Submission Form for all proposals to the University Senate’s Undergraduate Program and Curriculum Committee

Instructions:

a. All proposals are to be submitted by **full-time faculty** only.

b. Your proposal is a package and all required items must be submitted together in **one document** in a word processor (Word, Wordperfect, etc., no PDFs) format.

c. You may have no more than one change per package, e.g., a program change may not contain related course changes. These may not have the same justification and it is difficult for the committee to separate the two.

d. You may delete irrelevant sections from the minutes of the department/school faculty meeting that considered your proposal, appropriately indicating that you have done so.

e. The proposal form has been changed to include a section that specifies what the catalog entry/entries should be when this change is implemented.

f. Proposers should be aware that curriculum changes do not take effect until the next catalog (i.e., in the fall of the year), regardless of what they indicate on their proposal.

g. All proposals shall be page numbered from beginning to end.

h. The proposed course rubric and number and title **or** the program title shall be placed across the top of every page of the proposal. **Note:** all course numbers are assigned by the Registrar; therefore, the committee approving the proposal does not automatically approve the course number. The Registrar will work with the proposer to establish a permanent course number.

i. Incomplete packages will be returned without action by the committee.
Submission Form

1. Course Rubric and Number or Program Title: ENG 2XX: ON THE PROVERBIAL ROAD—JOURNEYS OF TRANSFORMATION IN NARRATIVE

2. Effective date of proposal’s implementation: (academic year): 2013-2014

3. Proposed by:
   a. name and position, title: Dr. B. Lee Hobbs, Assistant Professor of English
   b. school: Arts & Sciences / Department of English, Fine Arts, and Humanities
   c. phone number: 352-588-8424
   d. e-mail address: burgsbee.hobbs@saintleo.edu

4. Category of Proposal - check the appropriate area(s):
   __ new major N/A
   __ new specialization within a major N/A
   ___ new minor N/A
   ___ new certificate program N/A
   X new course

   • required or elective? Required. As a three hour general education course, this will be one of seven other general education program course choices available to students to fulfill the compulsory six hours of “The Creative Life” category.
   • please list at least three other schools that offer the course This course is unique to Saint Leo University. However, the existence of a similarly-themed, interdisciplinary literature courses at other higher ed. institutions include:

     1. Harvard University—RELI S-1063: Literature of Journey and Quest
     2. The College of New Jersey—CMP/LIT 231-01: World Literature to 1700: Journeys
     3. Western Carolina University—ENGL 352.01: Journey in Literature
     4. Texas Christian University—ENGL 20673: Journey in Literature
     5. Curry College—ENG 2631: The Journey in Literature
     6. Canisius College— ENG 224/395: The Journey in Literature

   • you must include a master syllabus and a course rubric (e.g., MKT, CHE) for each new course. ATTACHED
5. State the proposal and its justification. **Be specific.**

Previously approved as a proposal to the LINK BOARD (“Course Concept Proposal Form” and “New General Education Courses, Phase I” documents attached), this course will be a new a three hour general education course intended to be one of seven general education program course choices available to students to fulfill the compulsory six hours of “The Creative Life” category. A course of its kind has not been offered before at Saint Leo University.

5a. State the section(s) of the catalog that this will change and give the specific wording of all of the new material to be inserted into the catalog. For example, if you are proposing a new course to be included in a major, the listing for the major will have to change, a new listing in the courses section will have to be created for the new course, and the total number of credits may have to change.

**All sections in the catalog describing the new general education program.** (1.) Listing for the yet-to-be-developed, NEW SLU General Education Program Course Requirements (currently titled: LINK) will need an addendum to include this course (2.) A new listing/description for this course in the courses section will need to be added to the course catalog under the ENG Courses section.

Catalog sections that would change:

The entire section “4: Undergraduate Programs of Study” from pages 117-125 of the *SLU Undergraduate Catalog 2011-2012* will need to be modified to incorporate the course.
rubric, course number, course title, and possible course description of this proposed course, along with all of the other new general education program courses.

Course description for the catalog: **(Currently, there is no listing for this course)**

**100 WORDS**

<table>
<thead>
<tr>
<th>ENG 2XX: On the Proverbial Road—Journeys of Transformation in Literature</th>
<th>3 Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prerequisite:</strong> ENG 122</td>
<td></td>
</tr>
<tr>
<td>Trailblazers, pathfinders, adventurers, and even reluctant anti-heroes: When questers of any sort—whether willingly or unwillingly—take the road less traveled, why are we compulsively drawn to their tales? In this course, prepare to voyage alongside the brainchildren of global storytellers from diverse eras on literal AND metaphorical/psychological journeys. By engaging narratives in differing genres, including some in translation, and using a variety of learning strategies, such as close reading, students will both explore and consider the ubiquitous themes of overcoming adversity and transformation in characters who undertake roundtrip journeys from their familiar, ordinary worlds to unfamiliar, extraordinary destinations. 3 credits.</td>
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</table>

6. How does the proposal enhance the mission, core values, culture (Benedictine values), and strategic goals (Vision 2013) of Saint Leo University? **The inclusion of this new course into the core curriculum of courses required for English majors seeking the Bachelor of Arts degree will enhance four SLU principles in the following ways:**

- **SLU Mission Statement:** The word “transformation” appears clearly in both the title and description of this course. Growth, especially personal growth, is a valid manifestation of transformation venerated in the mission statement’s endeavor to seek “balanced growth in mind, body, and spirit for all members of its community” (SLU Website). The content and direction of this course will honor that commitment by highlighting the aspect of holistic growth stated in the university’s mission.

