



## Curriculum and Course Change System - Print New Course Form

**Course Abbreviation & Number:**

X New Undergraduate Course: ART- 3750

.. New Honors Course: --

.. New Graduate Course: -

750000

**Effective Term:** 05/2014**Catalog Title:** Writing for the Arts in Charleston**Transcript Title:** Writing for the Arts**Fixed Credit Course:** (,)**Variable Credit Course:** 3-6 (3-6), (0-0)

Method of Instruction	Course Modifier	General Education Designation
.. A-Lecture Only	.. Pass/Fail Only	.. Creative Inquiry
.. B-Lab (w/fee)	X Graded	.. English Composition
.. D-Seminar	.. Variable Title	.. Oral Communication
.. E-Independent Study	.. Creative Inquiry	.. Mathematics
.. F-Tutorial (w/fee)	.. Repeatable	Natural Science No
.. G-Studio	maximum credits: 6	.. Lab
X H-Field course		.. Natural Science w/Lab
.. I-Study Abroad		.. Math or Science
.. L-Lab (no/fee)		.. A&H (Literature)
.. N/B-Lecture/Lab(w/fee)		X A&H (Non-Literature)
.. N/L-Lecture/Lab(no fee)		.. Social Science
		X CCA
		.. STS

Course approved  
minus Gen-Ed piece  
which went to sub-  
committees 2/21/2014.  
R. Jodel

**Add cross-listing with the following child course(s):**

**Catalog Description:** Using Charleston's international Spoleto Festival USA as a laboratory, students will engage in interdisciplinary, critical readings and observations of multiple elements of performing and visual arts programs, writing extensively about their place in a global, contemporary society. Students will develop professional and technological literacies using print/digital media. Summer only.

**Prerequisite(s):** ENGL 1030**Projected Enrollment:**

Year 1 - 12 Year 2 - 15 Year 3 - 18 Year 4 - 20

**Required course for students in:** This is not a required course.

**Statement of need and justification based on assessment results of student learning outcomes:** Though the arts are our core subject, this course is designed to appeal to a broad spectrum of students from a variety of majors. In an increasingly media-infused world, screens – both large and small – are everywhere, offering a nearly constant stream of image, sound and text. Adding to this complexity is the notion that the vast majority of these stimuli have been designed or manipulated in some way. Frequently, such manipulations are not for the sake of clarity, but rather as a means to influence our perceptions and behaviors.

Close observation, interpretation and evaluation of the arts allow us to hone our perceptual and interpretive skills, enhancing our ability to envision a world that is different from the world we think we already know. Thus the study of arts opens the possibility of creating new worlds, rather than simply accepting the world as it is. Engaging with live theatre—pushing against the “fourth wall”—and viewing original works of art in person rather than through a screen allows for nuanced and powerful experiences: utterances take on new meanings as they reflect a fuller emotive range, movements encompass real space, sounds are not filtered through a device, and even seemingly flat surfaces reveal their dimensionality.

Writing, interpretation and evaluation are skills increasingly valued by employers. In the visual age, we all must constantly cultivate the ability to communicate via not only the spoken and written word, but visually as well. We must learn to address a broad range of audiences across an increasingly complex array of platforms. By thoughtfully and analytically exploring the nature of the arts as they are exhibited, performed, read and perceived, we learn better how to present, interpret and understand our daily communications.

The skills this course develops will be of use to all students, and especially those who intend to pursue a career in the arts. Curators, booking agents, house managers, program coordinators, collectors, donors and foundations all require, among other things: ad copy, press releases, artist statements, catalogs, grant proposals, programs and records of exhibitions. Artists are also often called upon to review their peers or to market their own work in an attempt to attract a wider audience. In fact, artists have become dynamic agents in the renewal of urban spaces, increasingly consulted as key partners who help drive the recognized impact of the arts and culture sector as a cost-effective economic catalyst. For artists themselves, developing a multifaceted web presence and effectively using social media has become an increasingly important means by which artists participate in and shape aesthetic culture. Students in all degree programs are strongly encouraged to venture outside their immediate areas of interest and experience the power of the arts as active, interpretative spectators.

**Textbook(s):** REQUIRED: Criticizing Art: Understanding the Contemporary, Terry Barrett, McGraw-Hill Humanities/Social Sciences/Languages; 3 edition (January 10, 2011), ISBN-13: 978-0073379197; and

REQUIRED: Art Theory For Beginners, by Richard Osborne and Dan Sturgis (Authors), Natalie Turner (Illustrator), For Beginners; Reprint edition (September 8, 2009), ISBN-13: 978-1934389478

**Learning Objectives:** Students will:

- Attend, observe and research a broad range of visual and performing arts events taking place at the international Spoleto Festival USA and Piccolo Spoleto Festivals in Charleston, SC.
- Read critically and write multiple assignments using a full range of writing processes—invention, arrangement, drafting, revising, editing, and proofreading.
- Produce broadcast-ready video and audio content (podcasts) that adheres to professional standards for coverage of a media specialty.
- Develop an understanding of how global culture and value orientations impact the production of and support for the arts via the festival's various international art presentations.

**Topical Outline:** Week 1: Classroom instruction on best writing, critical and interpretive practices (15 hours); Reading & discussion, writing assignments & peer review; Field trip to Greenville County Museum of Art, Lee Gallery and the Arts Center in Clemson.

Week 2: Travel to Charleston, SC. Attend exhibitions and performances with at least half-hour "post-mortem" discussions; in-class instruction, discussion with peer critique (15 hours); interviews artists; Writing assignments & peer review.

Week 3: Attend exhibitions and performances with at least half-hour "post-mortem" discussions; in-class instruction, discussion with peer critique (15 hours); interviews artists; Writing assignments & peer review.

Days 16 & 17: Work on final projects (multimedia presentations); final writing portfolio submitted digitally.

**Evaluation:** Standard grading.

Final Portfolio: 55%;

Multimedia Argument Assignment: 25%;

Daily Critical/Descriptive/Evaluative Responses: 10%;

Participation: 10%.

**Duplication (if applicable):** Email from: David Hartmann (hartmad@clemson.edu), Thursday, November 21, 2013 10:17 AM, Subject: ART 4750 Course Proposal: "Thanks for sending me the syllabus for your proposed new summer course ART 4750 – Writing for the Arts. I think this sounds like an exciting course and the Spoleto Festival is the perfect venue, since it features numerous outstanding arts events and presentations from world renown artists/performers. . . . I do not think that this course conflicts or duplicates any of our existing courses in Performing Arts . . . In fact, we have several students who work at the Spoleto festival each summer and I know of several Performing Arts majors who are minoring in Art, for whom this would be an excellent course opportunity. I fully support this type of course and wish you the best as you proceed through the curriculum approval process. David Hartmann, Chair, Dept. of Performing Arts"

**Add course requirements for honors and/or 600-level courses (if applicable):** Not applicable.

**Learning Activities associated with General Education competencies (if applicable):** Using Charleston's international Spoleto Festival USA and the local Piccolo Spoleto Festival as our a laboratory, students will engage in international, interdisciplinary, critical readings and observations of multiple elements of performing and visual arts programs, writing extensively about their place in a global, contemporary society. Presenting artists from around the world, "For 17 days and nights each spring, Spoleto Festival USA fills Charleston, South Carolina's historic theaters, churches and outdoor spaces with over 150 performances by renowned artists as well as emerging performers in disciplines ranging from opera, theater, music theater, dance, and chamber, symphonic, choral, and jazz music, as well as the visual arts. Called 'one of the best arts festivals in this country' by The Washington Post, Spoleto has presented over 100 world premieres and almost as many American premieres since its inception in 1977."

