Resolution # 27
2008-2009
College Senate

New Resolution: □
Supersedes Res #: □

RECEIVED
MAY 01 2009
The College at Brockport
Office of the President

TO: Dr. John R. Halstead, College President
FROM: The College Senate: April 20, 2009

RE: →

I. Formal Resolution (Act of Determination)
II. Recommendation (Urging the Fitness of)
III. Other, For Your Information (Notice, Request, Report, etc.)

SUBJ: Revision of the Major and Minor in English, Literature and Creative Writing Tracks (routing #21 08-09 UC/EP)

Signed: [Signature] Date: 4/23/09
(Thambiratnam M. Rao, 2008-09 College Senate President)

Please fill out the bottom portion and follow the distribution instructions at the end of this page.

TO: T.M. Rao, The College Senate President
FROM: John R. Halstead, College President

RE: →

I. Decision and Action Taken on Formal Resolution (circle choice)
   a. Accepted - Implementation Effective Date: FALL 2010
   b. Deferred for discussion with the Faculty Senate on _____/____/
   c. Unacceptable for the reasons contained in the attached explanation

II, III. Response to Recommendation or Other/FY1
   a. Received and acknowledged _____/____/
   b. Comment: __________________________

Signed: [Signature] Date: 5/1/09
(Dr. John R. Halstead, President, The College at Brockport)

DISTRIBUTION

PRESIDENT’S OFFICE COPIES: Provost, Vice Presidents, College Senate, Other:
(Dr. John R. Halstead, President, The College at Brockport)

F: __________________________

D: __________________________

COLLEGE SENATE COPIES: Originator, College Senate Website, Other:
DEADLINE FOR SUBMISSIONS: FEBRUARY 28
Incomplete proposals or proposals received after the deadline may not be reviewed until next semester.

INSTRUCTIONS – please, no multiple attachments – each proposal must be submitted as one document:
• Submit only complete proposals. Include support letters from department chair and dean.
• Proposals must be prepared individually in Word format using committee guidelines (guidelines online).
• Fill out this cover page for each proposal and insert it electronically as the front page of your document. (available online at www.brockport.edu/collegesenate)
• Email whole proposal with cover page as one attachment to senate@brockport.edu and facprez@brockport.edu.
• All updates must be resubmitted to the Senate office with the original cover page including routing number.
• Questions? Call the Senate office at 395-2586 or the appropriate committee chairperson.

1. PROPOSAL TITLE: Please be somewhat descriptive, i.e. Graduate Probation/Dismissal Proposal rather than Graduate Proposal.
   Proposal for the Revision of the Major in English, Literature and Creative Writing Tracks and Minor

2. BRIEF DESCRIPTION OF PROPOSAL:
   In order to meet the suggestions of the 2004-5 PPR and to coordinate the educations of native and transfer students, we propose to revise the major in English, both the literature and the creative writing tracks. This revision includes sequencing of literature courses.

3. ANTICIPATED EFFECTIVE DATE: Fall 2010

4. SUBMISSION & REVISION DATES: PLEASE PUT A DATE ON ALL UPDATED DOCUMENTS TO AVOID CONFUSION.

<table>
<thead>
<tr>
<th>First Submission</th>
<th>Updated on</th>
<th>Updated on</th>
<th>Updated on</th>
</tr>
</thead>
</table>

5. SUBMITTED BY: (contact person)

<table>
<thead>
<tr>
<th>Name</th>
<th>Department</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jennifer Haytock</td>
<td>English</td>
<td>395-5832</td>
<td><a href="mailto:jhaytock@brockport.edu">jhaytock@brockport.edu</a></td>
</tr>
</tbody>
</table>

6. COMMITTEES TO COPY: (Senate office use only)

<table>
<thead>
<tr>
<th>Standing Committee</th>
<th>Forwarded To</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enrollment Planning &amp; Policies</td>
<td>Committee Chair Sign Here When Passed</td>
<td>11/20/08, 2/26/09, 3/22</td>
</tr>
<tr>
<td>Faculty &amp; Professional Staff Policies</td>
<td>To Committee for approval</td>
<td></td>
</tr>
<tr>
<td>General Education &amp; Curriculum Policies</td>
<td>To Executive Committee</td>
<td>3/9/09*, 3/30/09** SEE NOTES</td>
</tr>
<tr>
<td>Graduate Curriculum &amp; Policies</td>
<td>GED to Vice Provost</td>
<td></td>
</tr>
<tr>
<td>Student Policies</td>
<td>To Senate</td>
<td>4/6/09, vote 4/20/09</td>
</tr>
<tr>
<td>Undergraduate Curriculum &amp; Policies</td>
<td>To College President</td>
<td>4/23/09</td>
</tr>
</tbody>
</table>

