TO: UGCC – Meeting 2 October 2015  
FROM: Alan Rosiene, School of Arts & Communication  
SUBJECT: HUM Literature and Theory Courses, WRI Creative Writing, Literature Minor, MUS Courses and Minor changes, COM Course

The School of Arts and Communication proposes the following:

1. **Revive Old Course, HUM 3015 Mythology**: Our attempts to teach this course at lower levels to discourage senior enrollment have not succeeded. Since other 1000 level humanities options now exist for freshmen, the course can return with the current course description to the 3000 level last seen in the 2000-2001 catalog. HUM 3015 will become an option within the new Literature Minor, and HUM 1015 will be deactivated as of Fall 2016. (ANC and syllabus attached)

2. **Create New Course, HUM 3201 Literary Theory**: Humanities has long felt the need for a course in literary theory to support undergraduate research and the senior capstone project. This course, a survey of modern and contemporary schools of literary criticism, will support the literature concentration and form part of the new Literature Minor core requirements. (ANC and syllabus attached)

3. **Create Named Literature Courses from Special Topics**: All of the following literature courses have been offered as special topics for three or more terms. Creation of named courses from regular offerings will help to support the new Literature Minor and return our special topics designations to their primary role as incubators of new course offerings. (ANCs and syllabi attached)
   a. HUM 3277: Young Adult Literature, taught three terms.
   b. HUM 3278: Crime in Fiction, taught three terms.
   c. HUM 3279: Monsters in Fiction, taught nine terms.
   d. HUM 3281: Television and Popular Culture, taught four terms.

4. **Move COM 2150 to WRI 2150; add WRI 3150 Advanced Creative Writing**: Continues the process of moving courses from Communication to the new WRI prefix in the catalog. Creative Writing courses also support the new Literature Minor. (ANCs and syllabi attached)

5. **Create New Minor in Literature**: See attached case statement for information. (ANM and case statement attached)
6. **Create New Courses in Music:** All of the following music courses are being or will be taught as sections of HUM 1010 Creative Arts Practicum. Creation of named courses from these regular offerings will help to support the Music Minor. (ANCs and syllabi attached)

   a. MUS 1202: Group Intermediate Guitar, 7 students this term
   b. MUS 1203: Group Beginning Piano, 16 students this term
   c. MUS 1204: Group Intermediate Piano, 8 students projected for spring

7. **Change Requirements for Music Minor:** See attached description of changes. In short, the Applied Music requirement will be reduced from three to two credit hours (six to four semesters) and the additional credit hour will be able to be obtained from any MUS course, including the three new courses listed above. (CGR and description attached)

8. **Create New Course, COM 2504 Digital Graphic Design to Replace COM 2502 in All COM Programs:** Digital Graphic Design updates Layout and Design. The course is the first of several intended to rebrand the COM program offerings and the undergraduate COM programs themselves. (ANC and CGRs attached)
New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT   HUM  COURSE NO.  3 0 1 5  CREDIT HOURS  3  ACADEMIC YEAR TO BE ADDED TO THE FILE  Fall 2016
(e.g., CSE)  (e.g., 1301)  (e.g., Fall 2010)

*Justify level if 1000-level and no co- or prerequisites

CLASS HOURS  45/semester  LECTURE HOURS  45/semester  LAB HOURS  0/semester  CONTACT HOURS (CEU ONLY)  N/A

DEPARTMENT  Humanities  SCHEDULE TYPE  Lecture (A)
(e.g., Computer Sciences)  (e.g., Lecture, Lab or Special Topics/Project)

☐ COLLEGE OF AERONAUTICS – 23
☐ NATHAN M. BISK COLLEGE OF BUSINESS – 24
☐ COLLEGE OF ENGINEERING – 1
☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
☐ COLLEGE OF SCIENCE – 26
☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE  Restricted to 25 characters, including spaces  Mythology
Dual-Prefix  ☐  Bi-Level  ☐  Full-Load  ☐

CATALOG TITLE  Mythology

Catalos DESCRIPTION OF COURSE  Restricted to 350 characters, including spaces
Introduces classical, Norse and medieval mythology through the study of themes and narratives that emphasize the importance of mythical elements to the modern world. (HU)

This description has been approved by the catalog office  Catalog & Curriculum Manager  Date

In addition, please attach a course syllabus and/or more detailed description.

RESTRICTIONS  ☐ Prerequisite  HUM 2051
☐ Corequisite  Course Number
☐ and  ☐ orCourse Number
☐ Prerequisite  Course Number
☐ Corequisite  Course Number
☐ and  ☐ orCourse Number
☐ and  ☐ orCourse Number
☐ and  ☐ orCourse Number

ADDITIONAL RESTRICTION  (e.g., Major, Class Level, Department Head Approval)

GRADES TO BE ISSUED  ☐ A, B, C, D, F
☐ A, B, C, D, F, CEU/Audit
☐ CEU
☐ S, U
☐ P, F
☐ Other

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSE)  HUM  COURSE NO. (e.g., 1301)  1 0 1 5  TERM TO INACTIVATE  Fall 2016

☐ Yes  ☐ No  Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**
☐ Yes  ☐ No  Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "O* materials for review.
☐ Yes  ☐ No  Will this course impact any existing programs? If yes, attach "Chasing Graduation Requirements" form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Originator  9-22-15  Date
Department Head/Program Chair  9-22-15  Date
Dean or Associate Dean  9-22-15  Date
Chair, Graduate Council  Date
Chair, Undergraduate Curriculum Committee  Date

**Vice President for Institutional Effectiveness  Date

CATALOG & CURRICULUM MANAGER  Date

REGISTRAR’S USE ONLY
SCACRSE  SCADTL  SCAPREQ  SCABASE
SCAPRES  Operator Init.  Date

Florida Institute of Technology • Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827
RDR-218-114
H1015: Introduction to Mythology

Instructor: Matthew Ruane
Class: M, W & F 11-11:50
Office Phone: x8797
Office: Crawford 625

Fall 2012
E-Mail: mruane@fit.edu
Office Hrs: M, W 10-10:50 a.m. or T, Th 11a.m.-noon

The history of mythology has had a tremendous impact on the development of western civilization, providing a moral and ethical compass for the growth of modern society. Throughout much of history, any individual attempting to understand English literature or Western art had to have a firm grounding in classical mythology to understand the allusions referenced by the authors and artists in their works. Yet by the 20th century, there was a dramatic decrease in teaching what used to be known as the “Classics” for the sake of modernity. This change has become so drastic and far reaching at that an “educated” person often no longer knows who Deucalion, Daedalus, Antigone, Odin, Loki, Launcelot or Tristram may have been.

This course is an introduction to the history of mythology and mythological themes in western thought. Myths from Greece and Rome will provide the foundation upon which further discussions about the historical development of western mythology are based. The course will also cover the myths of Scandinavia as well as discussing the tales of King Arthur and the Knights of the Round Table. In some small part, this course hopes to rectify the traditional lack of knowledge about mythology that any educated person should possess. Hopefully, your enthusiastic participation will grant you a greater appreciation for the rich and varied stories and tales at the heart of western mythology.

Required Books and Texts:
Crossley-Holland, The Norse Myths
Gidlow, The Reign of Arthur
Mallory, Le Morte d’Arthur (Signet Classics version, Keith Baines editor)
Powell, Classical Myth, 7th ed.
Rolleston, Celtic Myths & Legends
Sturluson, Prose Edda (Penguin translation)

Grading:
Five Reading Quizzes: 5% each (total 25%)
Class Project: 25% (http://mythology2012.blogspot.com/)
Midterm Examination: 25%
Final Examination: 25%

Throughout the course, for each class, students will turn in three multiple-choice question and two essay questions pertaining to the week’s assigned reading. Students will also provide the answers, bolding the proper answer in the multiple-choice question and providing bullet points to be covered in the essay. These questions are due each Friday at the start of class!

Quizzes will focus on the assigned reading(s), occurring roughly every three weeks. The multiple-choice questions submitted by the students will constitute the basis of the quizzes. As regular attendance is mandatory, make-up quizzes are unlikely. The midterm and final examinations will be held in class and consists of a short essay section from which you will choose to answer two essays. The questions submitted by the students will be the foundation for the exam. The final exam will be similar to the midterm examination in format and will be held during final exams week. The final exam is non-cumulative and is identical in format to the midterm examination except that you will be expected to complete at least two essay questions. Grades will not be curved. There will be no make up quizzes or exams given in this course. If you cannot make an exam or quiz, you will forfeit that grade and there are very limited exceptions to this rule.

ATTENDANCE IS REQUIRED AT ALL LECTURES. If you do not attend at least 75% of the scheduled lectures/class periods, you will receive an automatic “F” grade for this course.

Any form of academic dishonesty will result in an automatic “F” grade for this course. You are responsible for knowing all Florida Tech academic dishonesty policies (www.fit.edu/current/plagiarism.pdf). Further, I may submit or require you to submit any or all written work for this course to an on-line plagiarism detection service. By submitting written work in this course you give me your express consent to: 1) transmit it over the internet, and 2) sublicense it without compensation to any plagiarism detection service on an ongoing basis.
Finally, this course covers a great deal of ground in the fifteen or so weeks assigned to us. This requires that you attend lectures regularly and, more importantly, keep up with the reading assignments. If for some reason you fall behind or you have any problems, do not hesitate to see me during office hours or call me and we will try and set things right. If you wait until it is too late, it usually is.

**Syllabus**

**AGE OF THE GODS: GREEK AND ROMAN MYTH**
Week One: Introduction: The Power & Importance of Mythology—Powell, pp. 1-81
Week Two: Creation Myth: Gods & the Creation of the Greco-Roman World—Powell, pp. 82-144
Week Three: The Greek Gods—Powell, pp. 144-303

**QUIZ 1: Friday, September 7th**
Week Four: Heroes & Legends—Powell, pp. 351-449
Week Five: The Trojan War & Myth—Powell, pp. 539-631
Week Six: The Roman Versions of Myth—Powell, pp. 631-684

**QUIZ 2, Friday, September 28th**

**CELTIC PAST: IRISH AND WELSH MYTHS**
Week Seven: Rolleston, pp. 94-177
Week Eight: Rolleston, pp. 252-386, 410-419

**MIDTERM: Friday, October 12th**

**AGE OF NORSE MYTH: VIKINGS AND VALHALLA**
Week Nine: Crossley-Holland, pp. XIV-58

**QUIZ 3, Friday, October 19th**
Week Ten: Crossley-Holland, pp. 59-111, Sturulson, pp. 1-80
Week Eleven: Crossley-Holland, pp. 112-178, Sturulson, pp. 80-129

**AGE OF CHIVALRY: ARTHUR AND THE ROUND TABLE**
Week Twelve: Origins of King Arthur: Mallory, pp. xi-94; Gidlow, pp. xi-52

**QUIZ 4, Friday, November 16th**
Week Thirteen: The Tales of Sir Tristram: Mallory, pp. 170-359; Gidlow, pp. 52-119
Week Fourteen: The Grail Quest & Its Importance: Mallory, pp. 359-431; Gidlow, pp. 119-221
Weeks Fifteen/Sixteen: Morte d'Arthur & the Fall of Camelot: Mallory, pp. 432-507; Gidlow, pp. 221-325

**QUIZ 5, Monday, December 3rd**

**CLASS PROJECT DUE, Wednesday, December 5th**

**LAST CLASS, Wednesday, December 5th**

**FINAL EXAM: Monday, December 10th, 1-3 pm**
ADDING A NEW COURSE TO THE CURRICULUM

This is a request for reactivation of a course in the system. □ Yes □ No

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT HUMANITIES COURSE NO.* 3201 CREDIT HOURS 3 ACADEMIC YEAR TO BE ADDED TO THE FILE Fall 2016
(e.g., CSE) (e.g., 1301)

*Justify level if 1000-level+ and no co- or prerequisites

CLASS HOURS 45/semester LECTURE HOURS 45/semester LAB HOURS 0/semester CONTACT HOURS (CEU ONLY) N/A

DEPARTMENT Humanities SCHEDULE TYPE Lecture (A)
(e.g., Computer Sciences) (e.g., Lecture, Lab or Special Topics/Project)

□ COLLEGE OF AERONAUTICS – 23 ■ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
□ NATHAN M. BISK COLLEGE OF BUSINESS – 24 □ COLLEGE OF SCIENCE – 26
□ COLLEGE OF ENGINEERING – 1 □ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces: Literary Theory Dual-Prefix □ Bi-Level □ Full-Load □

CATALOG TITLE Literary Theory

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces

Surveys main trends in 20th century and contemporary literary theory. Familiarizes students with major critical approaches to the study of literature. Introduces a variety of critical methods from New Criticism to Cultural Criticism. (HU)

This description has been approved by the catalog office 9/16/2015

Catalog & Curriculum Manager

In addition, please attach a course syllabus and/or more detailed description.

RESTRICTIONS ■ Prerequisite HUM 2051 □ Corequisite, Course Number □ and □ or

□ Prerequisite _________ Course Number □ Corequisite, Course Number □ and □ or

□ Prerequisite _________ Course Number □ Corequisite, Course Number □ and □ or

GRADES TO BE ISSUED
□ A, B, C, D, F
□ A, B, C, D, F, CEU/Audit
□ CEU
□ S, U
□ P, F
□ Other _________

ADDITIONAL RESTRICTION

(e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSE) COURSE NO. (e.g., 1301) TERM TO INACTIVATE

□ Yes ■ No Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

□ Yes ■ No Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.

□ Yes ■ No Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Originator 9/22/15

Chair, Graduate Council Date

Department Head/Program Chair 9/22/15

Chair, Undergraduate Curriculum Committee Date

Dean of Associate Dean 9/22/15

**Vice President for Institutional Effectiveness

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

Catalog & Curriculum Manager Date

REGISTRAR'S USE ONLY

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SCARBES Operator Init. Date

Florida Institute of Technology • Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827

RGR-399-114
HUM 3201 Literary Theory
Fall 2016 syllabus draft

Dr. Alan M. Rosiene
rosiene@fit.edu

Crawford Science Tower 601
Mon-Tue-Wed 2:00 - 3:30 pm

DESCRIPTION: Surveys main trends in 20th century and contemporary literary theory. Familiarizes students with major critical approaches to the study of literature. Introduces a variety of critical methods from New Criticism to Cultural Criticism.

OBJECTIVES: Exposure to basic ideas and general trends in contemporary literary theory. Familiarity with major schools of twentieth century literary criticism. Experience with critical methods and their application to works of literature.


Fall 2016 Policies and Procedures

TEN RESPONSE PAPERS (1 page, 250 words) will be required over the course of the term.

THREE MINI-EXAMS on literary terminology will be given in class after week 5, week 9, and week 12.

FINAL EXAM, all essay, will be given during exam week as follows:

TBA

Exam dates are inflexible in accordance with Florida Tech policy.

FINAL ESSAY (10 pages, 2500 words) will be due at end of term (date TBA).

All essays must be submitted to turnitin.com online and printed for the instructor. All essays must be on topics suggested or approved by the instructor. Papers on unacceptable topics will be returned without credit.