- **SLU Core Values:** The expression “personal development” is an important embodiment of any quantifiable transformation, a concept that will be fully explored by this course (see title and description). Using the stated description of “personal development” from the SLU webpage entitled “Mission and Values,” the inclusion of this course in the SLU general education program curriculum, will reflect the Department of English, Fine Arts, and Humanities’ “commitment to personal development in order to strengthen the character of our community.” Additionally, the
journeys in narrative take both their literary (textual) protagonists and their readers to new lands and communities to which they are often entreated to embrace, rather than reject. The content of this course will, therefore, embolden SLU’s commitment to foster “socially responsible environments” in “communities everywhere” including “Florida and around the world” (SLU Website).

- **Benedictine Values**: Journeys take the quester to new places and new lands so that s/he may encounter new things, whether they are spiritual or material in nature. Some of these materials may be judged sacred or profane but they are God’s creations, nonetheless. In John Klassen’s article, “Catholic, Benedictine Values in an Educational Environment,” found as a link on a previous incarnation of the SLU website under “Benedictine Values,” the Benedictine Rule includes the notion that we should demonstrate “reverence [for] all creation.” This course will emphasize both the respect that travelers should have (but may or may not show in literature) for all creation and, in many cases, the responsibility they share as co-stewards for all creation (http://www.osb.org/acad/benval1.html);

- **SLU Vision 2013**: The implementation of this course as a refinement/enhancement of the new and improved SLU general education program “embrace[s] the idea of ‘continuous innovation and quality improvement’ “ (page 8) and assists in maintaining the university’s appreciation “throughout the country and around the world for the excellence of its programs” (page 11).

7. Who is the target audience for the proposal (e.g., freshman, sophomore, junior, senior, transfer School of Continuing Education, Center for Online Learning, etc) and when will they be admitted? **The targets of this proposal include all SLU students at all locations—sophomores and higher—who need to fulfill the mandatory requirements of the new SLU general education program. It is intended to be one choice of several that a student may choose to satisfy the stipulations of “The Creative Life” subcategory. Ultimately, this course will need to be available in all course formats (on-ground face-to-face, COL, and DL, etc).**
8. What majors, degrees, University locations (e.g., Weekend College), and what other University components are affected by the proposal? If appropriate, please include comments from members of these organizations. **As a condition of the requirements for the new SLU general education program, this course will affect, generally, the requirements for graduation/program completion of ALL undergraduate majors offered by Saint Leo University at ALL locations and in ALL formats, e.g., on-ground, COL, DL, etc.**

9. Does this proposal duplicate subject matter in other courses or majors? If so, please explain. **NO**

10. What is the planned pattern of offering for this (these) course/s (i.e., semester and number of sections offered, sequence of courses reflecting pre requisites)?

**The course would/could be offered every semester as needs demand per the discretion of the department chairperson.**

For all new programs, please include a timeline (year-to-year) for all courses (e.g., major, specialization, general education). **N/A**

<table>
<thead>
<tr>
<th>YEAR/CLASS</th>
<th>One (Fall)</th>
<th>One (Spring)</th>
<th>TWO (Fall)</th>
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<th>THREE (Fall)</th>
<th>THREE (Spring)</th>
<th>FOUR (Fall)</th>
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</table>

For new majors or specializations, please include a table comparing the proposed major or specialization classes with similar majors or specializations at other schools (exclude general education courses). **N/A**

11. How will courses(s) be staffed? Please include the availability of instructors with acceptable academic qualifications, and, if existing faculty are to be used, what courses currently being offered will now be replaced? **Any extant faculty from the Department of English, Fine Arts, and Humanities qualified for clearance by the department chairperson will initially staff the course. Eventually, temporary, part-time faculty who qualify for course clearance may be recruited/employed to teach additional sections, as required. The on-ground version of**
**Course:** ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

This course will be piloted by B. Lee Hobbs for the University Campus and a COL/DL version of the course will be created/implemented at a later date.

12. What are the financial implications (e.g., laboratory equipment, computer equipment, library needs, new faculty) of your proposal (include a timeline for expenditures). For a new major or specialization, please complete a cost-benefit analysis (comparing costs to anticipated revenue).

   The course will need to be designed/developed and piloted for COL

13. Is this a LINK course or does this proposal in any way affect the LINK requirements? (Please see chapter 4 of the SLU Undergraduate Catalog for a full description of the LINK program.) If yes, attach comments of YES

   a) The LINK Board of Directors meeting pertaining to the course, and PENDING

   b) The Faculty meeting pertaining to the proposed course. N/A (see attached e-mail from Dr. Spoto)

14. Attach the minutes of the appropriate School(s)’s discussion of the proposal. Attached.

15. Attach the approval (dated and signed) of the School(s)’s Dean(s). All proposals must be approved by their respective Dean. Attached.

16. Attach the comments (dated and signed) of the departmental chairperson. Attached.

17. Attach any additional comments. N/A.

The following questions are for new majors and specializations only. N/A

18. What is the anticipated demand for graduates in this field for at least the next five years?

   Possible sources of data may include: surveying current students; national data such as ACT high school survey; and information from professional associations and accrediting bodies.