**Cross Cultural Analysis:** In our analysis of cultural elements of the international works we observe, we will seek to apply what Laurie Ross defines in Notes From the Field: Learning Cultural Humility through Critical Incidents and Central Challenges in Community-Based Participatory Research (Journal of Community Practice, 18:315-335, 2010; <http://www.thecyberhood.net/documents/papers/jcp10.pdf>) as Cultural Humility:


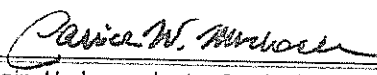
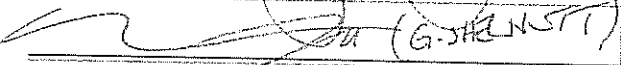
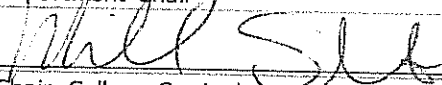
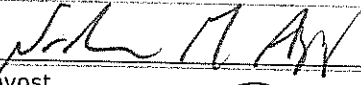
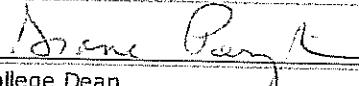
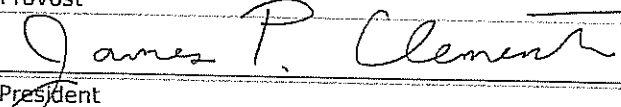
- Understand the relationship between social, political and economic dynamics that result in the community's behaviors/beliefs;
- Recognize one's own subconscious and conscious bias (including stereotyping, recognition or privilege, etc.) ;
- Identify that mistrust is born from historical and institutional practices;
- Use non-authoritarian, cross-cultural communication & apply "cultural brokering";
- Engage in participatory decision making with community partners;
- Identify/analyze manifestations of power distribution in practices/policies;
- Relinquish the role of the expert through self-reflection.

**Form Originator:** GSHELNU, Shelnutt, Gregory William **Date Form Created:** 10/21/2013

**Form Last Updated by:** GSHELNU, Shelnutt, Gregory William **Date Form Last Updated:** 1/17/2014

**Form Number:** 6679

Approval

	1-17-14		2/7/2014
Chair, Department Curriculum Committee	Date	Chair, Undergraduate Curriculum Committee	Date
	1-15-14		
Department Chair	Date	Chair, Graduate Curriculum Committee	Date
	1-17-14		3/24/14
Chair, College Curriculum Committee	Date	Provost	Date
	1-17-14		3/24/14
College Dean	Date	President	Date

Syllabus, ART 3750  
 Writing for the Arts: Spoleto in Charleston

Summer Session I 2014  
 CLEMSON UNIVERSITY

**Dr. Ellen Gardiner**, 2013 Fellow of the National Critics Institute, Eugene O'Neill Theater Center  
 E-mail: [gardiner@clermont.edu](mailto:gardiner@clermont.edu)

**Greg Shelnett**, Prof. of Art, Clemson University. Prof. Shelnett has published reviews for *Art Papers*, *NUMBER*, and *Sculpture* magazines. E-mail: [shelnett@clemson.edu](mailto:shelnett@clemson.edu)

Classes will be held at the start and end of the semester on the: **Clemson University campus**  
Field Study Location: **Charleston, SC**

**Catalog Description:** Using Charleston's international Spoleto Festival USA as a laboratory, students will engage in interdisciplinary, critical readings and observations of multiple elements of performing and visual arts programs, writing extensively about their place in a global, contemporary society. Students will develop professional and technological literacies using print/digital media. Summer only. **Prerequisite:** ENGL 1030, CCA and

**Variable credit:** 3 or 6 credit hours.

**Spoleto Festival USA 2014, Charleston, SC:** May 23-June 8, 2014. <http://spoletofestivalusa.com/>  
**Piccolo Spoleto Festival, Charleston, SC:** May 24-June 9, 2013. <http://www.piccolospoletofestival.com/>

**Special Summer Session I, 2014 Dates of Attendance:**

- May 14-June 13 (for 3 credit hours) or
- May 14-June 20 (for 6 credit hours)

**Dates of attendance:** There will be four class sessions on the Clemson University campus that will bracket our time in Charleston. **You are required to attend classes on Saturdays when in Charleston.** Classes will not be held on Sundays in Charleston or while on the Clemson University campus.

**Expanded COURSE DESCRIPTION**

Using Charleston's international Spoleto Festival USA and the local Picollo Spoleto Festival as our a laboratory, students will engage in international, interdisciplinary, critical readings and observations of multiple elements of performing and visual arts programs, writing extensively about their place in a global, contemporary society. Presenting artists from around the world, "For 17 days and nights each spring, Spoleto Festival USA fills Charleston, South Carolina's historic theaters, churches and outdoor spaces with over 150 performances by renowned artists as well as emerging performers in disciplines ranging from opera, theater, music theater, dance, and chamber, symphonic, choral, and jazz music, as well as the visual arts.

**Student Learning Outcomes**

Students enrolled in this course will:

- Attend, observe and research a broad range of visual and performing arts events taking place at the international Spoleto Festival USA and Piccolo Spoleto Festivals in Charleston, SC.
- Read critically and write multiple assignments using a full range of writing processes—*invention, arrangement, drafting, revising, editing, and proofreading.*
- Produce broadcast-ready video and audio content (podcasts) that adheres to professional standards for coverage of a media specialty.
- Develop an understanding of how global culture and value orientations impact the production of and support for the arts via the festival's various international art presentations.

**REQUIRED TEXTS**

- *Criticizing Art: Understanding the Contemporary*, Terry Barrett, McGraw-Hill Humanities/Social Sciences/Languages; 3rd edition (January 10, 2011), ISBN-13: 978-0073379197



- *Art Theory For Beginners*, by Richard Osborne and Dan Sturgis (Authors), Natalie Turner (Illustrator), For Beginners; Reprint edition (September 8, 2009), ISBN-13: 978-1934389478

### **Cross Cultural Analysis:**

The **National Center for Cultural Competence (NCCC)** defines **culture** as: “An integrated pattern of human behavior that includes thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting, and roles, relationships and expected behaviors, of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations.”