FINAL GRADE will be based upon the following weighting of assignments:

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<th>Assignment</th>
<th>Weighting</th>
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<tr>
<td>Ten Response Papers:</td>
<td>33%</td>
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<tr>
<td>Three Mini-Exams:</td>
<td>21%</td>
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<tr>
<td>Final Exam:</td>
<td>13%</td>
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<tr>
<td>Final Essay:</td>
<td>33%</td>
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ACADEMIC DISHONESTY will be handled in accordance with School of Arts and Communication policy. Cheating and plagiarism will result in failure of paper, exam, or essay. Serious and repeated infractions will result in failure of the course. Further disciplinary action may follow at instructor’s discretion.
Week 1  Introduction: Defining Criticism, Theory, and Literature (Bressler 1)
       Ancient and Medieval Criticism (Bressler 2)
       Norton: Plato, Aristotle, Horace, Longinus, Dante, Boccaccio

Week 2  Renaissance to Modern Criticism (Bressler 2)
       Norton: Dryden, Addison, Pope, Wordsworth, Shelley, Arnold, James

Week 3  Marxist Aesthetics I (Bressler 8)
       Norton: Marx and Engels, Trotsky, Lukacs, Gramsci, Benjamin

Week 4  Psychoanalytic Critics I (Bressler 6)
       Norton: Freud, Jung, Frye

Week 5  Structuralism and Semiotics (Bressler 5)
       Norton: Saussure, Jakobson, Levi-Strauss

Week 6  Race and Ethnicity (Bressler 11)
       Norton: Du Bois, Hurston, Hughes, Gates, Hooks

Week 7  Feminism (Bressler 7)
       Norton: Woolf, de Beauvoir, Gilbert & Gubar, Kolodny, Haraway

Week 8  Russian Formalism and Narratology (Bressler 3, Bressler 5)
       Norton: Eichenbaum, Bakhtin, Todorov

Week 9  New Criticism (Bressler 3)
       Norton: Eliot, Ransom, Brooks, Wimsatt & Beardsley

Week 10 Marxist Aesthetics II (Bressler 1, Bressler 8)
       Norton: Horkheimer and Adorno, Althusser, Williams, Jameson

Week 11 Psychoanalytic Critics II (Bressler 6)
       Norton: Lacan, Deleuze & Guattari, Bloom, Zizek

Week 12 Poststructuralism and Semiotics
       Norton: Barthes, Baudrillard, de Man, Kristeva

Week 13 Reader-Oriented Criticism (Bressler 4)
       Norton: Jauss, Iser, Fish

Week 14 Deconstruction (Bressler 5)
       Norton: Derrida, Cixous, Bhabha, Butler

Week 15 Cultural Studies and New Historicism (Bressler 9)
       Norton: Foucault, Bourdieu, Said, Greenblatt

Week 16 Contemporary Critical Schools
ADDING A NEW COURSE TO THE CURRICULUM

This is a request for reactivation of a course in the system. 

Yes ☐ No ☐

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT  HUMANITIES

COURSE NO.*  3 2 7

e.g., (e.g., 1301)

ACADEMIC YEAR TO BE ADDED TO THE FILE Fall 2016

(e.g., Fall 2010)

*Justify level if 1000-level and no co- or prerequisites

CLASS HOURS 45/semester LECTURE HOURS, 45/semester LAB HOURS, 0/semester CONTACT HOURS (CEU ONLY) N/A

DEPARTMENT  Humanities

SCHEDULE TYPE Lecture (A)

☐ COLLEGE OF AERONAUTICS – 23
☐ NATHAN M. BISK COLLEGE OF BUSINESS – 24
☐ COLLEGE OF SCIENCE – 26
☐ COLLEGE OF ENGINEERING – 1
☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces Young Adult Literature

Dual-Prefix ☐ Bi-Level ☐ Full-Load ☐

CATALOG TITLE Young Adult Literature

CATALOG DESCRIPTION OF COURSE, Restricted to 350 characters, including spaces

Surveys the rise of young adult literature from the 20th century to the present. Emphasizes the literary, historical and cultural contexts surrounding its development. (HU)

This description has been approved by the catalog office Catalog & Curriculum Manager Date

In addition, please attach a course syllabus and/or more detailed description.

REQUIREMENTS  ■ Prerequisite HUM 2051 ☐ Corequisite

Course Number

☐ and or

GRADES TO BE ISSUED  ■ A, B, C, D, F

☐ A, B, C, D, F, CEU/Audit

☐ CEU

☐ S, U

☐ P, F

Other

ADDITIONAL RESTRICTION

(e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSE) COURSE NO. (e.g., 1301) TERM TO INACTIVATE

☐ Yes ☐ No Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

☐ Yes ☐ No Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "O" materials for review.

☐ Yes ☐ No Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

-Originator

Date

Chair, Graduate Council Date

Chair, Undergraduate Curriculum Committee Date

**Vice President for Institutional Effectiveness Date

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

Catalog & Curriculum Manager Date

REGISTRAR'S USE ONLY

SCARCSE SCADTL SCAPREQ SCABASE

SCARRES Operator Init. Date
HUM XXXX: Young Adult Literature
Dr. Perdigao
office: 626 Crawford
phone: 321-674-8370
email: lperdigao@fit.edu

Course Description:
Young adult (YA) literature has a particularly interesting place in literary studies; it is not quite "children’s literature" yet it is not quite for adults. It is a product of late twentieth-century American culture and reflects changing ideas about identity (race, class, gender, and sexual orientation). In this course, we will examine the rise of young adult literature—from Cormier’s "classics" in the 1970s to contemporary young adult fiction—and the literary, historical, and cultural contexts surrounding its development. We will focus on a range of twentieth and twenty-first century YA novels that depict adolescent characters as "universe-disturbers" and consider how the characters are reflections of the genre that challenges the conventions of traditional literature.

Required Texts:
Roberta Seelinger Trites, Disturbing the Universe: Power and Repression in Adolescent Literature (2004)
Robert Cormier, I Am the Cheese (1977)
Laurie Halse Anderson, Speak (1999)
Jerry Spinelli, Stargirl (2000)
Francesca Lia Block, I Was a Teenage Fairy (1998)
Rodman Philbrick, The Last Book in the Universe (2000)

Requirements:
Short responses 20%
Presentation 10%
Quizzes 20%
Long essay (5-7 pages) 30%
Final project 20%

You will write four short (1-2 pages, @250-500 words) responses to the novels. These responses become the foundation for class discussion. The responses are not formal essays but they should draw on the critical texts to discuss key issues in the novels. While these pieces are informal responses, quality is important—demonstrate that you are critically engaged with the novels. I will provide some topics for the novels during the course; choose four.

For the presentation, you will choose a text that we are discussing in class. Your task is to provide a new way of reading that text, highlighting the text’s central themes, historical contexts, and placement within the field of young adult fiction. Ultimately, you are to go beyond summarizing the text to offer a focused reading on a key aspect or key aspects of the work, using the critical readings as part of your framework. You will have 10-15 minutes for your presentation.
A quiz will focus on the day’s assigned reading(s). As regular attendance is mandatory, make-up quizzes are unlikely.

The long essay consists of 5-7 pages written in MLA format and includes a works cited page. The essay must be typed; use a standard 12-point font with margins of approximately 1¼ inches (about 250-300 words per page).

For the responses and the final essay, students are required to submit their papers in hard copy and to Canvas on the assigned date; failure to submit the paper in hard copy and/or to Canvas on the due date will lead to a failure of the assignment.

Academic Dishonesty will be handled in accordance with the School of Arts and Communication policy. Cheating and plagiarism will result in failure of assignment and/or failure of course; it will be reported to the Dean of Students and recorded in your permanent student file. Dishonest conduct may lead to formal disciplinary proceedings. Be certain that you are familiar with Florida Tech’s academic dishonesty policy. You can find more information about plagiarism and properly citing material at http://www.fit.edu/current/documents/plagiarism.pdf.

Attendance is required. Absenteeism and tardiness will adversely affect your final grade. If you miss more than 10% of the classes, you run the risk of failing the course. You are responsible for all of the work that you miss. If you miss one of the film screenings, it is your responsibility to watch the film on your own. Since this class is not primarily a lecture course, participation is expected. Informed in-class participation demonstrates your engagement with the texts and is reflected in your final grade.

Course Schedule

January 9
Introduction

January 11
Patricia Meyer Spacks, “Exploration, Becoming, Growth, and Pain,” “Epilogue”
Anne Scott MacLeod, “The Journey Inward: Adolescent Literature in America, 1945-1995”

January 13
The Chocolate War

January 16
Martin Luther King Jr. Day—no class

January 18
The Chocolate War

January 20
The Chocolate War

January 23
Roberta Seelinger Trites, “‘Do I dare disturb the universe?’: Adolescent Literature in the Postmodern Era”
Trites, “Conclusion: The Poststructural Pedagogy of Adolescent Literature”

January 25
I Am the Cheese

January 27
I Am the Cheese
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<th>Date</th>
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<tr>
<td>January 30</td>
<td><em>I Am the Cheese</em></td>
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<td>February 1</td>
<td><em>I Am the Cheese</em></td>
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| February 3 | Roberta Seelinger Trites, “I don’t know the words”: Institutional Discourses in Adolescent Literature”  
Patricia Head, “Robert Cormier and the Postmodernist Possibilities of Young Adult Fiction” |
| February 6 | *Speak*                                    |
| February 8 | *Speak*                                    |
| February 10| *Speak*                                    |
| February 13| *Speak*                                    |
| February 15| *Stargirl*                                 |
| February 17| *Stargirl*                                 |
| February 20| Presidents Day—no class                    |
| February 22| *Stargirl*                                 |
| February 24| *I Was a Teenage Fairy*                    |
| February 27| *I Was a Teenage Fairy*                    |
| February 29| *I Was a Teenage Fairy*                    |
| March 2    | *I Was a Teenage Fairy*                    |
| March 5    | Spring Break—no class                      |
| March 7    | Spring Break—no class                      |
| March 9    | Spring Break—no class                      |
| March 12   | Catherine Driscoll, “Feminine Adolescence,” “Puberty,” “The Girl of the Century”  
Roberta Seelinger Trites, “‘Maybe that is writing, changing things around and disguising the for-real’: The Paradox of Authority in Adolescent Literature” |
<p>| March 14   | <em>The Astonishing Adventures of Fanboy and Goth Girl</em> |
| March 16   | <em>The Astonishing Adventures of Fanboy and Goth Girl</em> |
| March 19   | <em>The Astonishing Adventures of Fanboy and Goth Girl</em> |</p>
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<thead>
<tr>
<th>Date</th>
<th>Title</th>
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<tbody>
<tr>
<td>March 21</td>
<td><em>The Astonishing Adventures of Fanboy and Goth Girl</em></td>
</tr>
<tr>
<td>March 23</td>
<td><em>The Astonishing Adventures of Fanboy and Goth Girl</em></td>
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| March 26   | John Stephens, "Is This the Promised End...?": Fin de Siècle Mentality and Children’s Literature"
|            | Madeleine L’Engle, “Do I Dare Disturb the Universe?”                  |
|            | Roberta Seelinger Trites, “When I can control the focus’: Death and Narrative Resolution in Adolescent Literature” |
| March 28   | *The Giver*                                                           |
| March 30   | *The Giver*                                                           |
| April 2    | *The Giver*                                                           |
| April 4    | *The Giver*                                                           |
| April 6    | *The Hunger Games*                                                   |
| April 9    | *The Hunger Games*                                                   |
| April 11   | *The Hunger Games*                                                   |
| April 13   | *The Hunger Games*                                                   |
| April 16   | *The Last Book in the Universe*                                      |
| April 18   | *The Last Book in the Universe*                                      |
| April 20   | *The Last Book in the Universe*                                      |
| April 23   | *The Last Book in the Universe*                                      |
| April 25   | Conclusions                                                          |
| April 30   | **Final (8-10 am)**
|            | Long essay due in hard copy and to Canvas                             |
**Florida Institute of Technology**

**ADDING A NEW COURSE TO THE CURRICULUM**

This is a request for reactivation of a course in the system.  
☐ Yes  ■ No

**New courses are available beginning with the fall term in which they appear in the University Catalog.**

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<tr>
<th>SUBJECT</th>
<th>H U M</th>
<th>COURSE NO.*</th>
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<th>ACADEMIC YEAR TO BE ADDED TO THE FILE</th>
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<td>(e.g. 1301)</td>
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*Justify level if 1000-level and no co- or prerequisites

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☐ COLLEGE OF AERONAUTICS – 23
☐ NATHAN M. BISK COLLEGE OF BUSINESS – 24
☐ COLLEGE OF ENGINEERING – 1
☐ COLLEGE OF SCIENCE – 26
☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

<table>
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<th>COMPUTER TITLE</th>
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<th>Crime in Fiction</th>
<th>Dual-Prefix</th>
<th>Bi-Level</th>
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<tr>
<th>CATALOG DESCRIPTION OF COURSE</th>
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<tr>
<td>Explores the cultural construction of criminality as seen through the lens of fiction. Combines theoretical readings with focused analysis of primary works. Topics range from serial killer and detective fiction to courtroom drama and noir. (HU)</td>
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*This description has been approved by the catalog office 9/16/2015*

<table>
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<th>GRADES TO BE ISSUED</th>
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<td>P, F</td>
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<tr>
<td></td>
<td>Other</td>
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In addition, please attach a course syllabus and/or more detailed description.

<table>
<thead>
<tr>
<th>RESTRICTIONS</th>
<th>Prerequisite</th>
<th>HUM 2051</th>
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<tr>
<td></td>
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<tr>
<th>ADDITIONAL RESTRICTION</th>
<th>(e.g., Major, Class Level, Department Head Approval)</th>
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If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

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<th>COURSE NO. (e.g., 1301)</th>
<th>TERM TO INACTIVATE</th>
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</table>

☐ Yes  ■ No  ■ Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

☐ Yes  ■ No  ■ Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.

☐ Yes  ■ No  ■ Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

**APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.**

[Signature] 22 Sept. 2015

<table>
<thead>
<tr>
<th>Originator</th>
<th>Chair, Graduate Council</th>
<th>Date</th>
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[Signature] 9-22-18

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<th>Department Head/Program Chair</th>
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[Signature] 7-22-18

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<th>Dean or Associate Dean</th>
<th>Date</th>
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**Vice President for Institutional Effectiveness**

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<th>CATALOG &amp; CURRICULUM MANAGER</th>
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**REGISTRAR'S USE ONLY**

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<th>SCADENL</th>
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</table>

Florida Institute of Technology • Office of the Registrar

150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827

RGR-218-11/14
INSTRUCTOR INFO
Dr. A. Tenga
Office: Crawford 621
Phone: ext. 8929
E-mail: atenga@fit.edu
Web: http://my.fit.edu/~atenga
Office hours: Tuesday & Thursday, 11:00 A.M.–12:30 P.M. (and by appointment)

MATERIAL COVERED: PRINT
The following texts are available from the campus bookstore:
  o Criminal: The Last of the Innocent by Ed Brubaker
  o Psycho by Robert Bloch
  o Darkly Dreaming Dexter by Jeff Lindsay
  o Different Seasons by Stephen King

Reading assignments are listed on the accompanying schedule. Additional works that are not
listed above will be available via links from my web page, placed on reserve at Evans Library,
or provided on hard copy or as PDFs.

VIDEO
For some of the video items listed on the accompanying schedule, links are available on my web
page. Others are on reserve at Evans Library, and some will be viewed in class.

PREREQUISITES
HUM 2051

OVERVIEW
This course explores the cultural construction of criminality as seen through the lens of
fictional works. This semester’s work will focus on three main themes: “ordinary” people who
turn to crime, serial killers, and the justice cycle—with twists.

COURSE POLICIES
Your presence in this class presupposes knowledge of textual analysis, familiarity with literary
research and documentation practices, and the ability to write critically about literature. The
grading standards for the course reflect these expectations.

Please take part in class discussions. If you wish to receive full credit for professionalism, be
an active and engaged contributor and maintain a professional attitude toward your work.

Electronic devices should be used for class-related purposes only during class meetings. Uses
of electronic devices that fall outside of these guidelines (including using cell phones for text
messages) will lower your grade. Recording and photography in class are prohibited.

Chronic absence or lateness will hurt your grade. To pass this course, you must attend at least
75% of all class sessions. In addition, late arrivals are disruptive, and repeated tardiness will
lower your grade.

Term papers should be typed, formatted according to MLA guidelines, and submitted in hard-
copy form in class on the due date. You must also submit your paper electronically to an online
plagiarism detection service (turnitin.com). The version submitted online must match the hard
copy version submitted in class. All papers must be submitted on time in both of the above
forms. Instructions for using turnitin are provided separately.

Academic dishonesty (including plagiarism) will lead to failure of the course and possibly to
further disciplinary measures. Cases of academic dishonesty will be pursued vigorously. You
are responsible for knowing about the behaviors that constitute academic dishonesty and the
applicable penalties (see www.fit.edu/current/documents/plagiarism.pdf).