   N/A

19. Who would be our regional competitors for the program (include institution name, cost, and location)? N/A

   • How does their quality and affordability compare to ours? N/A

   • How many students are enrolled in their programs? N/A

   • How selective are these programs (e.g., is there a minimum GPA required for admission)? N/A

   • Are there other schools who are planning to develop similar programs? N/A
Course: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

SAINT LEO UNIVERSITY

SCHOOL OF ARTS & SCIENCES

Master Syllabus

ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

3 Credit Hours

Fall 2012

Dear Faculty:

Standard syllabi are designed to identify essential components of a course to ensure academic quality and consistency throughout course sections and delivery modes. Standard syllabi are not intended to restrict or define a faculty member's teaching strategies and approach or to impose a single imprint on a course. However, standard syllabi do:

1. improve course assessment;
2. contribute to successful program accreditation procedures; and
3. increase success for new/first time faculty members teaching a course.

We hope that the standard syllabus will assist you in creating a well-structured course and encourage you to contact the individual academic departments.

Sincerely,

Dr. Maribeth Durst
Vice President for Academic Affairs

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Dear Arts and Sciences Faculty Member,

To help ensure academic quality and consistency of courses throughout our various delivery modes, all courses are now using master syllabi. The master syllabi are designed to give faculty the ability to use their own teaching techniques and put their own imprint on a course while still retaining the course's integrity as defined by the academic departments. Please note that certain elements of your courses cannot be changed or revised, including course description, objectives, learning outcomes, the university grading scale, the academic honor code, and the use of approved textbooks. The master syllabi will also provide you with general guides for course organization.

We realize that disciplines vary greatly in how they select texts, from using a single authorized textbook in the sciences or mathematics, to selecting a series of primary texts in disciplines like English or philosophy. Understand that in either case, the texts selected by the departments must be used. If you have any questions regarding the selection of texts, please contact the department chairs of your respective departments.

Sincerely,

Mary Spoto, PhD
Dean, School of Arts and Sciences
Course: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

Professor: Instructor of Record (hereafter, “IOR”) list your name and title
Course Rubric and #: ENG 2XX
Course Title: On the Proverbial Road—Journeys of Transformation in Narrative
Section #: IOR change section #
Credits: 3
Prerequisite: ENG 122
Location: IOR list building and room # (IOR delete row for online classes)
Meetings: IOR list days and times (IOR delete row for online classes)
Office Location: IOR list building and room # (IOR delete row for online classes)
Office Hours: IOR list days and times and by appointment
Telephone: IOR list area code and telephone #
E-mail: IOR list your Saint Leo University e-mail address
Location: IOR list your Center location

MASTER/STANDARD SYLLABUS CONTACT: Dr. B. Lee Hobbs, burgsbee.hobbs@saintleo.edu

I. REQUIRED TEXTS:
   A. (Required for all course formats)
   B. (Required only for COL/DL formats; optional for all others; non-COL/DL IORs may delete this line and text)
   C. IORs see box below and delete this line from the syllabus distributed to students.
Theme (A): The Epic Journey of Old

- Cervantes, Miguel de. *Don Quixote* (*The Ingenious Gentleman Don Quixote of La Mancha*). 1605-15. (Spanish); (also available in the *Norton Anthology of World Literature*, Shorter Second Edition, Vol. 1)

Theme (B): The Victorian Era Journey

Course: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative


**Theme (C.): The Contemporary Journey**


**Theme (D.): Le Voyage Fantastique**

Theme (E.): The Child’s Journey


II. UNDERGRADUATE CATALOG COURSE DESCRIPTION *(IOR may not alter)*:

Prerequisite: ENG 122

Trailblazers, pathfinders, adventurers, and even reluctant anti-heroes: When questers of any sort—whether willingly or unwillingly—take the road less traveled, why are we compulsively drawn to their tales? In this course, prepare to voyage alongside the brainchildren of global storytellers from diverse eras on literal AND metaphorical/psychological journeys. By engaging narratives in differing genres, including some in translation, and using a variety of learning strategies, such as close reading, students will both explore and consider the ubiquitous themes of overcoming adversity and transformation in characters who undertake roundtrip journeys from their familiar, ordinary worlds to unfamiliar, extraordinary destinations.

3 credits.

III. LEARNING OUTCOMES (COURSE OBJECTIVES): *(IOR may add, but not delete learning outcomes below)*:

As a result of taking this course students should be able to:

1) Apply knowledge of literary devices and genres developed in ENG 122 to written analysis of literary works exploring the journey theme.
2) Compare and contrast literary works.
3) Identify and analyze latent and recurring patterns and motifs in the ubiquitous journey trope.
4) Interrogate the SLU Core Value of “Personal Development,” in its manifestation as transformation, in the primary characters of monomythic narratives.
5) Apply key precepts of critical thinking and the SLU Core Values to decision-making, i.e., the SLU QEP, to the theme of the journey in narrative.

IV. SLU CORE VALUE HIGHLIGHTED FOR THIS COURSE *(IOR may not alter)*:

When we are transformed on a personal level, it may be said that we have developed or evolved in some quantifiable way. In literature, characters that develop themselves are sometimes transformed in a positive manner; other times, they are transformed negatively so that it may be ascertained, using the SLU Core Value of “Personal Development” as an analytical lens, that the individual failed to personally develop. The SLU Core Value of “Personal Development” will be fully explored in both the character treatment of the hero, heroine, and anti-hero and in the linear and cyclic plot structures of journey narratives in a cross-section of reading selections from differing genres and time periods by writers of varying gender, ethnicity, and communities/regions.
**Course**: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

**Personal Development**: Saint Leo University stresses the development of every person's mind, spirit, and body for a balanced life. All members of the Saint Leo University community must demonstrate their commitment to personal development in order to strengthen the character of our community (SLU Webpage).

