





ARIZONA STATE UNIVERSITY

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**Department Chair/Director approval:** *(Required)*

Chair/Director name (Typed): Louis G. Mendoza Date: 09/08/2014

Chair/Director (Signature):  \_\_\_\_\_

**Arizona State University Criteria Checklist for**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [L] CRITERIA</b>		
<b>TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:</b>		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>
		<p>See (1) course description (Grading Formula); (2) Weekly Writing assignment guidelines; (3) Guardian/Times assignment; (4) Final Essay Assignment.</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-1</b>".</p> </div> <p>C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>
		<p>(1) Weekly Writing Assignments; (2) Final Project Assignment</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-2</b>".</p> </div> <p>C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>
		<p>(1) Guardian/Times assignment; (2) Final Project assignment.</p>
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. <b>Also:</b></p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: #ffff00; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-3</b>".</p> </div> <p>C-3</p>		

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>(1) Course description (schedule); (2) Guardian/Times assignment; (3) Final Project assignment</p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p style="background-color: yellow; display: inline-block; padding: 5px;">Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	494	Reading England's Literary Landscapes	L

Explain in detail which student activities correspond to the **specific** designation criteria.  
**Please use the following organizer to explain how the criteria are being met.**

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Criterion 1	90% of final grade will be determined by evaluation of writing projects.	See "C-1" marginalia in course description.
Criterion 2	All writing assignments require students to gather, evaluate, and analyze evidence, whether textual, historical, or aesthetic.	See "C-2" marginalia in Final Project guidelines and weekly writing guidelines.
Criterion 3	Students will report on an issue concerning contemporary Britain, bringing to the fore research they have conducted into this issue's historical resonance. Students will also create a final project that will develop an argument about English literature and landscape drawing upon historical-cultural materials and archival research using ASU digital resources.	See "C-3" marginalia in course description, Guardian/Times assignment guidelines, and final project guidelines.
Criterion 4	Students will receive feedback for Guardian/Times assignment in time to review standards for Final Project; students will confer with instructors on final project and review commentary on weekly writings in order to improve their work.	See "C-4" marginalia in course description, Guardian/Times assignment guidelines, and final project guidelines.

**Course Description: ENG 494, Reading England's Literary Landscapes**  
New College, Arizona State University  
Summer Course at Harlaxton, 2015

**COURSE OBJECTIVES**

Taking up residence at Harlaxton College in Lincolnshire, England, students will deepen their understanding of the Anglophone literary tradition by examining the works of seven British authors and considering the shaping effects of location upon those works.

Attending regular class meetings and traveling to diverse English locations, students will engage in an ongoing consideration of literature and place, discussing such issues as: romantic renditions of nature in Britain; London as a multi-ethnic space of late and post-Empire; the gothic mode as an expression of national anxiety; the constructedness of picturesque grandeur; literature as a configuration of geography.

This course will carry 6 credits. We request that the course be confirmed as fulfilling requirements for area designation L.

**STUDENT EXPECTATIONS:**

Students will write a final essay of approximately 10 pages, or devise an alternative multi-media project of similar substance and scope, on a subject they will develop over the course of the five-week program. This project will integrate understandings of literary history with ecological, geographical, architectural, or topographical circumstances in England at some particular historical or cultural juncture and at some specific location. Further, it will require students to draw upon ASU Library resources in digital historical, literary, and critical archives as part of the research process.

In addition to this written requirement, students will write 5 weekly responses of approximately 2 pages in which they will consider relationships between place, theme, and literary form characterizing individual works. Lastly, they will also make a class presentation on some contemporary British cultural formation as well as its cultural-historical background.

Beyond these written requirements, much of the course will entail active participation in a developing conversation about British literature and its intersections with various landscapes. Scheduled class time will foster this conversation through lecture, discussion, and impromptu ungraded writing exercises, and discussion of course problems will continue during field trips to various sites across England.

**CLASS MEETINGS AT HARLAXTON ARE MANDATORY**, as is attendance on all course trips. In the event of illness, students should visit Harlaxton's on-campus infirmary to procure a note from Harlaxton's nurse or physician's assistant, in which case

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**Comment [1]:** C-2, C-3

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**Comment [2]:** C-2, C-3

the absence will be excused. Absences due to unforeseen complications relating to student travel (e.g., your flight from Prague was delayed, you missed your train from London, etc.) will not be excused.

