

**Eastern Illinois University**  
**Revised Course Proposal**  
**ENG 2009G: Literature and Human Values 1, 2, 3, 4.**

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

**Please check one:**      ☐ New course      ☒ Revised course

**PART I: CATALOG DESCRIPTION**

1. **Course prefix and number, such as ART 1000:** ENG2009G
2. **Title (may not exceed 30 characters, including spaces):** LITERATURE AND HUMAN VALUES
3. **Long title, if any (may not exceed 100 characters, including spaces):** LITERATURE AND HUMAN VALUES 1, 2, 3, 4.
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 ☒ Spring ☐ Summer      **Year:**
7. **Course description:** A study of some of the universal, recurring issues facing the individual, as they are dealt with in a selection of literary texts from diverse cultures. (1: Labor, Class, Power; 2: Faith, Survival, Progress; 3: Love, Hate, Obsession; 4: Age, Race, Gender). This version of the course would be offered online. WI
8. **Registration restrictions:**
  - a. **Equivalent Courses**
    - **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course).

This course is already offered in a face-to-face version.

    - Indicate whether coding should be added to Banner to restrict students from registering for the equivalent course(s) of this course. ☒ Yes ☐ No
  - b. **Prerequisite(s)**
    - **Identify the 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.

Prior credit or concurrent enrollment in ENG 1000 or ENG 1001G/1091G.

    - Indicate whether coding should be added to Banner to prevent students from registering for this course if they haven't successfully completed the prerequisite course(s). ☒ Yes ☐ No

If yes, identify the minimum grade requirement and any equivalent courses for each prerequisite course:
  - c. **Who can waive the prerequisite(s)?**  
☐ No one      ☒ Chair      ☐ Instructor      ☐ Advisor      ☐ Other (Please specify)

**d. Co-requisites** (course(s) which MUST be taken concurrently with this one): NA

**e. Repeat status:** ☒ Course may not be repeated.

☐ Course may be repeated once with credit.

Please also specify the limit (if any) on hours which may be applied to a major or minor.

**f. Degree, college, major(s), level, or class** to which registration in the course is restricted, if any:  
n/a

**g. Degree, college, major(s), level, or class** to be excluded from the course, if any:

ENG 2009G is open to all EIU students; the online version of ENG 2009G should be restricted to off-campus students in the Fall and Spring semesters and open to all EIU students in the Summer.

**9. Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]  
General Education (Humanities and Fine Arts)  
Writing Intensive

**10. Grading methods** (check all that apply): ☒ Standard letter ☐ CR/NC ☐ Audit ☐ ABC/NC  
("Standard letter"—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

**Please check any special grading provision that applies to this course:**

☐ The grade for this course will not count in a student's grade point average.

☐ The credit for this course will not count in hours towards graduation.

**If the student already has credit for or is registered in an equivalent or mutually exclusive course, check any that apply:**

☐ The grade for this course will be removed from the student's grade point average if he/she already has credit for or is registered in \_\_\_\_\_ (insert course prefix and number).

☐ Credit hours for this course will be removed from a student's hours towards graduation if he/she already has credit for or is registered in \_\_\_\_\_ (insert course prefix and number).

**11. Instructional delivery method:** (Check all that apply.)

☒ lecture ☐ lab ☐ lecture/lab combined ☐ independent study/research  
☐ internship ☐ performance ☐ practicum or clinical ☐ study abroad  
☒ Internet ☐ hybrid ☐ other (Please specify)

## PART II: ASSURANCE OF STUDENT LEARNING

### 1. List the student learning objectives of this course:

- 1) Focus on a specific group of values within the context of a diverse collection of texts that represent plural traditions, historical eras, and literary genres, and will be required to respond critically in class and in writing assignments (writing, speaking, critical thinking).
- 2) Assimilate, abstract, and articulate ideas from a series of different reading experiences (writing, speaking, critical thinking)
- 3) Explore the ways in which humans—individually or in groups—determine their needs and make choices about what to believe or reject. Because these texts are collected from a large body of multicultural and national literatures, students will become sensitive to a variety of questions concerning values, ethics, and traditions of various cultures. They will be provided with “a critical understanding” of “cultures and traditions . . . that are different from their own” (citizenship).
- 4) Write effective papers and essay exams throughout the semester (3000-4000 words) on the literary texts in the course (writing, speaking, critical thinking).
- 5) Explore intellectual and aesthetic matters related to the study of literature.
- 6) Develop an understanding of the relationships among the various genres of literature.
- 7) Consider the value of expression and creativity, especially in literature and literary analysis.

