USF St. Petersburg
NEW Undergraduate Course Proposal Form
(non-Gen Ed)

Date Submitted | Date/Term Change is Requested to Become Effective
--- | ---
10/07/2011 | Fall 2012

Contact Person | Phone | Email
--- | --- | ---
Julie Buckner Armstrong | (727) 873 - 4061 | jba@mail.usf.edu

Do the attached changes mirror changes to USF Tampa Curriculum? No Yes

Description of Change (attach supporting documents if necessary):
This new course, AML 4XXX, provides an upper-level offering in American literature, rounding out the new curriculum for a revised English major, and solidifying the distinctions between 3000- and 4000-level courses.

Estimated Impact on University Resources:

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<tr>
<td>Equipment</td>
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<tr>
<td>Faculty/Staff</td>
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<td>Other</td>
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APPROVALS (if Disapprove, Note and attach Comments)

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<tr>
<th>Title (print name)</th>
<th>Signature</th>
<th>Approve</th>
<th>Date</th>
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<tr>
<td>Chair, College Academic Programs Comm. Sheramy Burdick</td>
<td>[Signature]</td>
<td>Yes / No</td>
<td>10/1/11</td>
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<tr>
<td>College Dean Frank Bischer</td>
<td>[Signature]</td>
<td>Yes / No</td>
<td>10/20/11</td>
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<tr>
<td>Chair, USFSP UGC Committee Taina Socolik</td>
<td>[Signature]</td>
<td>Yes / No</td>
<td>11/30/11</td>
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<tr>
<td>USFSP Regional V.C. Academic Affairs Norine E. Noonan</td>
<td>[Signature]</td>
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USFSP NEW Undergraduate Course Proposal Form (non-Gen Ed)

1. **Department and Contact Information**

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<tr>
<td>Morgan Gresham</td>
<td>(727) 873 – 4784</td>
<td><a href="mailto:Gresham@mail.usf.edu">Gresham@mail.usf.edu</a></td>
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4. **Co-requisites** None

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6. **Course Description** (255 character maximum for state submission)

This course examines a particular topic or theme, varying with individual selection, in the American literary tradition.

7. **Gordon Rule**
8. Justification

a. Indicate how this course will strengthen the Undergraduate Program. Is this course necessary for accreditation or certification?

This course meets much-needed upper-level requirements for the English major, and will strengthen Academic Learning Compacts. Course will deepen students' knowledge of US and American literature, sharpen their abilities in attentive reading, and strengthen their writing skills.

b. What specific area of knowledge is covered by this course which is not covered by courses currently listed?

American literature in a specialized, or particular area or field – focusing on themes and issues, rather than authors or movements and genres, as other proposed upper level courses in the major do.

c. What is the need or demand for this course? (Indicate if this course is part of a required sequence in the major.) What other programs would this course service?

Course will be a required option within the English major.

d. Has this course been offered as Selected Topics/Experimental Topics course? If yes, what was the enrollment?

Not under this title, but we have offered “theme” courses in AML before, drawing 25-30 students with each offering.

e. How frequently will the course be offered? What is the anticipated enrollment?

At least once every other year, with an expected enrollment of 35.

f. What effect will this new course have on the program (major, minor, cognate, etc.)?

More focused and rigorous assignments will bring a coherency that was lacking to the major, allowing faculty to differentiate and build from 3000- to 4000-level courses.

g. What effect will this new course have on the students currently in the program?

None.

h. What qualifications for training and/or experience are necessary to teach this course? (List minimum qualifications for the instructor.)

A masters degree with at least 18 graduate credit hours in the discipline or a related discipline.

9. Other Course Information

A. Objectives

Provide in-depth examination of one particular theme or issue in American literature.

B. Learning Outcomes

Demonstrate the ability to write with a clear awareness of purpose, audience, and medium, through a writing process that involves reflection and/or revision; Demonstrate ability to access and evaluate library holdings, to develop a research protocol that effectively utilizes appropriate scholarly resources; to assess the quality of sources; to conduct research that involves relevant primary materials; and to identify the terms of a critical argument and situate a piece of writing within that
10. Proposed UG Catalog Language

This course identifies a theme or issue in American culture (nation, freedom, nature, etc.), examines that theme or issue, and traces it through various literary texts.

11. Syllabus

Please provide the syllabus with this form when the course is approved for submission. The syllabus must follow the 'Master Course Syllabus' format (including SLO, description, etc.).

