

Eastern Illinois University
New Course Proposal

HIC 2000G, Introduction to the Humanities: Interdisciplinary Problem-Solving

Please check one: ☒ New course ☐ Revised course

PART I: CATALOG DESCRIPTION

1. **Course prefix and number, such as ART 1000:** HIC 2000G
2. **Title (may not exceed 30 characters, including spaces):** Introduction to the Humanities
3. **Long title, if any (may not exceed 100 characters, including spaces):** Introduction to the Humanities:
Interdisciplinary Problem-Solving
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:** HIC 2000G introduces students to the practice and value of interdisciplinarity in the humanities. Students will use methods of interdisciplinary inquiry, such as hermeneutics and analysis of visual texts, to examine a contemporary problem or controversial issue in the news, thereby exploring aspects of contemporary culture. Building upon the insights and methods of established disciplines, interdisciplinary inquiry is a creative striving toward new or alternative ways of seeing, understanding, and exploring the world of human culture.
8. **Registration restrictions:**
 - a. **Equivalent Courses**
 - **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course).
 - 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. ENG 1001G (may be taken concurrently)
 - 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): None.
 - 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: None
- g. **Degree, college, major(s), level, or class** to be excluded from the course, if any: None
9. **Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive] : Writing Intensive; general education (humanities)
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:

Students will:

1. explore the practical and theoretical foundations of interdisciplinary study;
 2. apply the tools and perspectives of various humanities disciplines, separately and in a hybridized approach, to a contemporary problem;
 3. write analytically and effectively about objects of study from an interdisciplinary perspective;
 4. demonstrate effective verbal communication about an important contemporary problem.
- 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.** 3, 4
 - **EIU graduates will think critically.** 1, 2, 3
 - **EIU graduates will function as responsible citizens.** 2, 4

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:

	Participation	Weekly response papers	Midterm exam	Research project	Final exam
practical and theoretical foundations of interdisciplinary study	x	x	x		
tools and perspectives of various humanities disciplines	x	x	x	x	x
write analytically and effectively		x	x	x	x
effective verbal communication	x			x	

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

20% 1. Participation

20% 2. Weekly response papers

15% 3. Midterm examination (short essay)

30% 4. Research project with proposal, documentation, and oral presentation

15% 5. Cumulative final examination (essay)

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.):**

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. There will be weekly response papers, two essay exams, and a research project with a proposal.

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.

"Introduction to the Humanities: Interdisciplinary Problem-Solving"

Unit I foregrounds the problem that this specific course addresses, and the instructor will remind the students to be thinking of this problem while reading the historical texts that introduce humanities studies in Unit II. In this unit, the instructor introduces "the Humanities" as a field of study and provides a historical foundation for addressing "interdisciplinary problem-solving" during the final weeks of the semester. In order that students gain exposure to the multiple disciplines of the humanities and their concomitant methods, Unit III offers a series of guest speakers, each of whom will introduce his or her discipline to a general education audience. These weeks provide a forum for departments to recruit students for future classes and attract majors. During Unit IV, students will be introduced to a central problem that they will then explore through various methodologies introduced in the preceding unit. In the process of working with this problem or challenge, students will experience how an interdisciplinary approach can be more fruitful than any one discipline can perform.

Note: the following sample course outline focuses on the problem of suicide.

UNIT I (Weeks 1-2)

Introducing the Problem, Introducing the Humanities

Week 1: Reading

Ian Parker. "The Story of a Suicide: Two College Roommates, a Webcam, and a Tragedy." *The New Yorker*. February 6, 2012. 37-51.

New York Times coverage of the suicide of Tyler Clementi after he was videotaped by his roommate, Dharun Ravi.

The course will begin by foregrounding the problem that this course addresses, and the instructor will remind the students to be thinking of this problem while reading the historical texts that introduce humanities studies in the first weeks of the semester.

