult the Associate Director, Richard Nardi. In **all other courses**, the guidelines below walk you through appropriate procedures for responding to **clear** cases of plagiarism on writing assignments. In cases that are **ambiguous** or involve possible cheating on exams--or if you have questions at any stage--consult the Director of Undergraduate Studies (DUS), Professor Lori Newcomb (lnewcomb@illinois.edu; home 352-4947).

Departmental guidelines for handling suspected breaches of academic integrity are governed by the University Student Code (www.admin.uiuc.edu/policy/code/), Article 1, Part 4, on Student Rights and Responsibilities: Academic Integrity, which you are encouraged to review periodically. The College of LAS Advising Toolbox for faculty, at www.las.illinois.edu/faculty/advising/integrity/, clarifies key points in the Code.

Following the Student Code is vital if you foresee any possibility that you will impose *any* penalty on a student, even including a request for a student to rewrite an assignment. Written communication with the student and the appropriate administrators keeps all of your options open: after the student has had a chance to respond, you can always decide to impose a mild penalty, or none, or treat the situation as a teachable moment. However, if you make an initial charge informally, without following the Student Code, there is no going back: you may compromise the student's rights, restrict your own freedom of action, or produce further complications for you and the campus.

The bottom line: any initial allegation of plagiarism **must be in writing** and should inform students of their right to respond. Once that letter is received, you may discuss the matter with the student face-to-face if you wish (see suggestions below). However, it remains crucial to document (and share with the DUS **in hard copy**) **all** written and verbal communication with the student about the charge.

In the event that a class assignment appears clearly plagiarized—if you find that a student has copied extensively and verbatim from a published or web-based source or sources, closely paraphrased such sources while occasionally changing a word here and there, or borrowed ideas from a specific source without citation—you should follow these steps. The more carefully you follow the initial steps, the likelier the case is to resolve quickly.

1. E-mail the Associate Dean of the Liberal Arts and Sciences (LAS) who works with plagiarism cases, Bob Steltman (steltman@illinois.edu 333-4447), briefly alerting him that you suspect a case of plagiarism and that you will be following the procedures set out in Article 1, Part 4 of the University Student Code. The only details needed are the course number and section and the student's name, college of enrollment, and UIN (found in the "Detailed Class List" you pull up in Enterprise Applications). This information allows LAS to monitor the student's enrollment in the course, since the Code forbids students to change their enrollment status until any allegation of academic infraction is resolved. If the case involves a graduate student, the Graduate College should also be informed; consult the DUS.

2. If a plagiarism case involving an undergraduate arises within at the very end of the semester, so that the student response may come after the final deadline for reporting grades, specifically ask Dean Steltman to have the College assign the student an Incomplete grade (this grade cannot be assigned by the instructor). You will change this grade when you determine the penalty, if any. If the case involves a graduate student, consult the DUS.

3. Make a photocopy or printout of the student's apparently plagiarized assignment (referred to here as a "paper") with any initial marks you may have made on it. You will give the unmarked original to the DUS. Mark up the photocopy in ink to identify the plagiarized passages. Make three copies of this marked-up paper: one for your files, one for the DUS, and one for the student.

4. Copy the plagiarized source, reducing the pages slightly if necessary to include page numbers or url's. Mark in ink the passages that correspond to misused material in the student's paper. Make three copies of the marked-up source, for yourself, the DUS, and the student.

5. Write a concise letter informing the student that you have found evidence of plagiarism. If there is more than one assignment with a suspected infraction, write a separate letter for each assignment. See sample Letter 1 appended below.

   Your letter should contain:
   a. the student's full name and local address
   b. the name, number, and section number of your course
   c. the title of the student's paper
   d. the identity of the apparent source text, listing publication data or the url; avoid stating that this particular location of the source was the one used by the student, since other material may be in circulation
   e. a reference to the University Student Code, Article 1, Part 4 and a brief statement of the academic infraction evident in the paper
   f. a reminder of any warning against plagiarism or reference to the Code on your syllabus or assignment sheet (always a bulwark to your case)
   g. a statement, following the Code, that the student has **eight working days** to respond to you in writing.
   h. a footer stating the student's college of enrollment and UIN. This information is available on the "detailed class list" you pull up in Banner, Enterprise Applications, Faculty Self-Service.
   i. a cc to the DUS at the foot of the letter, in effect giving the student my name. **Your letter should NOT list a cc to the Dean of LAS**. Your email (step 1) is sufficient contact with LAS.

5. If possible, mail this letter to the student's local address (found by clicking on the student's name in the detailed class list in Banner, or ask Lauri or Angela). Your mailing may include marked-up copies of the student paper and the source, but that is not

required by the Code. To save time, you may also, simultaneously, e-mail your letter to the student. Deliver an initial letter of allegation face-to-face only as a last resort; it is problematic to discuss the matter before the student has had time to review the Code. **At the same time,** provide the DUS **hard copies** of this letter, the original paper, the marked copies of the student paper and the source, and your syllabus or paper prompt showing your warning against plagiarism. (An envelope in my mailbox is best.)

6. If the student asks to meet with you about the allegation, you may do so, but if you are not comfortable doing so, please refer the student to the DUS. If you do meet with the student, be prepared to discuss the paper, the apparent source, your syllabus, and the Student Code. If your office lacks privacy, you may arrange a conference room for this meeting. If you prefer to have a third party present, contact the DUS. Also document any conversation with the student to the DUS.

7. When the student responds in writing, copy that response to the DUS (*hard copy, please*). You must then reply **within eight working days** of receiving the student's response (or the lapsing of the deadline), again in writing and again copying your letter to the DUS (**in hard copy).**

8. If you find the student not guilty, then all the parties initially informed of the accusation should also be informed of the exoneration.

9. If the student admits guilt, either explicitly or by failure to respond, or you deem the student's defense insufficient, your second letter should impose a specific penalty and specify the student's right to appeal, referring again to the Code (see Letter 2 below). Refer students to the document "Academic Integrity in English Courses: A Student's Guide to Appeal Procedures," which explains appeal procedures at more length. (This document is appended at the end of this file for your reference, but students should obtain it from EB 208 in accordance with the Student Code.) Please note that different penalties entail different appeal procedures.

10. The University Student Code allows a wide range of penalties for academic dishonesty, from giving a warning letter, through reducing the grade on the assignment or for the course, to failure of the course or dismissal from the university. Whatever penalty you decide upon, be sure that your paper trail sufficiently documents fair treatment of the student, while also recording the offense sufficiently so that any future repeat offenders

can be held to account. If you have any uncertainty about what penalty is appropriate, discuss the case with the DUS. In any case, continue to share all correspondence with the student with the DUS, who needs to transmit information about the case to the student's college of enrollment, and to handle any appeal by the student. Electronic correspondence may be forwarded for speed, but ultimately I need **a hard copy** of each item in the case.

11. If it is the end of the semester or later, and an Incomplete grade was assigned as described in #2 above, then you need to calculate the student's final grade and submit an electronic grade change in Banner. Email Lauri Harden so she can arrange for departmental confirmation, and also email the grade to the DUS.

12. The student may appeal a finding and/or a penalty by writing to the DUS **within fifteen days** of the second letter. You will know if the student has appealed because the DUS will copy you on any communication she or he has with the student regarding the appeal. If the student does not appeal, and you have heard nothing from the DUS after fifteen days, then the matter is closed. Send the student the closing letter (see Letter 3 below), and again, copy the DUS.

13. In the event of an appeal from the student: if the penalty was an "F" for the whole course, the DUS will hand the matter on to Dean Steltman. If the penalty was less (for instance an "F" for the paper), then the DUS will arbitrate the case or present it to the department's Grade Review Committee. Your careful documentation of the initial allegation will minimize your involvement in any appeal proceedings.