**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.** 2 and 4
- **EIU graduates will think critically.** 1-7
- **EIU graduates will function as responsible citizens.** 1 and 3

**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**
- **Effective critical thinking and problem solving**
- **Effective oral and written communication**
- **Advanced scholarship through research or creative activity**

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

	Written Discussion responses (40%)	Quizzes (15%)	Essays (35% total)	Exam (10%)
Focus on a specific group of values within the context of a diverse collection of texts that represent plural traditions, historical eras, and literary genres, and will be required to respond critically in	X	X	X	X

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class and in writing assignments				
Assimilate, abstract, and articulate ideas from a series of different reading experiences	X	X	X	X
Explore the ways in which humans—individually or in groups—determine their needs and make choices about what to believe or reject. Because these texts are collected from a large body of multicultural and national literatures, students will become sensitive to a variety of questions concerning values, ethics, and traditions of various cultures. They will be provided with “a critical understanding” of “cultures and traditions . . . that are different from their own”	X		X	
Write effective papers and essay exams throughout the semester (3000-4000 words) on the literary texts in the course	X		X	X
Explore intellectual and aesthetic matters related to the study of literature	X		X	X
Develop an understanding of the relationships among the various genres of	X	X	X	X

literature.				
Consider the value of expression and creativity, especially in literature and literary analysis.	X		X	

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

<b>Written Discussion Responses</b>	40% *
<b>Quizzes</b>	15%
<b>Essay 1</b>	20% (students will revise after feedback)
<b>Essay 2</b>	15%
<b>Exam</b>	10%

\*Research on best practices for online courses suggests that having a large proportion of the final grade devoted to participation helps ensure student engagement with the course material and aids in creating a sense of community within the course. This writing-to-learn activity also provides accountability for reading assignments, scaffolding for major analytic writing assignments, and an opportunity to develop fluency as a writer and critical thinker.

**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:**

The online version of ENG 2009G is designed to utilize EIU's Learning Management System.

For each course week at a specified time, the instructor will post any necessary lecture notes and detailed instructions for class activities and assignments. Homework assignments will consist of analytic reading responses, which will be posted to the class discussion forum.

Each module (see schedule, below) will include goals for the module (aligned to student learning objectives for the course), contextual information delivered via web-based instructional technology, reading assignments, and discussion prompts that facilitate synchronous and asynchronous class engagement and response. Regular quizzes will test reading comprehension. Discussion prompts will encourage students to read and respond; collective responses and faculty-group exchange will help students comprehend the material and will create a learning community.

**b. Describe how the integrity of student work will be assured:**

In addition to turning essays in on the Learning Management System (LMS), students will be required to use online plagiarism software to ensure integrity of student work.

Quizzes and exams on the LMS will be timed and will randomly assign different questions to different students in order to reduce possibility of academic dishonesty.

- 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.):**

Student-instructor interaction will take place via email, the LMS discussion board, and through comments on student essays and written responses. In addition, synchronous office hours will be held during which students can contact instructor by phone or via the chat mode supported by the LMS.

Student-student interaction will take place on discussion boards, through email, through peer review of essay assignments, and through several small-group assignments for which students will be able to use the chat mode supported by the LMS.

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.**
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 \*.)**

This course is writing intensive. At least 35 percent of the grade will be based on the quality of students' written work. Students will rewrite at least one assignment for grading.

### **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.**

This technology-delivered course syllabus is divided into 16 "modules." The first module is an introduction and the last is the final exam; the remaining 14 modules are comprised of one week's reading, writing and discussion.

#### **TEXTS:**

Anderson, MT. *Feed*. Cambridge, MA: Candlewick Press, 2002. Print.  
Atwood, Margaret. *The Handmaid's Tale*. NY: Anchor, 1998. Print.  
Doctorow, Cory. *Little Brother*. NY: Tor Teen, 2010. Print.  
Huxley, Aldous. *Brave New World*. NY: Harper, 2010. Print.  
Ishiguro, Kazuo. *Never Let Me Go*. NY: Vintage, 2010. Print.  
Westerfeld, Scott. *Uglies*. NY: Simon Pulse, 2011. Print.