Assignment: short writing project

Each student (or group) to choose a country and research its laws on cyberbullying or invasion of privacy or rights to solitude. The purpose of the assignment is to introduce students to the parameters of humanistic interpretation and close reading as they develop research skills.

Week 2: Viewing

The Lives of Others [*Das Leben der anderen*]. Dir. Florian Henckel von Donnersmarck. Germany 2006. Film.

Discussion: what similarities do students see between the Clementi/Ravi situation and the situation in the film? What (humanistic) themes emerge from these similarities?

UNIT II (Weeks 3-7)

A Brief History of the Humanities, Reading Through the Ages

Assignments assume two classes per week (A,B). The readings put emphasis on sense of public and private identity, relationships, men and women. Selections average thirty pages of reading per class, mixing poetry and prose.

Note: for each week, students write a short response paper applying one idea/concept/theme from that week to the Clementi/Ravi case.

Week 3 The Classical Heritage

A) The Greeks: Private Life and Politics, Individual and Community Readings

Sappho, fragments (c.590 BC)

Plato, from *The Republic*, (women Guardians); *Symposium* (love)(c.380 BC)

Aristotle, from *Politics* (c.330 BC)

Aristotle, from *Generation of Animals and History of Animals* (c.330 BC)

B) The Romans: Caesar and Christ, Duty and Salvation Readings

Livy, from *The History of Rome*, “The Rape of Lucretia” (c.25 BC)

Polybius, from *Rome’s Constitution* (c.150 BC)

Tacitus: from *Annales & Germania* (“Roman Peace”) (c. AD 100)

St. John Chrysostom—sermons (on women) (c.375)

St. Augustine, from *Confessions* (398) & *The City of God* (426)

(*intersections*: Botticelli, Lucas Cranach the Elder, Titian, Artemisia Gentileschi, Rembrandt, Eduardo Rosales)

WRITING PROMPT: This week, we read various Classical perspectives on the relationship between the individual and the community, between the private and the public. Drawing on at least three of these readings, write a short response paper in which you apply these terms to the Clementi/Ravi story, as it is reported in *The New Yorker* and *The New York Times*. Your paper’s thesis should be an arguable statement about the role the concepts individual, community, private, and public play in the Clementi/Ravi story. Questions that might inspire your prewriting and planning include: Is it significant that these events happened in a university residence hall, among first-year students? Why or why not? In the reports, who is Dharun Ravi’s community? Who is Tyler Clementi’s? What does it mean to “come out” about one’s sexuality? Is this a public or a private act? What is bullying, and how is bullying related to issues of privacy? In what ways are the internet and texting public spaces? In what ways are they private? Please note that your paper will not answer all these questions; they are just good starting points for thinking through the assignment.

Week 4 Medieval and Renaissance Heritage

A) Medieval Readings: Of Battle and Faith in the Beyond, Lordship and Love

Beowulf (c. 700-1050), selections

Hildegard of Bingen, from *Illustrations* (c.1150)

Comtessa de Dia, “I’ve been in Great Anguish” (c.1200)

Jacques de Vitry, *The Life of Mary of Oignies* (1213),

excerpts from Bk. I, Ch. 16-18, 22, 38; Bk II. Ch. 72

St. Francis (of Assisi), *The Canticle to Brother Sun* (1225)

Guillaume de Lorris (1230); Jean de Meun (1275), from *Romance of the Rose*

Dante, from *The Divine Comedy* (1321)

B) Renaissance Readings: Spirit and Matter: Faith in Individual Potential & Human Progress

Boccaccio, from *The Decameron* (1348)

Petrarch, from *The Sonnets* (1374)

Christine de Pizan—*City of Ladies* (1405)

Pico della Mirandola, “Oration on the Dignity of Man” (1477)

Laura Cereta, “In Defense of the Education of Women” (1488)

Machiavelli, from *The Prince* (1532)

Shakespeare, *The Rape of Lucrece* (1594)

