Please type or select the requested information. Print completed forms, add appropriate paper attachments, and route through MSU’s curricular process for recommendations and decisions.

<table>
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<tr>
<th>College:</th>
<th>Arts and Humanities</th>
<th>Undergraduate</th>
<th>Department:</th>
<th>English</th>
<th>Graduate</th>
<th>Program:</th>
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<tbody>
<tr>
<td>Type of Change:</td>
<td>GEN. ED./CULTURAL DIVERSITY PROPOSALS</td>
<td>Proposed: New General Education Course</td>
<td>Title Current:</td>
<td>Topics in Film and Literature</td>
<td>Title Proposed:</td>
<td>Topics in Film</td>
<td>24-Char. Abbrev:</td>
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Course Designator | Number of Credits |
--- | --- |
English 214 | 1-4 credits |
English 214 | 1-4 credits |

Include a course or program description for the Bulletin (30-40 words maximum for courses, 100 for programs):

Course will explore specialized topics in film; may be repeated under a different topic.

Rationale or Justification for change:

We would like to change the current title from Topics in Film and Literature to Topics in Film (see concurrent new general education course proposal for English 215: Topics in Literature). We are planning a film studies program in collaboration with other departments and would like a 200-level film course for this program. Since we already have a 114 (Introduction to Film), it makes sense to keep the 214 number for consistency. Even though this is not a new course, we have attached a syllabus currently used for a film topics in English 214.

***For General Education or Cultural Diversity Courses Only***

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<thead>
<tr>
<th>GE Category #</th>
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* For Writing Intensive Courses, attach a description of the kind and quantity of writing.
* For Upper Division Courses, include a description of the respects in which it is broad and general rather than narrow and specific, and so suitable as GE.

Attach paper copies of the following:

1. Syllabus or course outline.
2. Course’s student learning outcomes associated with each GE competency or CD designation.
3. List of strategies to be used to assess students’ achievement of each GE competency or CD designation.

***For New Courses***

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<tr>
<td>Course is an elective.</td>
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<td>Course is required for program</td>
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<td>Pre- or Co-requisites:</td>
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<td>Other courses are being changed or eliminated. (Explain.)</td>
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* Course content or title is similar to courses in other departments. (Attach copy of letter of agreement with other program(s) contacted. Indicate the nature of the discussions and/or resolution of differences or potential conflicts.)

Attach paper copies of the following:

1. Syllabus or course outline.
2. Course’s student learning outcomes.
3. A list of resources required to offer and support this course.
4. A description of how teaching this course will affect department staffing.
5. If 400/500 level course, an explanation of added expectations of graduate students.
**Minnesota State University, Mankato**  
**Curriculum Proposal**

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<th>Senior Vice President and Vice President for Academic Affairs</th>
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<td>___ Not Approved</td>
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Minnesota State University, Mankato
Curriculum Proposal

***For Program Proposals***

Attach paper copies of the following:

a. Student learning outcomes for the program.
b. Minutes from department and college curriculum meetings in which action was taken on this proposal.
c. Program Assessment Plan. Forms are available on the Academic Affairs Web site:
   http://www.mnsu.edu/acadaf/words/PRA_SampSLOAssessPlan.doc
d. List of program requirements for New programs, or a list of Current and Proposed program requirements for
   Redesigned programs.
e. A list of resources required to offer and support this program.
f. A description of how offering this program will affect department staffing.
g. A list of additional library holdings required for this program.

Please include rationale for any proposed changes in number of program credits.

***For Programs Requiring MnSCU Approval***

If any of the following changes are proposed, please fill out and attach MnSCU Program Approval Forms, which
are available on the Academic Affairs Web site:
   http://www.mnsu.edu/acadaf/html/currformsprocesses.htm

1. Creation of an entirely new program.

2. Redesign of existing programs, which takes any of the following forms:
   » Addition or deletion o’ a program option. Options are part of program design in which 30-50% of the courses
   are required as part of a common core for all students, and which offers curriculum alternatives greater than
   30% of the total number of credits in the major. Options are appropriate to baccalaureate or masters programs.
   » Addition or deletion of a program emphasis. Emphases are part of program design in which more than 50%
   of the courses are required as part of a common core for all students, and which offers curriculum alternatives
   with a minimum of nine credits. Emphases are appropriate to associate and baccalaureate programs.
   » Change in program name.
   » Change in program CIP #.
   » Change in TOTAL program credits.
   » Change in degree award. For example, changing a B.A. to B.S.
   » Creation of a new degree award in a related academic area. Examples include creation of a certificate
   program from an existing degree program, or a new degree program from an existing degree program
   (e.g., Art History BA from Art BA.)