**Use routing number and title in all reference to this proposal.

*3/9/09 – Forward to the EP committee for their discussion re: implications of losing English majors to another major or college.

**3/26/09 – English has dropped the BA only requirement, which removes the objections of the Undergrad Committee.
C. Edwards, Committee Chair
<table>
<thead>
<tr>
<th>Previous Literature Track Requirements</th>
<th>Credits</th>
<th>Revised Literature Track Requirements</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION TO LITERARY ANALYSIS (min. grade of C)</td>
<td>3</td>
<td>INTRODUCTION TO LITERARY ANALYSIS (min. grade of C)</td>
<td>3</td>
</tr>
<tr>
<td>BRITISH LITERATURE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE Course in British Literature before 1800</td>
<td>3</td>
<td>ONE Course in British Literature before 1800</td>
<td>3</td>
</tr>
<tr>
<td>ONE Course in British Literature after 1800</td>
<td>3</td>
<td>ONE Course in British Literature after 1800</td>
<td>3</td>
</tr>
<tr>
<td>AMERICAN LITERATURE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE Course in American Literature before 1900</td>
<td>3</td>
<td>ONE Course in American Literature before 1900</td>
<td>3</td>
</tr>
<tr>
<td>ONE Course in American Literature after 1900</td>
<td>3</td>
<td>ONE Course in American Literature after 1900</td>
<td>3</td>
</tr>
<tr>
<td>WORLD LITERATURE AND CULTURES</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TWO World Literature courses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE World Literature Course AND</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE British or American Literature Course which has a significant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>emphasis on cultural differences</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHAKESPEARE</td>
<td>3</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>LINGUISTICS AND LANGUAGE</td>
<td>3</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>TWO ELECTIVE COURSES in English at the 300-400 level</td>
<td>6</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>ENL 472 CRITICAL APPROACHES TO LITERATURE</td>
<td>3</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Total:</td>
<td>36</td>
<td></td>
<td>36</td>
</tr>
</tbody>
</table>

**Course Requirements by Level:**

[2 200-level courses: optional] [no more than 6 hours to count toward major]

- ENG 303 Intro to Lit Analysis                                  3
- one Course in Close Reading (304-349 level)                    3
- two Texts and Contexts (350-399 level)                         6
- one Seminar (400 level)                                        3
- Capstone                                                      3