V. **METHOD OF ASSESSMENT (IOR may add, but not delete grading vehicle)**

<table>
<thead>
<tr>
<th>IORs may use a point system: <em>(points/percentages may be modified by non COL/DL IORs)</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Short Written Assignments 25%</td>
</tr>
<tr>
<td>• Tests/Examinations 25%</td>
</tr>
<tr>
<td>• Class Participation 25%</td>
</tr>
<tr>
<td>• Formal, Analytical Writing Assignment (Final Paper) 25%</td>
</tr>
</tbody>
</table>

**Short Written Assignments**: *(required but all specifics determined by IOR)*:
Recommended: Short assignments throughout course, e.g. student self-designed objective questions (for testing purposes), student self-designed subjective questions (for in-class group discussion activities and for short-answer/essay test questions). COL, DL, and MBA versions of the course will have a embedded, unalterable assignments for this category.

**Tests/Examinations**: *(required but all specifics determined by IOR)*:
Recommended: Reading-checks quizzes, comprehensive midterm test, comprehensive final exam. COL, DL, and MBA versions of the course will have a embedded, unalterable assignments for this category.

**Class Participation**: *(required but all specifics determined by IOR)*:
IOR may decide to include attendance as a portion of this grade. Other suggestions include using the “entry-ticket” methodology. This would require students to bring in printed hardcopies of self-designed study/discussion questions to be distributed and shared with IOR and other class members. IOR might require regular online short reading responses, as homework, on a virtual shared space (such as a blog). Instructor may require an individual or group presentation or a student-led class discussion of a particular chapter, act/scene, or section of a previously assigned reading selection. Course Journals, if not counted as part of the written assignment category, may also be used to gauge class participation. COL, DL, and MBA versions of the course will have a embedded, unalterable assignments for this category.

**Formal, Analytical Writing Assignment**: *(IOR may modify the value of the assignment only)*:
Mandatory. See attached assignment. This assignment will be a longer, written assignment (analytical paper) to be submitted at the end of the course. This is a standard assignment that cannot change (except where indicated on the instructions. COL, DL, and MBA versions of the course will have an embedded, unalterable SLU QEP assignment.
Course: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

A final course grade will be based upon the following OFFICIAL SLU LETTER GRADE POLICY:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Quality</th>
<th>Numerical Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Exceptional (4.00)</td>
<td>94-100%</td>
</tr>
<tr>
<td>A-</td>
<td>Superior</td>
<td>90-93%</td>
</tr>
<tr>
<td>B+</td>
<td>Excellent</td>
<td>87-89%</td>
</tr>
<tr>
<td>B</td>
<td>Very Good (3.00)</td>
<td>84-86%</td>
</tr>
<tr>
<td>B-</td>
<td>Good</td>
<td>80-83%</td>
</tr>
<tr>
<td>C+</td>
<td>Above Average</td>
<td>77-79%</td>
</tr>
<tr>
<td>C</td>
<td>Average (2.00)</td>
<td>74-76%</td>
</tr>
<tr>
<td>C-*</td>
<td>Below Average</td>
<td>70-73%</td>
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<tr>
<td>D+</td>
<td>Poor</td>
<td>67-69%</td>
</tr>
<tr>
<td>D</td>
<td>Marginal (1.00)</td>
<td>60-66%</td>
</tr>
<tr>
<td>F</td>
<td>Failure</td>
<td>59 and below &lt;60%</td>
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<td>FA</td>
<td>Failure from over 5 absences</td>
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</tbody>
</table>

At SLU, the letter grades A+ and D- do not exist.

VI. SAMPLE ITINERARY SCHEDULES
(on-ground IORs may add/modify topics/assignments according to guidelines established in Section I. above, although third column should be deleted)

NOTE: Itinerary Schedules for DL and COL versions of the course will be predetermined by the course designer and embedded as an unalterable segment of the course. Option 1 is the preferred itinerary schedule for DL and COL.

OPTION 1 (Preference for DL and COL)
ONE THEME/FIVE TEXTS IN CHRONOLOGICAL SEQUENCE
(See instructions in Section I. above)

<table>
<thead>
<tr>
<th>THEME FOR COURSE: The Epic Journey of Old</th>
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<tbody>
<tr>
<td>MODULE</td>
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<tr>
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</tbody>
</table>
| 1      | Topic 1: The Invention of Writing and the Earliest Literatures  
        Text 1: Gilgamesh (in Norton Anthology)  
        • Introduction to the Course Policy  
        • Tutorials on all class technology to be incorporated  
        • Begin in-class activities and discussions of current text | 1, 3, 4, 5 |
| 2      | • Selection of final paper topics (general)  
        • Further in-class activities and discussions of current text  
        • Reading Check Quiz #1 | | |
| 3      | Topic 2: Ancient Greece and the Formation of the Western Mind  
        Text 2: The Odyssey (in Norton Anthology)  
        • Begin in-class activities and discussions of current text | 1, 2, 3, 4, 5 |
| 4      | • Further in-class activities and discussions of current text  
        • Reading Check Quiz #2  
        • Formal, Analytical Writing Assignment Due | | |
Course: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