See sample syllabus
Instructor: Dr. Julie Buckner Armstrong  
Department: Verbal and Visual Arts  
Office: HBR 208  
Phone: 727.873.4061  
Email: jba@mail.usf.edu  
Hours: TBA

Description:  
This course surveys the writing that emerged from the American civil rights movement, broadly defined from the post-Civil War era to the present. We will study a variety of genres and forms, covering familiar and lesser-known figures. We will analyze texts aesthetically and rhetorically, examine the circumstances of their production and circulation, and situate them within cultural and theoretical contexts as well as their immediate historical situation. Most classes will combine lecture and discussion. Some will involve independent activities, and some will involve group work. You should come prepared to make observations and ask questions, listen and take notes, and maybe even do something unexpected. You can expect a lot of reading, writing, and thinking; some intense and even entertaining conversations; and, I hope, an intellectually rewarding experience.

Student Learning Outcomes:  
Course Outcomes:  
• Show knowledge of main figures and issues in American civil rights literature  
• Show ability to analyze texts' figurative meanings and formal effects  
• Show how texts operate within their appropriate literary, historical, and cultural contexts  

Literature Program Outcomes:  
• Demonstrate the ability to write with a clear awareness of purpose, audience, and medium, through a writing process that involves reflection and/or revision  
• Demonstrate ability to access and evaluate library holdings, to develop a research protocol that effectively utilizes appropriate scholarly resources; to assess the quality of sources; to conduct research that involves relevant primary materials; and to identify the terms of a critical argument and situate a piece of writing within that dialogue

Textbook:  

Assignments:  
Reading Notebook/Final Essay. 40 points. Collect literary analysis, reflections, and other assignments done in class or for homework to turn in at the semester's end. Write a 5 pp. minimum essay that draws upon this writing to identify and discuss three key issues, debates, or themes within civil rights literature. The assignment will be graded holistically, as a unit: half on process (20 points) and half on product (20 points). More specific information, including grading guidelines, will be distributed separately.  
Mini-Edition. 60 points. Select a text that we read in class to "edit" as an individual "volume." The following components are required, in any order you choose:  
• Editorial Policy Statement. 1 pp. minimum. Describe different versions, referring to available manuscript or print sources. Explain why you chose the one you did. Discuss any changes or variations made and why.  
• Author Profile. 2-3 pp. minimum. Write a critical-biographical sketch of the author that provides information most pertinent to understanding the work.  
• Critical Introduction/Textual History. 4-5 pp. minimum. Trace how the text was produced, revised, circulated, and received during its time as well as the present day.  
• Text. Negotiable: if your text is very long, you may include only portions of it. Note that unless you choose a something that is public domain, all works remain subject to copyright laws. This editorial project is for classroom purposes only.  
• Bibliography. 1-2 pp. minimum. Create a list (MLA format) of the most significant works by and about your author and this text.

Other components, such as visuals or information about the historical situation to which the text responds, are optional. Required components will be taken up on the dates listed below and given provisional grades, but the final product is not due until the end of the term. Editions will be graded on presentation (20 points) and content (40 points). More specific information, including grading guidelines, will be distributed separately.
Other Important Information:

Grading Policies. Your final course grade will be calculated on a 100-point scale: 90-100 earns an A, 80-89 a B, 70-79 a C, 60-69 a D, and below 60 an F. Plus/Minus and S/U grades are not given in this course. Incompletes are given only in the case of a documented emergency at the semester's end, when the student has a small portion of work to be done, and when the student is earning a passing grade. Auditors are welcome but expected to participate fully in the intellectual life of the classroom.

Attendance, Participation, and Manners. Points may be deducted from your final grade for a pattern (more than two instances) of missing class, coming in late, leaving early, being unprepared, or behaving in ways (in class or on line) that disrupt the instructor or other students. Those disruptions include using laptops for non-class related functions, listening to iPods, and not turning off cell phones. I will confiscate for the duration of class any electronic devices that annoy me or other students.

Academic Honesty and Intellectual Property. Any words or information taken from another source must be documented correctly. Plagiarism can result in anything from a zero on the paper to an FF for the class, to expulsion from the university, depending upon the severity of the offense. Course material not otherwise copyrighted, including lecture notes and handouts, remain the intellectual property of the instructor, cannot be sold or circulated without permission, and if referred to in writing should be cited as you would any source.

Resources and Accommodations. This course will be using its Blackboard website this semester; see the instructor if you need help accessing the site. The university also provides free of charge the following resources: the Academic Success Center in TER 301, a computer lab in BAY 226, and an office in TER 200 for students with documented disabilities. Anyone in need of special accommodations should let me know as early in the semester as possible.