## LECTURE

### **MODULE 1, week 1:**

1. Groups of three have been formed, in alphabetical order and each person assigned a number (1-3) based on that order. Using the email or chat function in Desire2Learn, Person 1 should interview Person 2, Person 2 should interview Person 3, and Person 3 should interview Person 1. Ask your person 3 or 4 questions that will help you get to know that person a bit. Then, craft a two-paragraph introduction of your person and send it as an email to the third person in your group.
2. When you receive the introduction crafted by the other two people in your group, read it and add a comment or two in response to it and then post the entire thing to the class discussion list marked "Module 1." Make sure to make clear who is being introduced, who is doing the introducing and who is making the additional comments. This will help us learn and remember your names. The post deadline is Tuesday of week 1.
3. Make sure to read the introductions written by the other members of your group.
4. Read and comment upon *at least* three other introductions.
5. Begin reading *Feed*. Be sure to finish it by Monday of week 2.
6. Groups of three are again formed (different ones this time). Among the three of you, come up with a list of Rules and Guidelines for Class Participation that you can all agree upon. As you discuss the rules (using D2L email or chat), consider the following questions: What level of participation is necessary for a student to make a positive contribution to the course? What constitutes a "good" response to a discussion question? What conditions are necessary to a successful online discussion? If Class Participation is worth 40% of your final grade (and it is), what does that suggest about the importance of vibrant student participation to quality of this course? Post your final list to the discussion board labeled "Module 2." Only one group member needs to post the list—decide among yourselves who will do it. The post deadline is Monday of week 2.

### **MODULE 2, week 2:**

1. Post your final list to the discussion board labeled "Module 2." The post deadline is Monday of week 2.
2. Read ALL the other groups' lists. Discuss these other lists with your group and revise your list to include or remove items as you see fit. Write an explanation for any changes you made at the bottom of the list. Post it to the Module 2 discussion board with the title "Revised Participation Guidelines." The post deadline for your revised list is Tuesday of week 2.
3. Read ALL the revised lists and make comments in one post by Friday of week 2.
4. *Feed*: Write a lengthy paragraph in response to EACH of the posted discussion questions. Remember, your answers should be thoughtful, complete, and should provide textual evidence (quotations) from the story to support them. Post your answers no later than Tue. of week 2.
5. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri. of week 2.
6. Reading assignment for week 3.

### **MODULE 3, week 3:**

1. Answer discussion questions about reading assignment by Tue.
2. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
3. Reading assignment for week 4.

### **MODULE 4, week 4:**

1. Answer discussion questions about reading assignment by Tue.

2. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
3. Reading assignment for week 5.

**MODULE 5, week 5:**

1. Take Quiz #1 by June 25<sup>th</sup>.
2. Answer discussion questions about reading assignment by Tue.
3. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
4. New reading assignment for week 6.

**MODULE 6, week 6:**

1. Answer discussion questions about Part I of reading assignment by Tue.
2. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
3. Begin work on Essay #1, which will be due in week 11. Review complete assignment sheet & rubric.
4. Reading assignment for week 7.

**MODULE 7, week 7:**

1. Answer discussion questions about reading assignment by Tue.
2. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
3. Reading assignment for week 8.

**MODULE 8, week 8:**

1. Take Quiz #2 by Mon.
2. Answer discussion questions about reading assignment by Tue.
3. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
4. New reading assignment for week 9.

**MODULE 9, week 9:**

1. Answer discussion questions about reading assignment by Tue.
2. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
3. Reading assignment for week 10.

**MODULE 10, week 10:**

1. Take Quiz #3 by Monday.
2. Answer discussion questions about reading assignment by Tue.
3. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
4. New reading assignment for week 11.

**MODULE 11, week 11:**

1. Essay 1 due on Monday. Upload it to the LMS.
2. Answer discussion questions about reading assignment by Tue.



3. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
4. Detailed instructor's feedback on essay #1 will be given to students; guidelines for revision (due week 13) will be provided to students.
5. Begin work on Essay #2, which will be due in week 15. Review complete assignment sheet & rubric.
6. Reading assignment for week 12.

**MODULE 12, week 12:**

1. Answer discussion questions about reading assignment by Tue.
2. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
3. Reading assignment for week 13.