14. The Code requires the DUS (not the instructor) to forward evidence of documented plagiarism to the designated LAS dean, the dean in the student's college of enrollment, and the chair of the Senate Committee on Student Conduct. The University is tracking occurrences closely, as numbers appear to be rising. Records of infractions involving academic integrity are kept on file for six years only and do not appear on the student's transcript, so neither you nor the student should feel that invoking penalties against plagiarism will mar his or her life chances permanently.

Sample Letters to Students
Sample Letter 1

March 2, 2010

Taylor Lee Filch

123 Red Hand Rd., Apt. 2

Champaign, IL 61820

Dear Taylor,

This letter informs you in writing, following Article 1, Part 4 of the University Student Code, that I have reason to believe you are guilty of plagiarism. The paper you submitted for English 451, American Literature 1914 to 1945, section Q, entitled "The Card Trick: Another View of William Faulkner's *The Sound and the Fury*," contains plagiarized material, including material available at www.thievesroost.com and www.termpapers4free.com. It appears that almost all of your paper is copied from this material, including the overall structure of the argument, extensive unattributed paraphrases, and sentences lifted verbatim. As you will recall, the course syllabus includes a warning against plagiarism, refers you to Article 1, Part 4 of the Student Code, and states clearly that ignorance of the rule will not serve as an excuse.

The University Student Code allows you eight working days to respond in writing to this allegation, by March 12, 2010. After I receive your written response, I will reach a judgment in response, following the procedures outlined in the Code.

Sincerely,

[your name and title]

cc: Lori Newcomb, Director of Undergraduate Studies, English

re: College of Business UIN 123456789

Sample Letter 2

March 15, 2010

Taylor Lee Filch

123 Red Hand Rd., Apt. 2

Champaign, IL 61820

Dear Taylor,

I am writing to let you know of my decision regarding your violation of the university's policy on academic integrity in your final paper for English 451. In reviewing the evidence and your response to the evidence, I have concluded that this is indeed an instance of plagiarism. Most of the material in the last four pages of your paper consists of direct transcriptions from the web pages cited in my letter of March 2, 2010, used without any acknowledgment or citation.

Because this plagiarism is undeniable and substantial in proportion to the assignment, I have decided to assign you a failing grade for the course. There will be no further disciplinary action by the College unless you commit another infraction of academic integrity at a later date. You have the right to appeal this decision. Any appeal would need to be made in writing within fifteen days to Professor Lori Newcomb, Director of Undergraduate Studies, Department of English. Appeal procedures vary with the nature of the penalty. They are explained at more length in "Academic Integrity in English Courses: A Student's Guide to Appeal Procedures," a copy of which is available in EB 208.

Sincerely,
[your name and title]
cc: Lori Newcomb, Director of Undergraduate Studies, English
re: College of Business UIN 123456789

Sample Letter 3

March 30, 2010

Taylor Lee Filch
123 Red Hand Rd., Apt. 2
Champaign, IL 61820

Dear Taylor,

Fifteen days have now passed since I communicated with you the finding and penalty for plagiarism in English 451. Since the Director of Undergraduate Studies for the Department of English has not received an appeal from you, this case is now closed.

We trust you now understand the seriousness with which the University, the College, and the Department of English regard such infringements of academic integrity, and will never allow one to happen again.

Sincerely,

[your name and title]

cc: Lori Newcomb, Director of Undergraduate Studies, English

re: College of Business UIN 123456789

 [*this document is available in EB208 -- please refer students to it if they have questions about their right to appeal*]

Academic Integrity in English Courses:
A Student's Guide to Procedures

Like the rest of the University of Illinois, the English Department has high standards of academic integrity. At the same time, we are also concerned to safeguard each student's right to due process. We have prepared this document in order to ensure that students are fully informed of their rights within the department.

The University's definition of academic integrity, and most of the procedures that govern cases, are explained in Article 1, Part 4 of the Student Code. This is available on the web at www.admin.uiuc.edu/policy/code. Please consult that section of the code for full information about your rights in the University; although this document summarizes parts of the procedures that apply to the English department in particular, it is not intended to substitute for the Student Code itself. Please note also that a slightly different set of procedures apply in First--year Rhetoric courses and Business and Technical Writing Courses; another document is available to

cover issues of academic integrity in those courses. For all other English courses, the Director of Undergraduate Studies has been designated to handle cases of academic integrity, and will be the "DEO or designee" referred to in these sections of the Code.

As you will see in section 1-404 of the Code, instructors are required to notify a student in writing when they believe that the student has violated academic integrity. The student then has eight working days to respond. After the student responds to the allegation, the instructor has another eight working days to make a determination, and communicate that determination to the student.

Students have the right to appeal decisions about academic integrity. Appeals must be initiated within fifteen days of the instructor's decision. They should be made through the English Department's Director of Undergraduate Studies, Professor Lori Newcomb. The procedures for adjudicating an appeal depend on the severity of the penalty:

> 1) If the penalty was less than a failing grade for the course as a whole — for instance, a failing grade on a written assignment — the English Department's Director of Undergraduate Studies will arbitrate the case. The student who is appealing should write an explanation of the appeal and send it to the DUS. Please note that this written appeal becomes part of the public record of the case; it is not a confidential communication. The written appeal should explain what happened, from the student's perspective, and explain why the student believes the instructor's penalty is an inappropriate response to the facts of the case. At the departmental level, appeals focus narrowly on assignments in a single course: evidence of the student's good character in other courses is not necessary or useful.

> If the student needs to meet in person with the DUS and the instructor (for instance, if live witnesses need to be presented), the student may request such a meeting. Otherwise, the DUS will examine the written appeal and other written evidence, make a ruling, and respond in writing within two weeks.

> If necessary, the DUS may pass the case on to the department's Grade Review Committee. More information about the Grade Review Committee is available in the bylaws posted on the English Department website.

> 2) If the penalty was greater — a failing grade for a major proficiency exam, or for the whole course — the DUS will gather information about the case, and communicate it to

the associate dean of LAS who works with cases of academic integrity. Appeals will be deliberated by the LAS hearing committee: see section 1-405 for more information about that committee.

3) If the penalty involves suspension or dismissal from the university, the DUS will gather information about the case, and communicate it to the Dean of the college in which the student is enrolled. Appeals will be deliberated by the relevant hearing committee: see section 1-405 for more information.

Please consult the Director of Undergraduate Studies if you have further questions.

Teaching Memos Relating to Specific Classes

The following chart is derived from the teaching memos that follow it. Each memo relates to a specific course, defining goals, texts, and the general nature of each course.

Course #	Requirements Met	Goal	Pages of Writing Required	Exams? (see www.fms.illinois.edu/FinalExams for scheduling exams)
101: Intro to Poetry			9-12 pages via two, three, or more essays	Final exam required
102: Intro to Drama			9-12 pages	Mid-term and final required
115: Into to English Lit			9-12 pages	
116: Intro to American Lit			9-12 pages	
200: Intro to Lit	major requirement			
300: Writing	advanced		20-30	

about Lit/Text/Culture	composition; major requirement		pages, revision, drafting, feedback	

ENGLISH 101 -- INTRODUCTION TO POETRY

The purpose of English 101 is to provide students with a foundation in the methods of detailed reading and analysis which we generally assume essential to an understanding of poetry and, more broadly, to the study of literature. It is also expected to provide students with an understanding of and experience in the ways we write about poetry. The course should address the basics of prosody, some of the basic poetic devices (such as diction, metaphor, image, tone), and some of the major verse forms, including the sonnet and others (such as elegy, ode, ballad, dramatic monologue, free verse). The selection of poems should represent a sufficiently diverse range of literary periods and movements to suggest both the continuity and variation in the history of poetry in English, providing a sampling of works from the sixteenth to the later twentieth centuries.

