

General Studies Gold Request Form

Consult the [General Studies Request FAQ](#) for more information and quick answers.

New permanent numbered courses must be submitted to the workflow in [Kuali CM](#) before a General Studies request is submitted here. The General Studies Council will not review requests ahead of a new course proposal being sent to the Senate.

Submission Information

College/School	Department/School
New College of Interdisciplinary Arts and Sciences (CAS)	School of Humanities, Arts, and Cultural Studies (CHUMARTCLT)

Submission Type

New Request

Requested Effective Date

Fall 2025

ASU Request

Is this request for a permanent course or a topic?

Permanent Course

Subject Code	Course Number	Units/Credit Hours
ENG	432	3

Course Information

Enter the course catalog information, found in the [web course catalog](#) or [Kuali CM](#).

Course Title

The American Renaissance

Course Catalog Description

Novels, poetry, short fiction, and criticism of the major literary figures of the early to mid-nineteenth century.

Enrollment Requirements (Prerequisites, Corequisites, and/or Antirequisites)

Prerequisite(s): ENG 200 with C or better; one 200-level literature course with C or better OR New College undergraduate student; minimum 45 hours OR Visiting University Student

Is this a crosslisted course?

No

Is this course offered by (shared with) another academic unit?

No

If this course or topic already carries a different General Studies Gold (not Maroon) designation than the one being requested, please check this box.

General Studies Gold Designation Request

Requested Designation

Humanities, Arts and Design (HUAD)

Attach a representative syllabus for the course, including course learning outcomes and descriptions of assignments and assessments.

[ENG 432 syllabus GS Gold application.pdf](#)

Humanities, Arts and Design (HUAD)

The humanities explore questions of human existence and meaning, the nature of thinking and knowing, and moral and aesthetic experience. Humanities reflect on values of all kinds and seek to make the human mind more analytical, contemplative, and expansive. They are often concerned with the study of textual and artistic practices of cultures, such as traditions in literature, philosophy, religion, ethics, history, and aesthetics; the humanities also explore human thought and action and its application to human environments. They deepen awareness of the breadth of human heritages, traditions, and histories; build literacy and critical thinking skills in evidence analysis and argumentation; and implicitly or explicitly promote the application of this knowledge to contemporary societies.

The study of arts and design deepens our awareness of human societies and cultures. The arts have as a primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces; their historical development; and their significance in society and culture. Disciplines in the arts and design often employ nonverbal modes of thought and communication, and courses in these areas tend to focus on sounds, objects, images, and structures and/or on the practical techniques and historical development of and innovation in artistic and design traditions.

Upon completion of a course in Humanities, Arts and Design, students will be able to complete all outcomes in one of the two following groups.

Group 1:

1. Analyze cultural creations or practices in historical or contemporary context.
2. Interpret the formal, aesthetic, and creative elements in literary, visual, or cultural texts.
3. Articulate relationships among tradition, innovation, individual creativity, and communal expression in cultural creations or practices.
4. Communicate narratives, ideas, or arguments using such elements as evidence, creativity, and critical thinking.

Group 2:

1. Analyze cultural, political, or social practices, texts, or discourses in historical or contemporary context.
2. Communicate coherent arguments or narratives using evidence drawn from qualitative or quantitative sources.
3. Identify perspectives or values as manifested in a given philosophical or religious framework or a given historical or cultural context.

Choose the appropriate group of HUAD learning outcomes for this course.

Group 1

Instructions: In the fields below, state the assignment, project, or assessment that will measure each learning outcome, and provide a description. The description should provide enough detail to show how it measures the learning outcome. If needed, more than one can be identified.

The proposal does not need to include all course assessments that measure a given learning outcome. The provided assessment should include sufficient detail to allow the subcommittee to make their evaluation. When appropriate, the same assessment can be listed for more than one learning outcome (e.g., a culminating project).

You may provide links to a document (Google Drive or Dropbox) that includes the relevant details for the assessment. **Do not provide links to Canvas shells.**

HUAD Learning Outcome 1 (Group 1): Analyze cultural creations or practices in historical or contemporary context.

The course is focused on reading and discussing literary criticism, and in particular, assessing how the historical, social, political, and cultural surroundings in which criticism occurs shapes the priorities of critical assessments. Literally every discussion, in person and online, as well as both major essay assignments, focus on this learning outcome.

The first assignment (reproduced below under LO 2) asks students to notice shifts over time in the patterns that characterize critical works. Lectures emphasize the historical context of critical works, hazarding connections that make certain critical dispositions plausible within one historical surround even as they might seem less so in others.