(*intersections*: Catherine of Bologna, Donatello, Raphael, Caterina van Hemessen, Caravaggio,)

WRITING PROMPT: This week, we read Medieval and Renaissance perspectives on faith, love, spirit, potential, and progress. Drawing on at least three of these readings, write a short response paper in which you apply these terms to the Clementi/Ravi story, as it is reported in *The New Yorker* and *The New York Times*. Your paper’s thesis should be an arguable statement about what this story can teach us about the value of the human spirit. Questions that might inspire your prewriting and planning include: What is the value of humanity, in general? of the individual human? In what ways does our valuing of humanity shape our daily lives? What challenges our valuing of humanity? What role does trust play in our daily lives? What is the relationship between unfairness and trust? What is the responsibility of the bystander in a case of unfairness? Please note that your paper will not answer all these questions; they are just good starting points for thinking through the assignment.

Week 5 Enlightenment versus Romanticism

A) Enlightenment Readings: Of Certainty & the Scientific Method

Bacon, from *Essays* (1597)

Cervantes, from *Don Quixote* (1605)

Descartes, from *A Discourse on Method* (1637)

Locke, from *Two Treatises on Government*, “Of Slavery” and “Of Property” (1689)

(*intersections*: Monteverdi, Purcell, Handel, Vivaldi, Bernini, Velázquez, Gentileschi, Christopher Wren)

B) Romantic Readings: Revolution, Sensibility, & Democracy

Rousseau, from *The Social Contract* (1762)

Wollstonecraft, from *A Vindication of the Rights of Woman* (1792)

The Declaration of Independence (1776)

Hegel, “First Program for a System of German Idealism” (1796)

Novalis, “Monologue” (1798)

Staël, “The Spirit of Translations” (1813)

(*intersections*: Mozart, Beethoven, Clara Schumann, Angelica Kauffman, Jacques-Louis David, Goya, Géricault, Caspar David Friedrich, Turner)

WRITING PROMPT: This week, we read various Enlightenment and Romantic perspectives on the relationship between the individual and the government, between Reason and its alternatives (feeling, the aesthetic), and between a community (a “state,” a “society,” and/or a “culture”) and that which exists outside the community (the “foreign”). Drawing on at least three of these readings, write a short response paper in which you apply these terms to the Clementi/Ravi story, as it is reported in *The New Yorker* and *The New York Times*. Your paper’s thesis should be an arguable statement about the role these concepts play in the Clementi/Ravi story. Questions that might inspire your prewriting and planning include: What constitutes “property” (Locke) or the “social contract” (Rousseau) in the story? Is Dharun Ravi the foreigner or is Tyler Clementi? What is the responsibility of the community in relation to the foreigner? Is this a story best approached by the tools of reason, or through the lens of feeling? What is the role of the government in protecting the rights of the individual (or the foreigner), even in the face of a “general will” suspicious of these rights? Please note that your paper will not answer all these questions; they are just good starting points for thinking through the assignment.

Week 6 A New Sense of Feeling & Suicidal Tendencies

Goethe, *The Sorrows of Young Werther* (1774)

(This text, central to the cult of suicide in the Romantic Era, addresses the longer history of concern about “self-murder” in humanities studies.)

WRITING PROMPT: This week, we read Goethe’s *Werther*, a novel that directly addresses the question of suicide. Drawing on Goethe’s novel, write a short response paper in which you address the Clementi/Ravi story, as it is reported in *The New Yorker* and *The New York Times*. Your paper’s thesis should be an arguable statement about what lessons can be drawn from *Werther* regarding the Clementi/Ravi story. How does Werther’s suicide differ from Clementi’s? What are the parallels? Can Goethe’s novel be read as a defense of suicide? Can Clementi’s? Or is it a gross misunderstanding of Werther’s actions, and Clementi’s, to read their actions in this way? Is suicide ultimately an individual choice, or is it a response determined by the values and actions of a community? You may choose to link some of the earlier texts we have studied in this class to the question of the concept of the “noble death.”