Pedagogically, the emphasis should not be on teaching particular poems or poets so much as on using particular poems to teach ways to read and interpret poetry and literature in general. For that reason, it usually works best to assign only a small number of poems per class session. Students need to learn how much they can do with even one brief text, which helps them learn the larger subject of English 101, namely, a wide range of methods for critical and interpretive reading. Students also need to learn that, while not every interpretation will hold up, many different interpretations can work well, and they will usually learn that better if they can test out different voices and possibilities in discussion, rather than by listening to the instructor lecture. Since the course is an introduction to methods of detailed reading and analysis and to various critical and interpretive approaches rather than a history of poetry in English, instructors might wish to organize and group the poems according to a sequence of critical tools and methods rather than by historical chronology.

Instructors may choose the basic text for this course from a range of poetry textbooks, many of which can be found in Room 294 EB. Previous instructors have found that the textbooks

on the list below work well. Instructors may wish to supplement the basic text with a handbook of poetic or literary terms, such as one of those listed.

Examples of syllabi, writing assignments, etc., that instructors may wish to consult before constructing their own syllabus or ordering the basic text for their course are available on the web in our syllabus archive at http://www.english.illinois.edu/resources/forms. A similar set of paper files is available in Room 294 EB.

In English 101, students are required to write 9-12 pages via two, three, or more essays; a final examination is also required.

English 101 Sample Textbooks

DeRoche, Joseph, ed. *The Heath Introduction to Poetry*. Lexington: D.C. Heath, 1996.

DiYanni, Robert, ed. *Poetry: An Introduction*. Boston: McGraw Hill, 2000.

Gioia, Dana and X.J. Kennedy, eds. *An Introduction to Poetry*. New York: Harper Collins, 1994.

Hunter, J. Paul, ed. *The Norton Introduction to Poetry*. New York: Norton, 1999.

Meyer, Michael, ed. *Poetry: An Introduction*. Boston: Bedford Books, 1998.

Nims, John Frederick and David Mason, eds. *Western Wind: An Introduction to Poetry*. Boston: McGraw Hill, 2000 [comes with CD rom].

Vendler, Helen, ed. *Poems, Poets, Poetry: An Introduction and Anthology*. Boston: Bedford Books, 1997.

English 101 Supplementary Handbooks

Cuddon, J.A., ed. *A Dictionary of Literary Terms and Literary Theory*. Cambridge: Blackwell, 1993.

Hollander, John. *Rhyme's Reason: A Guide to English Verse*. New Haven: Yale UP, 1989.

Pinsky, Robert. *The Sounds of Poetry: A Brief Guide*. New York: Farrar, Straus and Giroux, 1998.

Preminger, Alex and T.V.F. Brogan, eds. *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton UP, 1993.

ENGLISH 102 -- INTRODUCTION TO DRAMA

GENERAL PURPOSE:

Reading and discussion of representative plays, ranging from classical to contemporary drama, with some attention to dramatic and theater criticism. Students will be able to use relevant critical terms in their analyses of plays, will analyze and interpret individual works, and will become familiar with such dramatic genres as tragedy, comedy, melodrama, and farce. Students will write effective analyses and interpretive (expository) essays on plays and their conventions. Written work includes essay exams and formal essay assignments (totaling 9-12 pages), in addition to any reading journals, class notes, or other informal responses. A research paper is generally not required. All written work must meet the usual standards for college-level writing, be clearly and coherently presented and substantially free of surface errors. Students may be asked to read aloud and attend one or more plays.

INSTRUCTIONAL GOALS:

This course is intended to give students practice in close reading and literary interpretation, to increase their awareness of the formal characteristics of different types of drama, and to emphasize the value of drama—both as literature to be read and as performance to be seen and heard. Thus, attention to textual elements (e.g., metaphor) should extend to a consideration of how the significance of that element might also be deployed by visual and aural means.

This course also should teach students to read beyond the level of plot. That is, they should be asked to consider how the elements within the plot function to structure their understanding of what the play means. For example, students may wish to test a character's claims about him/herself or his/her world by considering how such claims are validated or refuted by the unfolding of dramatic action.

This course should familiarize students with the history of dramatic form, the major genres, the dramatic traditions of various cultures, and key terms used in the analysis of dramatic works (see list below). Instructors are encouraged to include non-Western and/or post-colonial drama according to their interest and expertise.

GUIDELINES FOR ORGANIZING SYLLABI:

The syllabus should list all information pertinent to the instructor and the course. It should identify the instructor's name, office address, office phone number, e-mail address, and office hours. It should provide a schedule of major readings; due dates and the length of major assignments, presentations, quizzes, and exams; and the instructor's policies on attendance, late papers, and plagiarism. Instructors are also encouraged to provide the percentage of each assignment toward the final course grade.

When organizing the semester's readings, instructors may choose from several organizational schemas. For example, some instructors may wish to arrange their readings chronologically, while others may do so generically, and still others may choose a thematic organization or some combination of all three. Furthermore, some instructors may wish to begin with a short play by which to introduce basic terms and methods of play analysis. Regardless of which organizing method an instructor chooses to use, the syllabus should suggest some kind of logic by which students can make sense of the semester's cumulative readings and should provide a loose framework for understanding the variety and development of Western drama.

GUIDELINES FOR ORDERING TEXTS:

Instructors may choose to assign one of the major anthologies of world drama (e.g. *The Bedford Introduction to Drama*, *The Harcourt Brace Anthology of Drama* or *Stages of Drama: Classical to Contemporary Theater*) and/or individual titles. Instructors should keep in mind, however, the cumulative cost of texts required for this course. Instructors may also find it helpful to have students read supplementary readings such as excerpts from Aristotle's *Poetics*, Dorothea Krook's *The Elements of Tragedy*, and Northrup Frye's "The Argument of Comedy."

GUIDELINES FOR COURSEWORK:

Typically, students for this course are expected to submit a total of 9-12 pages of formal writing. Instructors may determine the number and length of each assignment, but they are expected to provide feedback on student writing throughout the course of the semester. All papers should be evaluated and returned with suggestions to help the student improve the quality of his/her ideas, argumentation (i.e., a well developed thesis and textual evidence), and writing (this includes everything from mechanics to matters of style). One way of assuring that students are paying attention to your comments is to require them to re-submit their earlier graded papers

with their later ones so that you (and they) can check to see that they have eliminated the kinds of writing problems you have previously identified. Instructors may also wish to require their students to submit informal writing (e.g., journals, online discussions), but such assignments do not satisfy the formal writing requirement.

Because this course has a dual focus on drama as literature and drama as in performance, instructors are encouraged to create assignments in which students are asked to explore how specific performance techniques may inflect a play's meaning (e.g., play reviews, in-class performances of selected scenes, or analyses of film adaptations). If students are asked to attend a performance, they should be given a range of options from which to choose (e.g., an alternative performance or film viewing). Instructors are encouraged to draw upon our expanding video library; a list of film adaptations and their campus locations is available in the orange "Introduction to Drama" folders in room 294 of the English Building.

In addition to written assignments, a mid-term and final exam are required. Such exams should include an essay component. Instructors are permitted to give a final "take-home exam," but the deadline for submitting such an assignment must, according to university regulations, be the stated exam time for the class.