[18-] 24 hours

Students will fill out their hours and requirements across the 300- and 400-levels.
<table>
<thead>
<tr>
<th>Previous Creative Writing Track Requirements</th>
<th>Credits</th>
<th>Revised Creative Writing Track Requirements</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRO TO LITERARY ANALYSIS (min. grade of C)</td>
<td>3</td>
<td>INTRO TO LITERARY ANALYSIS (min. grade of C)</td>
<td>3</td>
</tr>
<tr>
<td>INTRO TO CREATIVE WRITING</td>
<td>3</td>
<td>INTRO TO CREATIVE WRITING</td>
<td>3</td>
</tr>
<tr>
<td>LITERATURE REQUIREMENTS</td>
<td></td>
<td>LITERATURE REQUIREMENTS</td>
<td></td>
</tr>
<tr>
<td>(one course must be in literature before 1900)</td>
<td></td>
<td><em>(at least two courses must be at 300+ level, one must be in literature before 1900)</em></td>
<td></td>
</tr>
<tr>
<td>ONE course in British literature</td>
<td>3</td>
<td>ONE course in British literature</td>
<td>3</td>
</tr>
<tr>
<td>ONE course in American literature</td>
<td>3</td>
<td>ONE course in American literature</td>
<td>3</td>
</tr>
<tr>
<td>ONE course in world literature</td>
<td>3</td>
<td>ONE course in world literature</td>
<td>3</td>
</tr>
<tr>
<td>WORKSHOP REQUIREMENTS</td>
<td></td>
<td>WORKSHOP REQUIREMENTS</td>
<td></td>
</tr>
<tr>
<td>ENL 301 Fiction Writers Workshop</td>
<td>3</td>
<td>Poetry Writers Workshop (required)</td>
<td>3</td>
</tr>
<tr>
<td>ENL 302 Poetry Writers Workshop</td>
<td>3</td>
<td>Fiction Writers Workshop or</td>
<td></td>
</tr>
<tr>
<td>ENL 403 The Writers Craft</td>
<td>3</td>
<td>Creative Nonfiction Workshop</td>
<td>3</td>
</tr>
<tr>
<td>ONE ADVANCED WRITERS WORKSHOP (ENL 301 or 302)</td>
<td></td>
<td>ONE ADVANCED WORKSHOP</td>
<td>3</td>
</tr>
<tr>
<td>(ENL 491 Advanced Fiction Writers Workshop may be repeated once)</td>
<td></td>
<td>Advanced Fiction Workshop</td>
<td>3</td>
</tr>
<tr>
<td>ENL 491 Advanced Fiction Writers Workshop</td>
<td>3</td>
<td>Advanced Poetry Writers Workshop</td>
<td>3</td>
</tr>
<tr>
<td>ENL 492 Advanced Poetry Writers Workshop</td>
<td></td>
<td>The Creative Essay Workshop</td>
<td></td>
</tr>
<tr>
<td>ENL 493 The Creative Essay Workshop</td>
<td></td>
<td><em>(Poetry Writers Workshop and either Fiction Writers Workshop or Creative Nonfiction Workshop are prerequisites for the Advanced Workshops; 400 level Workshops may be repeated once)</em></td>
<td></td>
</tr>
<tr>
<td>TWO ELECTIVE COURSES in English at the 300-400 level</td>
<td>6</td>
<td>THREE ELECTIVE COURSES</td>
<td>9</td>
</tr>
<tr>
<td>ENL 472 CRITICAL APPROACHES TO LITERATURE</td>
<td>3</td>
<td>WRITER’S CRAFT (repeatable for credit)</td>
<td>3</td>
</tr>
<tr>
<td>Total 36</td>
<td></td>
<td>Total 36</td>
<td></td>
</tr>
</tbody>
</table>
Previous English Minor Requirements

The minor in English allows students majoring in other disciplines to construct a program of study in English which will be appropriate to the individual interests and prospective career.

Requirements:

A minimum of 18 credit hours is required for an English minor and must include ENL 303 Introduction to Literary Analysis (minimum grade of C). In addition students must complete a minimum of five elective courses (15 credits) in English at the 200 level or above. At least two of these five elective courses (6 credits) must be at the 300 or 400 level.

Students may wish to construct their individualized English minor around concentrations in such areas as American Literature, British Literature, Film Studies, Women Writers, Third World Literature, Writing Courses, Modern Literature, etc. However, a good program of study for the English minor could also consist of a variety of courses covering a number of areas and periods.

Revised English Minor Requirements

The minor in English allows students majoring in other disciplines to construct a program of study in English that will be appropriate to their individual interests and prospective careers.

Requirements:

A minimum of 18 credit hours is required for the English minor, nine of which must be taken at the College at Brockport. Those credit hours must include ENG 303 Introduction to Literary Analysis (minimum grade of C), as well as a minimum of five elective courses (15 credits) in English, no more than two of which may be taken at the 200 level.

Students may wish to construct their individualized English minor around concentrations in such areas as American Literature, British Literature, Film Studies, Women Writers, Third World Literature, Writing Courses, Modern Literature, etc. However, a good program of study for the English minor could also consist of a variety of courses covering a number of areas and periods.
English minors should familiarize themselves with the prerequisites and sequencing of courses within the English major so that they are prepared to take upper-division courses.
Rationale for the English Major Literature Track Change

The department underwent a year-long program review in 2004-05, and the resulting Joint Action Plan with the administration includes the following goals:

- Provide more 300-level courses
- Retire unused courses and develop new ones that offer more depth, including but not limited to more 300-level courses for native and transfer students
- Revise curriculum to even out offerings among the genres
- Revise for better sequencing at the undergraduate level

To meet the needs of our disparate student population, the English Department proposes shifting the bulk of students' learning experience to the 300- and 400-levels. Students may take a limited number of 200 level courses as requirements for or electives in the major, but to provide consistency in the education of "native" and transfer students, all students will learn skills in close reading, analysis, and research at the upper-division level.