Schedule:

This schedule is subject to change at any time. Always check Blackboard before completing assignments or coming to class. Read the introductory material for each author as well as for the sections assigned.

Class 1
Introduction

Unit One: The Rise of Jim Crow

Class 2
Introduction; Frances E. W. Harper, Selections from Iola Leroy; Booker T. Washington, “The Atlanta Exposition Address”; Charles Chesnutt, Selections from The Marrow of Tradition; W.E.B. Du Bois, Selection from The Sons of Black Folk

What would be the role of African Americans in a post-slavery society? What strategies did creative and documentary literature use to register those debates?

Class 3
Claude McKay, “If We Must Die” and “America”; Lillian Smith, Selections from Killers of the Dream; Langston Hughes, “I, Too,” “Song for a Dark Girl,” and “Harlem”; Richard Wright, Selection from Black Boy

How did writers between World Wars I and II use words as weapons (and bridges) in the battle against racial injustice?

Interlude: Civil Rights and Sports

How does the struggle for justice, rights, and equality affect individuals in unexpected ways and places? How does literature direct our attention toward that struggle?

Class 4
August Wilson, Fences
Mini-Edition Topics Due

Class 5
Watch and discuss The Great White Hope in class (read excerpt from play in textbook)
Author Profiles and Bibliographies Due to Safe Assignment by 11:59 pm

Unit Two: The Fall of Jim Crow

Class 6

How did two important heroes/martyrs represent themselves and their key issues? What literary strategies did creative writers use to represent their lives and their deaths?
Glass 7
Eudora Welty, "Where Is the Voice Coming From?"; Gwendolyn Brooks, "A Bronzeville Mother" and "The Chicago Defender"; James Baldwin, "Notes of a Native Son"; Eldridge Cleaver, Selection from Soul on Ice

How did creative and documentary writing respond to the anger and violence that Jim Crow's fall generated?

Class 8
Dudley Randall, "Ballad of Birmingham"; Margaret Walker, "For Andy Goodman, Michael Schwerner, and James Chaney" and "Micah"; Audre Lorde, "Suffer the Children"; June Jordan, "1977: Poem for Mrs. Fannie Lou Hamer"; Constance Curry, Selections from "Wild Geese to the Past"

How have writers represented everyday people as heroes and martyrs? What literary strategies facilitate those representations?

Interlude: Civil Rights and Television
Class 9
Material and links (TBA) available on Blackboard
Guest speaker: Eric Deggans, Media Critic, St. Petersburg Times
Critical Introduction/Textual History Due to Safe Assignment by 11:59 pm

How has television registered and responded to social change? What role has television played in the struggle for justice, equality, and rights? What responsibility, if any, do television, other media, literature, and art more generally have toward that struggle?

Unit Three: Reflections and Continuing Struggles
Class 10
Introduction; Wanda Coleman, "Emmett Till"; Honorée Fanonne Jeffers, "Giving Thanks for Water"; Marilyn Nelson, "Tuskegee Airfield"; Cyrus Cassells, "Soul Make a Path Through Shouting"; Anthony Grooms, "Negro Progress"

How have writers represented everyday people as heroes and martyrs? What literary strategies facilitate those representations? Do more contemporary portrayals differ from ones written during the 1960s and 1970s in this regard?

Class 11

How does the struggle continue in a supposedly "post-racial" or "color-blind" society? How does creative and documentary literature respond to this question?

Interlude: Radical Critiques
Class 12
Amiri Baraka, "It's Nation Time"; Nikki Giovanni, "Adulthood"; Lucille Clifton, "apology to the panthers"; Other material and links (TBA) on Blackboard
Text and Editorial Policy Statement Due to Safe Assignment by 11:59 pm

How do radical perspectives on the civil rights struggle get represented in mainstream media? How do writers and activists who speak from that perspective represent themselves?

Class 13
Workshop: Bring in drafts of your mini-edition and final essay for peer review

Class 14
Mini-Edition "Book Fair": Present and discuss your work to peers and invited guests

Final Exam Night
Reading Notebook/Final Essay and Mini-Edition Final Version
Due to HBR 208 by 6:00
USF ST. PETERSBURG - NEW COURSE PROPOSAL SUBMITTED

TRACKING NUMBER: 99       DATE/TIME: 2011-12-13 11:00:34.0

1. Department and Contact Information

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<td>Arts &amp; Sciences</td>
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<tbody>
<tr>
<td>crossman</td>
<td>7278734143</td>
<td><a href="mailto:crossman@usfsp.edu">crossman@usfsp.edu</a></td>
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2. Course Information

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<td>4XXX</td>
<td>Studies in American Literature and Culture</td>
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Is the course title variable? Y
Is a permit required for registration? N
Are the credit hours variable? N

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Abbreviated Title (30 characters maximum)
Studies in Amer Lit & Culture

Prerequisites
ENG 1102/C-

Corequisites
none

Co-Prequisites
none

Course Description
This course examines a particular topic or theme, varying with individual selection, in the American literary tradition.