Evaluators can access here a sample lecture on the critic Larzer Ziff as an example of this course emphasis on scholarly creation as something that always occurs within historical or contemporary context: <https://www.dropbox.com/scl/fi/4o535ffplalx96gfpbyof/Lecture-8-Ziff-on-Whitman-copy.mp4?rlkey=2nbrzaber0fs81m3g51gonnga&st=oqi73jdc&dl=0>

Here is another link to a lecture on Frances Harper that will demonstrate the way the course also emphasizes the historical and cultural context of *literary* works: <https://www.dropbox.com/scl/fi/e2grceo7kfiy0y8lchfl6/Lecture-18-Frances-Ellen-Watkins-Harper.mp4?rlkey=3s6m9oosx93hpa7xp7hjpgd75&st=e9me4tv3&dl=0>

HUAD Learning Outcome 2 (Group 1): Interpret the formal, aesthetic, and creative elements in literary, visual, or cultural texts.

All readings constitute interpretations of formal, aesthetic, and creative facets of literary texts. All assignments ask students to digest these interpretations and to synthesize them with their sense for the historical specificity of critical works, and the process of doing so logistically requires students to assess and therefore understand arguments concerning formal, aesthetic, and creative elements in literary texts.

Evaluators may access the following lecture on Walt Whitman as an example of the way the course emphasizes this learning outcome through its approach to primary documents: <https://www.dropbox.com/scl/fi/gq47i27ikrpyezknulxg4/Lecture-7-Whitman-2.mp4?rlkey=qymxb6erw23u36ghq5uwo3kfw&st=751r4tk4&dl=0>

HUAD Learning Outcome 3 (Group 1): Articulate relationships among tradition, innovation, individual creativity, and communal expression in cultural creations or practices.

Here is the description for Essay #1. Essay #2 is below.

For this essay I'm asking you to tell a critical history about the ways readers over the course of decades have shaped and reconsidered the reputation either of Ralph Waldo Emerson, Walt Whitman, or Frederick Douglass. You'll include the work of at least two scholars from our syllabus in your overview, arranging their work in such a way that allows you characterize the shifting ground of Americanist literary scholarship from the 1940s to the present.

The most important way to do well with this essay is to clarify what these scholars argue about either Emerson or Douglass. You should certainly incorporate quotations from their work into your own treatment, but also strive for cogent paraphrase and summation that these critical works will support. The main thing here is to do justice to the scholar—to write about their work in a way that captures what she sets out to do and how. You can certainly also address ramifications or shortcomings that you find important, but this should be secondary to representing well what that reader of Emerson or Douglass has to say.

Note, however, that this is not simply an outline of three scholarly chapters or articles—you don't have the space to carry out anything like a full annotation. Rather, you're condensing and synthesizing a lot of material, distilling it to its most important elements, indicating the reasons these works are noteworthy enough to mark an important aspect of the way a particular author has been assessed or put to use.

Lastly, it would make sense also to hazard a statement about what sort of progression, or transformation, this critical history represents. What should we see about Emerson's changing profile as we read about him through Whicher, then Rowe, then Lee? What should we discern about Douglass's developing place in our discussions over U.S. literary history when we read about him in Stone, then Insko? Surely witnessing such changes in the way such writers are read and taught should disabuse us of any notion that what works like "Self-Reliance" or *Leaves of Grass* or *The Narrative of the Life of Frederick Douglass* "mean" relies upon some fixed or transcendent stratum of sense that we either understand or not. Meaning shifts over time because readers (and the cultures of which they are a part) change. So what should we notice about your own case study?

Naturally, also, please include a works cited list built in accordance with current MLA standards.

HUAD Learning Outcome 4 (Group 1): Communicate narratives, ideas, or arguments using such elements as evidence, creativity, and critical thinking.

Here are the instructions for Essay #2.

As with the first essay, I'm asking you here to tell a critical history about the ways readers over the course of decades have shaped the reputation of either of two writers: this time, either Frederick or Emily Dickinson. Though the critical history you survey will once again encompass many years, this time you'll also have space not only to describe where the field has been, but also your sense of how the field might now shift in order to address the exigencies of now—in order to speak to circumstances you find pressing, compelling, and current.

So while once again you'll assess the work of other critical readers of Whitman or Dickinson (this time, two such readers rather than three), about a third of your space in this essay should be spent outlining your own sense of where the field might go next given our own social, political, or cultural (or scientific, or planetary) condition. This last section of your paper should make its point in part by offering a reading of a moment from either Whitman or Dickinson, something that permits you to demonstrate the fecund possibilities of the new direction you propose.

Thinking in these terms supposes a bit of self-reflexivity on your part. If you think of it, connecting your own way of thinking about a poet to the ways of others who have come before (and who have thought in ways that are different from your own) takes for granted the assumption that reading styles change, that one way is more "accurate" than another, that all readers read within readerly situations that are, if not completely circumscribed, at least very, very conditioned by circumstance. And so this kind of task doesn't view that condition as a "problem" to be "solved," but rather as an inevitability to be accepted and capitalized upon.