We have also experienced a significant number of retirements and subsequent new hires of faculty that necessitate the retiring of courses no longer taught and creation of courses appropriate to the expertise of the new faculty.

Key Modifications

1. We have divided our courses into skill levels and have instituted a series of prerequisites to require that student learning takes place in a logical order for both native and transfer students. (See Appendix A.)
2. We are dropping the Language and Linguistics requirement as most peer institutions do not have such a requirement.
3. We are increasing the number of electives allowed so students can take more courses that do not easily fit into “early” or “late” British or American categories.
4. We are offering significantly more 300-level courses to provide more depth for all our students and more options for our transfer students.

Rationale for the English Major Creative Writing Track Change

The Creative Writing track of the English major has created three new alterations to its curriculum. Through sequencing the creative writing courses, students will build upon previous knowledge. Furthermore, requiring students to take both a prose and poetry 300-level course before they enroll in an Advanced Level Workshop encourages the student to see the connections between various genres, understand how they impact each other in terms of form and content, and allow for more sophisticated discussions and critiques of their creative work. By having students choose additional electives, students will develop their own skills in other areas or possibly reinforce their own mastery of skills in creative writing. Finally, in order to parallel the Creative Writing track with the Literature track, it is necessary to adopt their provisions as well. While the Creative Writing track would remain self-contained in a way, it is also necessary for the creative writing students to develop analytical skills and literary knowledge alongside their peers. Whether students are developing scholarly papers or creative papers, the ability to develop critiques in relation to specific texts and at the same time develop their awareness of various discourses surrounding these texts is essential.

Key Modifications

1. We are requiring creative writing students to take both a poetry and a prose 300-level workshop before they can take any advanced workshop.
2. Students may choose either fiction or nonfiction for their prose 300-level workshop.
3. We are increasing the number of elective hours from 6 to 9.
4. We are asking creative writing students to be aware of the new sequencing in the literature track courses so students can plan their coursework appropriately.

Description of New Courses

Almost all of our courses will be renumbered and/or renamed to reflect the new structure. To accommodate this change, we are working with the Registrar to move to an ENG prefix. We intend to offer approximately 75 new courses and no longer offer approximately 30 existing courses; course registration forms are filled out and can be made available. Included
here is the course registration form for the new Capstone in Literature and Theory course. Below is a list of all English courses by level.

**200: Introductions to Literature**
- Introduction to Creative Writing
- Early World Literature
- Modern World Literature
- Genres in World Literature
- Who Wrote the Bible?
- Introduction to British Literature I
- Introduction to British Literature II
- Introduction to American Literature I
- Introduction to American Literature II
- Film History

**300-349: Course in Close Reading**
- Introduction to Literary Analysis
- Advanced Composition
- Brockport Career Exploration Course
- Business Writing
- Poetry Writers Workshop
- Fiction Writers Workshop
- Creative Nonfiction Workshop
- Ancient Mediterranean Literature
- The Bible as Literature
- Classical Mythology
- European Renaissance Literature
- Modern European Literature
- African Literature
- Caribbean Literature
- Slavic Literature
- Comparative Literature
- The Arthurian Tradition
- Medieval Popular Literature
- Shakespeare
- Shakespeare’s Histories and Tragedies
- Shakespeare’s Comedies and Romances
- Introduction to Genres in British Literature
- Comedy and Tragedy in British Literature
- Myths and Sagas of the Viking Age
- Captivity And Slavery In Black And White (And Red)
- American Poetry: Bradstreet to Whitman
- American Novel I
- American Novel II
- African American Literature
- Native American Literature
- Latino/a Literatures of the United States
- Asian American Literature
- Modern American Literature
- Contemporary American Poetry
- Representations of Blackness in 20th Century U.S. Literature
- Representations of Women in U.S. Literature
- Crime and Culture in American Literature
- Religious Belief and Cultural Identity in Late American Literature
- Gay and Lesbian American Literature
- Introduction to Literary Theory
- Techniques of the Novel
- Issues in Science Fiction