3. Relocation of an existing program. This is a proposal to move an existing program from one site to be
   exclusively offered at another site, and requires closing the program offered at the original site. For example, a
   program offered both on-campus and through extended campus is to be offered only at the extended campus site.

4. Replication of an existing program. This is a proposal to offer an existing program at a new site, which may be
   an existing MnSCU-approved site, or another campus of the same institution. Replicated programs are offered
   at both the original site and the new location.

5. Suspension or reinstatement of a program. This proposal suspends admission of students into an existing
   program, and is good for three years. Reinstatement proposals request the reopening of student admissions
   into a given program.

6. Closure of a program. This proposal requests closure of an existing program and its from an institution’s
   official inventory of academic programs. Unless a department seeks to re-open a suspended program, it
   should be closed within three years of suspension.

Revised September 2002
English Department Meeting Minutes  
9:00 a.m., April 5, 2006, AH 208

Present: Arnold, Banschbach, Black, Bunkers, Casella, Davis, Drescher, Dyer, Flaherty, Joseph, Larsson, McClure, Mink, Nord, O’Meara, Robbins, Sewell, Solo, Stoynoff, Terrill and Tesdell

1. Minutes for meeting of March 1, 2006, were moved, seconded, and approved.

2. Committee Reports

A. Assessment & Program Review (Drescher): None

B. Curriculum (Casella): Casella presented proposals that had already been approved by the department Curriculum Committee. The following proposals were moved, seconded, and approved:
   i. New course English 215/Topics in Literature;
   ii. Title change of English 214 to Topics in Film (from Topics in Literature and Film);
   iii. Change in credits for English 4/536 from 4 credits to 2-4 credits;
   iv. Change in credits for English 4/538 from 4 credits to 2-4 credits and
   v. Change in credits for English 4/572 from 4 credits to 1-4 credits.

C. Departmental, Student and Community Relations (Black):
   i. EDN is at Printing Services and should be available by the end of the month.
   ii. Spring awards announcements were made on Monday. The Outstanding Graduate Student Award deadline is March 31st, so announcement at a later date. Three student candidates are needed to help in the decision process; forward your suggestions to Black.
   iii. A Student Advisory Council will be established fall semester. Also, next semester the committee will investigate establishing an English honorary society.

D. TESL Search (Banschbach): Dr. Karen Lybeck will join our department this fall. Thanks to the Personnel Committee for its efficiency and overall good work.

E. Professional Development and Research Activities (Griffin): None

F. Scheduling (Solo): None

G. Technology (Haas): None

H. Graduate (Stoynoff): Deadlines coming up: April 14 for theses and APP’s, and April 29 for Application for Awarding the Degree. If any students need extensions, email Stoynoff and the Graduate Office. April 30 is the comprehensive exam for MFA students.
   Initial assistantship offers have been made, and Stoynoff is consulting with track heads about later offers. He distributed current admission numbers for the programs.

3. Information and Topics for Discussion

A. Scheduling deadlines: After the second proof is submitted to the registrar, the only changes that can be made are changes in staffing and enrollment limits.

B. Alumni on department website: The goal is to feature a different alumnus weekly. Send nominations of alumni to Nord.

C. Dean Lapitski will meet with English faculty on April 12th (9:00, AH208) about programs at Normandale.

D. The number of undergraduate English majors as of March 28th is 231. Kate used lists from IT
and from Institutional Research, and contacted students individually if their status was uncertain. Kate has also created distribution lists for the majors in each program (Public Folders/All Public Folders/ Departments/ English).

E. Assessment reports (rubrics and A& H scores): Assessment reports are due to Banschbach in mid-May and to the Dean by June 1st. Banschbach reviewed the university rubric for assessing academic assessment plans. Areas needing attention are the inclusion of dispositions, multiple measures for outcomes, and rubrics for outcomes.

F. Online course enrollment limits: Across the campus enrollment limits typically range from 20-30 students. Discussion focused on the difficulty of managing chats with large numbers. Sewell noted that University of Phoenix online courses are capped at 13. Department reaffirmed policy that online course enrollments would be capped at 15, with the instructor having the option of increasing enrollment.