GRADES
Your grade will be based on your performance in the following areas according to the approximate weights shown:

- Exams (3 total) 60%
- Term project/term paper 23%
- Oral presentation 10%
- Participation & professionalism 7%

**Total** 100%

*Further explanation of grade components*

**Exams**
Each exam will focus on the unit just completed; however, exams 2 and 3 will ask you, on a limited basis, to make connections with material from earlier units. Thus, exam 3 will not be cumulative in the traditional sense, though it will include a comprehensive writing task. Note: missing an exam without a verified excuse means forfeiture of your grade for that exam, and you must earn a passing average grade on the exams for the course in order to pass for the semester.

**Oral Presentation**
Your oral presentation (10 minutes in length) will cover a topic related to our class activities. Guidelines are provided separately. Presentations will be delivered on one of two dates: at our final class meeting on **Tuesday, Dec. 1**, or during our scheduled final exam period on **Tuesday, Dec. 8** from 6:00 to 8:00 P.M. A sign-up sheet will be distributed.

**Term Project/Term Paper**
The project allows for choice and customization in terms of topic and format, but in all cases, your project should be an original work. Guidelines are provided separately.

**Participation and professionalism**
In our classroom (as in any professional environment), certain qualities are desirable: accountability (sense of responsibility for your work and experience), a positive attitude (motivation, respect, maturity), and positive development (steady improvement in performance). To earn points in this area, make an active, positive contribution to the classroom experience.

**Grading Scale**

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<thead>
<tr>
<th>Grade</th>
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**Warning**
Some material covered in this class will include graphic violence, strong language, and other adult content. The easily offended or faint of heart are hereby warned!
Florida Institute of Technology

ADDING A NEW COURSE TO THE CURRICULUM

This is a request for reactivation of a course in the system.  □ Yes  ■ No

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT  H U M  COURSE NO.*  3 2 7 9  CREDIT HOURS  3  ACADEMIC YEAR TO BE ADDED TO THE FILE  Fall 2016
(e.g. CSE)  (e.g., 1301)  (e.g., Fall 2010)

*Justify level if 1000-level - and no co- or prerequisites

CLASS HOURS  45/semester  LECTURE HOURS  45/semester  LAB HOURS  0/semester  CONTACT HOURS (CEU ONLY)  N/A

DEPARTMENT  Humanities  SCHEDULE TYPE  Lecture (A)
(e.g., Computer Sciences)  (e.g., Lecture, Lab or Special Topics/Project)

☐ COLLEGE OF AERONAUTICS – 23  ☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
☐ NATHAN M. BISK COLLEGE OF BUSINESS – 24  ☐ COLLEGE OF SCIENCE – 26
☐ COLLEGE OF ENGINEERING – 1  ☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE  Restricted to 25 characters, including spaces  Monsters in Fiction  Dual Prefix  ☐  Bi-Level  ☐  Full-Load  ☐

CATALOG TITLE  Monsters in Fiction

CATALOG DESCRIPTION OF COURSE  Restricted to 350 characters, including spaces
Explores social, political, artistic and psychological aspects of the image of the monstrous as seen through the lens of fiction. Combines theoretical readings with focused analysis of primary works. Topics range from traditional monsters such as vampires, to less conventional types such as monstrous spaces. (HU)

This description has been approved by the catalog office  Emilio 9/16/2015

Catalog & Curriculum Manager  Date

In addition, please attach a course syllabus and/or more detailed description.

RESTRICTIONS  ■ Prerequisite  HUM 2051  □ Corequisite  Course Number  and/or or

☐ Prerequisite  Course Number  and/or or

☐ Prerequisite  Course Number  and/or or

ADDITIONAL RESTRICTION  (e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT  Alpha Prefix (e.g., CSE)  COURSE NO. (e.g., 1301)  TERM TO INACTIVATE

□ Yes  ■ No  Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

□ Yes  ■ No  Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach “Q” materials for review.

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APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Originator  22 Sept. 2015

Rudolph  9-22-15

Dean of Associate Dean  9/22/15

Date

☐ Chair, Graduate Council  Date

☐ Chair, Undergraduate Curriculum Committee  Date

**Vice President for Institutional Effectiveness  Date

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

Catalog & Curriculum Manager  Date

REGISTRAR’S USE ONLY

SCSHARE  SCADETL  SCAPREQ  SCARBASE

SCARRIES  Operator Init.  Date
**Instructor Info**

Dr. A. Tenga  
Office: Crawford 621  
Phone: ext. 8929  
E-mail: atenga@fit.edu  
Web: http://my.fit.edu/~atenga  
Office hours: Tuesday, Wednesday, & Thursday, 10:00-11:00 A.M. (and by appointment)

**Print Works**

The following texts are available from the campus bookstore:
- *The Reapers Are the Angels* by Alden Bell
- *Everything's Eventual: 14 Dark Tales* by Stephen King (includes “1408” & “All That You Love Will Be Carried Away”)
- *Rosemary's Baby* by Ira Levin

The following readings are available via links from my web page:
- “The Master of Rampling Gate” by Anne Rice
- *Carmilla* by J. Sheridan Le Fanu
- “Hansel and Gretel” (Grimm)
- “The Legend of Sleepy Hollow” by Washington Irving
- *Sredni Vashtar* by H.H. Munro (Saki)
- “Thus I Refute Beelzy” by John Collier
- “Witch War” by Richard Matheson
- “It’s a Good Life” by Jerome Bixby

Additional items may be provided on hard copy or as PDFs.

**Video**

The following items are available via links from my web page:
- “Kiss That Frog” (Peter Gabriel, 1992)
- *Night of the Living Dead* (1968)
- *Burnt Offerings* (1976)
- *Selections from Twin Peaks* (1990-1991)
- *The Twilight Zone: “It’s a Good Life”* (1961)
- *The Omen* (1976)

Additional items will be viewed in class.

**Prerequisites**

HUM 2051

**Overview**

This course explores social, political, artistic, and psychological aspects of the image of the monstrous as seen through the lens of fictional works. This semester, our studies will comprise three main areas of monstrousness: the monstrous dead, monstrous places, and monstrous children.

**Course Policies**

Your presence in this class presupposes knowledge of textual analysis, familiarity with literary research and documentation practices, and the ability to write critically about works of fiction. The grading standards for this course reflect these expectations.

Chronic absence or lateness will hurt your grade. To pass this course, you must attend at least 75% of all class sessions. In addition, late arrivals are disruptive, and repeated tardiness will lower your grade.

Electronic devices should be used for class-related purposes only. Uses of electronic devices that fall outside of these guidelines will lower your grade.

Please take part in class discussions. If you wish to receive credit for professionalism, be an active and engaged contributor and maintain a professional attitude toward your work.
Term papers should be typed, formatted according to MLA style, and submitted in hard-copy form in class on the due date. You must also submit your paper electronically to an online plagiarism detection service (turnitin.com). The version submitted online must match the hard copy submitted in class. All papers must be submitted on time in both of the above forms. Full guidelines are provided separately.

Academic dishonesty (including plagiarism) will lead to failure of the course and possibly to suspension/expulsion. You are responsible for knowing about the behaviors that constitute academic dishonesty and the applicable penalties (see www.fit.edu/current/plagiarism.pdf).

**Grades**

Your grade will be based on your performance in the following areas according to the approximate weights shown:

- Exams (3 total) 60%
- Oral presentation 10%
- Term project/term paper 23%
- Participation & professionalism 7%
- Total 100%

*Further explanation of grade components*

**Exams**

Each exam will focus on the unit just completed; however, exams 2 and 3 will ask you, on a limited basis, to make connections with material from earlier units, and exam 3 will include one comprehensive writing task. Note: if you miss an exam, you forfeit your grade for that exam, and you must earn a passing average grade on the exams for this course collectively in order to pass for the semester.

**Oral Presentation**

Oral presentations will cover a topic related to our class activities and are delivered at the end of a unit. Complete guidelines are provided separately. Oral presentations for unit 3 will be held during our scheduled final exam period on Tuesday, May 5, from 3:30 to 5:30 P.M.

**Term Project/Term Paper**

The project allows for choice and customization in terms of topic and format, but in all cases, your project should be an original work. Complete guidelines are provided separately.

**Participation and Professionalism**

In our classroom (as in any professional environment), certain qualities are desirable: accountability (sense of responsibility for your work and experience), a positive attitude (motivation, respect, maturity), and positive development (steady improvement in performance). To earn points in this area, make an active, positive contribution to the classroom experience.

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**Warning**

Some of the material covered in this class will include graphic violence, strong language, and other adult content. The easily offended or faint of heart are hereby warned!

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<td>Course intro and overview</td>
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<td>1/20</td>
<td>UNIT 1: THE MONSTROUS DEAD Overview + Vampires: Rice, “The Master of Rampling Gate” (web)</td>
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<td>1/22</td>
<td>Carmilla (web) + The Cross (web video)</td>
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<tr>
<td>1/27</td>
<td>Vampire romance: The Vampire Diaries (in-class video + discussion)</td>
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<td>1/29</td>
<td>Zombies: Night of the Living Dead (web video)</td>
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<td>Date</td>
<td>Assignment/Activity</td>
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<td>The Walking Dead (in-class video + discussion)</td>
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<td>Quiz: Which character are you? (web)</td>
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<td>Bell, <em>The Reapers Are the Angels</em>, Part I (to p. 110)</td>
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<td>2/10</td>
<td>Bell, <em>The Reapers Are the Angels</em>, Parts II &amp; III (to end)</td>
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<td>2/19</td>
<td>UNIT 2: MONSTROUS PLACES + “Hansel and Gretel” (web)</td>
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<td>Irving, “The Legend of Sleepy Hollow” (web)</td>
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<td>2/26</td>
<td><em>Burnt Offerings</em> (web video)</td>
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<td>3/3</td>
<td><em>The Twilight Zone</em>: “A Quality of Mercy” (web video)</td>
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<td><em>Twilight Zone: The Movie</em> – “Time Out” (in-class video + discussion)</td>
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<td>King, “1408” &amp; “All That You Love Will Be Carried Away” (in <em>Everything’s Eventual</em>)</td>
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<td>Spring break</td>
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<tr>
<td>3/12</td>
<td>Spring break</td>
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<td></td>
<td>Overview + “Sredni Vashtar,” “Thus I Refute Beelzy,” “Witch War” (web)</td>
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<td>4/2</td>
<td>TBA</td>
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<td>4/7</td>
<td>“It’s a Good Life” (web: print and video)</td>
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<tr>
<td>4/14</td>
<td><em>Rosemary’s Baby</em>, Parts 2 &amp; 3 (to end)</td>
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<tr>
<td>4/16</td>
<td><em>The Omen</em> (web video)</td>
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<td>4/21</td>
<td><em>The X-Files</em>, “Postmodern Prometheus” (in-class video + discussion)</td>
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<tr>
<td>4/23</td>
<td><em>American Horror Story</em>, “The Origins of Monstrosity” (in-class video + discussion)</td>
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<tr>
<td>4/28</td>
<td>No reading assignment</td>
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<td>(4/30)</td>
<td><em>Study day</em></td>
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<td>5/5</td>
<td>3:30-5:30 PM</td>
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</table>

**NOTE:** Assignments listed for a specific class meeting should be completed before that class meeting unless otherwise designated. Supplementary readings/projects may also be assigned. This schedule may be revised at any time to accommodate the pace of class activities/progress. Any changes will be noted in class and/or via group email.
ADDING A NEW COURSE TO THE CURRICULUM

This is a request for reactivation of a course in the system.  □ Yes  ■ No

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT H U M  CREDIT HOURS 3  ACADEMIC YEAR TO BE ADDED TO THE FILE Fall 2016
(e.g. GSE)  (e.g. 1301)

CLASS HOURS 45/semester  LECTURE HOURS 45/semester  LAB HOURS 0/semester  CONTACT HOURS (CEU ONLY) N/A

DEPARTMENT Humanities  SCHEDULE TYPE Lecture (A)
(e.g., Computer Sciences)  (e.g., Lecture, Lab or Special Topics/Project)

□ COLLEGE OF AERONAUTICS – 23
□ NATHAN M. BISK COLLEGE OF BUSINESS – 24
□ COLLEGE OF ENGINEERING – 21
□ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
□ COLLEGE OF SCIENCE – 26
□ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces: Television in Pop Culture
Dual-Prefix  Bi-Level  Full-Load

CATALOG TITLE Television in Popular Culture

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces:
Surveys the evolution of television from the 20th century to the present. Emphasizes the analysis of television series that shape and are shaped by U.S. culture. (HU)

This description has been approved by the catalog office  Catalog & Curriculum Manager  Date 9/16/2015

In addition, please attach a course syllabus and/or more detailed description.

REQUIREMENTS  □ Prerequisite HUM 2051  □ Corequisite Course Number
□ Prerequisite Course Number  □ Corequisite Course Number
□ Prerequisite Course Number  □ Corequisite Course Number

ADDITIONAL RESTRICTION
(e.g., Major, Class Level, Department Head Approval)

GRADES TO BE ISSUED
□ A, B, C, D, F  □ A, B, C, D, F, CEU/Audit
□ CEU  □ S, U
□ P, F  □ Other

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g. GSE)  COURSE NO. (e.g. 1301)  TERM TO INACTIVATE
□ Yes  ■ No  Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**
□ Yes  ■ No  Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.
□ Yes  ■ No  Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Originator  Date  Chair, Graduate Council  Date
Department Head/Program Chair  Date
Dean of Associate Dean  Date

Chair, Undergraduate Curriculum Committee  Date

**Vice President for Institutional Effectiveness  Date

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

Catalog & Curriculum Manager  Date

REGISTRAR’S USE ONLY

SCACRESE  SCADETL  SCAPRSEQ  SCABASE
SCARRIES  Operator Ini.  Date

Florida Institute of Technology  Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975  •  (321) 674-8114  •  Fax (321) 674-7827

RGR-216-11/16
328

HUM XXXX: Television and Popular Culture
Dr. Perdigao
office: 626 Crawford
phone: 321-674-8370
e-mail: lperdigoa@fit.edu

Course Description:
In this course, we will examine the evolution of television in the twentieth and twenty-first centuries. We will explore how television shapes and is shaped by American culture, from classical 1950s programming to innovative twenty-first century series. The contemporary series that we will study are examples of “self-conscious television,” texts that reflect on themselves and their relationship to other texts. Studying the influences of earlier series on contemporary series will help us to understand how the medium has evolved over time. Analyzing the production, transmission, and distribution of a selection of television series, we will consider how television is redefined in the postmodern age with the production of shows that matter—in cultural studies and to us, the viewers.

Required Texts:

Requirements:
Responses (5) 25%
“The Pitch” assignment 5%
Take-home midterm exam 25%
Final exam (Tuesday, May 5 from 8-10 am) 25%
Final Project 10%
Class participation 10%

A response is a 1-2 page (250-500 word) analysis that answers one of the questions that I will provide on the episode. While the responses are not formal essays, you must demonstrate knowledge of the texts, discussing key issues in the series and in the critical work on television. In the responses, you will explore how the television episodes are composed, transmit certain ideas and values of the periods that they are representing, and, ultimately, reflect their cultural and historical moments. I will provide topics for the episodes during the course; you must write 5 responses.

“The Pitch” assignment takes its inspiration from a Seinfeld episode. Your task involves pitching a new television series of your own creation. The assignment includes considering the new series in the larger context of television history.

Students are required to submit their responses, pitch assignment, and take-home midterm exam in hard copy to Canvas on the assigned date; failure to submit responses, assignment, and midterm exam in hard copy and/or Canvas on the due date will lead to a failure of the assignment.

The take-home midterm exam will consist of short and long responses (definitions and analyses). It must be typed, using a standard 12-point font (about 250-300 words per page), and contain proper documentation for all works referenced.
The final project will allow you to offer a creative approach to conceiving television, with possibilities such as creating your own television episode, a role-playing game, a Kickstarter campaign, and fanfiction. You might also choose to score a musical episode or trace the transformation of television into other media.

Academic Dishonesty will be handled in accordance with Humanities and Communication Department policy. Cheating and plagiarism will result in failure of assignment and/or failure of course and will be reported to the Dean of Students and recorded in your permanent student file. Dishonest conduct may lead to formal disciplinary proceedings. Be certain that you are familiar with Florida Tech’s academic dishonesty policy (www.fit.edu/current/documents/plagiarism.pdf).