3. Gordon Rule

Does this course meet the writing portion of the Gordon Rule?
N

If you checked "yes" above, specify how the 6,000 words will be covered (exams, papers).
N/A

Does this course meet the computation portion of the Gordon Rule?
N

http://www.ugs.usf.edu/ugc/Proposals/STP/newinsert.cfm
4. Justification

A. Indicate how this course will strengthen the Undergraduate Program. Is this course necessary for accreditation or certification?
   This course meets much-needed upper-level requirements for the English major, and will strengthen Academic Learning Compacts. Course will deepen students' knowledge of US and American literature, sharpen their abilities in attentive reading, and strengthen their writing skills.

B. What specific area of knowledge is covered by this course which is not covered by courses currently listed? American literature in a specialized, or particular area or field – focusing on themes and issues, rather than authors or movements and genres, as other proposed upper level courses in the major do.

C. What is the need or demand for this course? (Indicate if this course is part of a required sequence in the major.) What other programs would this course service? Course will be a required option within the English major.

D. Has this course been offered as Selected Topics/Experimental Topics course? If yes, what was the enrollment?
   Not under this title, but we have offered “theme” courses in AML before, drawing 25-30 students with each offering.

E. How frequently will the course be offered? What is the anticipated enrollment?
   At least once every other year, with an expected enrollment of 35.

F. Do you plan to drop a course if this course is added? If so, what will be the effect on the program and on the students? (Please forward the nonsubstantive course change form regarding the course to be deleted to the Council secretary.)
   no

G. What qualifications for training and/or experience are necessary to teach this course? (List minimum qualifications for the instructor.)
   A masters degree with at least 18 graduate credit hours in the discipline or a related discipline.

5. Other Course Information

A. Objectives
   Provide in-depth examination of one particular theme or issue in American literature.

B. Learning Outcomes
   Demonstrate the ability to write with a clear awareness of purpose, audience, and medium, through a writing process that involves reflection and/or revision; Demonstrate ability to access and evaluate library holdings, to develop a research protocol that effectively utilizes appropriate scholarly resources; to assess the quality of sources; to conduct research that involves relevant primary materials; and to identify the terms of a critical argument and situate a piece of writing within that dialogue

C. Major Topics
   American literature and culture

D. Textbooks
   Will vary by instructor and theme or issue

6. Syllabus (Anatomy of a Syllabus)

Your college will forward an electronic copy of your syllabus to Undergraduate Studies when your course is

http://www.ugs.usf.edu/ugc/Proposals/STP/newinsert.cfm

12/13/2011
7. Liberal Arts Certification

General Course Requirements
  o N/A

Exit Requirements
  o N/A

Skills and Dimensions
  o N/A
USF St. Petersburg - NEW Undergraduate Course
AML 4933 – Studies in American Literature and Culture
Effective 201208
Banner Documentation

### Basic Course Information

**Subject:** AML - American Literature

**Course Title:** Studies in Amer Lit & Culture

**Course:** 4933

**Term:** 201205

### Course Details

**From Term:** 201205

**Copy:**

**To Term:** 999999

**Course Title:** Studies in Amer Lit & Culture

**College:** AP - Arts and Sciences USFSP

**Division:** VVA - Visual & Performing Arts

**Department:**

**Status:** A - Active

**Approval:**

**CIP:** 230101 - English, General

**Prerequisite Waiver:**

**Duration:**

**Continuing Education**

**Tuition Waiver**

**Additional Fees**

**Prerequisite Check Method:** Basic or None

### Hours

**CEU or Credit:** 3.000

**Billing:** 3.000

**Lecture:**

**Lab:**

**Other:**

**Contact:**

### Repeat Details

**Limit:**

**Maximum Hours:** 6.000

**Repeat Status:** RP

### Course Level

**From Term:** 201205

**Copy:**

**To Term:** 999999

**Level:**

**UG** - Undergraduate

**CEU**


Course Description

From Term: 201205

Maintenance

To Term: 999999

Description

This course examines a particular topic or theme, varying with individual selection, in the American literary tradition.

Course Test Score and Prerequisite Restrictions

From Term: 201205

Maintenance

To Term: 999999

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