G. Office for Lybeck: Request for a volunteer to move to a third-floor office.

H. Awards and parties: Robbins chosen for the Kay Sexton award, the tech. comm. program nominated for MnSCU Excellence in Curriculum Programming award. O'Meara will arrange a retirement party for Dave Popowski.

I. Writing across Borders DVD is available; see McClure.

Dates:
April 7, 5 p.m., Linehan and Reese thesis reading, CSU201
April 8, 8 p.m., Nicolai and Smith thesis reading, Wiecking Auditorium
April 12, 9 a.m., meeting with Dean Lapitski regarding Normandale programs, AH208
April 13, 4 p.m., Carlson, Godfrey and Masse thesis reading, CSU201
April 14, 7 p.m., Baumgart and Benesh thesis reading, AH102
April 14, APP and thesis deadline
April 14, Deadline for dropping classes
April 19, 12:30-2:30pm Earth Day clean up
April 20, Final Good Thunder event, poets Patricia Kirkpatrick and Le Ann Roripaugh
April 21, 4 p.m., Mason and Wardinski thesis reading, Wiecking Auditorium
April 28, 5:30 p.m., Drevlow and Havely thesis reading, Ostrander Auditorium
April 28, 7 p.m., Popowski party at Neighbors Restaurant
April 28, Final proof of spring 2007 schedule due to Dean
April 29, Deadline Awarding degree deadline
May 3, 9 a.m., department meeting, AH208
May 4, 11:30am SU Ballroom’s retirement luncheon (RSVP due by 4/21)
May 10, 3pm Dean’s Spring meeting at Performing Arts E.J. Halling Recital Hall
May 13, 9 a.m., Graduation ceremony
May 13, 11 a.m., English Dept. Awards reception, CSU Heritage Room
May 15, FREE breakfast in Carkoski Commons 8-10am
May 15, Noon, grades due to Kate
May 15-August 18th – Summer hours begin, Department offices open from 7:30-4pm
May end – Information for assessment and annual reports due to John

Next meeting: May 3, 9:00 a.m., AH 208

Respectfully submitted

Kate Voight
Administrative Assistant
English Department
Example of a syllabus currently in use for 214

English 214 – Film Genres (M and W 12-1:45; AH 302)
AH 302

Prof. Donna R. Casella
Research Assistant: Vickie Apel
Office Hours: M & W 2-3 and Th 4-5 (201A Armstrong Hall – 389-2117) and by appointment
donna.casella@mnsu.edu
http://www.english.mnsu.edu

Course Objectives:

- To explore film genres in terms of theory and application.
- To engage in “readings” of representative genre films

This is a good class for majors/minors in the arts and humanities, those interested in writing film reviews and the film buff. This course fulfills General Education Category #6 (Student Learning Outcomes).

We will
-- explore a broad range of films reflecting a variety of works in the arts and humanities
-- discuss topics will focuses on cultural themes evident in the films (what we share as members of a universal human culture and a national culture)
-- hone your critical thinking skills in discussion and writing

Jan. 18
Introduction
GENRE FILMS
Readings: Chapter 1
Lecture and clips

Jan. 23
LANGUAGE AND GENRE FILMS
Readings: Chapter 2
Lecture and clips

Jan. 25
SITUATION AS GENRE: The War Film
Lecture and clips

Jan. 30
In-class viewing: Three Kings – Dir. David O. Russell, 1 hr. 50 min.
Feb. 1
Discussion of film

Feb. 6
STYLE AS GENRE: Film Noir
Readings: 111-120, 122-123
Feb. 8
Out-of-class viewing: LA Confidential – Dir. Curtis Hanson 2 hrs. 18 min.
Discussion of film

Feb. 13
FORMULA AS GENRE: The Hardboiled Detective Film
Readings: Chapter 5
Lecture and clips

Feb. 15
In-class viewing: The Maltese Falcon – Dir. John Huston, 1 hr 40 min.
Feb. 20
Discussion of film

Feb. 22
FORMULA AS GENRE: The Gangster Film
Readings: Chapter 4
Lecture and clips
Bring in Study Sheet One (on D2L and on my website).

Feb. 27
In-class viewing: Donnie Brasco – Dir. Mike Newell 2 hrs.

Mar. 1
Discussion of film

Mar. 6
Exam I (No Make-Up Exams Given)

Mar. 8
FORMULA AS GENRE: The Western
Readings: Chapter 3
Lecture and clips

Mar 13/15
Break

Mar. 20
Out-of-class viewing: Open Range – Dir. Kevin Costner 2 hrs 19 min.
Discussion of film

Mar. 22
Women and the Western Lecture and clips
Film Essay Due: (5 typed pages, 300 wds. a page) No late papers accepted. See Writing Assignments below. Papers that do not meet the word count minimum are considered incomplete and will not be accepted.