In our analysis of cultural elements of the international works we observe, we will seek to apply what Laurie Ross outlines in *Notes From the Field: Learning Cultural Humility through Critical Incidents and Central Challenges in Community-Based Participatory Research* (*Journal of Community Practice*, 18:315–335, 2010; <http://www.tandfonline.com/doi/abs/10.1080/10439862.2010.501101>) as **Cultural Humility**:

- Understand the relationship between social, political and economic dynamics that result in the community's behaviors/beliefs;
- Recognize one's subconscious and conscious biases (including stereotyping, recognition or privilege, etc.) ;
- Identify that mistrust is born from historical and institutional practices;
- Use non-authoritarian, cross-cultural communication & apply “cultural brokering”;
- Engage in participatory decision making with community partners;
- Identify/analyze manifestations of power distribution in practices/policies;
- Relinquish the role of the expert through self-reflection.

During this course, there will be five course strands that guide your learning:

**1. Analysis and Evaluation** - We will pay particular attention to aesthetic judgment, to the evidence and other types of support, critics use when they review a performance. This strand also encompasses the entire writing process (notes, multiple drafts, edited final products), as well as formal attention to arrangement, style, grammar, punctuation, and document design conventions.

**2. Information Design and Technology** – Information design and technology, where we will explore recently developed technologies for research, composing, and communication. We will also learn to design multimodal compositions (involving combinations of text, graphics, and in some cases, sound) that form dynamic visual arguments.

**3. Research** – Research, where we will use primarily empirical strategies (reading texts, interviewing, shadowing), but also online search strategies to gather information about a topic. Students will learn to integrate these sources into writing while producing an original text. Most important to this strand is the promotion of academic integrity and establishing our ethos as writers. Our credibility as writers is the foundation of learning how to research effectively and appropriately, depending on the rhetorical situation, and how to integrate our sources into our writing honestly. To that end, we'll explore effective strategies for note taking, integrating quotations, and learning to hold a conversation with our sources, both primary and secondary.

**4. Collaboration** – Collaboration, where we will gain experience working with others to achieve a common goal and learn the social aspects of writing processes that take place in the professional Arts community. We will learn the value of multicultural differences and the value of persuasive discourse in cultural contexts. Collaboration also means helping hold each other accountable for academic integrity. We'll learn about our texts, our topics, and our own methods as writers by engaging in many collaborative activities during class.

**5. Global Perspectives** – The Spoleto Festival USA presents artist from all over the world. As but a few examples, 2013's 37th festival featured two theater companies from the United Kingdom, an acrobatic ensemble from France and dance companies from Brazil and India, as well as the American premier of the opera

“Matsukaze.” The composer was from Japan, the director from China, while the lead singers were Korean and performed in German, while an American conducted the orchestra. Annually the festival presents a diverse and international range of performers and performances from around the world. As such, an important element of the course will be on asking students to make academic and analytical observations, comparisons and contrasts between world cultures. Please note that papers that cross into racist or xenophobic sentiments will not be accepted.

**MAJOR ASSIGNMENTS** (Indicated by the “◆” symbol; Additional 6-credit assignments are indicated by “◆”) **NOTE: ALL assignments must be in an ELECTRONIC format; however, we may also ask that some assignments be turned in to us in hard copy.**

- **Final Portfolio: 55%;**
- **Multimedia Argument Assignment: 25%;**
- **Daily Critical/Descriptive/Evaluative Responses: 10%;**
- **Participation: 10%.**

◆ **Final Portfolio:** This is a compilation of a student’s best writing and will include revised assignments from those listed below. Additionally, it will include a *Letter of Self-Reflection*. In this document, students will analyze what they learned from the experience, and the ways in which this experience has changed their thinking, writing and aesthetic judgment.

- **55% of Final Grade**

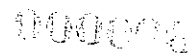
**Elements to be included in the Final Portfolio (items A-D):**

**A. Reviews of Exhibitions, Musical, Drama, Dance, or Physical Theatre Performances:** These assignments require students develop proficiency in aesthetic judgment by developing 3-5 reviews of that analyze and evaluate various means of artistic productions. The aim of your reviews is to support a thesis—using the criteria by which professionals evaluate these performances—concerning how well a performance itself makes an argument. Using the assigned readings as a guide, make an argument that persuades readers. The form of this assignment is an integrated *textual and visual* essay that utilizes visual images and the rhetorical elements of concept, composition, presentation, intended audience, and effect. These assignment should be formatted according to professional standards and be a minimum 500, but no longer than 600 words long.

- Students enrolled for **three (3) credits** will complete three (3) reviews of arts events offered through the Spoleto USA Festival (subject to instructor’s approval):
  - 1 review of a visual art exhibition at a reputable venue such as the Halsey Institute;
  - 1 review of a musical performance; and
  - 1 review of a dance, drama or physical theatre performance.
- ◆ Students enrolled for **six (6) credits** will complete the above three (3) reviews of arts events offered through the Spoleto USA Festival, plus an additional two reviews of arts events offered through the Spoleto USA Festival and/or the Piccolo Spoleto Festival (subject to instructor’s approval).

**B. Press release:** This assignment requires students to grab a reader’s attention quickly and communicate a message journalistically to an audience. It should clearly, completely and concisely answer the Who, What, Where, When, Why and How of your release’s topic. Associated Press format, 500-750 words. *Required of both 3 and 6 credit students.*

**C. Grant Proposal:** Assignment to be developed after consultation with Festival organizers and Sponsors. Required of both 3 and 6 credit students.



**D. Podcast/Interview:** Assignment to be developed after consultation with Festival organizers and Sponsors.  
*Required of both 3 and 6 credit students.*

◆ **Multimedia Argument Assignment:** This assignment requires students to develop an extended argument using multimodal composition strategies such as an op-ad, photo-essay, website, video, podcast, mp3 file(s), blog, or other multi-media combination. The project is collaborative, and a written report detailing the project's rationale and process should accompany the final product. The report should be in MLA format and a minimum total of 3000 words to be **equally divided among group members**. The project will be showcased to the class on the final day of the course. **Because it is a collaborative assignment, you will receive a group, rather than an individual grade. You are responsible to each other—if you don't pull your weight, it will be reflected in your team's grade. Team members: push everyone to do their fair share.** *Required of both 3 and 6 credit students.*

- **25% of Final Grade**

◆ **Daily Critical/Descriptive/Evaluative Responses:**

Each student is required to complete **300** words of short writing according to questions or prompts **on their Team blog** each week. Each post will be worth **10 points**. These posts encourage students to make both the process of writing and the act of critical reflection a semi-daily habit. Additionally, students should submit at least one thoughtful/thought-provoking tweet on the Twitter account per day. *Required of both 3 and 6 credit students.*

- **10% of Final Grade**

◆ **Participation:** Within this portion of the class, you will be asked to come to class prepared (readings need to be done, your work must follow the instructor's guidelines, *have your computer with you* when asked, bring drafts of your work when asked) engage in class discussions, be involved in group work, be active in peer reviews (on your own assignments and with others' assignments), post on your blogs on time, write your weekly **blog** on time, monitor the daily schedule for assignments, readings, and daily activities. Your instructor may also amend this participation grade during the semester to indicate any other integral parts of the course, including, but not limited to, attending group meetings on any collaborative work, taking notes on performances, or supplemental readings assigned, studio visits, job shadowing, and/or individual conferences. *Required of both 3 and 6 credit students.*

- **10% of Final Grade.**

❖ **Feature Article** Students enrolled for **six (6) credits** will write an additional 1,000 word **Feature Article** on some aspect of the festival's visual and/or performance offerings (subject to instructor's approval).