**MODULE 13, week 13:**

1. Take Quiz #4 by Monday.
2. Answer discussion questions about reading assignment by Tue.
3. Be sure to upload your revised Essay #1 to the LMS by Wed.
4. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
5. New reading assignment for week 14.

**MODULE 14, week 14:**

1. Answer discussion questions about reading assignment by Tue.
2. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
3. Reading assignment for week 15.

**MODULE 15, week 15:**

1. Take Quiz #5 by Monday.
2. Answer discussion questions about reading assignment by Tue.
3. Read all of the postings of your classmates and write a thoughtful, complete-paragraph response to one from EACH of the questions. Post these responses by Fri.
4. Be sure to upload Essay #2 to the LMS by Fri.

**MODULE 16, week 16:**

1. Take Final Exam

**ON-CAMPUS, FACE-TO-FACE, AND EXISTING VERSION AND OUTLINE OF THE COURSE:**

**English 2009G** is divided into 15 units, to be distributed evenly during a 15-week/50-minute course (45 classes) or a 15-week/75-minute course (30 classes).

Literature and Human Values is a multi-section course which, in each of its four sections, addresses specific aspects of the human condition and human values through the study of literary texts in English. This thematic approach allows instructors and students to examine texts which reflect a variety of historical periods, genres, and national literatures, including significant representation of third world texts, while focusing on a group of specific values shared by all the texts.

## 1. Labor, Class, Power

### Units 1-3/Weeks 1-3. Labor

**Readings:** Thomas Carlyle, sections from *Past and Present*  
Louisa May Alcott, selections from *Work*  
Karl Marx, selections from *The Communist Manifesto*  
Richard Wright, "The Man Who Went to Chicago"  
Katherine Anne Porter, *Noon Wine*  
Joyce Carey, *Mister Johnson*  
Marge Piercy, selected poetry  
Studs Terkel, selections from *Working*  
V. S. Naipaul, *A Bend in the River*  
Alice Walker, *The Color Purple*

**Discussion:** the condition of working men and women in industrial and pre-industrial societies. The pressures, rewards, and prejudices associated with work. The changing relationship of workers and the ruling classes. (Is work a universal condition or culturally determined? Who works and why? To what degree do workers control their own fates?)

**Writing:** first essay (4 pages). Suggested topic: a comparison of the work ethics implicit in texts from diverse cultures.

### Units 4-7/Weeks 4-7. Class

**Readings:** Charles Dickens, *Hard Times*  
Matthew Arnold, *Culture and Anarchy* ("Barbarians, Philistines, Populace")  
Henry James, "The Real Thing"  
George Bernard Shaw, *Major Barbara*  
Katherine Anne Porter, "Flowering Judas"  
John Steinbeck, *The Grapes of Wrath*  
Margaret Atwood, selected poetry  
Li-Young Lee, selected poetry  
Ngũgĩ wa Thiong'o, *The River Between*

**Discussion:** Class distinctions defined. Self-help and class mobility. Social change in democratic and non-democratic systems. (On what principles are class distinctions formed in industrial and pre-industrial societies -- heredity, class, education, capital, culture? Who alters the status quo?)

**Writing:** second essay (4 pages). Suggested topic: a comparison of the idea of class in one text to a current political/social problem.

### Units 8-11/Weeks 8-11. Power

**Readings:** William Blake, selected poetry  
W. B. Yeats, selected poetry  
Tillie Olsen, "I Stand Here Ironing"  
Doris Lessing, "One Off the Short List"  
Akira Kurosawa, *Rashomon* [film]  
David Henry Hwang, *M. Butterfly*

Gabriel Garcia Marquez, selected short fiction  
Salmon Rushdie, *Midnight's Children*

**Discussion:** The ideological tensions between the individual and society, the individual and culture. Freedom and the individual. Freedom and progress.  
(Who determines the role of the individual in society? What price do we pay for independence?)

**Writing:** third essay (4 pages). Suggested topic: an analysis of the need for power in our personal lives.

## **Units 12-15/Weeks 12-15. Labor, Class, Power: Integrated Textual Study**

**Readings:** Shakespeare, *Macbeth*  
John Dos Passos, *42<sup>nd</sup> Parallel*  
Akira Kurosawa, *Ran* [film]  
Leslie Marmon Silko, *Ceremony*

**Discussion:** A recapitulation of discussion issues presented above. (What have we learned about who we are and are not as individuals in our socio-economic system? Is change possible?)