Mar. 27
FORMULA AS GENRE: The Speculative Narrative (Science Fiction, Fantasy, Horror)
Lecture and clips
HORROR GENRE
Lecture and clips

Mar. 29
In-class viewing: Halloween – Dir. John Carpenter 92 min.

Apr. 3
Discussion of film

Apr. 5
FORMULA/STYLE AS GENRE: FANTASY and ANIME
Lecture and clips
Out-of class-viewing: Spirited Away – Dir./Scr. Hayao Miyazaki 2 hrs. 5 min.
Discussion of the film

Apr. 10
FORMULA/STYLE AS GENRE: THE MUSICAL
Readings: Chapter 7
Lecture and clips (A Study of Swing Time)

Apr. 12
In-class viewing: Swing Time – Dir. George Stevens 1 hr. 43 min.
April 17
In-class viewing: *Chicago* – Dir. Rob Marshall 1 hr. 50 min.
April 19
Discussion of film.

Apr. 24
**FORMULA/SITUATION AS GENRE: THE SCREWBALL COMEDY/THE ROMANTIC COMEDY/THE DIVORCE MARRIAGE VARIATION**
Readings: Chapter 6
Lecture and clips

Apr. 26
**Out-of-class viewing: It Happened One Night** – Dir. Frank Capra 1 hr. 45 min.
Discussion of film
Bring in Study Sheet Two (on D2L and my website).

May 1
In-class viewing: *Mostly Martha* – Sandra Nettlebeck 1 hr. 46 min.
May 3
Discussion of film
**Required Revision of the Film Essay is Due:** Attach my marked up copy of the original. No late papers accepted. Rewrites will be accepted only if you completed the original Film Essay by the due date. Rewrites need to be substantial, not just cosmetic. See Writing Assignments below.

May 8: 10:15-12:15
Exam 2

**READINGS AND VIEWINGS**

Strategies to assess student achievement:
-- class discussion of films
-- multiple choice exams to demonstrate awareness of scope of works and basic genre theory
-- two in-class exams exploring course topics in short and long essays (critical thinking skills)
-- one 5-page paper taken through one rewrite (critical thinking skills)

I. **READINGS:**
*Hollywood Genres*, Thomas Schatz

For cast lists (films), see [http://www.imdb.com](http://www.imdb.com). You need to know character names for exams and writing assignments.

II. **VIEWINGS** (Out-of-class viewings are in the ERC in the basement of the library. The films are on reserve on Casella's shelf)

Some films will be viewed in class. Viewing of out-of-class films is your responsibility. These films are available for viewing in the basement of our library; these copies have been put on reserve and they should not leave the library. Ask at the basement counter for the film; they will set you up in a little room. In addition, I will try to schedule evening group showings in the library. In addition, all films viewed outside of class are available at the local video stores (please do not hog films!!). Do not leave these viewings for the last minute. The films may not be available close to class time!

**EXAMS, WRITING ASSIGNMENTS, GRADING, ATTENDANCE**

**Quizzes:** All readings are due at class time. I assume you will keep up with the reading. If it appears you are not keeping up, we will have some quizzes (unannounced on the readings) and these grades will be
factored into the exam grades. Students in the past have kept up. I can’t remember the last time I did reading quizzes. So, let’s not start now!! Quizzes can not be made up.

A) Exams

Exam 1 – 40%
Exam 2 – 60%

Exams will consist of multiple choice, true false and fill in the blank (Part A), and short paragraph answers and one long essay (Part B). I do not give make-up exams. Study sheets will be provided for each exam. Stop by if you need help reviewing the study sheet.

I do not give make-up exams. **If you anticipate missing an exam day, come see me BEFORE the scheduled exam and I will give you the exam.

Grading Criteria:

Part B Short Paragraph Answers: I will look for clear and precise answers (particularly on definitions) – answers that respond to all parts of a question, analysis (not just plot summary), examples when asked for and basic writing competencies.

Part B Essay: I will look for standard essay format, in-depth analysis, examples from the text for your ideas and basic college level writing competencies. I will review essay format in class. Please study for the essay portion of this exam.

Please note: You can not answer questions on the exams pertaining to the film you use in your film essay.