### **Attendance**

Students are allowed up to **TWO (2)** absences (excused only, appropriately documented) without penalty. If students reach this limit of absences by the drop date, the instructors may drop them from the class for excessive absences. *Excessive absences are an adequate reason for being failed in this course, even if students have turned in all the required papers on time.* If a student uses all excused absences, she will not receive unexcused absences above and beyond those excused absences. *An excused absence does not grant additional absences.*

Arriving late to class or leaving early is unprofessional and will be factored into the attendance policy. Each recorded instance will count as **ONE (1)** Tardy. **Two tardies** equals **one absence**. Any student will be marked absent if he or she arrives more than **10** minutes after the start of class.

- **After two (2) absences**, your overall grade for the course will be lowered one full letter grade. These percentages cannot be made up in any way.
- **If we see your cell phone or the use of any electronic device for non-classroom related purposes** (e.g. Facebook), we reserve the right to mark you as absent **without direct notification** regardless of how much time is left in the class or performance/exhibition period.

### Grading Policy

Your major assignments will receive individual grades, as well as individual attention from your classmates and us. These various assignments will be assigned a separate grade. These assignments help to track your progress as we move through the semester. They indicate your willingness to be a part of the course, and to collaborate with others in the class. As with any course, you will get out of it what you put into it. Your goal is to demonstrate your development toward mastery of four course strands (analysis/evaluation/critical thinking, research, technology, and collaboration). These goals will be discussed throughout the course.

While each writing situation may call for some adjustment in the overall criteria based on the rhetorical situation, the following descriptive rubric is consistent with the values of all writing-intensive courses at Clemson and describe very general indicators that both you and your instructor may take into consideration when assessing your work and progress in the course. While the final interpretation and assessment of your grade remains the responsibility of your teacher, the work that earns the grade falls entirely to you the student.

**A:** Represents *excellent* participation in all course activities (including attendance and promptness); all assigned work completed *on time*, with very high quality in *all* work produced for the course. Evidence of *significant* and *sustained* development across the four course strands.

- Responds fully to topic and thoroughly addresses issues.
- Shows unusual or substantial depth and complexity of thought, including strong analysis.
- Demonstrates clarity, focus, organization, and unity throughout.
- Thoroughly investigates the topic; shows full development with supporting detail.
- Documents ideas, information, and questions according to convention.
- Demonstrates superior control of diction, shows appropriate variety of sentences, and incorporates smooth, well-integrated transitions.
- Evidences mastery of mechanical and technical aspects of writing.

**B:** Represents *good* participation in all course activities (including attendance and promptness); all assigned work completed *on time*, with consistently high quality in course work. Evidence of *marked* and *above average* development across the four course strands.

- Clearly and directly responds to topic and to issues.
- Shows depth and complexity of thought; investigates issues and addresses basic counterarguments.
- Demonstrates effective organization and adequate development.
- Incorporates a wide range of sources; uses plenty of detail to support ideas and conclusions.
- Documents sources correctly, with occasional minor errors.
- Contains only minor mechanical errors and exhibits no pattern of errors.

**C:** Represents *average* participation in all course activities; all assigned work completed, with generally good quality overall in course work. Evidence of *some* development across the four course strands.

- Addresses question or topic and explores issues but draws no clear conclusion.
- Shows clarity of thought and organization but fails to show sufficient complexity or depth of thought.
- Uses only a few basic sources.
- Attempts to include adequate detail and development but may leave out obvious counterarguments.
- Attempts to document correctly.
- Demonstrates competence in mechanics; avoids major errors.

**D:** Represents *weak and uneven* participation in course activities; some gaps in assigned work completed, with inconsistent quality in course work. Evidence of development across the four course strands is partial or unclear.

- Consistently strays from topic; is oblique or irrelevant.

- Reflects simplistic, reductive, or stereotypical thinking; relies heavily on generalization; shows little evidence of research.
- Shows poor or confusing organization; is too short.
- Contains garbled paraphrases; words or passages are nearly plagiarized.
- Documentation is careless, incorrect, or missing in some cases.
- Exhibits consistent flaws in language, syntax, or mechanics.
- Exhibits inadequate research or reading.

**F:** Represents minimal participation in course activities; serious gaps in assigned work completed, or very low quality in course work. Evidence of development is not available.

- Distorts topic or assignment; fails to address assignment; fails to establish topic.
- Provides no development.
- Contains obvious or deliberate plagiarism; lacks documentation of some or all sources.
- Displays gross technical or mechanical incompetence and repetitive errors.
- Exhibits inadequate research or reading.

### TRAVEL POLICY

Students are required to travel on their own to both the Clemson University main campus for classes at the beginning and end of the summer session. For the majority of the summer session, however, we will be in residence in Charleston, SC, using as our field laboratory various sites around downtown Charleston. As such, students are further expected to find their own way to and from their residence halls to various performance and exhibition venue locations, and to arrive on time for any required workshops and exhibition visits. Performances are a special category and "on time" is defined as being seated 15 minutes prior to the start of the performance.

### PERFORMANCE ATTENDANCE POLICY

As noted on the Spoleto Festival web site, "Patrons arriving late will be seated at the house manager's discretion; some performances may restrict late seating." Therefore, for the purposes of this course, **students MUST arrive so as to be SEATED 15 minutes PRIOR TO THE START of ALL performances.** They must bring with them a notebook and a writing implement so that they may take notes on each performance.

### TICKET PURCHASE POLICY:

Students are required to purchase tickets for and attend performances independently as required by the instructors for the course. Go to: <http://spoletofestivalusa.org/tickets-how-to-buy-tickets/> for information on how to purchase tickets. **PLEASE NOTE** the Spoleto Festival USA policy that "**All tickets purchased to Spoleto Festival USA events are final. There are no cancellations or refunds.**" Tickets must be paid in full at the time of purchase, and no unpaid seats will be held."

### Field Study Academic Decorum Policy

Operating in an urban field-study learning environment involves a different kind of responsibility than simply attending classes. Students are expected to participate in establishing and maintaining a teaching and learning environment that supports the exchange of ideas and an exploration of concepts between faculty and students and a certain level of decorum facilitates that learning environment. In order to create an effective learning environment, students enrolled in this course pledge to:

1. Come to class and performance venues prepared. This includes careful reading of assignments, being prepared to take notes and/or sketches at exhibition and performance venues, participate in discussions and completing any assignments that are due.
2. Arrive early (so as to BE SEATED at least 15 prior to the start of all performances) and otherwise be attentive, responsive and otherwise behave respectfully in class.
3. Respect fellow students' opinions and ideas.
4. Contribute to the class by making topic-specific comments as appropriate.





5. Offer critiques and alternative ideas in a non-condescending manner.
6. Provide a fair share of work to group projects and team activities.