<table>
<thead>
<tr>
<th>Topic 3: The Roman Empire</th>
<th>1, 2, 3, 4, 5</th>
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<tbody>
<tr>
<td>Text 3: <em>The Aeneid</em> (in Norton Anthology)</td>
<td>Begin in-class activities and discussions of current text</td>
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<tr>
<td></td>
<td>Further in-class activities and discussions of current text</td>
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<tr>
<td></td>
<td>Formal Proposals for Final Paper Due (Title and introduction paragraph with complete claim/position/thesis statement and roadmap/blueprint plan)</td>
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<td></td>
<td>Comprehensive Midterm Examination</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic 4: The Formation of a Western Literature</th>
<th>1, 2, 3, 4, 5</th>
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<td></td>
<td>In-class activities and discussions of current text</td>
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<td>Reading Check Quiz #3</td>
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</table>

<table>
<thead>
<tr>
<th>Topic 5: Africa: The Mali Epic of Son-Jara</th>
<th>1, 2, 3, 4, 5</th>
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<tbody>
<tr>
<td>Text 5: <em>The Epic of Son-Jara</em> (in Norton Anthology)</td>
<td>In-class activities and discussions of current text</td>
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<td>Reading Check Quiz #4</td>
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<td>Course Conclusion</td>
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<td></td>
<td>Comprehensive Final Examination</td>
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<td>Final Paper Due</td>
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</tbody>
</table>

OPTION 2 (For non DL and COL Versions of the Course)

ONE THEME/FIVE TEXTS IN CHRONOLOGICAL SEQUENCE
(See instructions in Section I. above)

<p>| THEME FOR COURSE: The Contemporary Journey |
|--------------------------------------------|-------------|
| THEME FOR COURSE: The Contemporary Journey | 1, 3, 4, 5 |</p>
<table>
<thead>
<tr>
<th>MODULES</th>
<th>TOPIC and ASSIGNMENT (time for each determined by IOR)</th>
<th>Learning Outcomes (see Section III)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Text 1: Hemingway, Ernest. <em>The Old Man and the Sea</em>. 1952</td>
<td>1, 3, 4, 5</td>
</tr>
<tr>
<td></td>
<td>Introduction to the Course Policy</td>
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<tr>
<td></td>
<td>Tutorials on all class technology to be incorporated</td>
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<tr>
<td></td>
<td>Begin in-class activities and discussions of current text</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Selection of final paper topics (general)</td>
<td>1, 2, 3, 4, 5</td>
</tr>
<tr>
<td></td>
<td>Further in-class activities and discussions of current text</td>
<td></td>
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<tr>
<td></td>
<td>Reading Check Quiz #1</td>
<td></td>
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<tr>
<td></td>
<td>Begin in-class activities and discussions of current text</td>
<td></td>
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<tr>
<td>4</td>
<td>Further in-class activities and discussions of current text</td>
<td>1, 2, 3, 4, 5</td>
</tr>
<tr>
<td></td>
<td>Reading Check Quiz #2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Formal, Analytical Writing Assignment Due</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Text 3: Kerouac, Jack. <em>On the Road</em>. Viking, 1957.</td>
<td>1, 2, 3, 4, 5</td>
</tr>
<tr>
<td></td>
<td>Begin in-class activities and discussions of current text</td>
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<tr>
<td>6</td>
<td>Further in-class activities and discussions of current text</td>
<td>1, 2, 3, 4, 5</td>
</tr>
<tr>
<td></td>
<td>Formal Proposals for Final Paper Due (Title and introduction paragraph with complete claim/position/thesis statement and roadmap/blueprint plan)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Comprehensive Midterm Examination</td>
<td></td>
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</tbody>
</table>
Course: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

<table>
<thead>
<tr>
<th>MODULE</th>
<th>TOPIC and ASSIGNMENT</th>
<th>Learning Outcomes</th>
</tr>
</thead>
</table>
| I      | **Theme 1: The Epic Journey of Old**  
**Text 1:** Anonymous. *Beowulf*. 850 C.E.  
- Introduction to the Course Policy  
- Tutorials on all class technology to be incorporated  
- Selection of final paper topics (general)  
- Begin In-Class Activities and Discussions of The Divine Comedy  
- Annotated Bibliographies for Final Paper Due  
- In-class activities and discussions of current text  
- Reading Check Quiz #3 | 1, 3, 4, 5 |

OPTION 3 For non DL and COL Versions of the Course)  
**FIVE THEMES/FIVE TEXTS IN CHRONOLOGICAL SEQUENCE**  
(See instructions in Section I. above)

<table>
<thead>
<tr>
<th>MODULE</th>
<th>TOPIC and ASSIGNMENT</th>
<th>Learning Outcomes</th>
</tr>
</thead>
</table>
| II     | **Theme 2: The Victorian Era Journey**  
- Begin In-Class Activities and Discussions of The Heart of Darkness  
- In-class activities and discussions of current text  
- Reading Check Quiz #4  
- Course Conclusion  
- Comprehensive Final Examination  
- Final Paper Due | 1, 2, 3, 4, 5 |