Week 7:

Humanistic Perspectives on the Problem at Hand: Identity Politics

- A) Peggy McIntosh, “White Privilege and Male Privilege” (defines privilege)
 Michael Kimmel, “Masculinity as Homophobia”
 bell hooks, from *Where We Stand: Class Matters*, chapters 2 (“Coming to Class Consciousness”) and 13 (“Crossing Class Boundaries”) .
 Yamato, Gloria. “Racism: Something about the Subject Makes It Hard to Name”
 (five different modes of racism/oppression in U.S. society)
- B) Michel Foucault, from *Discipline and Punish*, selection from “Panopticism” (theoretical frame)
 Joshua Gamson, “Reflections on Queer Theory and Communication”
 Mary Gray, “It Doesn’t Get Better for Anyone if We Don’t Make It Better for Everyone”
 (essay on homophobia, the internet, and youth suicide)
- (*intersections*: Francis Bacon, Claude Cahun, Robert Mapplethorpe, Adrian Piper, Jacob Riis, Lorna Simpson)

WRITING PROMPT: This week, we read various contemporary analyses of identity and how identity is shaped by our relationships with others and by how others see us (or how we think they see us). Drawing on Foucault’s concept of the internalized panopticon and on at least two other of these readings, write a short response paper in which you analyze the various ways identity and how (we think) others see us are a part of the Clementi/Ravi story, as it is reported in *The New Yorker* and *The New York Times*. Your paper’s thesis should be an arguable statement that addresses more than one aspect of identity; be sure to consider nationality, socioeconomic status, education, age, and other aspects of identity in addition to sexuality, as you plan your paper.

UNIT III (Week 8-11)

Methods of the Disciplines of the Humanities

Note: For each week, students will write a short paper in which they apply one of the methods described that week to the Clementi/Ravi case.

Week 8 Brummett, “Preface” and “On Noticing What You See and Hear” and “Theories, Methods, Techniques” (to p. 48 in the book)
guest speakers from **Foreign Languages** or **Literature** (basic textual analysis) and **Philosophy** (logic)

Week 9: Rhetorical Analysis and Research Methods
 Historical Methods: using archives and primary documents
guest speakers from **Communication Studies** (rhetoric) and the **Library** (research methods)

Week 10: Brummett, “Transformations in Texts: Seeing beneath the Surface” (pp. 49-96)
 Historical Methods: using archives and primary documents

guest speakers from **History** (archival research, primary documents) and **Theatre Arts** (performativity)

Week 11: Brummett, “Ideology and Argument” and “Conclusion: A Close Reading Using Multiple Techniques” (pp. 97-130)

guest speaker from **Art History** (visual image analysis; integrative analysis using historical and visual image analysis simultaneously)

DUE: short paper producing a “multiple techniques” reading of the Clementi/Ravi case, modeled on Brummett’s conclusion

UNIT IV (Weeks 12-15)

Interdisciplinary Problem-Solving (IPS)

Week 12: Introducing interdisciplinarity

Augsburg, “What Are interdisciplinary Studies?” “Essential Terms for Interdisciplinary Studies,” and “Describing Interdisciplinary Studies: The Power of Metaphors” from *Becoming Interdisciplinary: An Introduction to Interdisciplinary Studies*.

Discussion: what is the difference between “multiple techniques” and interdisciplinarity?

Week 13: View *Catfish*

Response paper: interdisciplinary analysis of *Catfish*, drawing on at least two humanities methods (from weeks 8-11) and at least three themes/concepts (from weeks 3-7)

Week 14: Students will read reports on the Dharun Ravi trial, in which he was found guilty of all fifteen charges against him plus Burney, Melanie. “Standing up to Bullies.” *Chronicle of Higher Education* 03/16/2012 (Convergence Supplement): 50-53.