**350-399: Texts and Contexts**
- Tragedy and Trauma
- Subversive Comedy
- Greek and Roman Poetry
- Greek and Roman Prose
- The Bible and Modernity
- Epic and Empire
- The Empire Writes Back
- Visions and Revisions: Transcultural Literary Metamorphoses
- Modern Poetry in Translation
- Urban Contexts, Urban/e Consciousness in Modern World Literature
- Magical Realism
- Nobel Laureates
- Women in World Literature
- Writing in Exile
- British Novel I
- British Novel II
- Renaissance Drama
- The Renaissance Epic
- Religion in Early English Literature
- Twentieth and Twenty-first century British Literature
- Religion and the Occult in Early American Literature
- Popular Culture in Early America
- American Environmental Literature
- American Gothic
- After the Slave Narrative
- Jazz Age Literature and Culture
- U.S. Literatures 1950-Present
- Contemporary American Fiction
- Constructing Sexuality in U.S. Poetry and Fiction: 1960-Present
- American War Literature
- Gender and American Literature
- The Long Poem in America
- American Women Poets
- Film Genres
- Film Auteurs
- National Cinemas

**400: Seminars**
- Advanced Poetry Workshop
- Advanced Fiction Workshop
Creative Essay Workshop
Writer's Craft
History and Structure of English
Standard Grammar
Old English
New Testament Literature
Ancient Christian Literature
Faith and World Literature
Philosophy and World Literature
Sex/Gender and World Literature
Modernisms in World Fiction and Film
Writing in the Margins: Postmodernism in World Literature & Theory
Postcolonial Literature and Theory
Slavic & European Theory
Apartheid and After
Heart of Darkness
Idiots, Fools, and Madmen: Dialogues with Dostoevsky in World Fiction and Film
City, Carnival, and Consciousness in Latin American Literature
Literature in the Context of Transnationalism & Globalization
Theories of Literary Metamorphoses
How Theory Travels
Chaucer and his Contemporaries
Medieval British Literature
British Renaissance
Advanced Shakespeare
Milton and Paradise(s) Lost
The Long Eighteenth Century
English Romantic Writers
Victorians and Others
British Literature of Colonization and Decolonization
Seminar in Early British Writers
Seminar in Later British Writers
Seminar in British Women Writers
Modern British Literature
Contemporary British Literature
Irish Writers
Issues in Early American Literature and Culture
American Writing to 1800
Cosmopolitanism and American Society, 1760-1865
Contemporary Issues and Early America
Transcendental Movement
American Literature: the Romantic Era
American Literature: 19th Century Women’s Novel
American Realism
American Modernism
Comparative American Literary Canons
Marxism and Cultural Studies in American Literature and Criticism
Topics in Women’s Literature
Children’s Literature
Young Adult Literature
Women and Film
Selected Topics in Film
Independent Study
Capstone Seminar in Literature and Theory
**College Course Registration Form**

This form is used to register all courses. It must be signed by the department chair and the school dean who will send it forward to the Registrar’s Office. Registration of General Education courses requires an additional *Supplemental Course Registration Form* and the appropriate *Student Learning Outcomes Checklist*. Approval by the Faculty Senate’s General Education Committee is necessary for all General Education courses.

Data entry fields are shaded. Some fields have limits on numbers and spaces that can be entered. Some areas have drop-down menus with options that can be selected by clicking your choice. Save the blank form before using it and then save each course form with an individual file name. Go back to the saved blank for each new form but save with a different name after filling in data.

---

| Action concerns a new course | Discipline ENG | Number |
| Action concerns an existing course: | Discipline | Number |

---

**Course Submitted by:** Sharon Lubkemann Allen, Joseph Ortiz  
**Department:** English

**Chairperson’s Approval:** ___________________________ Date: ___________________________

**Dean’s Approval:** ___________________________ Date: ___________________________

---

1. **Action requested:**
   - [x] Registration of new course
   - Revision of content for existing course
   - Registration of general course listing under which related titles can be taught (umbrella courses)
   - Registration of topics course for specific semester (if checked, complete item 2 below)
   - Change of course title – Previous Title:
   - Inactivation of existing course registration (course will not be taught in near future)
   - [ ] Other – Describe:

2. **Complete for registration of topics courses or umbrella courses:**
   a. General course registration: Discipline: Number:
   b. General registration title:
   c. Specific course title for semester offered (topics course title):
   d. Topics course registration is for: FALL SEMESTER Year:

3. a. [x] Undergraduate listing: Discipline: ENG Number:
   b. Graduate listing: Discipline: ENG Number:

4. a. Official course title: Capstone Seminar in Literature and Theory
   b. Course start date: FALL SEMESTER YEAR:

5. **Abbreviated course title (restricted to 16 spaces) Capstone Seminar**

6. a. Semester hours of credit assigned to course (invariable): 3
   b. Can this course have variable credit [ ] No [ ] Yes - Credit range to semester hours
   c. Is this course is repeatable for multiple credit? [ ] No [ ] Yes - Credit Maximum =

7. **Type of Course:** LIBERAL ARTS

8. **General Education Information:** (Complete only for General Education courses)
   a. General Education Knowledge Area (choose one if applicable): NONE
b. Additional student learning outcomes: (check all codes that are currently approved)

☐ Contemporary Issues (I) ☐ Upper Level Writing (U)
☐ Both Contemporary Issues and Upper Level Writing (J)
☐ Scholarship on Women (W) ☐ Diversity (D)
☐ Science & Technology (E) ☐ Other World Civilizations (Non-Western)

(0)

9. If cross-listed in another discipline(s), give discipline(s)/number(s):

If there are pre-requisites that are enforced, give discipline(s)/number(s): One 400-level seminar

If there are co-requisites, give discipline(s)/number(s):

10. a. Approximate total number of seats/semester expected: 15
b. How many sections do you expect to offer per semester: 0

11. Sections of this course are (check one): taught by one instructor ☒ taught by a team ☐

12. Planned frequency of offering: EVERY SEMESTER

13. Grading (check any that apply):

☒ Letter grade ☐ Pass/Fail (S/U) ONLY ☐ Approved for IP grade
☒ Course requires a minimum grade of C for General Education or the major

14. If this course requires any special scheduling arrangements with regard to time or room/space, please comment on this in the space provided:

Senior seminars vary in focus and may require different kinds of rooms or resources. Most capstone seminars will likely require a room conducive to seminar discussions and with the capacity for DVD, video, and computer projection.

15. If this course is required for any degrees/programs, please list them below:

B.A. in English, literature track. This is the required capstone seminar for students in the English literature track. It may be taken by students in the creative writing track.

16. Write a brief course description for the College Catalogs. Reflect content as accurately as possible using 65 words or less (about 500 characters). Use action verbs and omit “This course covers...” and similar phrases.

Designed for students in their senior year, capstone seminars give students the opportunity to pursue specialized work based on focused reading of texts, criticism, literary history, and/or theory. Students engage in independent research and writing, culminating in the completion of an extended, theoretically-informed seminar paper or project. This class requires students to bring together skills and knowledge developed throughout their pursuit of the major.

17. For all courses, please attach the following information:

(a) a list of major course objectives
(b) a topical outline of course
(c) a list of methods used to evaluate student performance
(d) a list of instructional materials used – give bibliographic citations of texts, critical readings, films, etc.
(e) a current course syllabus, if possible
(f) a brief statement detailing the additional work required of graduate students in a “swing course.”
Capstone Seminar in Literature and Theory

Course Description. Designed for students in their senior year, the capstone seminar gives students the opportunity to pursue specialized work based on focused reading of texts, criticism, literary history, and theory. The seminar builds on skills and knowledge developed throughout the major, requiring students to engage in independent research and writing, including an extended, theoretically-informed seminar paper or project.

Prerequisites. Students must have completed ENG303: Intro. to Literary Analysis, one Course in Close Reading (ENG301-349), two Text and Context courses (ENG350-399), and one 400-level Seminar. The capstone seminar is a requirement for completion of the B.A. in English literature track, and should be taken during the last year of enrollment.