KEY TERMS (where appropriate to the instructor's selection of plays)
act
alienation effect (*Verfremdungseffekt*)
anagnorisis
antagonist
arena theatre (theater in the round)
aside
built/box set
catastrophe
catharsis
chorus
comedy ("new comedy, "old" comedy, comedy of manners, romantic comedy)

dramatic irony
Elizabethan theatre (thrust stage, tiring house)
Epic theatre
epilogue
Expressionism
farce
fourth wall
Greek theatre (amphitheatre, skene, orchestra)
hamartia
hubris
melodrama
Method acting

mimesis	Restoration comedy
mise-en-scene	Restoration theatre ("groove and shutter"
Naturalism	staging)
Neo-classicism	scene
pantomime (dumb show)	setting
performance art	soliloquy
peripeteia	subtext
plot (exposition, rising action, crisis/climax,	suspension of disbelief
falling action/denouement)	Theatre of the Absurd
prologue	tragedy
proscenium arch	tragicomedy
protagonist	well-made play
Realism	

ENGLISH 109   *formerly ENGL 103 – Advanced Comp*
INTRODUCTION TO FICTION: ADVANCED COMPOSITION

GENERAL PURPOSE: the goal of English 109 is to expand the reader's ability to interpret, to interact with and to write about prose fiction. By reading a wide range of short and long fiction we will examine how such narrative strategies as plot, character, point of view, and language construct meaning. Although English 109 is not a historical survey, we will consider some narratives in their social and cultural contexts. Through careful, thorough reading of a variety of a range of shorter and longer fictions (short stories, novels, and perhaps novellas), students will learn to investigate how such basic narrative elements as plot, character, narrator, point of view, theme, motif, imagery, and troupes/figurative language combine to build textual meaning.

INSTRUCTIONAL GOALS: English 109 is a writing intensive course that should provide regular practice in examining prose fiction both closely and across whole narrative structures. The oral and written work of students who receive passing grades should thus consistently rise to the level of full-fledged critical interpretation, avoiding plot summary or personality judgment (e.g., "I didn't like character X because..."). In particular, passing students should be able (a) to

identify and analytically employ the narrative elements noted above (at minimum—see the longer list of terms and concepts below); (b) to distinguish articulately between primary forms and styles of fictional writing (e.g., short stories versus novels; romance versus realism); (c) to know how and when to use such terms to produce compelling evidence within literary-critical arguments and (d) to structure a coherent written explication of a text using the language of literary criticism. They should leave the class with some familiarity with fictional traditions from several nations, ethnicities, and/or cultures—instructors are encouraged to include a mix of British and American, postcolonial and Western "minority" works.

ADVANCED COMPOSITION GUIDELINES: An Advanced Composition course is like most other courses in that it is primarily designed to improve students' understanding of certain issues within a discipline, but it has the additional objective of developing a level of mastery of some specialized form or forms of writing within that discipline (e.g., writing humanist essays, critical arguments, laboratory reports, interpretations of observations, applications of concepts, etc.) The Advanced Composition requirement derives in part from the assumption that critical, analytical, or other valued forms of thinking within a field are closely intertwined with effective writing in that field. As thinking about a discipline's content and language becomes more focused, there is growing competence in using and creating the forms, purposes, and conventions of written material for audiences within that discipline. Reciprocally, as one becomes more effective at writing for a field's audiences and purposes, one's thinking within that field is enhanced. *Advanced Composition courses stress the revision process and call for a total of 25-30 pages of writing and rewriting (see below).*

GUIDELINES FOR ORGANIZING SYLLABI: As with those for any course, syllabi for English 109 should list all information pertinent to class procedures and requirements and the instructor's on-campus whereabouts. The teacher's name, office address, office hours, office phone number, and e-mail address should all be noted. So should be a schedule of major readings; the length and due dates of major assignments, presentations, quizzes, and exams; and—especially important—the instructor's policies on attendance, late papers, and plagiarism. Teachers may also wish to indicate the percentage that each assignment will count toward the final course grade.

When plotting the semester's readings, instructors may of course select their own organizational schemes. It's worth noting, however, that the course goals place no premium on chronological development, and many teachers have found it helpful to move from short stories to novels over the course of the semester. In recent years, a typical Advanced Composition syllabus has featured 15 short stories and 4 novels, with course averages of 10-30 stories and 3-5 novels.

Please note that a thick and helpful file of previous syllabi, handouts, and exams for English 109 is kept in room 294 of the English Building. Additionally, a web site for resources for instructors is now available at http://www.english.illinois.edu/resources/forms. The website contains sample syllabi and links to information that may be helpful as you plan your classes. All instructors are encouraged to explore this file when preparing syllabi and searching for mid-semester stimulation.

RECOMMENDATIONS FOR CHOOSING COURSE READINGS: An anthology of short stories is generally used in sections of English 109 and can be selected from among the following options, available for examination along with their instructor's manuals in room 294: Sylvan Barnet, ed., *The Harper Anthology of Fiction*; Ann Charters, ed., *The Story and Its Writer: An Introduction to Short Fiction*; Seymour Chatman, ed., *Reading Narrative Fiction*; and Roberta Rubenstein and Charles Larson, eds., *Worlds of Fiction*. Other anthologies or an instructor-designed course pack may be substituted with explicit approval of the English 109 faculty course Chair.

In addition to the anthology of short stories, instructors usually choose to teach from 3 to 5 novels. Although no particular titles are mandated, teachers are urged to make their choices with an eye to diversity of style, period, nation, gender, ethnicity, and culture. An attached supplementary document titled "Commonly Taught and Suggested Novels and Collections for English 103 and English 109" can be consulted by instructors seeking guidance or inspiration beyond their immediate fields of knowledge. A collection of short stories by a single author may be chosen in place of one novel. In any case, individual instructors are responsible for ordering their anthologies, collections, and novels, and book order forms require the signature of the faculty course Chair.

GUIDELINES FOR REQUIRED COURSEWORK: Students in English 109 are expected to produce a total of 25 to 30 pages of formal writing including revisions. Please indicate this in your syllabus. Instructors may determine the number and length of their writing assignments, but they are expected to provide comments on student writing throughout the semester and to ensure that students produce sustained essays in literary-critical interpretation (i.e., papers of at least 4-5 pages plainly staking out an interpretive argument and defending it via textual evidence). All papers should be evaluated and returned with suggestions to help students improve the quality of their ideas, their argumentation, and their prose (including everything from mechanics to matters of style). Instructors are welcome to require their students to produce informal writing (e.g.,

journals, online dialogues, in-class discussion prompts), but such assignments do not satisfy the 25-30 page formal writing requirement.

English 109 instructors may choose to require a midterm, and *university regulations insist that they hold a final examination*. In every case, there must be at least one extended, graded assignment returned before the midterm grade deadline. If you elect to give a take-home final exam, university policies stipulate that the deadline for submitting it must be the timetable's stated exam time for the class. Sample finals and midterms can be consulted in the course files kept in room 294.

GUIDELINES FOR WRITING ASSIGNMENTS: Sequential writing with feedback is the heart of the Advanced Composition requirement. Advanced Composition courses must incorporate writing assignments that serve not only mastery of the course materials, but development of critical writing skills as well. To accomplish this end, there should be several writing assignments distributed across the semester; and students should receive clear feedback on their writing that can be used as the basis for making revisions or completing subsequent assignments. This "writing process" model (seen most clearly in the write-review-write process) is useful for the development of the writing ability of all students regardless of their skill level. Sequential writing with feedback is a process familiar to all of us who write, review, and edit manuscripts within our fields. It is a process that reinforces the idea that effective writing requires one to communicate and be understood within a relevant community of discourse. Perfection is not the goal; effectiveness is. The completion of thoughtfully sequenced writing assignments and cultivation of the attitude that one's writing should be developed through a process of drafting and revising are important to helping students understand the intimate connection between writing and thinking.

LIST OF KEY TERMS AND/OR CONCEPTS:

Required: plot, character, narrator, point of view (firs-, second-, and third-person), theme, motif, imagery, and tropes/figurative language.