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<thead>
<tr>
<th>MODULE</th>
<th>TOPIC and ASSIGNMENT</th>
<th>Learning Outcomes</th>
</tr>
</thead>
</table>
| III    | **Theme 3: Le Voyage Fantastique**  
- Begin In-Class Activities and Discussions of The Golden Compass  
- Begin In-Class Activities and Discussions of Big Fish | 1, 2, 3, 4, 5 |

<table>
<thead>
<tr>
<th>MODULE</th>
<th>TOPIC and ASSIGNMENT</th>
<th>Learning Outcomes</th>
</tr>
</thead>
</table>
| IV     | **Theme 3: Le Voyage Fantastique**  
- Begin In-Class Activities and Discussions of The Golden Compass  
- Formal, Analytical Writing Assignment Due | 1, 2, 3, 4, 5 |

<table>
<thead>
<tr>
<th>MODULE</th>
<th>TOPIC and ASSIGNMENT</th>
<th>Learning Outcomes</th>
</tr>
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</table>
| IV     | **Theme 3: Le Voyage Fantastique**  
- Begin In-Class Activities and Discussions of The Golden Compass  
- Formal, Analytical Writing Assignment Due | 1, 2, 3, 4, 5 |

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<thead>
<tr>
<th>MODULE</th>
<th>TOPIC and ASSIGNMENT</th>
<th>Learning Outcomes</th>
</tr>
</thead>
</table>
| V      | **Theme 4: Le Voyage Fantastique**  
- Begin In-Class Activities and Discussions of Big Fish | 1, 2, 3, 4, 5 |

<table>
<thead>
<tr>
<th>MODULE</th>
<th>TOPIC and ASSIGNMENT</th>
<th>Learning Outcomes</th>
</tr>
</thead>
</table>
| VI     | **Theme 4: Le Voyage Fantastique**  
- Begin In-Class Activities and Discussions of Big Fish | 1, 2, 3, 4, 5 |
Course: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

VII. Further In-Class Activities and Discussions of Big Fish
• Reading Check Quiz #3 on Big Fish: A Novel of Mythic Proportions
• Formal Proposals for Final Paper Due (Title and introduction paragraph with complete claim/position/thesis statement and roadmap/blueprint plan)

VIII. Theme 5: The Contemporary Journey
• In-Class Activities and Discussions of Everything is Illuminated
• Reading Check Quiz #4 on Everything is Illuminated
• Annotated Bibliographies for Final Paper Due
• Course Conclusion
• Accumulative/Comprehensive Final Examination
• Final Paper Due

VII. STUDENTS WITH DISABILITIES (ADA COMPLIANCE): (IOR may add an additional contact person at a Center, but not delete statement):

Students with documented disabilities, who may need accommodation, should contact the Assistant Director in the Office of Disability Services. It is recommended that this be accomplished no later than after the first class meeting.

• University Campus Location: Student Activities Building, Second floor, Room 207
• Phone: (352) 588-8464
• Email: adaoffice@saintleo.edu.

VIII. ACADEMIC HONESTY POLICY (IOR may add to, but not delete statement):

The Academic Honor Code is published in it entirely in the Saint Leo University Catalog. The first paragraph is: “Saint Leo University holds all students to the highest standards of honesty and personal integrity in every phase of their academic life. All students have a responsibility to uphold the Academic Honor Code by refraining from any form of academic misconduct, presenting only work that is genuinely their own, and reporting any observed instance of academic dishonesty to a faculty member.”

ACADEMIC MISCONDUCT: Academic misconduct includes but is not limited to the following categories:

A. Cheating:
• Providing or receiving academic work to or from another student without the permission of the instructor/professor.
• Buying or selling academic work.
• Violating test conditions.
• Forging academic documents.
• Copying computer programs.

B. Plagiarism:
• Stealing and passing off the ideas and words of another as one's own or using the work of another without crediting the source whether that source is authored by a professional or a peer.
• Submitting an article or quoted material from a periodical or the Internet as one’s own.
• Retyping or re-titling another student's paper and handing it in as one's own.
• Intentionally or unintentionally failing to cite a source.
C. **Complicity:**
- Helping another student commit an act of academic dishonesty.

D. **Misrepresentation:**
- Resubmitting previous work, in whole or in part, for a current assignment without the written consent of the current instructor(s).
- Having another student complete one’s own assignments, quizzes, or exams.
- Lying to a professor.
- Fabricating a source.

**SANCTIONS:** The sanction for a first violation of the Academic Honor Code could range from zero for the assignment to dismissal from the university, depending on the nature of the violation, but the usual sanction is failure of the course. The minimum sanction for a subsequent offense is failure of the course, but the usual sanction is suspension or dismissal from the university.

IX. **IN-CLASS BEHAVIOR (IOR may not delete the following statement):**

From the VPAA: “Disruption of academic process is the act or words of a student in a classroom or teaching environment which in the reasonable estimation of a faculty member: (a) directs attention away from the academic matters at hand, such as noisy distractions, persistent, disrespectful or abusive interruptions of lecture, exam or academic discussions, or (b) presents a danger to the health, safety or well being of the faculty member or students. Education is a cooperative endeavor – one that takes place within a context of basic interpersonal respect. We must therefore make the classroom environment conducive to the purpose for which we are here. Disruption, intentional and unintentional, is an obstacle to that aim. We can all aid in creating the proper environment, in small ways (such as turning off beepers and cell phones, and neither chatting nor sleeping in class), and in more fundamental ways. So, when we speak in class, we can disagree without attacking each other verbally, we wait to be recognized before speaking, and no one speaks in a manner or of off-topic content that disrupts the class. Any violation of this policy may result in disciplinary action. Please refer to the Student Handbook for further details.”