Attendance is required. Absenteeism and tardiness will adversely affect your final grade. If you miss more than 10% of the classes, you run the risk of failing the course. You are responsible for all of the work that you miss. If you miss one of the screenings, it is your responsibility to obtain a copy of the episode and view it on your own. Since this class is not primarily a lecture course, participation is expected. Informed in-class participation demonstrates your engagement with the material and is reflected in your final grade.

Course Schedule

January 12  Introduction

January 14  From the 1950s to the 1990s: Pleasantville and television history
Reading: Mittell, Introduction: Why Television? (1-13); Television Institutions (15-16); Chapter 1: Exchanging Programming (17-53)
Elizabeth Jensen, “TV gets its PhD”
Screening: The Honeymooners, “TV or Not TV”

January 16  From the 1950s to the 1990s: Pleasantville and television history
Reading: Mittell, “Situation Comedies” (248-254)
Screening: Pleasantville

January 19  Martin Luther King Jr. Day—no class

January 21  The American family on TV: Conceiving the sitcom

January 23  TV or not TV: Reflecting on the medium
Reading: Mittell, Television Meanings (159-160); Chapter 5: Making Meaning (161-212)
Screening: I Love Lucy, “Lucy Does a TV Commercial”

January 26  Redefining the American family on TV
Reading: Mittell, Chapter 7: Screening America (269-304)
Screening: The Cosby Show, “Goodbye, Mr. Fish”
Response 1 due
January 28  
Identity on the small screen  
Reading: Mittell, Chapter 8: Representing Identity (305-353)

January 30  
Diversity, dysfunction, and dystopias: the postmodern sitcom  
Screening: Modern Family, “Pilot”

February 2  
Experiments with the medium: From live studio production to telefilm  
Response 2 due

February 4  
“Where everybody knows your name”: Achieving a sense of community  
Reading: Mittell, Chapter 6: Telling Television Stories (213-268)

February 6  
Self-conscious TV  
Screening: Seinfeld, “The Pitch”

February 9  
Reflecting on the genre: A Community mash-up

February 11  
Gender politics: Social constructionism in the twentieth century  
Screening: The Dick Van Dyke Show, “The Sick Boy and the Sitter” and  
The Mary Tyler Moore Show, “Love is All Around” (Pilot)  
Response 3 due

February 13  
The single girl: From That Girl to Mary to Carrie  
Screening: Sex and the City, “The Chicken Dance”

February 16  
President’s Day—no class

February 18  
Reading: Meredith Goldstein, “We can’t help but wonder: Why more  
‘Sex,’ why now?”  
(http://www.boston.com/ae/movies/articles/2008/05/25/we_cant  
_help_but_wonder_why_more_sex_why_now/)

February 20  
Screening: Glee, “Vitamin-D”  
“The Pitch” assignment due

February 23  
A Glee-ful mash-up: Hybridity in contemporary television

February 25  
Hyper self-conscious tv  
Reading: Alan Sepinwall, “For ‘Community,’ how much meta is too much?”  
Screening: Community, “Advanced Dungeons and Dragons”

February 27  
Breaking the fourth wall: From rpgs to fandom  
Response 4 due

March 2  
Screening: CSI, “Who Shot Sherlock?”
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>March 4</td>
<td>Forensic Television: From Sherlock Holmes to Grissom (and back again)</td>
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<tr>
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<td>Reading: Mittell, Television Practices (355-356); Chapter 9: Viewing</td>
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<td>Television (357-382)</td>
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<td>March 6</td>
<td>The evolution of the police procedural: *Law &amp; Order, CSI, Criminal</td>
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<td>Minds, Grimm, and <em>Sleepy Hollow</em></td>
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<td>Michael Newman, “From Beats to Arcs: Toward a Poetics of Television</td>
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<td>Narrative” (handout)</td>
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<td></td>
<td><strong>Take-home midterm exam due</strong></td>
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<td>March 9</td>
<td><strong>Spring Break—no class</strong></td>
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<tr>
<td>March 11</td>
<td><strong>Spring Break—no class</strong></td>
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<tr>
<td>March 13</td>
<td><strong>Spring Break—no class</strong></td>
</tr>
<tr>
<td>March 16</td>
<td>Screening: <em>The X-Files</em>, “Pilot”</td>
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<tr>
<td>March 18</td>
<td>The supernatural turn: From hard science to Sci Fi</td>
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<td>March 20</td>
<td>Screening: <em>Roswell</em>, “Pilot”</td>
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<tr>
<td>March 23</td>
<td><em>Roswell</em> and the recombinant: TV for a new age</td>
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<td>March 25</td>
<td>Screening: <em>Buffy the Vampire Slayer</em>, “Hush”</td>
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<td>Reading: Sue Turnbull, “Not just another <em>Buffy</em> paper*: Towards an</td>
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<td>Aesthetics of Television”</td>
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<td>(<a href="http://slayageonline.com/PDF/turnbull.pdf">http://slayageonline.com/PDF/turnbull.pdf</a>)</td>
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<td><strong>Response 5 due</strong></td>
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<td>March 27</td>
<td>Evading the Big Bad: <em>Buffy the Vampire Slayer</em></td>
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<td>Reading: David Lavery, “Apocalyptic Apocalypses: The Narrative</td>
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<td></td>
<td>Eschatology of <em>Buffy the Vampire Slayer</em>”</td>
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<td>(<a href="http://slayageonline.com/essays/slayage9/Lavery.htm">http://slayageonline.com/essays/slayage9/Lavery.htm</a>)</td>
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<td>March 30</td>
<td>Screening: <em>Angel</em>, “I Will Remember You”</td>
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<tr>
<td>April 1</td>
<td>Breaking up is hard to do: <em>Buffy</em> and <em>Angel</em></td>
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<td>April 3</td>
<td>Screening: <em>Six Feet Under</em>, “Pilot”</td>
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<td><strong>Response 6 due</strong></td>
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<td>April 6</td>
<td>What lies behind closed doors: Narratives of Exposure</td>
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<td>Reading: Mittell, Chapter 11: Television’s Transforming Technologies</td>
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<td>April 8</td>
<td>Screening: <em>Awake</em>, “Pilot”</td>
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<td>April 10</td>
<td>Narratives of Containment</td>
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<td><strong>Response 7 due</strong></td>
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<td>Event</td>
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<tr>
<td>April 13</td>
<td>Screening: <em>Once Upon a Time</em>, “Pilot”</td>
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<td>April 15</td>
<td>Bifurcating worlds: Bending and breaking reality</td>
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<td>April 17</td>
<td>Screening: <em>Firefly</em>, “Out of Gas”</td>
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<td>Reading: Mittell, <em>Conclusion: American Television in a Global Context</em> (438-449)</td>
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<td><strong>Response 8 due</strong></td>
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<td>April 20</td>
<td>TV in a brave new world</td>
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<td>Reading: Stacey Abbott, “‘Can’t Stop the Signal’: The Resurrection/Regeneration of <em>Serenity</em>” (handout)</td>
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<td>April 22</td>
<td>Rebooting: <em>Firefly</em> and <em>Serenity</em></td>
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<tr>
<td>April 24</td>
<td>Screening: <em>Arrow</em>, “Pilot”</td>
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<td><strong>Response 9 due</strong></td>
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<td>April 27</td>
<td>Reanimating a classic hero in the age of convergence</td>
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<td>April 29</td>
<td>“can’t stop the signal”? The Future of TV</td>
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<td><strong>Response 10 due</strong></td>
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<td>May 5</td>
<td>Final exam (8-10 am)</td>
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<td>Final project due</td>
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**Florida Institute of Technology**

**ADDING A NEW COURSE TO THE CURRICULUM**

This is a request for reactivation of a course in the system. □ Yes □ No

**New courses are available beginning with the fall term in which they appear in the University Catalog.**

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<th>SUBJECT</th>
<th>W R I</th>
<th>COURSE NO.*</th>
<th>CREDIT HOURS</th>
<th>ACADEMIC YEAR TO BE ADDED TO THE FILE</th>
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<td>(e.g., 1301)</td>
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*Justify level if 1000-level+ and no co- or prerequisites

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<th>CLASS HOURS</th>
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<th>LAB HOURS</th>
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<td>45/semester</td>
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**DEPARTMENT** | Humanities & Communication (e.g., Computer Sciences) **SCHEDULE TYPE** | Lecture (A) (e.g., Lecture, Lab or Special Topics/Project)

| □ COLLEGE OF AERONAUTICS – 23 | □ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25 |
| □ NATHAN M. BISK COLLEGE OF BUSINESS – 24 | □ COLLEGE OF SCIENCE – 26 |
| □ COLLEGE OF ENGINEERING – 1 | □ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90 |

**COMPUTER TITLE** | Restricted to 25 characters, including spaces | Creative Writing | Dual-Prefix □ | Bi-Level □ | Full-Load □ |

**CATALOG TITLE** | Creative Writing |

**CATALOG DESCRIPTION OF COURSE** | Restricted to 350 characters, including spaces |

Introduces the techniques of writing fiction, poetry, creative non-fiction and drama through a workshop structure. Focuses on production of texts, peer criticism, in-class and outside class exercises and analyses of published texts.

This description has been approved by the catalog office. 

**In addition, please attach a course syllabus and/or more detailed description.**

**RESTRICTIONS** | Prerequisite | COM 1102 | Course Number |
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<tr>
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<td>Prerequisite</td>
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<td>Prerequisite</td>
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**ADDITIONAL RESTRICTION**

(e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

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<th>COURSE NO. (e.g., 1301)</th>
<th>2 1 5 0</th>
<th>TERM TO INACTIVATE</th>
<th>Fall 2016</th>
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</thead>
</table>

□ Yes □ No | Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

□ Yes □ No | Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.

□ Yes □ No | Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

**APPROVALS:** On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

**CATALOG & CURRICULUM MANAGER**

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

**REGISTRAR’S USE ONLY**

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**Florida Institute of Technology • Office of the Registrar**

150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827

RBR-218-1114
SYLLABUS

WRT. 2150-01 Beginning Creative Writing

Sec 01—18597

Room Crawford 610

Office Quad 406 Office 109

Office Hours Mon/Wed/Fri 1:00-2:00PM

Required Text:


Optional Texts: a good style manual.

Course Description

This course is designed to explore the art of creative writing and its genres. It is more than either a workshop course or an academic course, but is a course dependent on the students love for creative writing and his or her willingness to discipline his or herself to the writing life for at least this semester. The course will delve into what creative writing might be, its genres, the idea of creativity and revision.

Course Objectives

Students will read published material and produce material in two to four genres: poetry, the short story, memoir, plays, and graphic novels. We will read and discuss recently published material in each genre in order to familiarize ourselves with the latest work of publishable merit and to practice workshop techniques in approaching this material as well as our own. Then students will individually produce material for each of three genres to submit to the small group workshop for discussion. Finally, each student will submit a portfolio of revised material and an critical essay discussing both the creative process and revision process for one of their works at the end of the semester, for a final grade. Students will also submit a work to the school arts magazine, Kaleidoscope.

Course Policies

Academic Honesty

Plagiarism /cheating/using other people’s work- Plagiarism, whether intentional or not, results in a failing grade for the course and possible dismissal from the university. Ask instructor if unclear.
Plagiarism: Putting this acknowledgement here is school policy. Why would someone come to
this class to put in someone else’s work?

1. Word for word copying, without acknowledgement, of the language of another writer.
   Obviously, having another person write or dictate all or part of one’s [student] paper is
   plagiarism of this kind and is clearly forbidden. In addition, a writer should copy no printed
   passage, no matter how brief, without acknowledging its source. This applies to even the
   briefest of phrases if they are truly individual and distinctive.

2. A writer should no more take credit for another writer’s thoughts than for another writer’s
   language. If a student does not know whether another writer’s idea is distinctively original,
   he/she should be inclined to believe that it is; no fault attaches to over-acknowledgement, but
   under-acknowledgement is plagiarism.

3. The student is responsible for reviewing the school’s plagiarism policy on the school’s web

☐ Attendance:
Students will be expected to attend classes regularly and keep up with the assigned
work. If you cannot attend a class, you are still responsible for the assigned work. You
may miss up to 12 classes. More than this and you run the risk of failing the class.
Attendance and class participation are components of your evaluation. Excused
absences will be given only for professional or academic obligation. If you have a
health problem, an emergency, or special circumstances that causes you to exceed
these absences, please discuss your situation with me.

☐ Changes in the syllabus:
The syllabus provides a general course outline. It is drafted in a way that allows for
flexibility, discussion of topics of interest, and additional practice as needed. However,
students are expected to be familiar with all changes in the syllabus, which will be
announced in class or through email.

☐ All work turned in: Note all work turned in must be typed in Times New Roman 12
font, double-spaced, 1” margins, following the style used in your area of study. (This
may not always apply to poetry).

☐ Homework (assigned exercises) There will be exercises assigned from the book
that will be turned in as noted.

☐ Three major assignments
The student will be expected to turn in a poem, a short story and either a small graphic
novel, a memoir, or a short play. These, as all other assignments except the critical
essay, will be graded on the effort put in to them as much as on the accomplishment or
polish on the piece. No real effort, no real mark.
□ **Peer Reviews:** Each student will be expected to critique of other students' works. Each student will sign up to submit three pieces, a poem, short story and essay/memoir or play which will be uploaded to Angel. All the other students will write a 2-page detailed review which will be gone over in class. Not only does this help the student whose work is being reviewed, but by reviewing work it helps the writer look critically at his or her own work.

**Journals:** Keep a journal (not necessarily personal). This is a place where you will put down observations, ideas, thoughts on writing etc. Write in it at least once a week (date it). The journal may be a ruled spiral notebook to something very fancy but not loose paper. Also make sure it's large or thick enough to get through the semester. Sometimes the writings will be assigned, sometimes you will have to come up with something yourself. Thus there will need to be a minimum of sixteen entries in the journal.

□ **Final Critical Essay:** This will be a short three-page essay looking critically at your own writing process and revision of one piece of work. You will use as outside sources, at least the textbook for the class and maybe the peer reviews, although other outside sources are fine. Please cite your sources in MLA format.