**GRADING FORMULA:**

Short writings.....	10% each x 5 = 50%
Final Essay.....	30%
Guardian/Times assignment.....	10%
Class Participation.....	10%
	100%

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**REQUIRED TEXTS:**

- Emily Brontë, *Wuthering Heights*
- Thomas Malory, *Le Morte d'Arthur*
- William Shakespeare, play to be announced with publication of 2015 Globe season
- Zadie Smith, *White Teeth*
- Bram Stoker, *Dracula*
- Alfred, Lord Tennyson, *The Idylls of the King*
- William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads*

**COURSE SCHEDULE**

**Week 1**

Sun June 7	Arrive Heathrow International Airport Travel by coach to Harlaxton College
Mon June 8	Thomas Malory, <i>Le Morte d'Arthur</i> (3 hours Gold Room Lecture and discussion)
Tues June 9	Alfred, Lord Tennyson, <i>The Idylls of the King</i> (3 hours Gold Room Lecture and discussion)
Wed June 10	Field trip to Lincoln Cathedral, visit to Tennyson Research Centre (lecture, discussion in coach and over the course of the day)



Thurs. June 11      Selections from Poems (1833 [sic], 1850-72, 1872-92); optional hike through Tennyson country, Lincolnshire, packed lunch

Fri June 12          First weekly writing due by 5 pm

Week 2

Mon June 15        Emily Brontë, *Wuthering Heights* (3 hours Gold Room Lecture and discussion)

Tues June 16       Emily Brontë, *Wuthering Heights* (3 hours Gold Room lecture and discussion)

Wed June 17        Emily Brontë, *Wuthering Heights* (3 hours Gold Room lecture and discussion)

Thurs June 18       Field trip to Brontë Parsonage at Haworth, the moors (lecture, discussion in coach and over the course of the day)

Fri June 19          Second weekly writing due by 5 pm

Week 3

Mon June 22        Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Tues June 23        Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Wed June 24        Bram Stoker, *Dracula* (3 hours Gold Room lecture and discussion)

Thurs June 25       Field trip to Whitby Abby (1 overnight in Goatland) (multiple lectures over the course of visit at various locations significant to *Dracula*; return to Harlaxton Fri June 26)

Fri June 26          Third weekly writing due by 5 pm

#### Week 4

- Mon June 29 William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (3 hours Gold Room lecture and discussion)
- Tues June 30 William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (3 hours Gold Room lecture and discussion)
- Wed July 1-  
Fri July 3 Field trip to Lake District, overnight in Grasmere (2 nights)  
(multiple lectures at points of interest such as Dove Cottage, Rydal Mount, the Green Ghyll, Great Langdale, and other locations)
- Fri July 3 Fourth weekly writing due by 5 pm

#### Week 5

- Mon July 6 Zadie Smith, *White Teeth* (3 hours Gold Room lecture and discussion)
- Tues July 7 Zadie Smith, *White Teeth* (3 hours Gold Room lecture and discussion)
- Wed July 8 Zadie Smith, *White Teeth* (3 hours Gold Room lecture and discussion)
- Friday July 10 Depart Harlaxton  
Arrive London (2 nights Royal National Hotel)
- Sat July 11 Attend Globe Theatre for Shakespeare performance
- Sun July 12 Depart Heathrow International Airport
- Mon July 13 Fifth weekly writing due by 5 pm U.S. Pacific Time
- Fri July 17 Final essays due by electronic submission, 5 pm U.S. Pacific Time

## Reading England's Literary Landscapes

Professors Francine McGregor and Christopher Hanlon

Summer, 2015

Weekly Writing Assignment

Due dates: 5 pm GMT on 6/12, 6/19, 6/26, 7/3, 7/11

One of the assignments for this course requires you to produce a weekly writing assignment that offers a statement and think of that as developing an observation or elaborating a problem about the text under discussion that week. These are due every Friday at 5 pm Greenwich Mean time, emailed to either Professor McGregor or Hanlon (except for the final short writing, which will be due on Saturday, 7/11, and which we recommend you write on the flight home). These short essays will be a place to gather your thoughts about the reading we're undertaking and our exploration of England, and yet they will also challenge you to articulate some ways in which the textual and historical subjects we examine intersect in order to shed light upon, challenge, affirm, or otherwise address a particular experience of England's landscape.

We want to see you wrestling with the text you choose by focusing closely on specific passages, moments of narrative or poetic invention that raise questions for you about the relationship between literature and landscape. We also want to watch as you place the work of literature into relations both the historically-distant culture out of which it emerged *and* your own experience of English landscape today.

Since these writings are only about two pages long, you need to focus on something distinct. And as you offer suppositions about the ways the text might relate to longer historical trajectories, or to particular ideas about England as an environmental or spatial experience, you should also marshal evidence: from the literature we're reading, from the Guardian, from your experience and your travels, and from other, more traditionally academic sources of information about contemporary and historical England.

Keep these to about 2 double-spaced pages, though be on the lookout for one that might provide you the germ of a final essay. Revise your prose to make it shimmer. We'll return these mini-essays with commentary by Monday of the following week.

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Comment [1]: C-2

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Comment [2]: C-1, C-2

## Reading England's Literary Landscapes

Professors Francine McGregor and Christopher Hanlon

Summer, 2015

Guardian/Times Assignment

Due: Individual report dates to be assigned during Week 1

Over the coming five weeks you're required to read some of *The Guardian* or *The Times of London* every day, eventually speaking to the class about a contemporary British cultural formation and its longer, cultural-historical backgrounds. This is an assignment that does not necessarily have anything to do with landscape, but it's nevertheless one of our most important activities, for the following reasons.