Optional (where appropriate to the instructor's interests and selection of works): ▪*Associated with "plot"*: story versus plot, exposition, conflict, rising action, climax, anticlimax, falling action, conclusion, denouement, subplot, flashback, foreshadowing, epiphany, setting, atmosphere, mood, dialogue. ▪*Associated with "character"*: "round" versus "flat," dynamic versus static, stock character, type, archetype, characterization, portrait, protagonist, antagonist,

foil, two views of character (realistic and structuralist), interior monologue. ▪*Associated with "narrator" and "point of view"*: omniscient, limited, objective, intrusive, unreliable, self-conscious, free indirect discourse, frame-story, voice, diction, vernacular, idiom, dialect, dialogism, heteroglossia, narratology (narrator, narratee, implied author, implied reader), stream of consciousness. ▪*Associated with "imagery" and "tropes/figurative language"*: metaphor, simile, metonymy, synecdoche, irony, hyperbole, paradox, symbol, allegory, synesthesia. ▪*Associated with forms and styles of fiction*: parable, fable, tale, folktale, short story, short short story, novella, romance, picaresque, mock-epic, "comic epic in prose," novel, gothic novel, sentimental novel, novel of ideas, novel of manners, novel of sensibility, bildungsroman, kunstlerroman, local color, regional novel, new novel, nonfiction novel, feminist fiction, realism, naturalism, modernism, and postmodernism.

Supplemental Document:

Commonly Taught and Suggested Novels and Collections for English 103 and English 109

Prepared in April, 2000

Novels and Collections Commonly Taught in English 103/109:

Austen, Jane, *Persuasion*
Brontë, Charlotte, *Jane Eyre*
Coupland, Douglas, *General X*
DeLillo, Don, *White Noise*
--, *End Zone*
Faulkner, William, *As I Lay Dying*
--, *The Sound and the Fury*
Fitzgerald, F. Scott, *The Great Gatsby*
Hardy, Thomas, *Tess of the D'Urbervilles*
Hawthorne, Nathaniel, *The Scarlet Letter*
Heller, Joseph, *Catch-22*
Hemingway, Ernest, *In Our Time*
Hurston, Zora Neale, *Their Eyes Were Watching God*
Ishiguro, Kazuo, *A Pale View of the Hills*
Morrison, Toni, *Beloved*
--, *Song of Solomon*
Powers, Richard, *Prisoner's Dilemma*
Rhys, Jean, *Wide Sargasso Sea*
Robinson, Marilynne, *Housekeeping*
Rushdie, Salman, *Haroun and the Sea of Stories*
Shelley, Mary, *Frankenstein*
Stoker, Bram, *Dracula*
Twain, Mark, *Adventures of Huckleberry Finn*
Walker, Alice, *The Color Purple*
Yezierska, Anzia, *Bread Givers*

Additional Novels and Collections Recently Suggested for English 103/109:
Achebe, Chinua, *Things Fall Apart*
Alvarez, *How the Garcia Girls Lost Their Accents*
Allison, Dorothy, *Bastard Out of Carolina*
Amis, Martin, *Time's Arrow*
Austen, Jane, *Northanger Abbey*
--, *Pride and Prejudice*
Baldwin, James, *Giovanni's Room*
--, *Go Tell It on the Mountain*
Bambara, Toni Cade, *Gorilla, My Love*
Barnes, Julian, *Flaubert's Parrot*
--, *History of the World in 10 Chapters*
Barth, John, *The Floating Opera*
--, *The End of the Road*
Bellow, Saul, *Henderson the Rain King*
Brontë, Emily, *Wuthering Heights*
Brown, Rita Mae, *Rubyfruit Jungle*
Burgess, Anthony, *A Clockwork Orange*
Butler, Octavia, *Kindred*
Carter, Angela, *Wise Children*
Cather, Willa, *My Antonia*
--, *O Pioneers*
--, *Song of the Lark*
Carver, Raymond, *Where I'm Calling From*
Cary, Joyce, *Herself Surprised*

--, *The Horse's Mouth*
--, *Mister Johnson*
Chesnutt, Charles, *The Conjure Woman*
Chopin, Kate, *The Awakening*
Cisneros, Sandra, *The House on Mango Street*
Crane, Stephen, *Maggie: A Girl of the Streets*
--, *The Red Badge of Courage*
Defoe, Daniel, *Moll Flanders*
DeLillo, Don, *The Names*
Dickens, Charles, *Hard Times*
--, *Great Expectations*
Doctorow, E.L., *The Book of Daniel*
--, *Ragtime*
Doyle, Roddy, *Paddy Clarke Ha Ha Ha*
Eliot, George, *Middlemarch*
Ellis, Bret Easton, *Less Than Zero*
Ellison, Ralph, *Invisible Man*
Erdrich, Louise, *Love Medicine*
Esquivel, Laura, *Like Water for Chocolate*
Faulkner, William, *Absalom, Absalom!*
Fielding, Henry, *Joseph Andrews*
Forster, E.M., *Howard's End*
--, *Maurice*
--, *A Passage to India*
--, *A Room with a View*
Gaskell, Elizabeth, *Mary Barton*
Gray, Alasdair, *Poor Things*
--, *A History Maker*
Hall, Radclyffe, *Well of Loneliness*
Hardy, Thomas, *Far from the Madding Crowd*
--, *Jude the Obscure*
--, *The Mayor of Casterbridge*
Head, Bessie, *The Collector of Treasures*
Hemingway, Ernest, *The Sun Also Rises*
Highsmith, Patricia, *The Price of Salt*
Howells, W.D., *The Rise of Silas Lapham*
Irving, John, *The Water-Method Man*
Ishiguro, Kazuo, *Remains of the Day*
James, Henry, *The Turn of the Screw*
--, *Daisy Miller*
Johnson, James Weldon, *The Autobiography of an Ex-Colored Man*
Joyce, James, *A Portrait of the Artist as a Young Man*
Kadare, Ismail, *Broken April*
Kingston, Maxine Hong, *The Woman Warrior*
Kogawa, Joy, *Obasan*
Larsen, Nella, *Passing*

--, *Quicksand*
Mann, Thomas, *Death in Venice*
Marquez, Gabriel Garcia, *Chronicle of Death Foretold*
--, *One Hundred Years of Solitude*
Maugham, W. Somerset, *The Moon and Sixpence*
--, *The Razor's Edge*
Maxwell, William, *So Long, See You Tomorrow*
McCullers, Carson, *The Member of the Wedding*
Melville, Herman, *Billy Budd*
Morrison, Toni, *The Bluest Eye*
--, *Jazz*
--, *Sula*
Mosley, Walter, *Devil in a Blue Dress*
O'Brien, Tim, *Going After Cacciato*
--, *The Things They Carried*
O'Connor, Flannery, *A Good Man is Hard to Find*
Orwell, George, *Burmese Days*
--, *Nineteen Eighty-Four*
Parker, Robert B., *Early Autumn*
Phelps, Elizabeth Stuart, *The Story of Avis*
Pohl, Frederik, *Gateway*
Pynchon, Thomas, *The Crying of Lot 49*
Rule, Jane, *Desert of the Heart*
--, *Memory Board*
Rushdie, Salman, M*idnight's Children*
--, *East/West*
--, *The Moor's Last Sigh*
Smiley, Jane, *A Thousand Acres*
Swift, Graham, *Waterland*
Tan, Amy, *The Kitchen God's Wife*
--, *The Joy Luck Club*
Toomer, Jean, *Cane*
Twain, Mark, *Eve's Diary*
Tyler, Anne, *Dinner at the Homesick Restaurant*
Vidal, Gore, *The City and the Pillar*
Warren, Robert Penn, *All the King's Men*
Wharton, Edith, *Ethan Frome*
--, *The House of Mirth*
Wilson, Harriet, *Our Nig*
Winterson, Jeanette, *Oranges Are Not the Only Fruit*
Wodehouse, P.G., *Carry On, Jeeves*
Woolf, Virgina, *Mrs. Dalloway*
--, *To the Lighthouse*
Wright, Richard, *Native Son*
--, *Uncle Tom's Children*

ENGLISH 115 -- INTRODUCTION TO ENGLISH LITERATURE

GENERAL PURPOSE: English 115 (Introduction to English Literature) is designed to acquaint students with examples of the rich diversity of British prose, poetry and drama. Works selected will naturally vary from section to section, but instructors often rely upon a core

anthology (for example, the *Norton* or *Longman*), along with a few supplementary paperbacks and/or packets of photocopied materials, for the assigned readings. As a basic introduction, the course cannot offer a complete chronological survey of all or even most major writers. It offers instead a series of literary texts, often thematically related, which appeal to modern readers and, at the same time, provide interesting insights into the cultural attitudes and values of the periods which produce them.