**Examples of disruptive behaviors to avoid include:**

1. Talking, sleeping, or otherwise distracting members of the class and/or other attendees at performance and exhibition venues.
2. Using electronic devices in class without permission or in a manner that disrupts the class and/or other students and other attendees at performance and exhibition venues.
3. Exhibiting argumentative or attention-seeking behavior.
4. Failing to show respect or act with civility.

By enrolling in this class, students acknowledge their awareness that **they are representatives and informal ambassadors for both their individual departments and/or home institutions as well as Clemson University as a whole.** As such, students enrolled in ART 4750, Writing for the Arts, should understand that a broad range of their conduct is under scrutiny for the duration of their time in Charleston as well as throughout the completion of course requirements. This pertains to both on- and off-campus activities taking place both during and outside of class and/or performance hours. This scrutiny of their conduct will obviously include observations made not only in class, but also include conduct taking place in a wide range of other settings, including exhibition and performances venues, residence halls, as well as eating and drinking establishments. Essentially, students enrolled in this course are reminded of the educational nature of the enterprise.

***Students with Disabilities***

It is university policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities. Students are encouraged to contact Student Disability Services well in advance of the start of the class to discuss their individualized needs for accommodation. For more information visit

<http://www.clemson.edu/student-services/>

***Technology Requirements***

This course requires the use of computer technologies in and out of class. Students are expected to bring their laptops to class with batteries fully charged. While some class time is provided for computer literacy instruction, the instructor on an individual basis will either provide additional help or recommend other support for advanced applications. **Cellular phones must be both turned off and stored away during class. If we see a phone, you will be marked absent. See above.**

***Office Hours***

Since this course will not be taught in a conventional campus setting, please arrange to see us at times that are mutually convenient. Don't hesitate to take advantage of our availability and the help we are ready to offer. If you need to contact us outside of class time or performance hours, it is best to communicate with us by email.

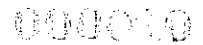
***Due Dates***

All assignments are due within the first five minutes of class on the due date, unless otherwise specified. Any extensions need to be documented in writing. Late work without a valid excuse will negatively affect your grade. If a paper is turned in after the due date its lateness will be taken into consideration when assessing the grade. The instructor determines the validity of excuses for late work, **NOT** the student.

All work may be turned in early for evaluation and/or pre-planned absences. Periodically, the instructor might revise the tentative course schedule; students are responsible for documenting any formally announced changes in the schedule.

***Plagiarism and Academic Dishonesty***

The following is Clemson's official statement on "Academic Integrity": "As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a 'high seminary of learning.'



Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.”

A simple definition of plagiarism—one that we will expand upon this semester—is when someone presents another person’s words, visuals, or ideas as his/her own. The instructor will deal with plagiarism on a case-by-case basis. The most serious offense within this category occurs when a student copies text from the Internet or from a collective file. *This type of academic dishonesty is a serious offense that will result in a failing grade for the course as well as the filing of a formal report to the university.*

See the Clemson site below for information about Academic Integrity and procedures regarding the violation of Clemson policies on scholastic dishonesty:

[http://www.clemson.edu/hum/academic/academic\\_integrity.html](http://www.clemson.edu/hum/academic/academic_integrity.html)

### SYLLABUS ITINERARY

**Tentative and subject to change.** Assignments listed are due by the next class period unless noted otherwise.

Readings and Resources, Key to Abbreviations:

CA = *Criticizing Art*

AT = *Art Theory for Beginners*

AOR = *Articles and Other Readings (including readings from grammar texts / style sheets)*

### **Topical Outline**

- **Week 1:** Classroom instruction on best writing, critical and interpretive practices (150 minutes per day, minimum); Reading & discussion, writing assignments & peer review; Field trip to Greenville County Museum of Art, Lee Gallery and the Arts Center in Clemson (1-4 hours per field trip).
  - **Week 2:** Travel to Charleston, SC. Attend exhibitions and performances with at least half-hour "post-mortem" discussions; in-class instruction, discussion with peer critique (1-3 hours per day); interviews artists; Writing assignments & peer review.
  - **Week 3:** Attend exhibitions and performances with at least half-hour "post-mortem" discussions; in-class instruction, discussion with peer critique (1-3 hours per day); interviews artists; Writing assignments & peer review.
- Days 16 & 17:** Work on final projects (multimedia presentations); final writing portfolio submitted digitally.

CLEMSON UNIVERSITY

Curriculum and Course Change System - Print Change/Delete Course Form

X Delete a Course - Abbrev & Number: COMM- 304

Corresponding Graduate Course: --

.. Corresponding Honors course: --

Course Title: YOUTH MEDIA CULTURE

Brief Statement of Change:

This course is being replaced by COMM4040-6040 to better respond to evaluation of student learning outcomes, address student demands, and be taught by a wider variety of instructors.

Last Term taught: 0901

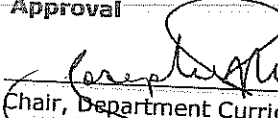
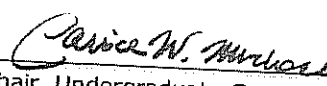


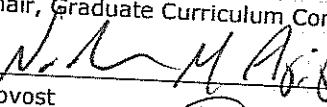
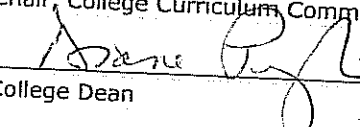
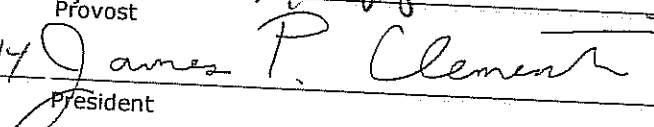
Effective Term: 05/2014

Form Originator: DSCOTT3, David Scott Date Form Created: 10/4/2013

Form Last Updated by: DSCOTT3, Scott, David Travers Date Form Last Updated: 1/15/2014

Form Number: 6554

Approval

	1/16/14		2/7/2014
Chair, Department Curriculum Committee	Date	Chair, Undergraduate Curriculum Committee	Date
	1.16.14		
Department Chair	Date	Chair, Graduate Curriculum Committee	Date
	1/17/14		3/24/14
Chair, College Curriculum Committee	Date	Provost	Date
	1/17/14		3/24/14
College Dean	Date	President	Date
Director, Calhoun Honors College	Date		

CLEMSON

## Curriculum and Course Change System - Print New Course Form

000073

**Course Abbreviation & Number:**

X New Undergraduate Course: COMM- 4040

.. New Honors Course: --

X New Graduate Course: COMM- 604

**Effective Term:** 05/2014**Catalog Title:** Media Communication and Social Identities**Transcript Title:** Media Comm Soc Ident**Fixed Credit Course:** 3 (3,0)**Variable Credit Course:** - (-), (-)

Method of Instruction	Course Modifier	General Education Designation
X A-Lecture Only	.. Pass/Fail Only	.. Creative Inquiry
.. B-Lab (w/fee)	X Graded	.. English Composition
.. D-Seminar	.. Variable Title	.. Oral Communication
.. E-Independent Study	.. Creative Inquiry	.. Mathematics
.. F-Tutorial (w/fee)	.. Repeatable	Natural Science No
.. G-Studio	maximum credits:	.. Lab
.. H-Field course		Natural Science
.. I-Study Abroad		.. w/Lab
.. L-Lab (no/fee)		.. Math or Science
N/B-		.. A&H (Literature)
.. Lecture/Lab(w/fee)		.. A&H (Non-Literature)
N/L-Lecture/Lab(no		.. Social Science
.. fee)		.. CCA
		.. STS

**Add cross-listing with the following child course(s):**

**Catalog Description:** Examines the communication of individual and social identities in convergent and mass/social media, and popular culture. Focuses on the communication of identity portrayals and representations, communicative acts in response, and how individuals and groups navigate and create their own media cultures. Addresses factors such as ability, faith, gender, race, age, nationality, subcultures, and/or other areas. Preq: COMM2010 with C or better or consent of instructor.