### Schedule

<table>
<thead>
<tr>
<th>Week 1</th>
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<td>1/8/14</td>
<td>Chapter 1 Exercises 1.1 page 6</td>
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<td>1/10/14</td>
<td>Exercise 1.4</td>
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| Week 2  | 1/13/14 | Chapter 2 pages 13-25 |
|         |         | Journaling Sit and observe someone you don’t know. |

| 1/15/14 | Reading pages 36-40 |
| 1/17/14 | Readings pages 30-36 |

| Week 3  | 1/20/14 | MLK Day |

| **Acquire textbook Imaginative Writing: The Elements of Craft 3rd Edition by Janet Burroway.** |
| **A Journal** |

<p>| <strong>Bottom page 13</strong> |
| <strong>Exercises page 40</strong> |
| <strong>Exercises page 36</strong> |</p>
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<th>Date</th>
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<td>1/22/14</td>
<td>Chapter 10 pages 294-310</td>
<td>Exercises page 294</td>
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<tr>
<td></td>
<td>Journaling Go someplace describe what is around you using concrete words and many details</td>
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<tr>
<td>1/24/14</td>
<td>Readings pages 311-319</td>
<td>Exercise 10.13 and 10.14</td>
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<td>Week 4</td>
<td>1/27/14</td>
<td>Homework Read Chapter 3</td>
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<td>Chapter 3 pages 47-60</td>
<td>Exercise page 47</td>
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<td></td>
<td>Journaling Write a short poem about the people or place you’ve observed</td>
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<td>1/29/14</td>
<td>Readings page 80-83</td>
<td>Exercises 3.13</td>
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<td>1/31/14</td>
<td>Readings pages 77-80</td>
<td>Exercises 3.12</td>
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<td>First submitters poetry</td>
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<tr>
<td>Week 5</td>
<td>2/3/14</td>
<td>Exercise page 87 bottom</td>
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<tr>
<td></td>
<td>Chapter 4 pages 87-91</td>
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<tr>
<td></td>
<td>Journaling. Observe someone and make up a persona for them (who they are, how they speak etc.)</td>
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<tr>
<td>2/5/14</td>
<td>Chapter 4 pages 91-97</td>
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<td>2/7/14</td>
<td>Chapter 4 pages 97-101</td>
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<td>Week 6</td>
<td>2/10/14</td>
<td>Exercise bottom 132</td>
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<tr>
<td></td>
<td>Chapter 5 pages 132-137</td>
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<td></td>
<td>Journaling Observe someone you don’t know and make up a character including desires etc</td>
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<td>2/12/14</td>
<td>Pages 137-140</td>
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<td>2/14/14</td>
<td>Pages 140-144</td>
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<td><strong>Week 7</strong></td>
<td>2/17/14 President’s Day</td>
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<tr>
<td>2/19/14</td>
<td>Chapter 9 pages 264-274</td>
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<td></td>
<td>Journaling Describe a place as if you’re panning or moving through it with a camera</td>
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<td>2/21/14</td>
<td>Read 275-291</td>
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<td><strong>Week 8</strong></td>
<td>2/24/14 Chapter 6 pages 167-172</td>
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<td>Journaling Observe several people and make up a plot. Try to use text and subtext</td>
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<tr>
<td>2/26/14</td>
<td>Chapter 6 pages 172-176</td>
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<td>Peer reviews on submissions</td>
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<tr>
<td>2/28/14</td>
<td>Read pages 275-283</td>
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<td>Journaling Observe several people and make up an outline of a story mentioning the journey, power struggle, connection/disconnection</td>
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<td><strong>Week 9</strong></td>
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<td>Spring Break</td>
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<td><strong>Week 10</strong></td>
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<td>Peer review on submissions</td>
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<td><strong>Week 11</strong></td>
<td>3/17/14</td>
<td>Chapter 8 pages 230-250</td>
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<td>Journaling do 9.7 page 274</td>
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<td>3/21/14</td>
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<td><strong>Week 12</strong></td>
<td>3/24/14</td>
<td>Chapter 11 pages 321-345</td>
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<td>Journaling Write a short piece contemplating a favorite word or food</td>
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<td>3/28/14</td>
<td>First Submitters Other</td>
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<td><strong>Week 13</strong></td>
<td>3/31/14</td>
<td>Chapter 7 pages 196-212, 218-223</td>
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<td>Journaling Observe at least two people: write a short dialogue in play form of what they could be speaking about. Make mean something.</td>
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<td>4/4/14</td>
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<td><strong>Week 14</strong></td>
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</table>
ADDITIONAL RATIONALE

This is a request for reactivation of a course in the system. □ Yes □ No

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT W R I COURSE NO.* 3 1 5 0 CREDIT HOURS 3 ACADEMIC YEAR TO BE ADDED TO THE FILE Fall 2016 (e.g, Fall 2016)

*Justify level if 1000-level+ and no co- or prerequisites.

CLASS HOURS 45/semester LECTURE HOURS 45/semester LAB HOURS CONTACT HOURS (CEU ONLY) N/A

DEPARTMENT Humanities & Communication (e.g., Computer Sciences)

SCHEDULE TYPE Lecture (A) (e.g., Lecture, Lab or Special Topics/Project)

□ COLLEGE OF AERONAUTICS – 23 □ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
□ NATHAN M. BISK COLLEGE OF BUSINESS – 24 □ COLLEGE OF SCIENCE – 26
□ COLLEGE OF ENGINEERING – 1 □ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces Advanced Creative Writing Dual-Prefix □ Bi-Level □ Full-Load □

CATALOG TITLE Advanced Creative Writing

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces

Builds upon the craft, technique and process learned in WR 2150. Uses the workshop method and analysis of published texts to broaden and deepen understanding of creative writing genres, and develop individual voices. Sharpens writing skills through study of narrative and lyric structures and through revision.

This description has been approved by the catalog office. 

Catalog & Curriculum Manager 9/23/2015

□ Yes □ No Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

□ Yes □ No Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach “O” materials for review.

□ Yes □ No Will this course impact any existing programs? If yes, attach “Changing Graduation Requirements” form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

[Signatures and dates]

[Signatures and dates]

[Signatures and dates]

**Vice President for Institutional Effectiveness

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

Catalog & Curriculum Manager

REGISTRAR’S USE ONLY

SCACRSE SCADTL SCAPREQ SCABASE

SCARRS Operator Init. Date
SYLLABUS

WRT. 3000-00 Advanced Creative Writing

Sec

Room

Office Quad 406 Office 109

Office Hours Mon/Wed/Fri 1:00-2:00PM

Required Text:


Optional Texts: a good style manual.

Course Description

This course is designed to explore the art of creative writing and its genres. It is more than either a workshop course or an academic course, but is a course dependent on the students love for creative writing and his or her willingness to discipline his or herself to the writing life for at least this semester. The course will delve into what creative writing might be, its genres, the idea of creativity and revision.

Course Objectives

Students will read published material and produce material in fiction, the short story, the novella, and the novel. We will read and discuss recently published material in each genre in order to familiarize ourselves with the latest work of publishable merit and to practice workshop techniques in approaching this material as well as our own. Then students will individually produce material for each of the genres to submit to the group workshop for discussion. Finally, each student will submit a portfolio of revised material and a critical essay discussing both the creative process and revision process for one of their works at the end of the semester, for a final grade. Students will also submit a work to the school arts magazine, Kaleidoscope.

Course Policies

Academic Honesty

Plagiarism/cheating/using other people's work- Plagiarism, whether intentional or not, results in a failing grade for the course and possible dismissal from the university. Ask instructor if unclear.

Plagiarism: Putting this acknowledgement here is school policy. Why would someone come to this class to put in someone else’s work?
1. Word for word copying, without acknowledgement, of the language of another writer. Obviously, having another person write or dictate all or part of one’s [student] paper is plagiarism of this kind and is clearly forbidden. In addition, a writer should copy no printed passage, no matter how brief, without acknowledging its source. This applies to even the briefest of phrases if they are truly individual and distinctive.

2. A writer should no more take credit for another writer’s thoughts than for another writer’s language. If a student does not know whether another writer’s idea is distinctively original, he/she should be inclined to believe that it is; no fault attaches to over-acknowledgement, but under-acknowledgement is plagiarism.

3. The student is responsible for reviewing the school’s plagiarism policy on the school’s web site. http://www.fit.edu/current/documents/plagiarism.pdf

☐ Attendance:
Students will be expected to attend classes regularly and keep up with the assigned work. If you cannot attend a class, you are still responsible for the assigned work. You may miss up to 12 classes. More than this and you run the risk of failing the class. Attendance and class participation are components of your evaluation. Excused absences will be given only for professional or academic obligation. If you have a health problem, an emergency, or special circumstances that causes you to exceed these absences, please discuss your situation with me.

☐ Changes in the syllabus:
The syllabus provides a general course outline. It is drafted in a way that allows for flexibility, discussion of topics of interest, and additional practice as needed. However, students are expected to be familiar with all changes in the syllabus, which will be announced in class or through email.

☐ All work turned in: Note all work turned in must be typed in Times New Roman 12 font, double-spaced, 1” margins, following the style used in your area of study. (This may not always apply to poetry).

☐ Homework (assigned exercises) There will be exercises assigned from the book that will be turned in as noted.

☐ Three major assignments
The student will be expected to turn in a poem, a short story and either a small graphic novel, a memoir, or a short play. These, as all other assignments except the critical essay, will be graded on the effort put in to them as much as on the accomplishment or polish or the piece. No real effort, no real mark.

☐ Peer Reviews: Each student will be expected to critique of other students’ works. Each student will sign up to submit two pieces, which will be uploaded to Angel. All the other students will write a 2-page detailed review which will be gone over in class. Not only does this help the student whose work is being reviewed, but by reviewing work it helps the writer look critically at his or her own work.
**Journals:** Keep a journal (not necessarily personal). This is a place where you will put down observations, ideas, thoughts on writing etc. Write in it at least once a week (date it). The journal may be a ruled spiral notebook to something very fancy but not loose paper. Also make sure it’s large or thick enough to get through the semester. Sometimes the writings will be assigned, sometimes you will have to come up with something yourself. Thus there will need to be a minimum of sixteen entries in the journal.

- **Final Critical Essay:** This will be a short three-page essay looking critically at your own writing process and revision of one piece of work. You will use as outside sources, at least the textbook for the class and maybe the peer reviews, although other outside sources are fine. Please cite your sources in MLA format.

### Schedule

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<th>Week 1</th>
<th>1/6/14</th>
<th><strong>Introduction:</strong></th>
<th><strong>Acquire textbook</strong></th>
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<tr>
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<td>1/8/14</td>
<td>Chapter 1 Exercises page 11 pick one</td>
<td>Imaginative Writing: The Art and Craft of Fiction by Michael Kardos</td>
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<td>1/10/14</td>
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<td>A Journal</td>
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<th>Week 2</th>
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<th>Chapter 2 12-16</th>
<th>Page 14 exercise 1</th>
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<tbody>
<tr>
<td></td>
<td>1/15/14</td>
<td>Journaling Sit and observe someone you don’t know.</td>
<td>Exercises page 17 #2</td>
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<td>1/17/14</td>
<td>Reading pages 16-19</td>
<td>Exercises page 23 #1</td>
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</table>

| Week 3 | 1/20/14 | MLK Day | |
|--------|---------|---------||
|        | 1/22/14 | Chapter 3 25-30 | Exercises page 27 #4|
|        |         | Journaling Go someplace describe what is around you using concrete words and many details | |
|        | 1/24/14 | Reading pages 30-35 | Exercise page 34 #3 |
| Week 4 | 1/27/14 | Chapter 4 pages 42-49  
Journaling Write a short poem about the people or place you’ve observed | Exercise page 47 #1 |
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<td></td>
<td>1/29/14</td>
<td>Readings page 50-56</td>
<td>Exercises page 52 #6</td>
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<td>1/31/14</td>
<td>Readings pages 57-62</td>
<td>Exercises page 60 #1</td>
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</table>
| **Week 5** | 2/3/14 | Chapter 5 pages 65-71  
Journaling. Observe someone and make up a persona for them (who they are, how they speak etc.) | Exercise page 71 #7 |
|        | 2/5/14 | Chapter 5 pages 71-77                                            | Exercise page 75 #7 |
|        | 2/7/14 | Chapter 5 pages 77-83                                            | Exercise page 83 #7 |
| **Week 6** | 2/10/14 | Chapter 6 pages 89-96  
Journaling Observe someone you don’t know and make up a character including desires etc | Exercise page 90 #5 |
|        | 2/12/14 | Pages 97-102                                                      | Exercise page 98 #2 |
|        | 2/14/14 | Pages 102-110                                                     | Exercise page 105 #6 |
| **Week 7** | 2/17/14 | President’s Day                                                  |                   |
|        | 2/19/14 | Chapter 7 pages 114-119  
Journaling Describe a place as if you’re panning or moving through it with a camera | Exercise page 116 #3 |
<p>|        | 2/21/14 | Read 119-125                                                     | Exercise page 125 #6 |</p>
<table>
<thead>
<tr>
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<th>Journal Due</th>
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<td>Chapter 8 pages 133-137</td>
<td>Exercise page 137 #4</td>
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<td>2/26/14</td>
<td>Read pages 137-141</td>
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<td>Spring Break</td>
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<td>Week 10</td>
<td>3/10/14</td>
<td>Chapter 9 pages 143-149</td>
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<td>3/12/14</td>
<td>Read pages 149-154</td>
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<td>3/17/14</td>
<td>Chapter 10 pages 157-161</td>
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<td>Journaling do 9.7 page 274</td>
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<td>3/19/14</td>
<td>Read pages 161-166</td>
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<td>Week 13</td>
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<td>Observe at least two people: write a short dialogue in play form of what they could be speaking about. Make mean something.</td>
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<tr>
<td>Week 14</td>
<td>4/7/14</td>
<td>Journaling</td>
<td>Rewrite a dialogue of some conversation you had. If in play form, do stage directions, if short story fill in the background/action</td>
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<td>4/9/14</td>
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Florida Institute of Technology

ADDING A NEW MAJOR OR MINOR TO THE CURRICULUM

Please provide the following information when requesting a new major or minor (program or option) to be added to the curriculum. Only new majors, minors and options are assigned a new code and print on the diploma. The code will be assigned by the Office of the Registrar and information emailed to all appropriate personnel.

COLLEGE: Psychology and Liberal Arts

DEPARTMENT: School of Arts & Communication

DELIVERY MODE(S): Classroom

CAMPUS/SITE(S): Melbourne

PROGRAM TO BE ADDED
☐ Major   ☐ Minor  ☐ Option for ____________________________ (existing degree program)

NOTE: Only Majors, Minors and Options receive new codes and print on the diploma; use Option for new program name to appear with existing degree name.

☐ Associate of Arts (A.A.)
☐ Associate of Science (A.S.)
☐ Bachelor of Arts (B.A.)
☐ Bachelor of Science (B.S.)
☐ Master of Arts (M.A.)
☐ Master of Science in Teaching (M.A.T.)
☐ Master of Business Administration (M.B.A.)
☐ Master of Education (M.Ed.)
☐ Master of Public Administration (M.P.A.)
☐ Master of Science (M.S.)
☐ Master of Science in Aviation (M.S.A.)
☐ Educational Specialist (Ed.S.)
☐ Doctor of Business Administration (DBA)
☐ Doctor of Philosophy (Ph.D.)
☐ Doctor of Psychology (Psy.D.)
☐ Graduate Certificate

OTHER ADDITION TO THE CURRICULUM (NOTE: Only Majors, Minors and Options receive new codes and print on the diploma; use Concentration or Specialization if the new program represents less than a full degree curriculum.)

☐ Concentration or ☐ Specialization for ____________________________ (existing degree program)

PROGRAM TITLE: Restricted to 30 characters, including spaces

Literature

ACADEMIC YEAR TO BE INITIATED: FALL 2016

ADVISOR FOR NEW PROGRAM: Dr. Lisa Perdigao

(New programs are available beginning with the fall term in which they appear in the University Catalog)

ROUTING APPROVALS: 1) Department head/program chair and college dean approve and sign form. 2) The vice president for institutional effectiveness reviews and signs form. 3) The executive vice president or his designee approves business plan of the program in terms of financial viability and impact on the university mission and signs form. 4) Graduate Council or Undergraduate Curriculum Committee approves academics and signs form. 5) The vice president for academic affairs reviews and signs form. 6) The executive vice president or his designee gives final approval of program, signs form and forwards to the Catalog & Curriculum Manager.

1) [Signature] 9/22/15
Department Head/Program Chair

2) [Signature] 9/23/15
Vice President for Institutional Effectiveness

3) [Signature] 9/23/15
Executive Vice President

4) [Signature] Date
Chair, Graduate Council

5) [Signature] Date
Chair, Undergraduate Curriculum Committee

6) [Signature] Date
Vice President for Academic Affairs

REGISTRAR'S USE ONLY

FSA ATLAS ___________________________ SOAXREF ___________________________
STVMAJR ___________________________ SOACURR ___________________________
GWVSDAX ___________________________ SMAPRL ___________________________
OLC Code ___________________________ Operator Initials/Date __________________
**Literature (18 credit hours)**

HUM 2212: British and American Literature 1  
HUM 2213: British and American Literature 2  
HUM 3201: Literary Theory

*Nine credit hours from the following:*
HUM 2250: Literature: Voice & Vision  
HUM 3015: Western Mythology  
HUM 3230: Shakespeare and His Contemporaries  
HUM 3275: Contemporary Literature  
HUM 3276: Science Fiction Literature and Film  
HUM 3277: Young Adult Literature  
HUM 3278: Crime in Fiction  
HUM 3279: Monsters in Fiction  
HUM 3280: Narrative Film  
HUM 3281: Television and Popular Culture  
HUM 3285: Special Topics in Literature  
HUM 3905: Junior Seminar in the Humanities  
WRI 2150: Creative Writing  
WRI 3150: Advanced Creative Writing
Literature Minor Case Statement

I. Program Relevance

The Literature Minor is consistent with the university’s mission to provide high-quality education to its student body. The skills that the students will acquire and build upon with the minor will provide a strong foundation for their work in other disciplines. As the minor is comprised of courses that emphasize critical analysis, reading, and writing, students will be better prepared to enter the global workforce, seek higher-education opportunities, and serve within their communities with the minor. The minor also serves the goals of QEP 2 by including world literatures and texts.

