

Eastern Illinois University
COURSE PROPOSAL FORMAT

This format is to be used for all courses submitted to the Council on Academic Affairs and/or the Council on Graduate Studies.

Gray boxes (except check boxes) will expand as you type in them.

Please check one: ☐ New course ☒ Revised course

PART I: CATALOG DESCRIPTION

1. Course prefix and number, such as ART 1000: CMN 5180
2. Title (may not exceed 30 characters, including spaces): Seminar in Rhetoric
3. Long title, if any: Seminar in Rhetoric
4. Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:3-0-3
5. Term(s) to be offered: ☒ Fall ☐ Spring ☐ Summer ☐ On demand
6. Initial term of offering: Fall X Spring ☐ Summer ☐ Year 2012
7. Course description (not to exceed four lines):

A course devoted to evolving theories, issues, and foci within the interdisciplinary field of rhetoric. May be repeated once with a change in course content.

8. Registration restrictions:
 - a. Identify any equivalent courses (e.g., cross-listed course, non-honors version of an honors course). N/A
 - b. Prerequisite(s), including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course. None
 - c. Who can waive the prerequisite(s)?
☒ No one ☐ Chair ☐ Instructor ☐ Advisor ☐ Program Coordinator ☐ Other (Please specify)
 - d. Co-requisites (course(s) which MUST be taken concurrently with this one): None
 - e. Repeat status: ☐ Course may not be repeated.
 ☒ Course may be repeated to a maximum of 3 hours or 1 time.
 - f. Degree, college, major(s), level, or class to which registration in the course is restricted, if any: Graduate
 - g. Degree, college, major(s), level, or class to be excluded from the course, if any:
9. Special course attributes [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]
10. Grading methods (check all that apply): ☒ Standard letter ☐ C/NC ☐ Audit ☐ ABC/NC ("Standard letter"—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)
11. Instructional delivery method: lecture (This is a drop-down menu.)

PART TWO: ASSURANCE OF STUDENT LEARNING

(See the CAA website for examples of items 1, 2, and 3.)

1. List the student learning objectives of this course:

Sample learning objectives for class on gender theory

- A. Examine and evaluate the evolution of gender/queer theory
- B. Identify connections between public mediated discourses and gender reification
- C. Analyze and evaluate gender disciplining strategies
- D. Apply gender/queer theory to individual research projects

a. If this is a general education course, indicate which objectives are designed to help students achieve one or more of the following goals of general education and university-wide assessment:

- EIU graduates will write and speak effectively.
- EIU graduates will think critically.
- EIU graduates will function as responsible citizens.

b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:

- Depth of content knowledge
Addressed through learning objectives A, B, C
- Effective critical thinking and problem solving
Addressed through learning objectives B, C, D
- Effective oral and written communication
Addressed through learning objective D
- Advanced scholarship through research or creative activity
Addressed through learning objective D

2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:

Learning Objectives	Final Exam	Research Paper	Reading Responses	Presentations	In-class Activities
A. Examine and evaluate the evolution of gender/queer theory	X		X		X
B. Identify connections between mediated discourses and gender reification	X	X	X	X	X
C. Analyze and evaluate gender disciplining strategies		X	X	X	
D. Apply gender/queer theory to individual research projects		X		X	

3. Explain how the instructor will determine students' grades for the course:

Exam: 25%

Research paper: 30%

Reading responses (weekly): 15%

Presentations: 10%

In-class activities: 20%

4. For technology-delivered and other nontraditional-delivered courses/sections, address the following:
 - a. Describe how the format/technology will be used to support and assess students' achievement of the specified learning objectives:
 - b. Describe how the integrity of student work will be assured:
 - c. Describe provisions for and requirements of instructor-student and student-student interaction, including the kinds of technologies that will be used to support the interaction (e.g., e-mail, web-based discussions, computer conferences, etc.):N/A
5. For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:
 - a. course objectives;
 - b. projects that require application and analysis of the course content; and c. separate methods of evaluation for undergraduate and graduate students.N/A
6. If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix *.)
N/A

PART III: OUTLINE OF THE COURSE

Provide a week-by-week outline of the course's content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content "units" are sufficiently equivalent to the traditional on-campus semester hour units of time described above.

Sample syllabus for topic Gender theory

Week 1 – Course introduction

Excerpts and discussion of *Transamerica* and *But I'm a Cheerleader*
Sullivan, chapter 1, 2, and 3

Week 2 – Second Wave Foundations

De Beauvoir, Introduction to *The Second Sex*
Radicalesbians, "The Woman Identified Woman"
Rubin, "The Traffic in Women" and "Thinking Sex"
Wittig, "One is Not Born a Woman"
Smith-Rosenberg, "The Female World of Love and Ritual"
Article Report: Helen Tate, "The Ideological Effects of a Failed Constitutive Rhetoric: The Co-option of the Rhetoric of White Lesbian Feminism," *Women's Studies in Communication*, 28 (2005): 1-31.