Seminar Topics. Capstone seminars will be offered every semester by various instructors, focusing on different literary traditions, genres, topics, and theoretical perspectives. Sample topics might include:

- Tolstoy and the Tasks of Literature
- Contemporary Transnational Women Writers
- Problematics of Cultural Memory in Contemporary Slavic & European Literature
- Proust
- Ovid and the Renaissance
- Imperialism and the Rise of the Novel
- Spenser’s Faerie Queene and Epic Romance
- Music and Form in English Literature

Sample Requirements

- Weekly response papers on literary texts
- One or more short papers (2-3 pages) that critique an important work of literary criticism or theory
- A teaching presentation, in which students develop and implement a lesson plan around a literary work or topic
- An annotated bibliography covering recent literary criticism of a specific topic
- An independent research paper (12-15 pages) that explores a literary text or problem in relation to contemporary theoretical or critical perspectives. As part of the project, instructors may require a project proposal delineating texts and methodology, an annotated bibliography, and/or a class presentation

Sample Course Outlines

A. Tolstoy and the Tasks of Literature

Week 1. Tolstoy’s early writings including excerpts from the diaries, “A History of Yesterday,” “Sevastopol in December/May,” & “The Raid” (1855-56). Stories & selected criticism from Tolstoy’s Short Fiction
Week 2. “Three Deaths” (1858) & “The Death of Ivan Ilych” (1886); Bakhtin, fragments on Tolstoy & death from Problematics of Dostoevsky’s Poetics
Week 3. War and Peace (1863–69), Bk. I; Morson, Hidden in Plain View: Narrative & Creative Potentials in War and Peace, chs. 2, 4-5
Week 4. War and Peace, Bk. II; Morson, Hidden, ch. 8
Week 5. War and Peace, Bk. III; Clay, Tolstoy’s Phoenix: From Method to Meaning in War and Peace; Morson, Hidden, ch. 6
Week 6. War and Peace, Bk.IV; Morson, Hidden, ch. 7
Week 7. War and Peace, epilogues; Isaiah Berlin, The Hedgehog and the Fox (Tolstoy on History)
Week 10. A Confession (1882), “Master & Man” (1895)
Weeks 11-12. What is Art? (1898); “The Kreutzer Sonata” (1889); Hadji Murad (1904); selected essays from Orwin,
ed., *Tolstoy*

Weeks 13-14. Independent research presentations: Tolstoy’s successors & critics

B. **Ovid and the Renaissance**


Appendix A: Description of Literature Courses By Level

**Introductions to Literature** (200 level courses)
Introducing close reading skills in the literature of a particular tradition and/or era, these courses are designed for students beginning their major, fulfilling General Education requirements, or exploring an interest. These courses may focus on a specific theme, genre, or issue within their broader category. **Only two 200-level courses may be counted toward fulfillment of major requirements.**

**Introduction to Literary Analysis (ENG 303)**
For English majors and prospective majors. Provides skills needed to understand literature in English. Includes close reading of selected texts, the study of literary genres, an introduction to critical terms, and the relationship between text and context. Provides practice in writing literary analyses. Emphasizes skills of generating, rewriting, and editing the documented critical essay and other nonfiction prose suitable to the needs and future careers of English majors. Majors and minors must earn a “C” or better. **ENG 300 is a co-requisite for all Texts and Contexts courses and a prerequisite for all Seminars.**

**Courses in Close Reading (ENG 304-349)**
These courses are designed to continue the student’s introduction to the practice of close reading. A course may center on the conventions of a literary genre, a historical period, and/or a region, or theme, as determined by the instructor. These courses also focus on discussion and critical writing skills. **At least one course in Close Reading is required for all English majors. Courses that fulfill the Shakespeare requirement may not be used to fulfill this requirement.**

**Texts and Contexts (ENG 350-399)**
**Co-requisite: ENG 303**
These courses explore a more focused group of texts, situating them in relation to critical contexts, which could be aesthetic, historical, political, theoretical, etc. In these courses, students can expect to explore further approaches for literary analysis, begin to develop research skills, and hone critical writing skills. **Students must take at least two Texts and Contexts courses before taking a Seminar.**

**Seminars (ENG 400+)**
**Prereq:** ENG 303, one Course in Close Reading, Two Texts and Contexts Courses. Or by permission of instructor. 400-level seminars, organized according to genre, theme, author, etc., are designed to broaden students’ experience of literature in English while also deepening the study of the discipline through focused reading of texts, criticism, literary history and theory. These courses reinforce close reading skills and refine research techniques. **Students must take at least one of these courses before taking the Capstone.**