COURSE GOALS: As the departmental memo on "Intro Lit Guidelines" makes clear, English 115 and 116 are not intended as mini-surveys to be organized strictly by chronology. They should rather "introduce a broad range of authors and suggest the range of themes or qualities distinctive to the two national literatures." There is of course nothing inherently wrong about teaching the works in the order in which they were written; such a procedure helps the student see the interplay of history and literature, of emerging views and values reflected in new art. But the instructor should definitely avoid lining up writers (or schools of writers) in a series of "begats," and there may be something very salutary in a reading schedule which begins with a contemporary writer or arranges works in order of an increasing complexity of tone. Like our other introductory courses, English 115 trains students in close reading and interpretation, increases their awareness of the formal characteristics of different types of literature, and emphasizes the value of the reading experience. But while English 101, 102 and 103 necessarily focus on their respective genres major forms and special features, English 115 is constricted only by the great breadth and diversity of a literature that spans at least a dozen centuries and is truly multicultural. At the minimum, however, students should be exposed to works of poetry, drama and prose fiction, to be drawn from no less than three distinct historical periods.

SYLLABUS/COURSE TIME: In addition to consulting "Your Syllabus" in the "Intro Lit Guidelines," an English 115 instructor must consider how many of those wonderful works he or she absolutely must teach can actually be fitted into forty-odd fifty-minute sessions. Some compromises are inevitable—one novel (even a Jane Austen) means scratching several lyric poets, and those who insist on a whole Milton, not pieces of *Paradise Lost*, end up struggling with students struggling with *Samson Agonistes*. Some instructors have found it helpful to organize their schedule of reading around a loosely defined theme, the hero as problem solver, for instance, which allows students to examine ten to twelve major works from eight different centuries as expressions of their respective eras' often radically different social and/or moral

values. Such an approach helps students see that self-evident truths are hardly timeless; the courts which sponsored heroes as unlike as Beowulf and Sir Gawain were obviously defining the hero and the "burning issues" he faced very differently. Other writers tend to define by negation, yet the melancholy world of Hamlet is a long way from that of Prufrock. And then there are those writers who seem to reflect commonplace assumptions mainly by challenging them, the Wife of Bath as a tongue-in-cheek salute to medieval antifeminism or the gullible rationalist of *Gulliver's Travels* as a wry tribute to the Age of Reason.

CHOOSING TEXTS: Since most instructors use a central core anthology, their selections are somewhat restricted, but the anthology's offerings can always be expanded with several supplementary <u>literary</u> texts and/or packets of photocopied materials. Supplementary <u>nonliterary</u> texts, on the other hand, can be useful, but instructors should be careful not to overwhelm student with secondary materials.

REQUIRED COURSEWORK: Here again the English 115 instructor should consult the "Intro Lit Guidelines," especially "Attendance policies" and "Plagiarism." Since freshmen are supposed to receive mid-term grades during the eighth week of each semester, the instructor should have assigned, graded, discussed and returned at least some written work in addition to the one hour-exam by the end of the seventh week.

ENGLISH 116 -- INTRODUCTION TO AMERICAN LITERATURE

As a brief survey of American literature, ENGL 116 is designed to introduce students to some of the landmark texts of the past 200+ years. Accordingly, it should include a small sampling of essays, narratives, drama, and poems written by American authors (both men and women, representing a variety of ethnic perspectives) from various periods of American literary history. Rather than extensive coverage, the goal of the course should be to invite students to experience something of the diversity of US literary experience and artistic range. Instructors assigned to teach the course are welcome to choose individual texts that they find especially compelling, but, in preparing their syllabus, they should seek to string those texts together with a unifying narrative thread. Such a "thread" would organize the texts around a broad theme or issue that would invite insight and discussion. These themes or issues may include (but certainly are not limited to): the formation of a national literature, the question of citizenship, the

possibilities of community, legacies of slavery, westward expansion, "natives" and "others," literature as a form of political expression, and the expression and critique of American political ideals.

The course syllabus should contain works from both of the two main periods of American literature—before and after 1865—with at least one example from each genre. Although texts will vary from instructor to instructor, the course should seek to familiarize students with some (but by no means all) of the following key terms: Contact, Settlement, Puritanism, Federalism, Romanticism, Transcendentalism, melodrama, the sentimental novel, American Literary Realism, Naturalism, Regionalism (or "local color"), Modernism, the Harlem Renaissance, Proletarian literature, and Post-modernism.

Students will write no less than 9-12 pages of formal paper assignments in addition to any short informal assignments or reading journals. Students should be challenged to provide a substantial reading of a poem or of fiction or drama. Students will write at least one hour-exam or a mid-term exam, given early enough so that it can be graded and students given feedback before the mid-term grade deadline. There should be a final examination, given at the stated time in the final exam schedule and not on a regular class day. All exams should have an essay component.

Instructors may wish to consult syllabi, writing assignments, etc. from previously taught sections of English 116 to understand the range of approaches. Examples of such materials are available on the web at http://www.english.illinois.edu/resources/forms. A file of similar materials is kept in room 294 English Building.

Please refer to the memo on "Intro Lit Guidelines" for guidance regarding attendance policies, plagiarism, and use of course evaluation forms.

ENGLISH 200: INTRODUCTION TO THE STUDY OF LITERATURE

Reserved for English majors and required for our majors, English 200 is designed to help students make the transition from the high school study of literature to college study. Students would ideally take English 200 prior to enrolling in other upper-level English courses, ensuring that they have a firm grounding in the discipline prior to moving on to advanced literary topics.

Skills

English 200 offers the beginning English major instruction and practice in three skills especially important to college literature courses:

Close reading. Close reading may be defined as attentive reading of short passages that takes into account dimensions of meaning beyond the paraphrasable content. It involves attention to connotative as well as denotative meanings, recognition of stylistic features and their effects on meanings, and an understanding of formal conventions and their contributions to meaning. In general, close reading focuses on textuality, the mode of expression of ideas, as well as on the ideas themselves. It is the basic tool of the reader of literature, providing evidence and support for more global readings.

Analysis of genre. Entering students have a deficient understanding of the genres of literature (as shown by the fact that so many of them refer to *Beowulf* and *Hamlet* as "novels"). The modes of lyric, narrative, and dramatic have been inherited from classical times and appear in our own day as poetry, fiction, and drama. Each mode is particularly suited to the representation of certain kinds of experience, and each has its own history and tradition. Students should be aware of the nature of genre and be able to read individual texts within the conventions of their genres.

Interpretation. Many, perhaps most, entering students practice an unreflective mode of moral/ethical interpretation, extracting from a literary work a moral lesson. English 200 should help students broaden and complicate their interpretations by addressing such questions as these: What are the criteria for satisfactory interpretations? What constitutes support for a particular interpretation? What constitutes refutation? How can we recognize tensions, ambiguities, and even contradictions within texts? What are the differences between "monologic" and "dialogic" texts, and how can each kind of text be interpreted?

Guidelines

ENGL 200 syllabi must be constructed according to the following requirements:

1. Instructors must spend at least four weeks on each of the three genres (drama, fiction, poetry) taught in the course.

2. The study of each of the three genres must cover texts taken from the *oeuvre* of at least three authors.

3. Instructors will ask students to write at least one essay synthesizing all three core skills mentioned above (close reading, analysis of genre, and interpretation). This essay is best set as an end-of-semester exercise, one that allows students to demonstrate their cumulative grasp of ENGL 200's core skills. In addition to grading these essays as usual, instructors will also produce a short assessment of the class's overall performance on the assignment. This direct assessment is to be turned in to the ENGL 200 Course Chair; he or she will then report to the Associate Head on the ENGL 200 assessments as a group.