B) Writing Assignments (Film Essay/Revision)

No late writing assignments accepted.

1) Film Essay

Your growing analytical skills also will be tested in the film essay and revision. You will write ONE film essay (see due date) answering a question posed or exploring an assigned topic. The essay question will be posted on D2L and on my website. Typically, the question will focus on a theme, an issue or a character.

The essay should be no fewer than 5 typed pages (300 words a page). In preparation for writing your essay, work on a thesis that focuses your topic of discussion. Then build an introduction around that thesis. In the body of your essay, develop 4-5 main analytical points (again, connected to the film) that help advance that thesis. Write paragraphs exploring those points. Make sure to front your paragraphs with each analytical point about the film, developing each point through a discussion of the film. Support your points with examples from the film’s plot, events, character interactions, etc. Avoid essays that just summarize plot or character. The analysis is the heart of the essay. Think of all the paragraphs as building blocks in defense of your thesis. By the end of your essay, I should be able to say “Yeh, I get what you are trying to tell me.” This is not a film summary or movie review assignment.

The above are skeleton suggestions for an analysis. Don’t sacrifice your writing style in the process of meeting the assignment specs!

One more thing: in this kind of analysis, you do not express your opinion on the “worth” of the film, issue or character; rather, you explain what the film is saying in terms of the assigned question. In a way, you are expressing an opinion — your opinion of what the film is saying! Remember, all your points need to be supported through a discussion of the appropriate events of the film. You will get the hang of this assignment after completing the first essay. I will look at drafts BEFORE the essay is due. (See Revision of Film Essay below.)
Please include a reference to the film in MLA style at the end of your essay (Works Cited). Consult the following website: [http://www.dianahacker.com/resdoc/index.html](http://www.dianahacker.com/resdoc/index.html). Navigate to MLA and Documenting Sources. Look for how to cite a film. This is worth .5 of essay grade.

Grading Criteria: completion of assignment on time, page requirement met, coverage of about 4 – 5 main analytical points/ideas with proof, essay format, basic writing competencies.

2) Revision of Film Essay

You will rewrite the film essay. The revision needs to be substantial, not just cosmetic (fixing punctuation is cosmetic); look at my individual comments in the margins and my overall comments at the end to help you with the rewrite. Also, think about what more you can do to improve the essay, now that you have another crack at it. Come see me to discuss the rewrite.

Important notes:

- If you complete the rewrite, the revised grade will replace the original grade. The grade should go up if you do something more than cosmetic changes. You must complete the original assignment, however, in order to do the rewrite. In other words, if you do not complete the original essay assignment on time (5 pages in length, 300 words a page), you will not be able to rewrite the assignment and the essay grade will be a "0."
- If you only make a few cosmetic changes without tackling my overall and marginal advice, the grade changes to "0."
- Finally if you don’t hand in these required rewrites, the original assignment grade turns to "0."

Rewrites complete the original assignment. Think of the original and the rewrite as a single assignment. Put time into these rewrites and you will see a difference in your writing.

Please note: In order to grow as a writer (and thinker!), you need to keep to the schedule. Late film essays will not be accepted. Late rewrites will not be accepted.

C) Grading

Exams 70%
Film Essay/Rewrite 30%

Class Participation can raise borderline grades – if you don’t over cut the class

Grade correlation between numbers and letters:
3.4 - 4.0 A
2.7 - 3.3 B
2.0 - 2.6 C
1.0 - 1.9 D
0 - .9 F

D) Attendance

No more than 3 cuts permitted (two weeks worth of classes) before final grade drops .5 for each cut thereafter. For example: one cut over the three drops a B- (2.7) to a C (2.2) If there is an extended illness or personal problem, keep me informed. Much of our work is done in class; attendance is crucial.

**Consult the appropriate information above if you anticipate missing a class when a writing assignment is due or an exam is scheduled.

You will find this a very fun class -- lots of discussion and sharing of ideas. So relax and enjoy.
General Education Competency 6: See Syllabus for further details.

Reading and writing assignments and class discussions are designed to fulfill the STUDENT ASSESSMENT OUTCOMES as described by the General Education Committee.