Over the next several weeks we hope you avail yourself of that long American tradition of observing English example. Enjoy the accents (there may be a prize, at the end, for the best mimicry); try all the cuisine you can (including the blood pudding); submit to the picturesque pleasures of the English countryside, the varied spectacles of London; cheer as a groundling at Shakespeare's Globe. But we also want you to establish at least one routine to help you think of yourself not mainly as a tourist out for novelty, but a traveller engaged in serious meditation over some of the differences between contemporary Britain and the United States.

After all, we're *not* mere tourists; over the next five weeks, England is our home. This means that we now live in a country with national health care; a country currently debating whether to give up its arsenal of nuclear weapons; a country with a monarch; a country that for the most part doesn't care about Peyton Manning; a former empire that has devolved; a country whose sales tax rate is much higher than ours, but whose defense budget is much lower; a country confederated with three others (Wales, Northern Ireland, and Scotland) with their own distinctive cultures and identities. Reading the online *Guardian* or *Times* (London) newspapers every day is one way to embrace your temporary home by learning a lot about what's going on here right now. You can access the papers online or read the copies provided every morning in the common room.

But since you're a foreigner now, it's inevitable that much of what you read will be confusing. So starting in the first week, you'll find something interesting to you to learn more about, something that strikes you as the indicator of a serious or subtle difference between the United States and Britain. And though that cultural formation will come to you through contemporary reports, we also want you to learn about its history. By becoming learned about the background forces that have shaped your subject, you'll be in a strong position to use your travel in England as the occasion to reflect in new ways upon your own country. We'll have every member of the class speak about such things during the second, third, and fourth weeks of the course.

(over)

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These are our requirements:

1. That you identify something *different* about England, something to distinguish its cultural practices, politics, economy, infrastructure, or aesthetic senses (to name a few possible topics) from those of the United States;
2. That you learn something about the history behind that cultural formation, or economic circumstance, political reality, etc., so that you can speak about the issue learnedly. Using Wikipedia, back issues of the *Guardian* or the *Times* or other popular online sources here is makes perfect sense whatever helps you to begin the process of gaining expertise on an issue you're curious about. But you should also consult the online historical archives we'll leverage almost every day in this course as we learn about the more historically-distant versions of England that have pressured and otherwise helped shape contemporary Britain;
3. Eventually, you'll present what you've learned to the class. You should be prepared to teach us about something happening now in England, and that may well mean teaching us about multiple British perspectives on a controversy or various ways to orient your subject. But it should also involve placing your subject along a longer historical trajectory, teaching us something about its background, or even its origins. You should plan to talk about these things for between five and ten minutes.
4. Your presentation should offer documentary evidence for what you're teaching us, relayed to the class either through a handout or an overhead audio-visual presentation.

You don't need to make an argument. This isn't a mini-essay or a dissertation defense. Think of it as an attempt to get others interested in something they might otherwise have missed during their travels. Because you're an interesting person, you're also interested in the things around you. Show us why.

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## Reading England's Literary Landscapes

Professors Francine McGregor and Christopher Hanlon

Summer, 2015

Final Assignment

Due by 21 July, two weeks after your repatriation.

The final assignment for our course in literary landscapes asks you to develop a more polished statement than in the weekly responses you've written over the course of five weeks. But we recommend you make use of those responses by going back over them to isolate a theme, concern, problem, or insight that lends itself to further elaboration. If you aren't satisfied with your responses so far, you're also welcome to venture into a new topic. Next week on Tuesday and Wednesday, we'll meet individually with all students to hear your ideas and make suggestions for research angles.

So by necessity this statement will involve some facet of the history of literary productivity in England. But it could involve an exploration of Romantic modes of expression, including medievalism, gothic, the sublime, or the picturesque; it could involve the ways English landscapes have shaped our sense of aesthetics or of grandeur, or the ways the constructedness of many such landscapes belies our access to the natural world; it could involve the intersections of British and American conceptions of national identity or belonging, as mediated through particular ways of apprehending terrain. Or it could take up some other issue; our only requirement concerning how you define your focus is that it should call upon at least two of the texts we've read and discussed.

We're also giving you serious latitude in terms of how you present this statement. What you produce must involve a substantial prose component of some sort and we'll discuss that more when talk about your ideas next week. But that written portion might intersect with a photo essay, a website, a powerpoint, a documentary, a podcast ... or, of course, it might stand on its own as an academic essay. If so, our sense is that ten double-spaced pages is enough. But if you decide to try your hand at some other medium, we'll come to advance agreement on what the equivalent should be.

However you plan your media, the project must forward a statement, offer an argument, about the texts you've paired and the experience of English landscape against which these texts triangulate. And it should do so by drawing upon the kind of evidence that passes muster in an academic paper: textual evidence from the literature itself, certainly, but also the kind of documentary evidence that helps you to marshal authority concerning the histories that surround the texts and contain the landscapes. Much of that documentary evidence we've made available through the course website, but you can also find much more using ASU Libraries' portal for databases such Nineteenth Century British Periodicals, Nineteenth Century Collections Online, Early English Books Online, or Empire Online, the British Library, or the British Museum.

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Comment [2]: C-2

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