The above requirements are "hard" guidelines. We also urge instructors to build their courses with the following "soft" guidelines in mind:

Diversity of identity. ENGL 200 syllabi should introduce students to a diverse group of authors. These authors should cover a number of subject positions both inside and outside of traditional national boundaries (e.g., Anglophone authors as well as American or British ones, female writers as well as male ones, persons of color as well as white authors, and so on.)

Diversity of subgenre. Each section of ENGL 200 should expose students to the breadth of the three major literary genres at the heart of the course (e.g., blank verse as well as sonnet form, comedy as well as tragedy, short story as well as novel, and so on.)

Diversity of time. The texts for a given section of ENGL 200 should be taken from a wide range of literary periods (e.g., classical, medieval, early modern, Enlightenment, Romantic, Victorian, modernist, postmodern, and so on).

There are no specific quotas for these three areas, but the Course Chair for ENGL 200 will review each syllabus for the course with an eye toward improving reading list diversity. Finally, please refer to the "Basic Course Guidelines" memo accompanying this sheet for information on requirements for written work, exams, attendance policies, plagiarism, and course evaluation forms. This memo will help to direct you in producing your ENGL 200 syllabus.

English 300: Writing about Literature, Text, and Culture

As you design your English 300 syllabus for spring 2013, please keep in mind that this 300 is an Advanced Composition course. Explicitly, this means that your syllabus should indicate that you:

- demand analysis and synthesis of the subject matter of the course
- require substantial original composition (typically totaling at least 20 to 30 pages over the course of a semester);
- involve multiple drafts throughout the course of the semester.
- include revision

General Education Requirements

Many of our classes fulfill general education requirements. To see if a course you are teaching must meet general education requirements, go to https://my.illinois.edu, click on "course catalog," and find your course. You'll see, for instance, that the catalog states that English 109 must meet two general education requirements: "the General Education Criteria in Spring 2013 for a UIUC: Literature and the Arts course, and UIUC: Advanced Composition course."

Below is a list of the general education requirements that our classes tend to meet. (This information is taken from http://www.provost.illinois.edu/committees/gened/docs/gb9102.html) Be sure to indicate **on your syllabus** how your course meets the requirements it is required to fulfill. When the department is audited, it is important for us to indicate *via our syllabi* how our classes fulfill gen-ed requirements.

Basic Requirements and Instructional Goals to be Met by General Education Courses

1.1 In addition to meeting the basic requirements and instructional goals set forth in this section, a course approved for General Education credit must meet the requirements of a specific General Education content area as set forth in Part II of this document.

1.2 General Education courses must strive to broaden students' understanding of human thought and achievement, to provide them a richer context within which to understand their own fields, to develop their communication skills, and to enhance their critical thinking about the materials in the course.

1.3 General Education courses should be designed to give students an opportunity to gain understanding of how significant data in a particular discipline or area of study are collected and analyzed, and the theoretical underpinnings for these processes. Thus, General Education courses should focus on data and methods appropriate to the area.

1.4 General Education courses stress the importance of the students' ability to communicate. Appropriate means of developing the students' skills of communication relevant to the area, its data, and its methods should form a significant component of all General Education courses. Thus, where appropriate, General Education courses should include one or more of the following: writing assignments, classroom discussion, oral presentations, visual or artistic expression, or written exercises involving mathematical or other modes of formal symbolic expression.

1.5 General Education courses should introduce students to the theories, concepts, and methods of the discipline, but should be more than superficial introductions. They should strive to present their content in appropriate ways to students for whom this may be the only course taken in the discipline. At the same time, they should provide majors and potential majors in the discipline a meaningful introduction. In some disciplines, the same course might serve both for General Education and as an introductory course for the majors in those fields; in other disciplines; distinct courses might be indicated for these purposes.

1.6 General Education courses should deal broadly with the discipline or subject matter; in most instances, courses that concern narrowly focused topics or cover only a small sub-area of the discipline or field are not appropriate for General Education. Usually, General Education courses will be 100- or 200-level courses; however, an upper-level course may be approved for meeting

the General Education requirement if the course deals with the methodological or subject-matter issues of the discipline in sufficiently broad scope. In some instances the same course may fulfill the requirements for a major or a minor and for General Education.

1.7 Where appropriate, General Education courses should help students become familiar with scholarship on the significance of women and gender. Material drawn form this scholarship should be an integral part of a substantial number of General Education courses. To assure the effective implementation of this guideline the General Education Board will work with departments, colleges, and the campus administration to assure that there are adequate instructional development vehicles (workshops, seminars, course development funds, etc.) to aid the faculty in integrating the significant and increasingly visible scholarship about women and gender into General Education courses.

1.8 Individual courses will be approved to satisfy only one General Education requirement except as follows. Exceptions are the Advanced Composition, Quantitative Reasoning II, and the Cultural Studies requirements.

1.9 Courses approved for General Education should be for at least three hours credit, and classes should meet for at least three hours a week.

1.10 Although courses may form part of a sequence, the first course of such a sequence should be complete in itself, so that the students' understanding of the subject is not unduly limited if they do not take the second-level course.

1.1 Courses with variable content (open topic courses such as 199 and 299) will not be approved as General Education courses except in the case of the Advanced Composition requirement where the demands of the writing component of the course remains stable across variable topics

Humanities and the Arts

Each student must satisfactorily complete at least nine credit hours of approved coursework in the humanities and the arts. At least one course must be from an approved list of courses in literature and the arts and at least one must be from an approved list of courses in historical and philosophical perspectives.

5.1 The Humanities and the Arts are those studies which foster skill in communication; discriminating judgment and the appreciation of ideas; an understanding of human cultural traditions; an appreciation of cultural, ethnic and national diversity; conceptions of literary,

artistic, philosophical or historical criticism; and reflection on goals for human life. All courses approved for General Education credit in the Humanities and the Arts should fulfill these goals by (a) introducing students to the typical critical approaches and methods utilized in the discipline and to past accomplishments in the field; (b) relying substantially on primary texts and sources; (c) requiring substantial writing; and (d) approaching their subjects in ways that would be intellectually challenging for majors as well as non-specialists.

5.2 Courses in literature approved for General Education credit (a) should involve study of texts, in prose or verse, that have exemplary style and express themes of more than temporary value; and (b) should address appropriate issues concerning the work's author, structure and content, language and style, historical context and audience, and expressed and implied cultural attitudes and values.

5.3 Courses in the arts approved for General Education credit (a) will study the art forms produced through the written arts, music, architecture, dance, theatre, painting, sculpture, other visual arts; (b) will address appropriate issues concerning the characteristics and essential qualities of the medium; (c) and will address such basic questions as the social function of the art form, its means of conveying meaning, and how it and other art forms are to be evaluated. Courses in the arts approved for General Education credit may involve the student in the experience of the actual doing of the art; to be approved for General Education credit, such courses must meet both the general criteria for all Humanities and the Arts courses as well as those detailed in this paragraph for courses in the arts.

5.4 Courses presenting an historical perspective for General Education credit (a) should attend to questions of continuity in human experience and elucidate how human institutions, ideas, beliefs, and social structures have developed; (b) should facilitate individuals' understanding of who they are and how their society came to be by promoting a fuller cognizance of human traditions; (c) should foster a "sense of the past" that allows individuals to learn from the successes and failures of their predecessors; and (d) should nurture social sensitivity and lessen provincialism. Courses with an historical perspective that are approved for General Education credit should (a) purse these goals by surveying a broad chronological and/or geographic aspect of human history; and (b) combat present-mindedness and deficiencies in historical knowledge by familiarizing students with significant movements, persons and events in their intellectual, social, economic, and political contexts.