The Literature Minor is representative of the core of the Humanities Program and School of Arts and Communication. It is an extension of the core Humanities courses that all Florida Tech students are required to take and encourages students to pursue higher-level courses in literary and cultural studies. With the minor, students will be exposed to different genres and forms—from traditional to contemporary literature, media, film, and television. Students will be introduced to the literary, cultural, and historical contexts for works covering a range of periods and genres. The School of Arts and Communication has depth in its literary offerings, with ten faculty members teaching courses in the discipline, and the minor will be drawn from existing course offerings. The Literature Minor will complement the Prelaw and History minors that are already part of the Humanities Program.

II. Program Demand

Market

The School of Arts and Communication has a dynamic group of Humanities majors, and many pursue concentrations in literature. However, our literature courses appeal to the larger student body, and many students from different majors take more than the one required Humanities elective. We consistently offer between ten and fourteen courses that count toward the minor per year, and all have healthy enrollments. Many students from various disciplines have taken a range of our courses but are unable to take a double major. Our goal for the Literature Minor is to draw from this population, offering a minor that is attractive and achievable for students from other disciplines.

The Literature Minor will be an attractive option for students seeking employment after graduation or graduate school. Employers (including those in the sciences and engineering) often cite the importance of skills in verbal and written communication for prospective employees. The Literature Minor will emphasize those skill sets. Our Prelaw program is thriving, and a Literature Minor will complement the Prelaw students’ curriculum, strengthening the students’ applications for law school.

The Literature Minor will appeal to our diverse student body, as our enrollment in Humanities courses shows. In addition to exposing students to an expansive literary tradition, our courses are global in focus and contemporary. They examine and utilize new technologies, making students better equipped to compete in the modern world.
New Students
The Humanities Program had eight new majors in fall 2015. We expect that enrollment for the Literature Minor will be at least five students in the first year, and we hope to gain at least that many in the second year. Many students have already taken two or three literature electives and are already well on their way to completing the minor.

We currently have twenty-six Humanities majors in our program: sixteen are traditional Humanities students and ten are Prelaw. We expect that some Prelaw students will declare the Literature Minor.

As the Literature Minor will attract a larger population within the university than are able to declare a second major in the Humanities, our goal is that the program will grow to match the enrollment in the Humanities major in five years (twenty-six students). If we are successful with this program, we will continue to increase the numbers and build a solid core for the Humanities Program.

Peer Institutions/Current Trends
Literature Minors and English Minors are offered at most universities. Drawing from our peer institutions, MIT offers a solid model to build upon. MIT has a Literature Program that serves a similar population. Many of the courses currently offered at the Florida Institute of Technology are in line with MIT's offerings, particularly with the coverage from the ancient world to the digital age and emphasis of critical skills that are uniquely suited to this student population. MIT's description of its Literature Program reflects the importance of literary studies at a technological university and speaks to the range and scope of our existing Humanities curriculum:

“Literature at MIT embraces an expansive vision of literary study. We are linked by a common interest in problems of narrative, aesthetics, genre, and media, but our curriculum explores a broad array of written, oral, and visual forms, ranging from the ancient world to the 21st century. We teach poetry, drama, and prose fiction, and also film, television, comics, memoirs, and folk music. We represent a variety of methodologies but share a common dedication to close reading and historical reflection. We are interested in both the established masterpieces and the most recent cultural productions of the digital age. . . . Literature is one of the homes of humanistic and general education at MIT. Our courses engage students in the pleasures and challenges of reading and interpretation, expose them to fresh ways of thinking about the world, and develop valuable, transferable skills in writing and communication.”

The Literature Minor at MIT consists of six courses, the model for our minor at Florida Tech, and MIT's offerings mirror our own in traditional literary studies, contemporary literature and theory, film, and television.

Through its School of Literature, Media, and Communication, Georgia Tech offers minors in Film and Media Studies and Performance Studies as well as multidisciplinary minors in East Asian Studies, Science, Technology, and Society, and Women, Science, and Technology. The university also offers certificate programs in American Literature and Culture, Film Studies, and
Literary and Cultural Studies. The courses that comprise the proposed Literature Minor at Florida Tech represent these areas. Additionally, Georgia Tech is offering a new minor in Science Fiction Studies this year, complementing its students’ work in the sciences. The school’s description of the minor highlights that Georgia Tech was one of the first universities to teach science fiction at the collegiate level in 1971, just two years after University of Kansas. It is currently reflecting a new trend within the discipline with its proposed minor.

Georgia Tech Professor and Director of Undergraduate Programs in the School of Literature, Media, and Communication Lisa Yaszek stated, “We feel that we can offer students a really thorough exploration of science fiction across a range of media, and also provide them a framework to talk about it in the technological and scientific contexts they’re working in elsewhere in their majors. . . . We can provide them a new way, and a hopefully fun and productive way, of thinking about the work they do and the kind of work other people do in the modern world.” Florida Tech’s School of Arts and Communication has similarly appealed to its science and engineering majors with a course on Science Fiction Literature and Film, which has run for over fifteen years, and additional courses that feature science fiction texts including British and American Literature I and II, Monsters in Fiction, Young Adult Literature, Humanities Junior Seminar (the risks of science and technology), and Science, Technology, and the American Narrative.

Through its English Department, Virginia Tech offers minors in Creative Writing, Literature and Language, and Language Sciences. Additionally, Virginia Tech has a Department of Science and Technology in Society that “draws on the full range of disciplines in the social sciences and humanities to examine the ways that science and technology shape, and are shaped by, our society, politics, and culture” and studies “contemporary controversies, historical transformations, policy dilemmas, and broad philosophical questions.” As Florida Tech’s School of Arts and Communication offers courses that address these issues, students pursuing the Literature Minor will be able to concentrate on this field and apply an interdisciplinary focus to the program.

For a local peer university, University of Central Florida offers a Literature Minor as well as minors in Creative Writing, Digital Humanities, and Film—Cinema Studies. UCF’s program requirements are shared by our proposed minor. The School of Arts and Communication has lost Humanities majors to UCF over the years due to tuition costs and UCF’s expansive offerings; this minor will showcase our already-existing strengths in these areas, making us more competitive in the local market.

Extended Audience
Our proposed minor is drawn from a pool of existing courses—at least ten per year that can be taken to fulfill the six-course core (18 credits) for the Literature Minor. Some courses are offered in the evening so there would be flexibility for part-time and non-traditional students to fulfill the requirements.
Opportunities
The opportunities for a student graduating with a Literature Minor are many, as the skill set reflected in the minor is translatable to many disciplines. Students might pursue the minor with the goal to enter the workforce or graduate school in the sciences, engineering, business, and psychology, for example, with the reinforcement of their strengths in research, critical thinking, and verbal and written communication. Students with the Prelaw Major and Literature Minor will be better positioned for admittance into law school and improved performance in the LSAT.

Since the net for the Literature Minor is widely cast, there is not a specific program of study to follow, but Humanities students have found great success in pursuing employment and graduate school opportunities in law, Humanities disciplines (literature, history, and philosophy), and education, to name a few areas.

III. Academic Requirements/Considerations

The proposed program offers no change to SACS and is in line with School of Arts and Communication, College of Psychology and Liberal Arts, and the university’s accreditation.

The proposed program will not compete with or take away from any existing programs. On the contrary, it will help the School of Arts and Communication and College of Psychology and Liberal Arts grow by attracting students from other majors.

Although minors do not have to be assessed, there are assessment measures in place for the two required courses, British and American Literature I and II, as they serve as alternatives to Civilization II. Both courses feature an essay question as an assessment measure that is included in the final exam.

V. Financial Resources/Uses

There are no additional resources required to run this program. It will not cost the university anything. The minor is drawn from existing courses that are continually run as part of the Humanities offerings each year. No new faculty is required.

One course will be developed specifically for the minor, Literary Theory, to be included as one of the three required courses. The Literary Theory course will provide a solid foundation in literary studies and introduction to critical approaches to literary texts from various schools of theory.

We currently do not have any GSAs in the School of Arts and Communication, and this program will not require any.

In sum, the potential gains for the School of Arts and Communication and College of Psychology and Liberal Arts are many, at no cost to the university.
New courses are available beginning with the fall term in which they appear in the University Catalog.

This is a request for reactivation of a course in the system.  
☐ Yes  ☐ No

SUBJECT  M  U  S  COURSE NO.*  1  2  0  2  CREDIT HOURS  1  ACADEMIC YEAR TO BE ADDED TO THE FILE  Fall 2016  
(e.g., CSE)  

*Justify level if 1000-level+ and no co- or prerequisites

CLASS HOURS 30/semester  LECTURE HOURS  LAB HOURS 30/semester  CONTACT HOURS (CEU ONLY)  N/A

DEPARTMENT  Humanities & Communication  SCHEDULE TYPE, Lab (B)  
(e.g., Computer Sciences)  

☐ COLLEGE OF AERONAUTICS – 23  ☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
☐ NATHAN M. BISK COLLEGE OF BUSINESS – 24  ☐ COLLEGE OF SCIENCE – 26
☐ COLLEGE OF ENGINEERING – 1  ☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE  Restricted to 25 characters, including spaces  Group Intermediate Guitar  Dual-Prefix ☐  Bi-Level ☐  Full-Load ☐

CATALOG TITLE  Group Intermediate Guitar

CATALOG DESCRIPTION OF COURSE  Restricted to 350 characters, including spaces

Provides more advanced skills and instruction beyond MUS 1201. Reviews beginning guitar topics and continues with more advanced picking patterns, barre chords and scales. Focuses on improvisation to common chord progressions and accompanying singing. Requires practice outside of class.

This description has been approved by the catalog office  

Catalog & Curriculum Manager  Date

In addition, please attach a course syllabus and/or more detailed description.

Restrictions

☐ Prerequisite MUS 1201

☐ and ☐ or

☐ Corequisite

☐ and ☐ or

Course Number

Course Number

Course Number

Additional Restriction  

(Requirement: Prerequisite course or instructor approval.)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSE)  COURSE NO. (e.g., 1301)  TERM TO INACTIVATE

☐ Yes  ☐ No  Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

☐ Yes  ☐ No  Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "O" materials for review.

☐ Yes  ☐ No  Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Originator  Date

Chair, Graduate Council  Date

Department Head/Program Chair  Date

Chair, Undergraduate Curriculum Committee  Date

Dean or Associate Dean  Date

**Vice President for Institutional Effectiveness  Date

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term name above.

Catalog & Curriculum Manager  Date

REGISTRAR’S USE ONLY

SCACRSE  SCADTL  SCAPREQ  SCABASE

SCARES  Operator Init.  Date
MUS 1202: Group Intermediate Guitar
Florida Institute of Technology
Fall 2016

Meeting Times: TBA
Important Performance Dates: TBA

Professor: Dr. Kevin R. Burke
Office: Crawford 615
Telephone: (321) 674-7165
Email: kburke@fit.edu
Office Hours: TBA

Course Catalog Description: Group Intermediate Guitar provides more advanced skills and instruction beyond MUS 1201. Students will review beginning guitar topics and continue with more advanced picking patterns, barre chords, and scales. The second half of the semester will focus on improvisation to common chord progression and to accompanying singing. Students are expected to practice outside of class. MUS 1201 or instructor approval required.

Required Materials


Acoustic Guitar with steel or nylon strings; *no electric guitars*

Grade Distribution and Scale

<table>
<thead>
<tr>
<th>Points</th>
<th>Grade Distribution</th>
<th>Percentage of Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Concerts and Participation</td>
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<td>C 70-79</td>
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<td>50</td>
<td>Final Exam</td>
<td></td>
</tr>
<tr>
<td>200</td>
<td>Total Points</td>
<td></td>
</tr>
</tbody>
</table>

Percentage of Points Earned

Participation

Students are expected to attend all classes and arrive on time. Absences will be excused only with proper documentation (letter from Professor, note from Physician or Health Center, etc.). Tardiness, unpreparedness, and absences in class and at required concerts will negatively impact the participation grade.
Exams
The exams will test your knowledge of important terms, hand positions, fundamental theory and technique, and active listening skills.

Practice Log and Journal
Practice logs and journals will record your practice outside of class and observations of music making at concerts and on campus.

Quizzes
There will be THREE performance quizzes during the semester in which you will demonstrate your progress with fundamental guitar playing. Quizzes will entail playing scales, chord progressions with picking patterns, and accompanying singing.

Music Studio
Your enrollment entitles you to access to the practice rooms in the Music Studio. Please visit the School of Arts and Communication office on the 6th floor of the Crawford building to gain swipe card access to the music studio for the semester.

Communication
It is extremely important that you let me know if you are struggling with any concepts or skill development early; otherwise, I may be unaware of your difficulties. Keep me posted and informed. **NOTE:** I am very good at responding by email within a couple hours (during weekday work hours), as long as you 1) write in your best prose; 2) address me (i.e. Dear Dr. Burke, Dear Prof. Burke, etc); 2) provide specific details (i.e. On Page 42, No. 5); and sign your name.

Academic Honesty
Students are expected to maintain high standards of personal integrity in their academic work. Incidents of cheating and plagiarism may result in a failing grade and further disciplinary action. Please reference the “Code of Conduct” in the Student Handbook for the full policy.

**COURSE CALENDAR (TOPICS SUBJECT TO CHANGE)**

Week 1: Beginning Guitar Review

Week 2: Beginning Guitar Review

Week 3: Alternative Picking Patterns

Week 4: Alternative Picking Patterns

Week 5: Advanced Barre Chord Technique

Week 6: Advanced Barre Chord Technique
Week 7: Mixolydian Mode

Week 8: Midterm

Week 9: Dorian Mode

Week 10: Improvisation to 12 Bar Blues

Week 11: Improvisation to 12 Bar Blues

Week 12: Improvisation with Pop Progressions

Week 13: Improvisation with Pop Progressions

Week 14: Improvisation with Pop Progressions

Week 15: Accompanying Singing

Week 16: Accompanying Singing

Final Exam: TBA
Florida Institute of Technology

ADDING A NEW COURSE TO THE CURRICULUM

This is a request for reactivation of a course in the system. Yes □ No □

New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT M U S COURSE NO.* 1 2 0 3 CREDIT HOURS 1 ACADEMIC YEAR TO BE ADDED TO THE FILE Fall 2016 (e.g., Computer Sciences)

*Justify level if 1000-level+ and no co- or prerequisites

CLASS HOURS 30/semester LECTURE HOURS SCHEDULE TYPE Lab (B)

LAB HOURS 30/semester CONTACT HOURS (CEU ONLY) N/A

DEPARTMENT Humanities & Communication (e.g., English)

SCHEDULE TYPE Lab (B)

(∗e.g., Lecture, Lab or Special Topics/Project)

□ COLLEGE OF AERONAUTICS – 23
□ NATHAN M. BISK COLLEGE OF BUSINESS – 24
□ COLLEGE OF ENGINEERING – 1

□ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
□ COLLEGE OF SCIENCE – 26
□ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces Group Beginning Piano

Dual-Prefix □ Bi-Level □ Full-Load □

CATALOG TITLE Group Beginning Piano

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces

Introduces students to the fundamentals of keyboard playing in a participatory classroom setting. Begins with proper hand positions, scales and fundamental theory. Progresses to chords, exercises for two hands and short pieces for both hands. Requires practice outside of class. No prior music experience is necessary.

This description has been approved by the catalog office. Emjoy 9/23/2015

Catalog & Curriculum Manager Date

In addition, please attach a course syllabus and/or more detailed description.

REstrictions □ Prerequisite □ Corequisite □ and □ or □ and □ or

Course Number Course Number

Course Number Course Number

Course Number Course Number

Course Number Course Number

GRades TO BE ISSUED

A, B, C, D, F

A, B, C, D, F, CEU/Audit

CEU

S, U

P, F

Other

ADDITIoNAL RESTRITION

(e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSE) COURSE NO. (e.g., 1301) TERM TO INACTIVATE

□ Yes □ No Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**

□ Yes □ No Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach “Q” materials for review.

□ Yes □ No Will this course impact any existing programs? If yes, attach “Changing Graduation Requirements” form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Originator 9/25/15

Chair, Graduate Council Date

Department Head/Program Chair 9-25-15

OR

Dean or Associate Dean 9/26/15

Chair, Undergraduate Curriculum Committee Date

**Vice President for Institutional Effectiveness Date

CATALOG & CURRICULUM MANAGER

These changes/additions have been made for the University Catalog and entered into the BANNER term named above.