**CLASSROOM CONDUCT: (inclusion of the following statements per discretion of IOR):**

All students are expected to behave in a manner appropriate for a college student. Disruptive and disrespectful behavior will not be tolerated. A responsible student will:

- read and follow the course syllabus (integrity)
- complete all assignments by their deadline (integrity)
- attend every class session (integrity)
- arrive on time to class (integrity and respect)
- come to class prepared & participate in classroom activities (integrity)
- give the instructor your full attention (respect)
- demonstrate respect in expressing opinions and listening to others (respect)
- not use electronic devices in class (unless specifically instructed to do so)
- remain in class until dismissed; do not pack up early (respect)
- communicate with the instructor according to his or her instructions (e-mail, etc.) and notify the instructor in advance regarding any problems (integrity)

**TECHNOLOGY IN THE CLASSROOM: (inclusion per discretion of IOR):**

Notebook PCs are only allowed in class when the instructor requests them for certain assignments. Otherwise, no electronic devices should be used in the classroom. Students discovered using an electronic device inappropriately,
will be reprimanded. Cell phones/Smart phones are prohibited as are any type of recording device.

X. ATTENDANCE POLICY (IOR must/can add to, but not delete statement):

From the 2011-2012 SLU Course Catalog: “Students are expected to be present at regularly scheduled class meetings, particularly their scheduled classes immediately preceding and following the Thanksgiving, Christmas, and spring breaks” (67).

IORs may determine this policy for themselves. IORs may delete or modify the information in this box at their discretion.

Consideration of Mitigating Circumstances

From the 2011-2012 SLU Course Catalog: “When a student is treated in the Health and Wellness Center or referred to outside specialists, he or she is offered a Verification of Health and Wellness Center Visit slip. This is NOT intended as an excuse for missing class. Responsibility for class attendance and completion of assignments rests with the student” (41).

From the Director of Academic Advising: “Excusal of student absence(s) for medical, legal, family emergency, etc., reasons is based on presentation of official documentation (physician release, court papers, obituaries, etc.) only. Official documentation must be presented to the Director of Academic Advising in 320/325 Saint Edward Hall for verification. Once verified, the instructor is notified and excusal is granted—upon the instructor’s discretion. Extended student absences for any reason may additionally require official clearance to return, as determined by the offices of Student Services and Academic Affairs.”
XI. **LATE WORK / MAKE UP POLICY** *(a statement is required but can be determined by IOR):*

XII. **LIBRARY RESOURCES:** *(IOR may add, but not delete listed library resources):*

**Library Instruction**
To arrange library/research instruction for your classes, please contact:

Elana Karshmer  
elana.karshmer@saintleo.edu  
University Campus

Viki Stoupenos  
viki.stoupenos@saintleo.edu  
FL, GA, SC Centers

Steve Weaver  
steven.weaver@saintleo.edu  
MS, TX, VA Centers

Sandy Hawes  
sandy.hawes@saintleo.edu  
COL and DL

**Cannon Memorial Library**
Librarians are available during reference hours to answer questions concerning research strategies, database searching, locating specific materials, and interlibrary loan (ILL).

**Reference Hours**
- Monday – Thursday: 9 a.m. – 10 p.m.
- Friday: 9 a.m. – 5 p.m.
- Saturday: 9 a.m. – 7 p.m.
- Sunday: 10 a.m. – 6 p.m.

The library provides an 800 number and an email address for general reference services: 1-800-359-5945 or reference.desk@saintleo.edu. The library's mailing address and local telephone numbers are:

MC2128, 33701 State Road 52, Saint Leo, FL 33574  
352-588-8477 (Reference Desk)  
352-588-8476 (Circulation Desk)  
352-588-8258 (Main)  
352-588-8259 (Fax)

**Online Catalog “LeoCat” (All Books and Media)**
Click on Library Catalog (LeoCat) on the Cannon Memorial Library website (http://www.saintleo.edu/library). Simple Search choices are: title, author, keyword, subject, or journal title. Use Advanced Search to set limits or expand your search terms. To borrow books from Cannon Memorial Library, present your SLU ID at the Circulation Desk. To have books mailed to you, use the Interlibrary Loan and Document Delivery link on the library’s website, complete the online request form, and submit it.

**Online Library Resources (Articles and E-books)**
Saint Leo provides its own array of online article databases and e-book resources supporting campus, online, center, and distance learning classes. Use the Online Library Resources link on the Cannon Memorial Library homepage to see the latest subscription databases, e-book collections, etc.

**IOR Please delete the following and adjust syllabi according to your delivery method:**
Faculty members at all centers (including distance learning and the center for online learning) should contact their respective director for information on additional library resources.
XIII. TUTORIALS: (inclusion per discretion of IOR):

All students are strongly encouraged to take their work to the [Learning Resource] Center for guidance and support. Please be prepared to spend at least 45 minutes reviewing your paper. They are there to help you write a better paper, not just fix your typographical errors. Learn how to use TutorTrac to make appointments with LRC tutors here: <http://tutoring.saintleo.edu>. Cannon Memorial Library also has an in-house staff member dedicated to helping students with their writing (Mr. Angel Jimenez—available by appointment). SLU students also have free access to Grammarly.com (it is free if you sign up with your official SLU email address). Please use this service regularly as a writing tool before submitting written assignments.