**Prerequisite(s):** COMM2010 with C or better or consent of instructor.

**Projected Enrollment:**

Year 1 - 10 Year 2 - 15 Year 3 - 19 Year 4 - 19

**Required course for students in:**

**Statement of need and justification based on assessment results of student learning outcomes:** To improve assessments of student learning outcomes in regards to critical thinking and ethical thinking, Communication Studies is adding this course and deleting a course (COMM 3040) that focused narrowly on youth cultures. This change will respond to student demand across campus and stay abreast of changing media technologies. It will enable more instructors to teach the class, the department to offer it more often, and to offer it to undergraduates and graduate students as a 600-level elective.

**Textbook(s):** - Papacharissi, Z. (2010). *A Networked Self: Identity, Community, and Culture on Social Network Sites*. New York: Routledge.

- Hall, S., J. Evans and S. Nixon. (2013). *Representation: Cultural Representations and Signifying Practices (Culture, Media and Identities series)* Second Edition. Thousand Oaks: Sage.

- Selected articles

**Learning Objectives:**

1. Critically think about and analyze the representation of social identities in various networks of communication media and popular culture
2. Critically think about and analyze media strategies and tactics of individuals and groups to respond to such representations
3. Assess ethical implications of such representations and challenges to them
4. Comparatively discuss and assess various social groups' conceptions of their identities
5. Understand key concepts in theories of mass/social convergent media
6. Apply class concepts to current situations through creating original content using a variety of communication technologies

**Topical Outline:** Course Schedule

1. Introduction: From Mass Media to Media Convergence
2. Media and Popular Culture
3. Individual and Social Identities
4. Mass Culture
5. Alternative Media -- book report/essay due
5. Participatory Culture
7. Visibility in Media and its Discontents
3. (Re)framing
3. Memes
10. Coalitions-- draft of literature review / research proposal due
1. Communication and Communities

000013

- 12. Networks
- 13. Critiques of Identity – revised literature review / research proposal due
- 14. Critiques of Social Media
- 15. Presentations of Media Projects

**Evaluation:** Grades will be A, B, C, D, and F per University Guidelines.  
 For undergraduate credit as 4040, students will have these requirements:  
 - Book review will be a review of 1 book, considering it within the terms of other class readings  
 - Literature Review will only be a survey of scholarly writing on a particular topic

- Participation 10%
- Book Review 20%
- Literature Review 25%
- Media Project 25%
- Final exam 20%

**Duplication (if applicable):** None

**Add course requirements for honors and/or 600-level courses (if applicable):** Grades will be A, B, C, and F per University Guidelines.

For graduate credit as 6040, students will also have these requirements:

- Book review will be a review essay of 3 or more books, making a critical argument about the state of the field they represent
- Literature Review will be a full Research Proposal for a project including complete research design, theory, methods, and literature review.

- Participation 10%
- Book Review Essay 20%
- Research Proposal 25%
- Media Project 25%
- Final exam 20%

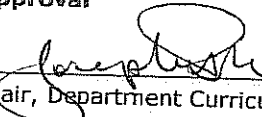
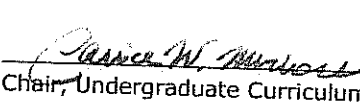

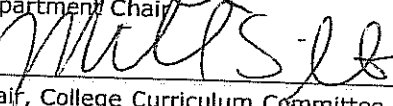
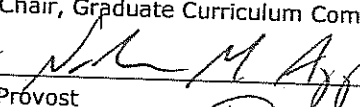
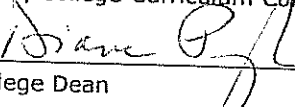
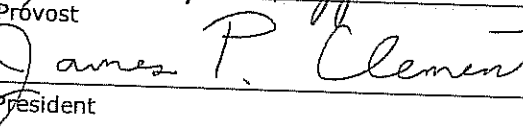
**Learning Activities associated with General Education competencies (if applicable):** Understanding and exploration of individual and social identities, their communications and reconfigurations, offer humanistic insight to fulfill the Humanities (non-literature) requirement. Students will learn and analyze the cultural significance of media representations of identities.

**Form Originator:** DSCOTT3, David Scott **Date Form Created:** 10/4/2013

**Form Last Updated by:** DSCOTT3, Scott, David Travers **Date Form Last Updated:** 1/15/2014

**Form Number:** 6553

**Approval**

	1/16/14		2/7/2014
Chair, Department Curriculum Committee	Date	Chair, Undergraduate Curriculum Committee	Date
	1.16.14		
Department Chair	Date	Chair, Graduate Curriculum Committee	Date
	1/17/14		3/24/14
Chair, College Curriculum Committee	Date	Provost	Date
	1/17/14		3/24/14
College Dean	Date	President	Date
Director, Calhoun Honors College	Date		

X Change a Course - Abbrev & Number: **COMM- 4310**

Corresponding Lab Course: --

Corresponding Honors course: --

.. Add Honors course: --

Corresponding Graduate course: --

.. Add Graduate course: --

**Course Title: Legal Communication Trial**

**Brief Statement of Change:**

Given that the topic of the mock trial changes by semester, the proposed change is simply to make course repeatable for a maximum of nine credits.

Last Term taught: 201301

.. **Change Abbrev to:**

Effective Term: 05/2014

.. **Change Number to:**

.. **Change Catalog Title:**

.. **Change Transcript Title:**

from:

from: Legal Communication Trial

to:

to:

.. From: Fixed Credit: 3 (3,0) To: Fixed Credit: (,)

.. Change of Credit Variable Credit: - (-), (-) Variable Credit: - (-),(-)

.. **Add cross-listing with the following child course(s):**

.. **Delete cross-listing with the following child course(s):**

.. **Reverse Parent/Child relationship with:**

.. Change Method of Instruction		X Change Course Modifier		.. Change General Education Designation	
from:	to:	from:	to:	from:	to:
X A-Lecture Only	.. .. Pass/Fail Only	..	..	.. Creative Inquiry	..
.. B-Lab (w/fee)	.. X Graded	X	X	.. English Composition	..
.. D-Seminar	.. .. Variable Title	..	..	.. Oral Communication	..
.. E-Independent Study	.. .. Creative Inquiry	..	..	.. Mathematics	..
.. F-Tutorial (w/fee)	.. .. Repeatable	X	X	.. Natural Science w/Lab	..
.. G-Studio	.. maximum credits			.. Natural Science w/Lab	..
.. H-Field course	.. from:			.. Math or Science	..
.. I-Study Abroad	.. to:9			.. A&H (Literature)	..
.. L-Lab (no/fee)	..			.. A&H (Non-Literature)	..
.. N/B-Lecture/Lab(w/fee)	..			.. Social Science	..
.. N/L-Lecture/Lab(no fee)	..			.. CCA	..
				.. STS	..