Catalog & Curriculum Manager Date

REGISTRAR’S USE ONLY

SCACRSE SCADET SCAPREO SCABASE

SCAREES Operator Init Date

Florida Institute of Technology • Office of the Registrar

150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827

RGR-18-1114
Meeting Times: TBA  
Important Performance Dates: TBA

Professor: Dr. Kevin R. Burke  
Office: Crawford 615  
Telephone: (321) 674-7165  
Email: kburke@fit.edu  
Office Hours: TBA

Course Catalog Description: Group Beginning Piano introduces students to the fundamentals of keyboard playing in a participatory classroom setting. Students will begin with proper hand positions, scales, and fundamental theory. In the second half of the semester, students will progress to chords, exercises for two hands, and short pieces for both hands. Students are expected to practice outside of class. No prior music experience is necessary.

Required Materials


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Participation

Students are expected to attend all classes and arrive on time. Absences will be excused only with proper documentation (letter from Professor, note from Physician or Health Center, etc.). Tardiness, unpreparedness, and absences in class and at required concerts will negatively impact the participation grade.
Exams
The exams will test your knowledge of important terms, fingerings, fundamental theory and technique, and active listening skills.

Practice Log and Journal
Practice logs and journals will record your practice outside of class and observations of music making at concerts and on campus.

Quizzes
There will be THREE performance quizzes during the semester in which you will demonstrate your progress with fundamental keyboard playing. Quizzes will entail playing scales, basic chords, chord progressions, and short pieces for both hands.

Music Studio
Your enrollment entitles you to access to the practice rooms in the Music Studio. Please visit the School of Arts and Communication office on the 6th floor of the Crawford building to gain swipe card access to the music studio for the semester.

Communication
It is extremely important that you let me know if you are struggling with any concepts or skill development early; otherwise, I may be unaware of your difficulties. Keep me posted and informed. *NOTE:* I am very good at responding by email within a couple hours (*during weekday work hours*), as long as you 1) write in your best prose; 2) address me (i.e. Dear Dr. Burke, Dear Prof. Burke, etc); 2) provide specific details (i.e. On Page 42, No. 5); and sign your name.

Academic Honesty
Students are expected to maintain high standards of personal integrity in their academic work. Incidents of cheating and plagiarism may result in a failing grade and further disciplinary action. Please reference the “Code of Conduct” in the *Student Handbook* for the full policy.

COURSE CALENDAR (TOPICS SUBJECT TO CHANGE)

Week 1: Keyboard Basics

Week 2: Intervals

Week 3: Major Five Finger Patterns

Week 4: Major Five Finger Patterns

Week 5: Minor Five Finger Patterns

Week 6: Minor Five Finger Patterns

Week 7: Chord Types
Week 8: Midterm

Week 9: Major Scales in Tetrachord Position

Week 10: Major Scales in Tetrachord Position

Week 11: Major Triads of the Key

Week 12: Inverted Major Triads of the Key

Week 13: Dominant Chords

Week 14: Dominant Seventh Chords

Week 15: Two Hand Piece

Week 16: Two Hand Piece

Final Exam: TBA
New courses are available beginning with the fall term in which they appear in the University Catalog.

SUBJECT M U S COURSE NO.* 1 2 0 4 CREDIT HOURS 1 ACADEMIC YEAR TO BE ADDED TO THE FILE Fall 2016
*(e.g., CSE)

CLASS HOURS 30/semester LECTURE HOURS LAB HOURS 30/semester CONTACT HOURS (CEU ONLY) N/A

DEPARTMENT Humanities & Communication SCHEDULE TYPE Lab (B)
(e.g., Computer Sciences)

☐ COLLEGE OF AERONAUTICS – 23 ☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
☐ NATHAN M. BISK COLLEGE OF BUSINESS – 24 ☐ COLLEGE OF SCIENCE – 26
☐ COLLEGE OF ENGINEERING – 1 ☐ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces Group Intermediate Piano Dual-Prefix ☐ Bi-Level ☐ Full-Load ☐

CATALOG TITLE: Group Intermediate Piano

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces
Provides more advanced skills and instruction beyond MUS 1203. Reviews beginning piano topics and continues with more advanced minor scales, minor modes and secondary chords. Includes solo repertoire for two hands and activities in improvisation and accompanying singing. Requires practice outside of class.

This description has been approved by the catalog office

Catalog & Curriculum Manager

In addition, please attach a course syllabus and/or more detailed description.

REQUIREMENTS
☐ Prerequisite MUS 1203
☐ Corequisite
☐ and ☐ or
☐ Required Course Number

ADDITIONAL RESTRICTION (Requirement: Prerequisite course or instructor approval)

GRADABLE TO BE ISSUED
☐ A, B, C, D, F
☐ A, B, C, D, F, CEU/Artit
☐ CEU
☐ S, U
☐ P, F
☐ Other

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSE) COURSE NO. (e.g., 1301) TERM TO INACTIVATE

☐ Yes ☐ No Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.

☐ Yes ☐ No Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach "Q" materials for review.

☐ Yes ☐ No Will this course impact any existing programs? If yes, attach "Changing Graduation Requirements" form for each program that is impacted.

APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.

Florida Institute of Technology • Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827

REGISTRAR’S USE ONLY

SCACSE ☐ SCADTL ☐ SCAPRQP ☐ SCABASE

SCARRES Operator Init. Date
MUS 1204: Group Intermediate Piano  
Florida Institute of Technology  
Fall 2016

Meeting Times: TBA  
Important Performance Dates: TBA

Professor: Dr. Kevin R. Burke  
Office: Crawford 615  
Telephone: (321) 674-7165  
Email: kburke@fit.edu  
Office Hours: TBA

Course Catalog Description: Group Intermediate Piano provides more advanced skills and instruction beyond MUS 1203. Students will review beginning piano topics and continue with more advanced minor scales, minor modes, and secondary chords. The second half of the semester will include solo repertoire for two hands and activities in improvisation and accompanying singing. Students are expected to practice outside of class. MUS 1203 or instructor approval required.

Required Materials


Grade Distribution and Scale  
<table>
<thead>
<tr>
<th>Percentage of Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100</td>
</tr>
<tr>
<td>80-89</td>
</tr>
<tr>
<td>70-79</td>
</tr>
<tr>
<td>60-69</td>
</tr>
<tr>
<td>0-59</td>
</tr>
<tr>
<td>Total Points</td>
</tr>
</tbody>
</table>

Participation

Students are expected to attend all classes and arrive on time. Absences will be excused only with proper documentation (letter from Professor, note from Physician or Health Center, etc.). Tardiness, unpreparedness, and absences in class and at required concerts will negatively impact the participation grade.
Exams
The exams will test your knowledge of important terms, fingerings, fundamental theory and technique, and active listening skills.

Practice Log and Journal
Practice logs and journals will record your practice outside of class and observations of music making at concerts and on campus.

Quizzes
There will be THREE performance quizzes during the semester in which you will demonstrate your progress with fundamental keyboard playing. Quizzes will entail playing scales, basic chords, chord progressions, and short pieces for both hands.

Music Studio
Your enrollment entitles you to access to the practice rooms in the Music Studio. Please visit the School of Arts and Communication office on the 6th floor of the Crawford building to gain swipe card access to the music studio for the semester.

Communication
It is extremely important that you let me know if you are struggling with any concepts or skill development early; otherwise, I may be unaware of your difficulties. Keep me posted and informed. **NOTE:** I am very good at responding by email within a couple hours *(during weekday work hours)*, as long as you 1) write in your best prose; 2) address me (i.e. Dear Dr. Burke, Dear Prof. Burke, etc); 2) provide specific details (i.e. On Page 42, No. 5); and sign your name.

Academic Honesty
Students are expected to maintain high standards of personal integrity in their academic work. Incidents of cheating and plagiarism may result in a failing grade and further disciplinary action. Please reference the "Code of Conduct" in the Student Handbook for the full policy.

**COURSE CALENDAR (TOPICS SUBJECT TO CHANGE)**

**Week 1:** Beginning Piano Review

**Week 2:** Beginning Piano Review

**Week 3:** Subdominant Chords

**Week 4:** Primary Chords in Major Keys

**Week 5:** Minor Scales in Tetrachord Position

**Week 6:** Minor Scales in Tetrachord Position
Week 7: Minor Triads in the Key

Week 8: Midterm

Week 9: Additional Secondary Triads

Week 10: Additional Secondary Triads

Week 11: Seventh Chords

Week 12: Seventh Chords

Week 13: Solo Repertoire for Two Hands

Week 14: Solo Repertoire for Two Hands

Week 15: Solo Repertoire for Two Hands

Week 16: Solo Repertoire for Two Hands

Final Exam: TBA
Florida Institute of Technology

CHANGING GRADUATION REQUIREMENTS IN A MAJOR/MINOR

The addition or removal of any graduation requirement in a major or minor requires that this form, accompanied by supporting documentation, be completed and approved as indicated below. Incomplete or incorrect forms will not be processed.

COLLEGE Psychology and Liberal Arts

DEPARTMENT Arts and Communication

DEGREE LEVEL na

PROGRAM TITLE Minor in Music

TO BE INITIATED WITH CATALOG YEAR 2016

CHANGE REQUESTED FOR

□ major program  ■ minor program

6180 Major/Minor Code

Program changes are effective beginning with the fall term in which they appear in the University Catalog.

☐ Yes  ■ No Will this change impact the program’s assessment process? If yes, attach a description of how the assessment will be impacted and the new process.

DESCRIPTION OF REQUESTED CHANGES

Attach a more detailed description and any supporting documentation

Reduce Applied Music requirement from three to two credit hours.

Require one additional credit hour (for a total of four) from any MUS course(s).

Add new courses MUS 1202, MUS 1203, and MUS 1204 to the music minor curriculum.

Approvers: On completion of appropriate department approvals, submit form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee, for approval below and forward to the Catalog & Curriculum Manager.

Originator 9/29/15

Department Head / Major Program Chair 9/25/15

Dean or Associate Dean 9/25/15

Chair, Graduate Council Date

OR

Chair, Undergraduate Curriculum Committee Date

REGISTRAR’S USE ONLY

CAPP / Degree Evaluation

☐ Yes  ☐ No Update completed Date Initials

Academic Year

Catalog Management System

☐ Yes  ☐ No Update completed Date Initials

Academic Year
Florida Tech Music Program

Proposed Changes to the Music Minor

Objectives
- Simplify the presentation of the music minor requirements to prevent confusion and inconsistent advising practices.
- Provide more flexibility for students with restrictive major program requirements and for students who do not begin the music minor until the second or third year.
- Incorporate the new music courses into the music minor curriculum.

CURRENT CURRICULUM
(19 credit hours)

Complete:
MUS 1310 Music Theory and Ear Training 1
MUS 2310 Music Theory and Ear Training 2

Four credit hours from the following:
MUS 2160 Advanced Jazz Techniques
MUS 2201 Concert Choir
MUS 2202 Chamber Music Ensemble
MUS 2203 Concert Band
MUS 2204 String Orchestra
MUS 2205 Jazz Ensemble

Three credit hours from the following:
MUS 1150 Introductory Applied Music
MUS 2150 Applied Music

One course from the following:
MUS 2280 Introduction to American Popular Music
MUS 2290 Introduction to World Music Cultures
MUS 2470 Introduction to Western Classical Music

Three credit hours from the following:
MUS 2160 Advanced Jazz Techniques
MUS 2201 Concert Choir
MUS 2202 Chamber Music Ensemble
MUS 2203 Concert Band
MUS 2204 String Orchestra
MUS 2205 Jazz Ensemble
MUS 2280 Introduction to American Popular Music
MUS 2290 Introduction to World Music Cultures
MUS 2470 Introduction to Western Classical Music

Optional performance opportunity:
MUS 3190 Junior Recital
MUS 4190 Senior Recital

PROPOSED CURRICULUM
(19 credit hours)

Complete:
MUS 1310 Music Theory and Ear Training 1
MUS 2310 Music Theory and Ear Training 2

Four credit hours from the following:
MUS 2160 Advanced Jazz Techniques
MUS 2201 Concert Choir
MUS 2202 Chamber Music Ensemble
MUS 2203 Concert Band
MUS 2204 String Orchestra
MUS 2205 Jazz Ensemble

Two credit hours from the following:
MUS 1150 Introductory Applied Music
MUS 2150 Applied Music

One course from the following:
MUS 2280 Introduction to American Popular Music
MUS 2290 Introduction to World Music Cultures
MUS 2470 Introduction to Western Classical Music

Four additional credit hours from any MUS course:

Optional performance opportunity:
MUS 3190 Junior Recital
MUS 4190 Senior Recital

Summary
- Reduce applied music requirement from three credit hours to two credit hours.
- Change fifth item from three credit hours from MUS 2160, 2201, 2202, 2203, 2204, 2205, 2280, 2290, 2470) to four credits from any MUS course)
- Recognize all new MUS courses as possible options for the fifth item.
**ADDING A NEW COURSE TO THE CURRICULUM**

This is a request for reactivation of a course in the system.  ![Yes □ No □]

**New courses are available beginning with the fall term in which they appear in the University Catalog.**

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>O</th>
<th>M</th>
<th>COURSE NO.*</th>
<th>2</th>
<th>5</th>
<th>0</th>
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*Justify level if 1000-level and no co- or prerequisites

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(e.g., Computer Sciences)

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<th>□ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25</th>
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<th>□ NATHAN M. BISK COLLEGE OF BUSINESS – 24</th>
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<tr>
<th>□ COLLEGE OF SCIENCE – 26</th>
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<tr>
<th>□ COLLEGE OF ENGINEERING – 1</th>
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<th>□ EXTENDED STUDIES / NATHAN M. BISK COLLEGE OF BUSINESS – 90</th>
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<table>
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<th>CATALOG DESCRIPTION OF COURSE</th>
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Focuses on the importance of visual aspects of communication. Teaches the fundamentals of graphic design, design theory and principles, and how to apply them by using graphic applications.

This description has been approved by the catalog office by [Signature] 9/23/2015

Catalog & Curriculum Manager Date

<table>
<thead>
<tr>
<th>In addition, please attach a course syllabus and/or more detailed description.</th>
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<th>□ Corequisite</th>
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<th>□ and □ or</th>
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Course Number

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<tr>
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<tr>
<th>Course Number</th>
<th>□ and □ or</th>
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<thead>
<tr>
<th>ADDITIONAL RESTRICTION</th>
<th>(Requirement: Prerequisite course or instructor approval.)</th>
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(e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>Alpha Prefix (e.g., CSE)</th>
<th>O</th>
<th>M</th>
<th>COURSE NO. (e.g., 1301)</th>
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<th>0</th>
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<th>TERM TO INACTIVATE</th>
<th>Fall 2016</th>
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<table>
<thead>
<tr>
<th>□ Yes □ No</th>
<th>Will this course be used to measure program-level student learning outcomes? If yes, review and signature required.**</th>
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</table>

<table>
<thead>
<tr>
<th>□ Yes □ No</th>
<th>Will this course be used to satisfy the scholarly inquiry requirement? If yes, attach &quot;Q&quot; materials for review.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>□ Yes □ No</th>
<th>Will this course impact any existing programs? If yes, attach &quot;Changing Graduation Requirements&quot; form for each program that is impacted.</th>
</tr>
</thead>
</table>

**APPROVALS: On completion of description and course number verification, affix appropriate signatures as indicated, and submit completed form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval.**

<table>
<thead>
<tr>
<th>Originator</th>
<th>Date</th>
<th>Chair, Graduate Council</th>
<th>Date</th>
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<tbody>
<tr>
<td></td>
<td>9-25-15</td>
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<thead>
<tr>
<th>Department Head/Program Chair</th>
<th>Date</th>
<th>OR</th>
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<td></td>
<td>9-25-15</td>
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<thead>
<tr>
<th>Dean or Associate Dean</th>
<th>Date</th>
<th>Chair, Undergraduate Curriculum Committee</th>
<th>Date</th>
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<tbody>
<tr>
<td></td>
<td>9-25-15</td>
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<table>
<thead>
<tr>
<th>CATALOG &amp; CURRICULUM MANAGER</th>
<th>REGISTRAR’S USE ONLY</th>
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<table>
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<th>SCADLT</th>
<th>SCAPREQ</th>
<th>SCBASE</th>
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<table>
<thead>
<tr>
<th>SCARES</th>
<th>Operator Init.</th>
<th>Date</th>
</tr>
</thead>
</table>

Catalog & Curriculum Manager Date

Florida Institute of Technology • Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827

RGR-21B-11/14
Syllabus · Spring 2016
COM 2504 DIGITAL GRAPHIC DESIGN

Professor:  
YJ Sohn, PhD  
⏰ Crawford Bldg. #613  
✉️ ysohn@fit.edu

Office Hours:  
1:50 pm – 2:20 pm, T/R  
Or by appointment  
*Email will be the fastest way to contact in an urgent case

NOTE: Students who fail to attend the first class may be dropped from the course.