Discussion: in what ways are the humanistic concepts of individual/community, public/private, and spirit/matter reflected in the legal system’s response to this and similar cases?

Week 15: Student presentations and discussions of their research projects.

PART IV: PURPOSE AND NEED

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

Higher education is increasingly inter- and multi-disciplinary in approach, and EIU has made a commitment to interdisciplinarity, as is evident in the requirement of the EIU senior seminar courses. In support of the spirit of this commitment, the Humanities Center proposes this course to introduce students to interdisciplinarity and what it means to make content, theoretical, or methodological connections across disciplinary bounds. The course centers on a significant contemporary problem and/or/through a recent event that students will understand to resonate with concerns in their own lives, in the humanities and beyond. Examples of such problems include, but are not limited to: an ecological disaster (Fukushima explosion, BP oil spill, etc.), an extreme weather event (with connections to anthropogenic climate change), a technological innovation (with connections to social/political change), an event receiving widespread media attention, such as a shooting, legislative act, or political uprising. By focusing attention on such a problem, we want to pique student interest, while motivating them to make connections between the history of the humanities, its varying disciplines, and our contemporary world.

Unit I foregrounds the problem that this specific course addresses, and the instructor will remind the students to be thinking of this problem while reading the historical texts that introduce humanities studies in Unit II. In this unit, the instructor introduces “the Humanities” as a field of study and provides a historical foundation for addressing “interdisciplinary

problem-solving” during the final weeks of the semester. In order that students gain exposure to the multiple disciplines of the humanities and their concomitant methods, Unit III offers a series of guest speakers, each of whom will introduce his or her discipline to a general education audience. These weeks provide a forum for departments to recruit students for future classes and attract majors. During Unit IV, students will be introduced to a central problem that they will then explore through various methodologies introduced in the preceding unit. In the process of working with this problem or challenge, students will experience how an interdisciplinary approach can be more fruitful than any one discipline can perform.

- 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.**

HIC 2000G will be placed in the Humanities and Fine Arts segment of the general education program, under the Humanities sub-segment. This course fulfills the three key goals of the general education mission. First, it enhances student literacy and oral communication through writing essays and giving oral presentations in which students address a key social problem, in this case, bullying, through use of the methodologies of two or more fields of study. In the process, it addresses the second criterion in that students are encouraged to think critically and reflectively about the problem itself, the ways in which it might be addressed through different disciplines, and, ultimately, what the strengths and weaknesses of those approaches might be. Third, it introduces students to knowledge central to responsible global citizenship by providing a wide array of readings that will help students to consider the problem in a global context.

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

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

The skills and practices gained in this course will enhance student learning in their majors and minors as well as in advanced interdisciplinary courses. As such, it is perfectly positioned as an introductory general education course. Typically, departments offer introductory courses in their individual disciplines at the 2000-level. Additionally, many of the minor programs in the College of Arts and Humanities likewise offer 2000-level introductory courses. The course may also serve as a significant addition to the various interdisciplinary Minors offered by the College of Arts and Humanities.

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.**

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.**

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 qualified affiliated faculty of the Center for the Humanities.

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:** None

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.)

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

Course e-reader (see course outline), to be made available through current version of university course-related technology. Augsburg, Tanya. *Becoming Interdisciplinary: An Introduction to Interdisciplinary Studies*, 2nd Edition. Kendall Hunt, 2010.

Brummett, Barry. *Techniques of Close Reading*. Sage, 2010.

[This 130-page introductory-level textbook introduces students to hermeneutics, close reading, and analysis of visual texts. The last chapter presents a truly interdisciplinary (hybrid) analysis of a visual text.]

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 will not be judged equivalent to this course.

PART VII: APPROVALS

Date approved by the department or school: Sept. 12, 2012

Date approved by the college curriculum committee: Sept. 26, 2012

Date approved by the Honors Council (if this is an honors course): n/a

Date approved by CAA: November 1, 2012

*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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