.. **Change Catalog Description:**

from:

to:

.. **Change Prerequisite(s):**

from:

to:

**Learning Objectives:** By the end of this course, students will be able to:

1. Understand and engage with advanced theoretical and practical issues in the field of legal communication.
2. Analyze and critique the process of communication within the context of the practice of law.
3. Understand and critique the communication practices of legal professionals.
4. Strategically apply relevant theories to legal communication situations.

**Topical Outline:** Week 1: The Link Between Communication and the Law to the Legal System

Week 2: Communication and Legal Analysis I

Week 3: Communication and Legal Analysis II

Week 4: Communication and Elements of Trial Preparation

Week 5: Communication, Research, and Elements of Trial Preparation

Week 6: Communication and Out-of-Court Preparation

Week 7: Communication and Jury Selection

Week 8: Midterm Exam and Jury Selection Continued

Week 9: Communication and Limited Motion Practice

Week 10: Communication and Opening Statements

Week 11: Communication and Examination of Witnesses

Week 12: Communication and Closing Statement Practice

Week 13: Legal Trial Preparation Research

Week 14: Legal Trial Preparation Practice

Week 15: Legal Trial

**Evaluation:** Reading Quizzes: 10%

Midterm Exam: 20%

Final Exam: 20%

Research Paper: 25%

Mock Trial Experience: 25%  
Total: 100%

A = 90-100% B = 80-89% C = 70-79% D = 60-69% F = 0-59%


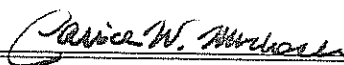

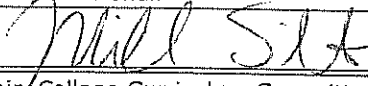
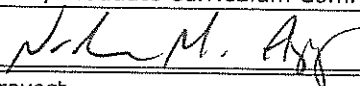
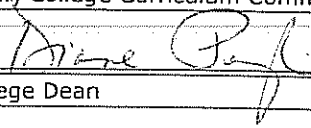
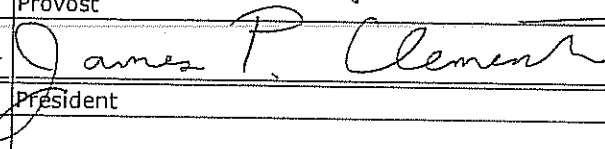
Form Originator: JMAZER, Mazer Jr, Joseph P Date Form Created: 10/31/2013

Form Last Updated by: JMAZER, Mazer Jr, Joseph P Date Form Last Updated: 1/13/2014

Form Number: 6748

900075

Approval

	1/16/14		2/7/2014
Chair, Department Curriculum Committee	Date	Chair, Undergraduate Curriculum Committee	Date
	1.16.14		
Department Chair	Date	Chair, Graduate Curriculum Committee	Date
	1/17/14		3/24/14
Chair, College Curriculum Committee	Date	Provost	Date
	1/17/14		3/24/14
College Dean	Date	President	Date
Director, Calhoun Honors College	Date		

Change Minor: Communication Studies  
 Effective Catalog Year:

.. Change Minor Name to:

X Change Minor Requirements:

**Current Catalog Description:** A minor in Communication Studies requires completion of one of the following options: General COMM 2010 (with a C or better) and 12 additional credits in communication studies, nine of which must be at the 3000-4000 level. Three hours at the 4000 level must be included. Sports Communication COMM 2010 (with a C or better) and 12 additional credits in sports communication (choose from COMM 3240, 3250, 3260, 3270, 4250, 4260, 4270, or 4280). Three hours at the 4000 level must be included.

**Proposed Catalog Description:** A minor in Communication Studies requires completion of one of the following options: General COMM 2010 (with a C or better) and 12 additional credits in communication studies at the 3000 level or higher. Sports Communication COMM 2010 (with a C or better) and 12 additional credits in sports communication (choose from COMM 3240, 3250, 3260, 3270, 4250, 4260, 4270, or 4280).

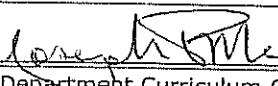
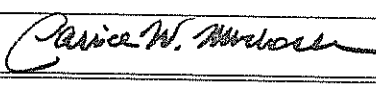
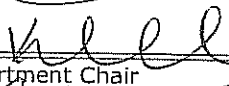
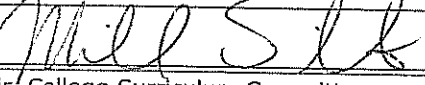

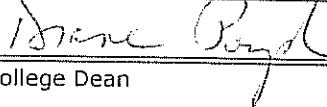
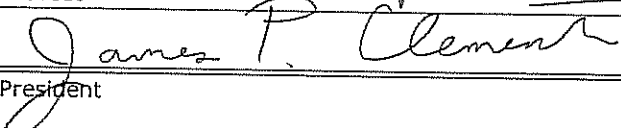
**Summary/ Explanation:** The proposed revisions to the Communication Studies minor are made so that only COMM courses numbered 3000 or higher are permitted. Other than COMM 2010, COMM courses below the 3000 level are not permitted as Communication Studies minor courses.

**Form Originator:** JMAZER, Mazer Jr, Joseph P **Date Form Created:** 11/8/2013

**Form Last Updated by:** JMAZER, Mazer Jr, Joseph P **Date Form Last Updated:** 1/13/2014

**Form Number:** 6833

Approval

	1/16/14		2/7/2014
Chair, Department Curriculum Committee	Date	Chair, Undergraduate Curriculum Committee	Date
	1.16.14		
Department Chair	Date	Chair, Graduate Curriculum Committee	Date
	1/17/14		3/24/14
Chair, College Curriculum Committee	Date	Provost	Date
	1/17/14		3/24/14
College Dean	Date	President	Date



CURRENT COPY**Communication Studies**

A minor in Communication Studies requires completion of one of the following options:

*General*—COMM 2010 (with a C or better) and 12 additional credits in communication studies, nine of which must be at the 3000–4000 level. Three hours at the 4000 level must be included.

*Sports Communication*—COMM 2010 (with a C or better) and 12 additional credits in sports communication (choose from COMM 3240, 3250, 3260, 3270, 4250, 4260, 4270, or 4280). Three hours at the 4000 level must be included.

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REVISED COPY**Communication Studies**

A minor in Communication Studies requires completion of one of the following options:

*General*—COMM 2010 (with a C or better) and 12 additional credits in communication studies at the 3000 level or higher.