Try to think in terms of a trajectory. How does your own vision of how to read Dickinson or Douglass today fit with the prerogatives of readers like Gates, Insko, Howe, Miller, or Lee? How does it differ? What do we owe to such readers? How might we improve upon their models?

As with the first essay, please include a works cited list built in accordance with current MLA standards.

I'm also asking you to supply me an abstract for this project no later than April 10. I'll respond to these as quickly as possible so as to offer further direction.

List all course-specific learning outcomes. Where appropriate, identify the associated HUAD learning outcome(s) in brackets (see below for example). Note: It is expected that a majority of course-specific learning outcomes will be associated with a HUAD learning outcome.

1. Demonstrate knowledge of authors and texts from Americanist literary historians have shaped the canon that has formed the so-called "American Renaissance"
2. Identify shifts in the ways literary scholars have contextualized, understood, and argued for these texts' aesthetic and historical importance;

- 3. Develop your own informed understanding of the historical and cultural forces that have pressured literary historiography, cannon formation, and critical practice concerning American literature from the middle decades of the twentieth century to the present;
- 4. Explain how race, class, gender, ethnicity, region, and/or religion have influenced scholars' judgements about literary texts;
- 5. Compose written arguments concerning the ways literary knowledge has shifted over the course of decades in the United States under the pressures of changing political, social, economic, demographic, or otherwise cultural circumstances.

Provost Use Only

Backmapped Maroon Approval

No Response

Form Submission - Proposer

Submitted for Approval | Proposer

Christopher Hanlon - August 1, 2024 at 7:13 PM (America/Phoenix)

Department Approval

Approved

Morgan Johnson

James Corbeille - August 2, 2024 at 1:37 PM (America/Phoenix)

GSC Coordinator Review

Approved

Alicia Alfonso - August 2, 2024 at 5:20 PM (America/Phoenix)

Proposal to add syllabus information to course is at Dean's designee level in CM. Unit did not identify the associated HUAD outcome with their course-specific learning outcomes.

April Randall

Assistant Vice Provost Review

Sent Back

Tamiko Azuma - August 10, 2024 at 5:19 PM (America/Phoenix)

For Learning Outcomes 1 & 2, please provide more information about the assessments and how they measure the specific learning outcomes. For example, you may provide examples of prompts or questions. This information will allow the General Studies Council to determine whether the learning outcome will be appropriately measured. Note: The same assessment can be used for more than one learning outcome.

If you have any questions, please email me at: tamiko.azuma@asu.edu

Form Submission - Proposer

Submitted for Approval | Proposer

Christopher Hanlon - February 3, 2025 at 3:14 PM (America/Phoenix)

Department Approval

Approved

Morgan Johnson

James Corbeille - February 4, 2025 at 12:07 PM (America/Phoenix)

GSC Coordinator Review

Sent Back

TJ Robedeau - February 4, 2025 at 1:08 PM (America/Phoenix)

As the Spring 2025 semester has already started, you need to choose another requested effective date. Thanks!

April Randall

Form Submission - Proposer

Submitted for Approval | Proposer

Christopher Hanlon - February 4, 2025 at 2:44 PM (America/Phoenix)

Department Approval

Approved

Morgan Johnson

James Corbeille - February 4, 2025 at 3:01 PM (America/Phoenix)

GSC Coordinator Review

Approved

TJ Robedeau - February 4, 2025 at 3:36 PM (America/Phoenix)

April Randall

Assistant Vice Provost Review

Approved

Tamiko Azuma - February 10, 2025 at 4:58 PM (America/Phoenix)

The relevant HUAD learning outcomes will need to be added to the course-specific learning outcomes. All required components confirmed.

Pre-GSC Meeting

Approved

TJ Robedeau - February 11, 2025 at 8:25 AM (America/Phoenix)

April Randall

Humanities, Arts and Design (HUAD) Subcommittee

Acknowledgement Requested

William Hedberg

Megan Todd

Jessica Sturgess - February 24, 2025 at 8:56 AM (America/Phoenix)

The subcommittee requests a revise and resubmit. The course specific learning outcomes need to be mapped to the associated HUAD learning outcomes in the final section.

Catherine Saucier

General Studies Council Meeting

Waiting for Approval

TJ Robedeau

April Randall

Registrar Notification

Notification

Courses Implementation

Implementation

Approval

Rebecca Flores

Lauren Bates

Alisha Von Kampen

Proposer Notification

Notification

Christopher Hanlon

College Notification

Notification

James Corbeille

Morgan Johnson

ATCS Notification - ASU Course

Notification

Bryan Tinlin

Jessica Burns

Michele Devine

DARS Notification

Notification

Leticia Mayer

Peggy Boivin

EdPlus Notification

Notification

Sarah Shipp

Bronson Cudgel