Week 3 – Feminist Theory Reacts to the Posts (and vice versa)

Alcoff, "Cultural Feminism vs. Poststructuralism"
De Lauretis, chapter from *Technologies of Gender*
De Lauretis, "Upping the Anti in Feminist Theory" from *Conflicts in Feminism*
Butler, "Contingent Foundations"

Bordo, "Postmodernism and Gender Skepticism"

Scott, "The Evidence of Experience"

Article Report: Kristin Poirot, "Mediating a Movement, Authorizing Discourse: Kate Millett, Sexual Politics, and Feminism's Second Wave." *Women's Studies in Communication*, 27 (2004): 204-235.

Week 4 – Butler and Gender Trouble

Butler, "Performative Acts and Gender Constitution," from *Performing Feminisms*

Butler, 1999 Preface to 10th Anniversary Edition of *Gender Trouble*

Butler, "Imitation and Gender Insubordination"

Butler, "Introduction: Acting in Concert" and chapter 1 "Gender Regulations" from *Undoing Gender* Sloop,

"Introduction: Critical Rhetoric, Public Argument, and Gender Trouble" from *Disciplining Gender* Article

Report: John M. Sloop, "Riding in Cars Between Men," *Communication and Critical/Cultural Studies*, Spring (2005): 191-213.

Week 5 – Responses to Butler

Modleski, chapter from *Feminism without Women*

Bordo, "Bringing Body to Theory" from *Twilight Zones*

Walters, "From Here to Queer"

Butler, chapter 10, "The Question of Social Transformation," from *Undoing Gender*

Article Report: N. Evans, "Games of Hide and Seek: Race, Gender, and Drag in *The Crying Game* and *The Birdcage*." *Text & Performance Quarterly*, 18 (1998): 199-216.

Week 6 – Gender, Sexuality, and Science

Fausto-Sterling, chapters 1 & 9 of *Sexing the Body*

Sloop, chapter 1, "Re-memembering David Reimer," from *Disciplining Gender*

Butler, chapter 3, "Doing Justice to Someone," from *Undoing Gender*

Wilcox, "Cultural context and the Conventions of Science Journalism"

Article Report: R.A. Brookey, "Bio-rhetoric, Background Beliefs, and the Biology of Homosexuality," *Argumentation and Advocacy*, 4, (2001): 171-183.

Week 7 – Transgender Narrative

View *Transamerica*

Greene, *Becoming a Visible Man*

Butler, chapter 4, "Undiagnosing Gender," from *Undoing Gender*

Sullivan, chapter 6

Course project proposals and presentations

Week 8 – Performing Masculinity

Halberstam, chapters 1, 2, 4, & 5 from *Female Masculinities*

Fraiman, "Queer Theory and the Second Sex" from *Cool Men and the Second Sex*

Sloop, chapter 4 from *Disciplining Gender*

Article Report: Mary Vavrus, "Domesticating Patriarchy: Hegemonic masculinity and Television's 'Mr. Mom.'" *Critical Studies in Media Communication*, 19, (2002): 352-375

Week 9 – Performing Masculinity: Brandon Teena

Viewing: *Boys Don't Cry* and *The Brandon Teena Story*

Sloop, chapter 2, "Disciplining the Transgendered," from *Disciplining Gender*

Halberstam, chapters 1, 2, 3, & 4 from *In a Queer Time and Place*

Cooper, "Boys Don't Cry and Female Masculinity: Reclaiming a Life and Dismantling the Politics of Normative Heterosexuality."

Article Report: C.R. Squires and D.C. Brouwer. "In/discernible Bodies: The Politics of Passing in Dominant and Marginal Media." *Critical Studies in Media Communication*, 19, (2002): 283-310.

Week 10 – Performing Femininity

Garber, "Spare Parts: The Surgical Construction of Gender"

Gronnvoll, "Gender (In)Visibility at Abu Ghraib"

Sloop, chapter 5 from *Disciplining Gender*

Goldie, "Dragging out the Queen: Male Femaling and Male Feminism," from *Revealing Bodies*

Article Report: R. Brookey and R. Westerfelhaus. "Pistols and Petticoats, Piety and Purity: To Wong Foo, the Queering of the American Monomyth." *Critical Studies in Media Communication*, 18, (2001): 141-157.