*Sports Communication*—COMM 2010 (with a C or better) and 12 additional credits in sports communication (choose from COMM 3240, 3250, 3260, 3270, 4250, 4260, 4270, or 4280).



Curriculum and Course Change System - Print Minor Form

Add Minor: British and Irish Studies

000018

Effective Catalog Year: 2015

Catalog Description: A minor in British and Irish Studies requires 15 credits at the 3000-4000 level, with at least six credits selected from Group I, at least six credits selected from Group II, and the remaining three credits selected from either group at the student's option. Group I: HIST 3610, 3630, 3650, 3670, 4200 Group II: ENGL 3960, 3970, 4070, 4080, 4100, 4110, 4140, 4150, 4160, 4170, 4180, 4190, 4330, 4440

Form Originator: ANAIMOU, Naimou, Angela M Date Form Created: 11/6/2013

Form Last Updated by: ANAIMOU, Naimou, Angela M Date Form Last Updated: 11/13/2013

Form Number: 6816

Approval

	12/3/13		2/7/2014
Chair, Department Curriculum Committee	Date	Chair, Undergraduate Curriculum Committee	Date
	12/4/13		
Department Chair	Date		
	1/15/14		
Chair, Graduate Curriculum Committee	Date	Chair, Graduate Curriculum Committee	Date
			3/24/14
Provost		Provost	Date
	1/17/14		3/24/14
College Dean	Date	President	Date

# British and Irish Studies Minor Course Descriptions

000019

## **BRITISH AND IRISH STUDIES MINOR**

A minor in British and Irish Studies requires 15 credits at the 3000–4000 level, with at least six credits selected from Group I, at least six credits selected from Group II, and the remaining three credits selected from either group at the student's option.

Group I: HIST 3610, 3630, 3650, 3670, 4200

Group II: ENGL 3960, 3970, 4070, 4080, 4100, 4110, 4140, 4150, 4160, 4170, 4180, 4190, 4330, 4440

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### ***HISTORY COURSES LISTED:***

**HIST 3610 History of Britain to 1688** 3 (3) Study of historical developments in the British Isles through the 17th century. Focus is on political institutions, warfare, social and economic trends, and cultural and legal developments.

**HIST 3630 Britain Since 1688** 3 (3) Study of political, cultural, social, economic, and imperial issues in the history of the British Isles from the late 17th century to the present. Includes Honors sections.

**HIST 3650 British Cultural History** 3 (3) Examination of topics in British cultural history from the 17th century to the present. Emphasizes the 19th and 20th centuries.

**HIST 3670 Modern Irish History** 3 (3) Examines Irish history over the past four centuries, with particular attention to the 19th and 20th centuries. Irish political, social, economic, and cultural history, Anglo-Irish relations, and the Irish diaspora are considered.

**HIST 4200, 6200 History and Film** 3 (2) Analyzes the role of the cinema in the construction and dissemination of history. May be repeated once for credit with departmental consent. Coreq: HIST 4201, 6201.

### ***ENGLISH COURSES LISTED:***

**ENGL 3960 British Literature Survey I** 3 (3) Examines key texts in British literature to 1789. Preq: ENGL 2020 or ENGL 2120 or ENGL 2130 or ENGL 2140 or ENGL 2150.

**ENGL 3970 British Literature Survey II** 3 (3) Examines key texts of British literature from 1789 to the present. Preq: ENGL 2020 or ENGL 2120 or ENGL 2130 or ENGL 2140 or ENGL 2150.

**ENGL 4070, 6070 The Medieval Period** 3 (3) Selected works of old and Middle English literature, exclusive of Chaucer. Preq for ENGL 4070: ENGL 3100. Preq for ENGL 6070: ENGL 3100 or consent of instructor.

**ENGL 4080, 6080 Chaucer** 3 (3) Selected readings in Middle English from the Canterbury tales and other works by Chaucer. Preq for enG 4080: ENGL 3100. Preq for enG 6080: ENGL 3100 or consent of instructor.

## British and Irish Studies Minor Course Descriptions

000022

**ENGL 4100, 6100 Drama of English Renaissance 3 (3)** Selected readings in non-Shakespearean dramatic literature of the 16th and 17th centuries. Preq for ENGL 4100: ENGL 3100. Preq for ENGL 6100: ENGL 3100 or consent of instructor.

**ENGL 4110, 6110 Shakespeare 3 (3)** Study of selected tragedies, comedies, and history plays of Shakespeare. required of all English majors. Preq or concurrent enrollment for ENGL 4110: ENGL 3100. Preq or concurrent enrollment for ENGL 6110: ENGL 3100 or consent of instructor.

**ENGL 4140, 6140 Milton 3 (3)** Development of Milton's art and thought from the minor poems and selected prose through *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, set against the background of the late renaissance. Preq for ENGL 4140: ENGL 3100. Preq for ENGL 6140: ENGL 3100 or consent of instructor.

**ENGL 4150, 6150 The Restoration and Eighteenth Century 3 (3)** Readings in Dryden, Swift, Pope, and Dr. Johnson. Preq: ENGL 3100 or consent of instructor.

**ENGL 4160, 6160 The Romantic Period 3 (3)** Readings from the poetry and critical prose of Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, and other representative figures. Preq for ENGL 4160: ENGL 3100. Preq for ENGL 6160: ENGL 3100 or consent of instructor.

**ENGL 4170, 6170 The Victorian Period 3 (3)** Reading from the poetry and nonfiction prose of selected Victorian authors, including works of Carlyle, Tennyson, Browning, Arnold, and other representative figures. Preq for ENGL 4170: ENGL 3100. Preq for ENGL 6170: ENGL 3100 or consent of instructor.

**ENGL 4180, 6180 The English Novel 3 (3)** Study of the English novel from its 18th century beginnings through the Victorian Period. Preq for ENGL 4180: ENGL 3100. Preq for ENGL 6180: ENGL 3100 or consent of instructor.

**ENGL 4190, 6190 Postcolonial and World Literatures 3 (3)** Selected readings in post-colonial literature and theory, focusing on issues of nationalism, migration, resistance, race, language, and master narratives. Preq for ENGL 4190: ENGL 3100. Preq for ENGL 6190: ENGL 3100 or consent of instructor.

**ENGL 4330, 6330 The Anglo-Irish Literary Tradition 3 (3)** Exploration of the unique literary heritage and achievement of English-language Irish writers in the 19th and 20th centuries. Major figures of the Irish tradition: W. B. Yeats, James Joyce, Samuel Beckett, and other writers; consideration of the specifically Irish aspects of their works. Preq for ENGL 4330: ENGL 3100. Preq for ENGL 6330: ENGL 3100 or consent of instructor.

**ENGL 4440, 6440 Renaissance Literature 3 (3)** Selected readings in non-Shakespearean British literature from 1500-1660. Includes drama, poetry, and prose. Preq for ENGL 4440: ENGL 3100. Preq for ENGL 6440: ENGL 3100 or consent of instructor.