Course Objectives:

A major goal of this course is to teach you the importance of the visual aspects of communication. By the end of the course, you will learn
- fundamentals of graphic design & design process
- design principles and how to apply them to print communication, including newsletters, business materials, and other commercial package design
- PowerPoint design techniques
- creative and effective typography choices;
- color theory and how to apply it; and
- how to use InDesign, Photoshop, and PowerPoint to complete your assignments.

Required Textbook: N/A (All class materials will be posted in ANGEL)
*Print out all tutorial notes and bring them in class!

Supplies: 1 USB flash drive (mim. 1GB; not provided)

Evaluation:
5
- 4 class assignments: 20 points (5 pt. x 4)
- 4 individual projects: 80 points (20 pt. x 4)

- All assignments should be submitted online before the class starts by using the drop box in CANVAS.
- All projects (except the PowerPoint project) should be submitted in class.
- The PowerPoint project must be submitted online before the last class starts for in-class presentation.

"Evaluation is not negotiable!"
If you want me to arrange a private meeting concerning your grade, the request is acceptable only BEFORE THE LAST DAY OF CLASS. After that, any private meeting will not be arranged.
Professionalism:

- **Attend all the tutorial classes**, if possible. If you miss the tutorial sessions, you will have problems with working on your assignments/projects.
- If you miss the tutorial sessions for an unavoidable reason, you should download the tutorial notes and **practice by yourself**. If, after missing a tutorial session, you ask technical questions, of which answers are already in the tutorial notes, your professors may not answer your questions.
- **Do not use Facebook, other social media services, or texting** during the lab sessions. Check **emails** before/after class; but not during class.
- **Submit your assignments/projects in time**, in a professional manner.
- **Your professionalism** will be reflected in the grades of your assignments/projects (10%).
- **Overdue submission** is accepted on the cost of a **10% deduction of your grade**. In addition, the criteria of evaluation will be tougher, as you are supposed to have spent more time on the work than other students.

Attendance Policy:

You cannot afford excessive absences in this course. Because there will be limited open lab hours, you need to use your time wisely. You must contact me ahead of time (by e-mail) if you have to miss a lecture or lab. If I hear from you before class, I will not count the absence. However, it should be a legitimate excuse. Excessive tardiness will reduce your attendance.

**Penalties for breaking conduct code:**

- More than four unexcused absences – deduction of one letter grade
- Chronic tardiness – deduction of one letter grade
- Late assignment – 10% per day overdue

**Academic Honesty:**

All class work must meet the standards of academic honesty outlined in "Academic Dishonesty, Cheating, and Plagiarism" (Jones et al., [http://www.lit.edu/current/documents/plagiarism.pdf](http://www.lit.edu/current/documents/plagiarism.pdf)). Each student is responsible to inform themselves about those standards before performing any academic work.

Grading Scale:

- **A** = 90 - 100 (PTS) total score at the end of the semester
- **B** = 89 - 80 PTS total score at the end of the semester
- **C** = 79 - 70 PTS total score at the end of the semester
- **D** = 69 - 60 PTS total score at the end of the semester
- **F** < 59 PTS total score at the end of the semester
Tentative Course Calendar:

<table>
<thead>
<tr>
<th>Week</th>
<th>T</th>
<th>R</th>
<th>Activity</th>
<th>Notes</th>
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<tr>
<td>1</td>
<td>Jan. 12</td>
<td>Course Introduction</td>
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<tr>
<td></td>
<td>Jan. 14</td>
<td>Tutorial 1: Margin/layout</td>
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<tr>
<td>2</td>
<td>Jan. 19</td>
<td>Tutorial 2: Handling image &amp; Photoshop</td>
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<tr>
<td></td>
<td>Jan. 21</td>
<td>Cont. learning Photoshop</td>
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<tr>
<td>3</td>
<td>Jan. 26</td>
<td>Tutorial 3: Color</td>
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<td></td>
<td>Jan. 28</td>
<td>Lab: Working on Assignment #1 (Color)</td>
<td>Assignment #1 Due</td>
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<tr>
<td>4</td>
<td>Feb. 2</td>
<td>Tutorial 4: Typo</td>
<td>Assignment #1 Due</td>
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<td></td>
<td>Feb. 4</td>
<td>Lab: Working on Assignment #2 (Typo)</td>
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<tr>
<td>5</td>
<td>Feb. 9</td>
<td>Tutorial 5: Texts &amp; Images (1)</td>
<td>Assignment #2 Due</td>
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<td></td>
<td>Feb. 11</td>
<td>Lab: Working on Assignment #3 (Voice-over captions)</td>
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<tr>
<td>6</td>
<td>Feb. 16</td>
<td>Tutorial 6: Texts &amp; Images (2)</td>
<td>Assignment #3 Due</td>
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<td>Feb. 18</td>
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<td>7</td>
<td>Feb. 23</td>
<td>Lab: Working on Assignment #4 (Cropping &amp; Lines)</td>
<td>Assignment #4 Due</td>
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<td>Feb. 25</td>
<td>Tutorial 7: Identify Design</td>
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<td>8</td>
<td>Mar. 1</td>
<td>Tutorial 7: Identify Design (cont.)</td>
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<td>Mar. 3</td>
<td>Lab: Working on Project #1 (Business Card)</td>
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<td>9</td>
<td>Mar. 8</td>
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<td>Mar. 10</td>
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<td>Mar. 17</td>
<td>Lab: Working on Project #2 (CD Cover &amp; Label)</td>
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<td>Mar. 31</td>
<td>Lab: Working on Project #3</td>
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<td>Apr. 12</td>
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<td>Tutorial 9: PowerPoint</td>
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<td>Presenting PowerPoint</td>
<td>Project #4 Due</td>
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Schedule subject to change with notice.
ASSIGNMENT/PROJECT SUBMISSION GUIDE

* How to submit your assignments

1. Label your InDesign file as "Your first name_Your last name_assignment name"
   - Assignment label will start with "a" - i.e., a1, a2, a3, etc. (e.g., "YJ_Sohn_a1", "YJ_Sohn_a2"...)

2. Open the LINK panel in InDesign and check whether all images are linked correctly. If any of the images have a warning sign, double-click the image and fix the link.

3. Convert the InDesign file to the PDF format by going to File > Export and select the "PDF (print)" format [not "PDF(interactive)"].

4. Go to CANVAS and submit the PDF format to the assignment drop box. [*Be careful not to submit to a wrong drop box.*]

* How to submit your project (except PowerPoint)

A. Converting images to the CMYK mode (NOT applicable to the PowerPoint project)

1. In Photoshop, convert all images to the CMYK mode.
   (* In Photoshop, go to Image > Mode > select ‘CMYK’; and SAVE.)

2. In InDesign, open the links palette and
   a. Fix any missing links by double-clicking all yellow signs
   b. Relink, if there is any red warning sign by clicking the broken chain icon on the link palette; and
   c. SAVE it.

B. Creating a package in InDesign

3. Save the InDesign file first after final changes are made.

4. Select File > Package.

5. Once the "package" process starts, ignore all other dialogue inquiries, except for a warning of file errors; and continue clicking until the process is done.

6. Change the package folder name to "Your first name_Your last name_Project name"
   a. e.g., "YJ_Sohn_p1" for project #1
   b. For the further information, see "How to label your files" in the following page.

C. Creating a PDF file

7. In InDesign, go to File > Export and select the "PDF (print)" format. (Do not change the file name. It will have '.pdf' file extension.)

8. Save the PDF file in the InDesign package; or if you saved it somewhere else, manually place it in the package folder.

D. Submitting your projects (Digital version)

9. Save your package folder in the USB/Jump drive.

10. Locate the folder in the main computer in the lab, which will have the project name. Copy your package into the folder.
E. Submitting the hardcopy of your projects (except the PowerPoint project)

11. Print out your work in the lab and submit it as well.
   • It will be easier to print out the PDF file version, instead of InDesign.
   • In printing, DO NOT CHANGE THE PRINTING SCALE. For printing scale, choose “NONE.”
   • Once you send your work to the printer, wait until it is printed out. It takes time. Do not hit the print menu more than once in a raw.

* How to submit the PowerPoint project
   • Find a topic of your interest. Any topic is fine.
   • Plan a story that can be presented in 3-5 minutes.
   • Create a PowerPoint file based on your story.
   • File name will be “Your first name_Your last name_p4” (e.g., “YJ_Sohn_p4”)
   • Submit your PowerPoint file to the drop box in CANVAS before the last class starts.
   • Present your PowerPoint in class, which will take no longer than 5 minutes.
   • You don't need to submit images separately.

* How to label your files
   • Label your design file name as “Your first name_Your last name_Project name”
     ○ Assignment label will start with “a” – i.e., a1, a2, a3, etc.
     ○ Project label will start with “p” – i.e., p1, p2, p3, etc.
     ○ e.g., “YJ_Sohn_a1” for assignment #1; “YJ_Sohn_p1” for project #1

   • If a project/assignment has more than two InDesign files, add the consecutive number after the end of the file label.
     ○ e.g., “YJ_Sohn_p1_2” for the second piece of your project #1

* Checklist for your submission (except the PowerPoint project)

☐ Check the deadline.
☐ Label your file names correctly
☐ Check image format (CMYK for printed projects)
☐ Correct the link of the images in InDesign.
☐ Create an InDesign package.
   (*Label the package folder in the same way of naming the files.)
☐ Export the InDesign file to the PDF(print) format.
☐ Save the PDF file in the InDesign package folder.
☐ Submit the package digitally.
☐ Submit the hardcopy of your projects.
# Project Evaluation Form

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Points (out of 10)</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OVERALL QUALITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design reflects its function and purpose; all design elements indicate the conceptual unity &amp; integrity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Impact</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project appeals to and is suitable for target audience effectively</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual Creativity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Effort shows independent creative thinking, not mere imitation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The control of computer graphic tools and techniques</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DESIGN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design &amp; layout</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design principles are evident; the key functional elements are included</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Structure &amp; organization</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An underlying structure of organization is evident; A logical progression or systematic hierarchy is evident</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Effective use of typography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Font(s) are well selected and enhance natural flow of reading matter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Illustration/Art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The choice of images is appropriate for audience, purpose and design; Images are processed properly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Effective use of color</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colors are well chosen and properly used in relationship to design and product</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professionalism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project was managed in a professional manner as instructed and submitted in time</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SUBTOTAL:**

**POINTS EARNED:**
The addition or removal of any graduation requirement in a major or minor requires that this form, accompanied by supporting documentation, be completed and approved as indicated below. Incomplete or incorrect forms will not be processed.

**COLLEGE:** Psychology and Liberal Arts  
**DEPARTMENT:** Arts and Communication

**DEGREE LEVEL:** Bachelor  
**PROGRAM TITLE:** Communication

**TO BE INITIATED WITH CATALOG YEAR:** 20_16 /20_17  
**CHANGE REQUESTED FOR:** □ major program  □ minor program  
**Major/Minor Code:** 7 _18 _3

Program changes are effective beginning with the fall term in which they appear in the University Catalog.

☐ Yes  ☐ No  Will this change impact the program's assessment process? If yes, attach a description of how the assessment will be impacted and the new process.

**DESCRIPTION OF REQUESTED CHANGES** Attach a more detailed description and any supporting documentation.

Replace COM 2502 Layout and Design with COM 2504 Digital Graphic Design.

The new course is an update of the current course, more relevant to changes in the industry.

---

**Approvals:** On completion of appropriate department approvals, submit form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee, for approval below and forward to the Catalog & Curriculum Manager.

**Originator:**  
**Date:** 9/23/15

**Department Head / Major Program Chair:**  
**Date:** 9/23/15

**Chair, Graduate Council:**  
**Date:**

**OR**

**Department Head / Minor Program Chair:**  
**Date:** 9/25/15

**Dean or Associate Dean:**  
**Date:**

---

**REGISTRAR’S USE ONLY**

**CAPP / Degree Evaluation**  
☐ Yes  ☐ No  Update completed ____________ Date ____________ Initials ____________

**Catalog Management System**  
☐ Yes  ☐ No  Update completed ____________ Date ____________ Initials ____________

---

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150 West University Boulevard, Melbourne, FL 32901-6975 · (321) 674-8114 · Fax (321) 674-7827 RGR-2919-815
The addition or removal of any graduation requirement in a major or minor requires that this form, accompanied by supporting documentation, be completed and approved as indicated below. Incomplete or incorrect forms will not be processed.

COLLEGE: Psychology and Liberal Arts

DEGREE LEVEL: Bachelor

PROGRAM TITLE: Communication-Military Science Option

TO BE INITIATED WITH CATALOG YEAR: 2016

CHANGE REQUESTED FOR: [ ] major program [ ] minor program

Program changes are effective beginning with the fall term in which they appear in the University Catalog.

[ ] Yes [ ] No Will this change impact the program's assessment process? If yes, attach a description of how the assessment will be impacted and the new process.

DESCRIPTION OF REQUESTED CHANGES: Attach a more detailed description and any supporting documentation

Replace COM 2502 Layout and Design with COM 2504 Digital Graphic Design.

The new course is an update of the current course, more relevant to changes in the industry.

Approval: On completion of appropriate department approvals, submit form to Chair, Graduate Council or Chair, Undergraduate Curriculum Committee, for approval below and forward to the Catalog & Curriculum Manager.

Cherie H. Edwards

Originator

Date: 9/23/2015

Chair, Graduate Council

Date

Department Head / Major Program Chair

Date: 9/6/2015

Chair, Undergraduate Curriculum Committee

Date

Dean or Associate Dean

Date: 9/6/2015

REGISTRAR'S USE ONLY

CAPP / Degree Evaluation

[ ] Yes [ ] No Update completed ___________________________ Date

Catalog Management System

[ ] Yes [ ] No Update completed ___________________________ Date
The addition or removal of any graduation requirement in a major or minor requires that this form, accompanied by supporting documentation, be completed and approved as indicated below. Incomplete or incorrect forms will not be processed.

COLLEGE: Psychology and Liberal Arts
DEPARTMENT: Arts and Communication

DEGREE LEVEL: Bachelor
PROGRAM TITLE: Communication

TO BE INITIATED WITH CATALOG YEAR 20_16 /20_17
CHANGE REQUESTED FOR: □ major program ■ minor program

Major/Minor Code: 6183

Program changes are effective beginning with the fall term in which they appear in the University Catalog.

☐ Yes ■ No Will this change impact the program’s assessment process? If yes, attach a description of how the assessment will be impacted and the new process.

DESCRIPTION OF REQUESTED CHANGES: Attach a more detailed description and any supporting documentation.

Replace COM 2502 Layout and Design with COM 2504 Digital Graphic Design.

The new course is an update of the current course, more relevant to changes in the industry.

Approvals: On completion of appropriate department approvals, submit form to Chair, Graduate Council or Chair, Undergraduate Curriculum Committee, for approval below and forward to the Catalog & Curriculum Manager.

Chair, Graduate Council
Date

Chair, Undergraduate Curriculum Committee
Date

Dean or Associate Dean
Date

REGISTRAR’S USE ONLY

CAPP / Degree Evaluation
☐ Yes ☐ No Update completed: ________ Initials: ________
Academic Year

Catalog Management System
☐ Yes ☐ No Update completed: ________ Initials: ________
Academic Year