**Writing:** fourth essay (4 pages). Suggested topic: an analysis of how literature shapes the self and the world.

## **2. Faith, Survival, Progress**

### **Units 1-3/Weeks 1-3. Faith**

**Readings:** John Milton, *Paradise Lost*  
John Donne, selected sonnets  
George Herbert, selected poetry  
John Millington Synge, *Riders to the Sea*  
Langston Hughes, selected poetry  
Amy Hempel, "Reasons to Live"

**Discussion:** Historical contexts and genre; concepts of revelation and belief; how fear and suffering are informed by belief and spirituality; relationship between culture and belief systems. How do these texts represent the nature of belief in individuals and among groups?

**Writing:** Based on readings and discussions, analyze what seem to be the needs of the individual in determining his or her spiritual identity (4 pages).

### **Units 4-7/Weeks 4-7. Survival**

**Readings:** Charlotte Bronte, *Jane Eyre*  
Anton Chekov, *The Cherry Orchard*  
Gabriel Garcia Marquez, "The Handsomest Drowned Man in the World"  
Ngũgĩ wa Thiong'o, *Weep Not, Child*  
Mike Nichols, *Silkwood* [film]

**Discussion:** Historical contexts and genre; challenges to human survival; courage as a relative concept. In what ways does loyalty become a means to survival?

**Writing:** Select a major character and evaluate that character's approach to survival (4 pages).

**Units 8-11/Weeks 8-11. Progress**

**Readings:** Benjamin Franklin, *The Autobiography*  
George Orwell, *1984*  
Adrienne Rich, *Diving Into the Wreck*

**Discussion:** Historical contexts and genre; relationship between individual growth and cultural progress; relationship between progress and freedom. Who determines when change is also progress?

**Writing:** Do Franklin, Orwell, and Rich explore "common ground" when they explore the nature of progress? (4 pages).

**Units 12-15/Weeks 12-15. Faith, Survival, Progress: Integrated Textual Study**

**Readings:** Charles Darwin, *The Origin of Species*  
Alice Walker, *The Color Purple*

**Discussion:** Historical contexts and genre; significance of science and myth in our definitions of faith, survival, progress; relationships among individual faith, survival strategies, and cultural "growth." Is faith essential to progress?

**Writing:** Student-generated topic, based on course readings and discussions, with instructor approval (4 pages)

**3. Love, Hate, Obsession**

**Units 1-3/Weeks 1-3. Love**

**Readings:** William Shakespeare, selected sonnets  
Mary Shelley, *Frankenstein*  
Tennessee Williams, *The Glass Menagerie*  
James Baldwin, "Sonny's Blues"

**Discussion:** Historical contexts and genre; kinds of love; motivations for love: devotion, passion, pity; manifestations of love; role of gender, race, age on experience of love. How does love for another change the way an individual sees himself or herself?

**Writing:** Choose two characters and construct a dialogue between them in which they discuss their views on love (4 pages).

**Units 4-7/Weeks 4-7. Hate**

**Readings:** William Blake, selected poetry  
War Poetry: e.e. cummings, Herman Melville, Denise Levertov  
Margaret Atwood, selected poetry

Peter Shaffer, *Amadeus*  
Spike Lee, *Do the Right Thing* [film]

**Discussion:** Historical contexts and genre; kinds of hate and motivations for hatred: betrayal, envy, fear; manifestations of hatred; role of class, race, gender in experience of hatred. What is the relationship between violence and hatred?

**Writing:** Choose two texts and examine the constructive and destructive ways in which individuals choose to confront hatred.

**Units 8-11/Weeks 8-11.      Obsession**

**Readings:** William Shakespeare, *Othello*  
Emily Bronte, *Wuthering Heights*  
Edgar Allen Poe, "The Cask of Amontillado"  
Flannery O'Connor, *Wiseblood*  
Elizabeth Bowen, "Demon Lover"

**Discussion:** Historical contexts and genre; types of obsession; relationship between obsession and reason; motivations and manifestations of obsession. How does obsession alienate an individual from his or her environment?

**Writing:** We generally conceive of obsessive behavior as irrational. In what ways do these texts allow us to see obsession from different perspectives? (4 pages).