Week 11 – Performing Queerness

Viewing: *If These Walls Could Talk*

Sullivan, chapter 5

Sloop, chapter 3 from *Disciplining Gender*

Article Report: G. Padva. "Edge of Seventeen: Melodramatic Coming-out in New Queer Adolescence Films." *Communication & Critical/Cultural Studies*, 1, (2004): 355-372

Book Reviews Due

Week 12 – Lesbian Representation

Dow, "Ellen, Television, and the Politics of Gay and Lesbian Visibility"

Reed, "Ellen DeGeneres: Public Lesbian #1"

Hogan, "Creating the Lesbian mammy: Boys on the Side and the Politics of AIDS"

Ciasullo, "Making Her (In)Visible: Cultural Representations of Lesbianism and the Lesbian Body in the 1990s"

Herman, "Bad Girls Changed My Life"

Article Report: Helen Shugart, "On Misfits and Margins: Narrative, Resistance, and the Poster Child Politics of Rosie O'Donnell." *Communication and Critical/Cultural Studies*, 2, (2005): 52-76.

Week 13 – Gay Representation

Brookey & Westerfelhaus, "Hiding Homoeroticism in Plain View: The Fight Club DVD as Digital Closet."

Sender, "Selling Sexual Subjectivities: Audiences Respond to Gay Window Dressing"

Battles & Hilton-Morrow, "Gay Characters in Conventional Spaces: Will and Grace and the Situation Comedy Genre"

Shugart, "Reinventing Privilege: The New (Gay) Man in Contemporary Popular Media"

Morris, "Pink Herring and the Fourth Persona: J. Edgar Hoover's Sex Crime Panic"

Article Report: Charles Morris and John Sloop, "What Lips These Lips Have Kissed: Refiguring the Politics of Queer Public Kissing." *Communication and Critical/Cultural Studies*, 3,

Week 14 – Intersections of Race & Gender

Evans, "Games of Hide and Seek: Race, Gender, and Drag in The Crying Game and The Birdcage," *Text & Performance Quarterly* 18 (1998): 199-216

Johnson, *Appropriating Blackness*, Ch. 3 & 6 (2003).

Johnson & Henderson, *Black Queer Studies: A Critical Anthology*, Excerpts (2005).

Corey & Nakayama, Sextext, *Text & Performance Quarterly* 17 (1997): 58-68.

Article Report: Perez & Goltz, "Treading Across Lines in the Sand: Performing Bodies in Coalitional Subjectivity," *Text & Performance Quarterly* 30 (2010): 247-268.

Week 15 – Final Papers and Presentations

PART IV: PURPOSE AND NEED

1. Explain the department's rationale for developing and proposing the course.

This proposed change reflects a disciplinary movement as well as accommodating curriculum changes. The previous course focused on public address, particularly presidential public address. While this is still a thriving area of inquiry within rhetorical studies, the discipline as a whole is moving toward a more critical, interdisciplinary model. This change is also accepting of curricular changes toward a more inclusive cultural studies curriculum. This is a rotating topics class. Aside from the topic discussed above, other topics could include contemporary or historic public address, visual rhetoric, rhetoric of science, environmental rhetoric, classical rhetoric, etc.

- a. If this is a general education course, you also must indicate the segment of the general education program into which it will be placed, and describe how the course meets the requirements of that segment.

N/A

- b. If the course or some sections of the course may be technology delivered, explain why.

N/A

2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.

The level is appropriate because CMN 5180 should only be taken by graduate students.

3. If the course is similar to an existing course or courses, justify its development and offering.

- a. If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal.
- b. Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled.

This is a revision of an existing course.

4. Impact on Program(s):

- a. For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.
- b. For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.

This course will be a required class in the Critical/Cultural Studies concentration area for the MA in Communication Studies.

If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted.

A proposal outlining the changes to the degree program will be submitted separately.

PART V: IMPLEMENTATION

1. Faculty member(s) to whom the course may be assigned:

Marita Gronnvoll, Linda Scholz, Richard G. Jones and other qualified faculty.

If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses.

2. Additional costs to students:

Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President's Council.)

None.

3. Text and supplementary materials to be used (Include publication dates):

Judith Butler, *Undoing Gender*, 2004.

Judith Halberstam, *Female Masculinity*, 1998.

Nikki Sullivan, *A Critical Introduction to Queer Theory*, 2003

Jamison Green, *Becoming a Visible Man*, 2004.

John M. Sloop, *Disciplining Gender*, 2004.

Course Reader

PART VI: COMMUNITY COLLEGE TRANSFER

If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will **not** be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.

N/A

PART VII: APPROVALS

Date approved by the department or school: 3/23/2011

Date approved by the college curriculum committee: 3/30/2011

Date approved by the Honors Council (if this is an honors course): _____

Date approved by CAA: Not applicable

CGS: 5/3/2011

*In **writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

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