Students will be able to:
(a) demonstrate awareness of the scope and variety of works in the arts and humanities (through reading, class discussion, essay writing and in-class essay exam on film texts specifically selected for scope and variety)
(b) understand those works as expressions of individual and human values within an historical and social context (through reading, class discussion, essay writing and in-class essay exam on film texts specifically selected for their focus on historical and social context)
(c) respond critically to works in the arts and humanities (through reading, class discussion, essay writing and in-class essay exam on film texts)
(d) engage in the creative process or interpretive performance (through attention to the "language" of the cinema)
(e) articulate an informed personal reaction to works in the arts and humanities (through class discussion, essay writing and in-class essay exam)

Please Note: All topics selected have concerned themselves with the above student assessment/outcomes. Film, like literature, is a narrative form. All film classes, by their very nature, involve the above outcomes.
apply appropriate critical and evaluative principles to texts, documents, or works—one's own or others'—in oral, visual, or written mediums.

Course(s) which satisfy this category include:

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<td>PSYC 103W</td>
<td>SPEE 101W</td>
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**Category 3: Natural Science**

(requires two courses from different disciplines, 6 credits or more. At least one course must have a laboratory)

Goal: To improve students' understanding of natural science principles and the methods of scientific inquiry, i.e., the ways in which scientists investigate natural science phenomena. Students should be encouraged to study both the biological and physical sciences.

Students will be able to:

(a) develop understanding of scientific theories;
(b) formulate and test hypotheses in either laboratory, simulation, or field experiences;
(c) communicate his/her experiments and interpretations both orally and in writing;
(d) apply the natural science perspective to society issues.

Course(s) which satisfy this category include:

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**Category 4: Mathematical/Logical Reasoning**

(requires one course, 3 credits or more, with a grade of at least "P" or "C")

Goal: To increase students' knowledge about mathematical and logical modes of thinking. This will enable students to appreciate the breadth of applications of mathematics, evaluate arguments, and detect fallacious reasoning. Students will learn to apply mathematics, logic, and/or statistics to help them make decisions in their lives and careers.

Students will be able to:

(a) illustrate historical and contemporary applications of mathematical/ logical systems;
(b) clearly express mathematical/logical ideas in writing;
(c) explain what constitutes a valid mathematical/logical argument (proof);
(d) apply higher-order problem-solving and/or modeling strategies.

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**Category 5: History and the Social and Behavioral Sciences**

(requires two courses from different disciplines, 6 credits or more)

Goal: To increase students' knowledge of how historians and social and behavioral scientists discover, describe, and explain the behaviors and interactions among individuals, groups, institutions, events and ideas. To challenge students to examine the implications of this knowledge and its interconnection with action and living an informed life.

Students will be able to:

(a) employ the methods and data that historians and social and behavioral scientists use to investigate the human condition;
(b) examine social institutions and processes across a range of historical periods and cultures;
(c) use and critique alternative explanatory systems or theories;
(d) develop and communicate alternative explanations or solutions for contemporary social issues.

Course(s) which satisfy this category include:

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**Category 6: Humanities and the Arts**

(requires two courses from different disciplines, 6 credits or more)

Goal: To expand students' knowledge of the human condition and human cultures, especially in relation to behavior, ideas, and values expressed in works of human imagination and thought. Through study in disciplines such as literature, philosophy, the fine arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts and humanities as fundamental to the health and survival of any society. Students should have experiences in both the arts and humanities.

Students will be able to:

(a) demonstrate awareness of the scope and variety of works in the arts and humanities;
(b) understand those works as expressions of individual and human values within an historical and social context;
(c) respond critically to works in the arts and humanities;
(d) engage in the creative process or interpretive performance;
(e) articulate an informed personal reaction to works in the arts and humanities.

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**Category 7: Human Diversity**

(requires one course, 3 credits or more)

Goal: To increase students' understanding of individual and group differences, emphasizing the dynamics of race, gender, sexual orientation, age, class, and/or disabilities in the history and culture of diverse groups in the United States; the contributions of pluralism to United States society and culture; and issues—economic, political, social, cultural, artistic, humanistic, and education traditions—that surround such diversity. Students should be able to evaluate the United States' historical and contemporary responses to group differences.

Students will be able to:

(a) understand the development of and the changing meanings of group identities in the
(b) demonstrate an awareness of the individual and institution dynamics of unequal power relations between groups in contemporary society;
(c) analyze and evaluate their own attitudes, behaviors, concepts, and beliefs regarding diversity, racism, and bigotry;
(d) describe and discuss the experience and contributions (political, social, economic, artistic, humanistic, etc.) of the many groups that shape American society and culture; in particular those groups which have suffered discrimination and exclusion;
(e) demonstrate communication skills necessary for living and working effectively in a society with great population diversity.

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