**Capstone (ENG 472)**
**Prereq:** One 400-level Seminar or by permission of instructor
Designed for students in their senior year, these seminars give students the opportunity to do specialized work based on focused reading of texts, criticism, literary history, and/or theory, with the goal of engaging in independent research and writing, culminating in the completion of an extended, theoretically-informed seminar project. This class requires students to bring together skills they have been developing throughout their experience in the major.
November 14, 2008

To College Senate,

The Education and Human Development Undergraduate Committee has reviewed the proposed revisions to the English major, and I write to offer our department’s support for this proposal. The revised major will provide excellent preparation for students preparing for the Adolescence English Inclusive and the Childhood Inclusive Initial Certification programs.

We note that the additional foreign language coursework required for the BA combined with the requirements for the certification programs may make it difficult for some students to complete the degree and certification program in 8 semesters.

We are pleased to offer our support for the proposal.

Best regards,

Sue Novinger
Chair, Education and Human Development
TO: Janie Hinds, Chair
    English Department
FROM: Barbara LeSavoy, Interim Director
    Women and Gender Studies
DATE: September 4, 2008
RE: ENL Curriculum Revision

I have reviewed ENL’s proposed curriculum revisions and believe these changes
serve WMS incredibly well. The deletions in courses cross listed with WMS have no
apparent adverse impact on the Program while the new additions fill many knowledge voids.
Thanks for taking this on. I wholeheartedly endorse this effort.
September 4, 2008

Prof. Janie Hinds
Chair
Department of English
Hartwell Hall
Campus

Dear Janie:

Thanks for the information regarding the proposed changes to the English curriculum, and especially for the opportunity to comment before they go to the College Senate. While there are few changes that affect the Honors Program, I want to take this opportunity to thank you and your colleagues for the cooperation we have received over the past five years, without which our program could not be offered.

The proposed changes, however, will add to the choices available to Honors students, as well as others, giving them a much richer selection of courses specifically focusing on the issues of race and gender in literature. Obviously, these perspectives will be ever-more important in 21st century America by helping students appreciate the diversity of both our national culture and of the world cultures with which it is so intricately bound.

In sum, I strongly support the proposed changes.

Cordially,

Kenneth P. O'Brien
Director
TO: Dr. Jennifer Haydock, Chair, English Curriculum Committee
FROM: Dr. Jamie Hinde, Chair, English
SUBJECT: Proposed curriculum revision

I fully support the curriculum changes outlined in your proposal, for the following reasons:

1. PPR of 2004-05 mandated that English update our curriculum to add depth, to remove most "swing" classes, to remove all courses in the catalog not taught in years, and to reflect the department's current students and faculty. The proposed curriculum adds depth by sequencing requirements and enforcing prerequisites, from the 300-348 to 396-399 to 400-level courses. This curriculum has removed most "swing" classes, it removes most of the "old" courses from the catalog, and it reflects the knowledge base of all English faculty now, with 10 tenure-track faculty hired (and retained) over the past five years, a new curriculum was definitely in order.

2. The proposed curriculum is current, with its requirements spread evenly across the sub-disciplines of World, British, and American literatures (for the Literature track). For the Creative Writing track, the curriculum maintains an even distribution of requirements across fiction, nonfiction, and poetry, and requires that students take a number of literature courses as well.

3. The proposed curriculum keeps the major requirements at 36 hours, and it contributes as many courses to the College's General Education mission as the current curriculum.

4. The change from a BS to a BA degree is long overdue. The BA is the nationwide standard for English degrees; a BS in English isn't logical. The only potential difficulty of the change from a BS to a BA in the additional year of Foreign Language requirements for majors, and that additional requirement might only be problematic for students seeking Teacher Certification. I have worked with the Department of Education and Human Development to develop demonstrable "pathways" through the proposed major and the two certification programs that will allow students to graduate in four years (Adolescence) or in just over four years (Childhood).

I commend the English Curriculum Committee for its hard work over the two years it took to develop this new curriculum.
Janie & College Senate:

I approve the attached proposed changes to the English curriculum.

Stuart Appelle, Ph.D.
Dean, School of Letters and Sciences
350 New Campus Drive
The College at Brockport
State University of New York
Brockport, New York 14420