**Units 12-15/Weeks 12-15.    Love, Hate, Obsession: Integrated Textual Study**

**Readings:** Milan Kundera, *The Unbearable Lightness of Being*  
Amy Tan, *The Joy Luck Club*

**Discussion:** Historical contexts and genre; distinguishable "lines" between love/hate, hate/obsession, love/obsession. Does a culture try to construct these "lines?" Why and how do individuals "cross" these lines?

**Writings:** Student-generated topic, based on course reading and discussion, with approval of instructor (4 pages).

**4. Race, Age, Gender**

**Units 1-3/Weeks 1-3. Race**

**Readings:** Shakespeare, *The Merchant of Venice*  
Frederick Douglass, *The Life and Times of Frederick Douglass*  
Mark Twain, *The Adventures of Huckleberry Finn*  
Jean Toomer, *Cane*  
Toni Morrison, *Beloved*; *The Bluest Eye*  
Leslie Marmon Silko, *Ceremony*

**Discussion:** The sources and impact of ethnic and racial prejudice. Racial identity as a source of alternative world views. The relationship of race and gender. How does race

define individual experience? How do writers of color adapt Western literary models to their own needs?

**Writing:** first essay (4 pages). Suggested topic: an analysis of racial or ethnic identity as expressed in two of the assigned texts.

**Units 4-7/Weeks 4-7. Age**

**Readings:** William Shakespeare, *King Lear*  
Arthur Miller, *Death of a Salesman*  
Yeats, selected poetry  
Jane Anne Philips, "Souvenir"  
Lee Grant, *Tell Me a Riddle* [film]

**Discussion:** The insights and sorrows of the aging. The relationship between the elderly and their heirs. Sexuality and aging. (How does approaching death affect one's view of life?)

**Writing:** second essay (4 pages). Suggested topic: explain why the view of old age represented in one of the works is difficult to accept.

**Units 8-11/Weeks 8-11. Gender**

**Readings:** Euripides, *Medea*  
Shakespeare, *Much Ado About Nothing*  
Charlotte Bronte, *Jane Eyre*  
Virginia Woolf, *A Room of One's Own*  
George Eliot, *The Mill on the Floss*  
Henrik Ibsen, *A Doll's House*

**Discussion:** Sexuality and gender. Variations of female experience. Growing up female. Male/female relationships. (How do gender roles affect the individual? Have sex roles changed?)

**Writing:** third essay (4 pages). Suggested topic: explain what constitutes maturity for a female character from one of the assigned texts.

**Units 12-15/Weeks 12-15. Race, Age, Gender: Integrated Textual Study**

**Readings:** Chaucer, *The Canterbury Tales* ("The Wife of Bath's Prologue and Tale")  
Toni Morrison, *Beloved*  
Louise Erdrich, *Tracks*

**Discussion:** A recapitulation of discussion issues presented above. (How do race, age, and gender define us as individuals? To what degree are we bound by our culture's preconceptions about race, age, and gender? Can we use literature to break free of these preconceptions?)

**Writing:** fourth essay (4 pages). Suggested topic: an analysis of how race and gender or age and gender are related in one of the assigned works.

## **PART IV: PURPOSE AND NEED**

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

- 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.**

ENG 2009G was approved as a general education Humanities course providing students with the basics of understanding and producing literary analysis, particularly in the context of major social questions of our time (i.e., what is labor and how is it related to issues of power in societies? what is the relationship among belief, drive, and progress? what does it mean to love and to hate? and what is identity and how does it influence our lives?). This provides for a technology-delivered version of that course.

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

The technologically-delivered version of ENG 2009G is designed to reach students whose course scheduling is complicated by personal, financial, and academic concerns (e.g., they need to work at home over the summer in order to remain enrolled in the coming academic year) as well as those enrolled in online degree programs at EIU and served by offerings through the School of Continuing Education.

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

The 2000 level is appropriate for the general-education element of the course. Because of the level of writing about literature involved in this course, the ENG 1002G prerequisite is justified.

### **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.**

n/a

- 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.**

n/a

### **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.**

This course, in addition to filling a general-education requirement, will be an approved elective for English majors.