5.5 Courses presenting a philosophical perspective for General Education credit (a) should involve critical inquiry into problems of human thought, value, or existence; (b) should engage students in the critical and/or historical study of philosophical issues; and (c) should involve either (i) attention to contemporary philosophical works presenting different perspectives on recurring intellectual, cultural, or social issues and problems; or (ii) study of an important institution, discipline or practice (e.g., law, religion, art, reasoning, science) that explores its place in life generally, its relation to others endeavors, and its claim to importance.

Composition I

1.1.1 The Composition I course requirement may be met by satisfactory completion of an approved course, taken at an appropriate skill level, in Rhetoric, Speech Communication, or English as an International Language.

1.1.2 Courses approved as meeting the Composition I requirement should be (a) courses that have instruction in writing as a primary emphasis; (b) include a full semester (or equivalent) of frequent and regular (e.g., weekly) writing assignments; (c) emphasize critical thinking, development of ideas, clarity of expression, and organization in addition to correct grammar, spelling, and formal writing structure; (d) emphasize multi-draft writing assignments; and (e) involve rigorous evaluation of writing assignments.

1.1.3 Courses approved for Composition I must have extensive and well-conceived systems for the preparation and ongoing supervision of teaching assistants. This should include a carefully designed and substantial orientation program and/or in-service education program for new teaching assistants assigned to the course. There should be substantial faculty participation in the Composition I courses, including classroom instruction and, most importantly, significant and sustained involvement in guiding the instructional work of teaching assistants assigned to the courses.

1.1.4 Courses approved for Composition I should be taught with section sizes consistent with the goal of promoting development of writing through directed rewriting following careful evaluation.

Advanced Composition (formerly called Composition II)

*1.2.1*The Advanced Composition requirement is met by completing an approved writing-intensive course. This requirement will normally be completed on the UIUC campus. Courses taken elsewhere must be individually evaluated and substantial documentation of the writing component provided if they are to satisfy the requirement.

1.2.2 Approved Advanced Composition courses may be in any department on the Campus, and will fall into one of three categories: (a) approved courses in the rhetoric and communication disciplines that build upon the Composition I requirement and have writing as their principal focus; (b) approved courses meeting another area of the General Education requirements that have a substantial writing component; and (c) approved courses meeting requirements within a major, minor, or elective field of study that are designed to require and enhance writing in the disciplinary subject matter. All departments are strongly encouraged to develop writing-intensive courses. Departmental undertakings in this area will be supported by the campus-wide Center for Writing Studies.

1.2.3 Approved courses meeting the Advanced Composition requirement can be at any level.

1.2.4 Courses approved to meet the Advanced Composition requirement must involve writing assignments that (a) demand analysis and synthesis of the subject matter of the course, or in the case of writing courses in the rhetoric and communication disciplines, application of the principles under study; (b) require substantial original composition (typically totaling at least 20 to 30 pages over the course of a semester); and (c) involve multiple drafts throughout the course of the semester. By special permission of the General Education Board a two-course sequence may be certified as fulfilling the Advanced Composition requirement, if the writing component of the sequence meets the standards specified for certification of a single course; credit for Advanced Composition will not be given for completing only one course in the sequence.

1.2.5 The student-instructor ratio in courses approved to meet the Advanced Composition requirement should permit the thoughtful appraisal of written assignments. A substantial portion of the overall course grade should be based upon evaluation of the quality of written assignments.

Social and Behavioral Sciences

Each student will satisfactorily complete at least nine credit hours of approved coursework in the social and behavioral sciences. At least one course must be from an approved list of courses in social sciences and at least one course must be from an approved list of courses in behavioral sciences.

6.1 To be approved for General Education credit, a Social Science course (a) should provide opportunities for studying social groups, institutions, and organizations, and their context; (b) should have a primary emphasis upon persons in relation to others and their environment; (c) should formulate basic questions and inquiry about the nature of social life through both interpretive and systematic analyses; (d) should address a broad area, chronologically, geographically or culturally; and (e) should reflect concern both for methodological and substantive issues.

6.2 To be approved for General Education credit, a Behavioral Science course (a) should concern the empirical approach to the study of human behavior; (b) should be broadly conceived; and (c) should give appropriate attention to both the general issues and methods of the behavioral sciences.

6.3 For courses that might involve some crossover between the Social Sciences and the Behavioral Sciences or between the Social Sciences and the Humanities, departments are responsible for proposing and defending courses as appropriate candidates for a particular General Education category.

Cultural Studies

Each student must obtain General Education credit for two courses approved for satisfaction of the Cultural Studies requirement. One of these must be approved and designated as concentrating on Western culture, and one on either non-Western culture or U.S. Minority Culture. These courses may fulfill other curricular requirements, but may not both be taken from the same General Education category

7.1 Courses approved as meeting the Cultural Studies requirement (a) should be concerned broadly with culture understood as the interaction among the intellectual, artistic, political, economic, and social aspects of a society of other cultural grouping; (b) should treat topics and issues that can be expected to promote a deepened understanding of the culture(s) focused upon;

and (c) provide either (i) a broad description and analysis of the interaction of intellectual, artistic, political, economic, social, and other aspects of a society's cultural life; (ii) an intensive investigation of he cultural life of a society or group in a particular time and place; (iii) a focused investigation of particular aspects of a society's or group's culture (e.g., its art, literature and music); or (iv) a comparative investigation of cultural systems and the development of constructs for cross-cultural sensitivity and analysis.

7.2 Courses approved as Western Cultures courses should provide deepened understanding and appreciation of significant aspects of the cultural tradition evolved from the confluence of Greek and Roman philosophical thought and European religious traditions (i.e., the cultural traditions associated with European and North American countries).

7.3 Courses approved for the non-Western Cultures category (including U.S. Minority cultures) should provide deepened understanding and appreciation of significant aspects of cultural traditions originating outside the Western cultural tradition or outside the dominant cultural tradition of the United States.

7.4 Departments may also wish to develop courses that treat western and non-western cultures comparatively in the same course. Such courses will count in the Western Cultures category.

7.5 In some instances, it will be difficult to ascertain whether cultures are Western or non-Western from purely geographical or group designations (e.g., Latin America or Middle East), and appropriate categorization will depend upon the emphasis of the particular course. Departments shall be responsible for designating and providing the rationale for proposed categorizations.

Perspectives on Women and Gender

The Senate has directed that material drawn from the scholarship in the various fields of inquiry on the significance of women and gender be made an integral part of a substantial number of General Education courses. Attention to such materials is important both to enhance students' awareness of the contributions made by women in scientific, artistic, political, economic, and intellectual arenas and to further understanding of the changing and dynamic nature of gender roles and relationships in contemporary society.

8.1 The general guidelines detailed above applying to all General Education courses state that "where appropriate, General Education courses should help students become familiar with

scholarship on the significance of women and gender. Material drawn from this scholarship should be an integral part of a substantial number of General Education courses." Departments must take special care to assure that appropriate attention is given to scholarship concerning women and gender issues in courses proposed for General Education approval.

8.2 Departments are also encouraged to develop courses for General Education credit that focus directly upon women and gender issues. Courses should be available that explore such issues from a variety of perspectives (historical, economic, social, cultural, etc.).

8.3 As a means of expanding students' exposure to the contribution of women in the various disciplines, faculty proposing courses should give attention to assuring that appropriate scholarship by women is included in courses proposed for General Education credit.

8.4 As was noted in the general guidelines above, the General Education Board will work with departments, colleges, and campus administration to assure that there are adequate instructional development vehicles (workshops, seminars, course development funds, etc.) to aid the faculty in integrating the significant and increasingly visible scholarship about women and gender into General Education courses.