- 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.**

**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.**

## **PART V: IMPLEMENTATION**

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

Any member of the English department faculty who has passed EIU's Online Course Delivery Institute (or equivalent) may teach the online version of ENG 2009G. The on-campus, regular offering of this course will be taught by members of the English Department 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.)**

n/a

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

These vary with instructor and section. They include various works of literary fiction. Possible assigned texts for each thematic version of the course could include the following:

#### English 2009G: Labor, Class, Power:

Alcott, Louisa May. *Work*. Schoken, 1977.  
Cary, Joyce. *Mister Johnson*. New Directions, 1989.  
Dickens, Charles. *Hard Times*. Penguin, 1969.  
Dos Passos, John. *The 42nd Parallel*. Signet Classics, 1983.  
Kurosawa, Akira. *Rashomon* [film]. Embassy Home Entertainment, 1980.  
Marx, Karl. *The Communist Manifesto of Marx & Engels*. Penguin, 1985.  
*The Norton Anthology of Poetry*, 3rd ed. 1986.  
Shakespeare, William. *Macbeth*. Penguin, 1981.  
Shaw, George Bernard. *Major Barbara*. Penguin, 1950.  
*Short Fiction; Classic and Contemporary*. Prentice Hall, 1989.  
Steinbeck, John. *The Grapes of Wrath*. Penguin, 1976.  
Terkel, Studs. *Working*. Ballantine, 1985.

#### English 2009G: Faith Survival, Progress:

Bronte, Charlotte. *Jane Eyre*. Signet, 1980.  
Darwin, Charles. *The Origin of the Species*. Macmillan, 1962.



Franklin, Benjamin. *The Autobiography of Benjamin Franklin*. Modern Library, 1981.  
*Masterpieces of the Drama*. 5th ed. Macmillan, 1986.  
Nichols, Mike. *Silkwood* [film]. MVC Distributors, 1983.  
Ngũgĩ wa Thiong'o. *Weep Not, Child*. Heinemann, 1964.  
*Norton Anthology of Poetry*. 3<sup>rd</sup> ed. 1986.  
Orwell, George. 1984. NAL, 1984.  
Rich, Adrienne. *Diving Into the Wreck*. Norton, 1973.  
*Short Fiction; Classic and Contemporary*. Prentice Hall, 1989.  
Walker, Alice. *The Color Purple*. WSP, 1982.

English 2009G: Love, Hate, Obsession:

Bronte, Emily. *Wuthering Heights*. Signet, 1979.  
Kundera, Milan. *The Unbearable Lightness of Being*. Harper & Row, 1984.  
Lee, Spike. *Do the Right Thing* [film]. MVC Distributors, 1989.  
*Masterpieces of the Drama*. 5th ed. Macmillan, 1986.  
*Norton Anthology of Poetry*. 3rd ed. 1986.  
Shelley, Mary. *Frankenstein*. Signet, 1985.  
*Short Fiction; Classic and Contemporary*. Prentice Hall, 1989.  
Tan, Amy. *The Joy Luck Club*. Harper & Row, 1989.

English 2009G: Race, Age, Gender:

Bronte, Charlotte. *Jane Eyre*. Signet, 1980.  
Chaucer, Geoffrey. *The Canterbury Tales*. Penguin, 1951.  
Douglass, Frederick. *The Life and Times of Frederick Douglass*. Macmillan, 1962.  
Eliot, George. *The Mill on the Floss*. Bantam, 1987.  
Erdrich, Louise. *Tracks*. Harper & Row, 1989.  
Grant, Lee. *Tell Me A Riddle* [film]. MVC Distributors, 1979.  
*Masterpieces of the Drama*. 5th ed. Macmillan, 1986.  
Morrison, Toni. *Beloved*. NAL, 1988.  
Morrison, Toni. *The Bluest Eye*. WSP, 1972.  
*Norton Anthology of Poetry*. 3rd ed. 1986.  
*Short Fiction; Classic and Contemporary*. Prentice Hall, 1989.  
Silko, Leslie Marmon. *Ceremony*. Penguin, 1986.  
Toomer, Jean. *Cane*. Norton, 1987.  
Twain, Mark. *The Adventures of Huckleberry Finn*. Bantam, 1981.  
Woolf, Virginia. *A Room of One's Own*. HBJ, 1963.

## **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.**

A community-college course may be judged equivalent to this course.

## PART VII: APPROVALS

**Date approved by the department or school:** 16 October 2013

**Date approved by the college curriculum committee:** 23 October 2013

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

**Date approved by CAA:** 5 December 2013      **CGS:** N/A

\*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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