XIV. FORMAL, ANALYTICAL WRITING ASSIGNMENT (inclusion mandatory; parameters of assignment cannot be modified or deleted by IOR; value of assignment toward final grade MAY be adjusted by IOR. IORs, you may see the official definitions for each element of critical thinking—in the QEP master rubric—at this website: <http://www.criticalthinking.org/ctmodel/logic-model1.htm#>

IOR: Please delete this box for the version of the syllabus distributed to students.
This assignment asks the student, to make a calculated and defendable decision. SLU would like students to use its official QEP formula to inform that decision. A QEP is a “Quality Enhancement Plan.” The SLU QEP formula is unique: “Core Values + Critical Thinking = Decision Making” (or) “CV+CT=DM,” in its abbreviated form.

a. ESSAY: For your final paper, you will make a calculated and defendable* decision* in the form of a cogent, five-paragraph analytical essay at a level appropriate for a college sophomore complete with introduction paragraph (to include fully-developed claim/position/thesis statement with roadmap/blueprint plan, i.e. summation of support), three supporting body paragraphs (each following the P.I.E. model, i.e. Point, Information, Explanation) with adequate transition signals/devices between each of them, and a suitable conclusion paragraph that synthesizes more than it summarizes.

b. THESIS STATEMENT: The *decision* you are asked to make for this written assignment is how one or three of the SLU Core Values are either admirably exemplified or blatantly disregarded by one or three characters in one or two of your assigned reading selections (you will choose one from a master list). If you have read the text critically, this should not be too difficult.

c. SAMPLES: For your thesis statement, choose one of the following approaches (If you have an approach that differs significantly from these models, please consult with your instructor for prior approval BEFORE you begin to write:

Sample Literary Sources for Each Option Below:
*One Character-One SLU Core Values

In **nationality name of author (birth/date year)**'s **genre _title of text_ (date of publication)**, **name of character** exemplifies/disregards the SLU Core Value of **name of core value** in the following three ways: **way/place/event 1**, **way/place/event 2**, and **way/place/event 3**.

In Canadian Jackie Rich’s (1901-84) novella, *It Happened Suddenly, One Autumn* (1956), Angelica, the protagonist, demonstrates the SLU Core Value of *respect* in the following three way: when she helps her old neighbor carry his packages up the stairs of their flat, when she keeps her remarks to herself about his statue of Ganesh, and when she eats the rotten-smelling kimchi prepared by her brother’s fiancée at their house.

* One Text--Three Characters-One SLU Core Value

In **nationality name of author (birth/date year)**'s **genre _title of text_ (date of publication)**, the SLU Core Value of **name of core value**, is exemplified/disregarded by the following three characters: **character 1**, **character 2**, and **character 3**.

In Canadian Jackie Rich’s (1901-84) novella, *It Happened Suddenly, One Autumn* (1956), the SLU Core Value of *integrity* is altogether disregarded by Piotr, her ex-boyfriend, Lillian, her busybody landlady, and Curtis, the disgruntled postman who steals magazines from the tenants who are away on vacation.

*One Text-Three SLU Core Values-One Character

In **nationality name of author (birth/date year)**'s **genre _title of text_ (date of publication)**, the SLU Core Values of **name of core value 1**, **name of core value 2**, and **name of core value 3** are exemplified/violated by **name of character**.

In Canadian Jackie Rich’s (1901-84) novella, *It Happened Suddenly, One Autumn* (1956), Hudson, the owner of the green newspaper kiosk on the corner, violates the SLU core values of *responsible stewardship, community, and personal development*.
The SLU Core Values of **Core Value 1**, **Core Value 2**, and **Core Value 3**, can be amply demonstrated, albeit in vastly different manifestations, in the protagonists of both **nationality name of author 1 (birth/date year)’s genre _title of text 1_ (date of publication)** and **nationality name of author 1 (birth/date year)’s genre _title of text 1_ (date of publication)**.

The SLU Core Values of **Respect, Community**, and **Integrity** each have an important role to play in the lives of the protagonists from both Canadian Jackie Rich’s (1901-84) novella, **_It Happened Suddenly, One Autumn_ (1956)**, and Australian Virgil McGovern’s (1918-96) play, **_Counting Black Sheep in the Daytime_ (1977)**.

d. **DEFINITION**: You will need to begin your essay, somewhere after the thesis statement, with an exact definition of the SLU Core Value/s you will be using in your essay. The values are NOT defined in the SLU literature. The list of values merely states how or why they should be used. It will be up to you to clearly define what they mean (so that you and the reader are on the same proverbial page). Do not rely on dictionary or encyclopedic definitions. Use your own definition (what it means to you).

c. **SUPPORT**: Your will be responsible for explaining, with quoted and cited examples from the text, (at least) three ways in which one of the SLU Core Values is exemplified, or, violated/disregarded, by one of the primary characters. Each item of support listed in roadmap/blue print section of your thesis statement, must be represented as the opening topic sentence for each of your supporting body paragraphs, i.e., the “P.” or “Point” portion of the P.I.E. paragraph structure model.

f. **MLA**: The formatting style for this paper will conform to MLA rules. You were exposed to this formatting style in ENG 122, so this course will build upon that knowledge. You will use no outside sources for this project other than the primary sources (readings) you will base you analysis on and a print source for the SLU Core Values.

g. **ASSESSMENT**: In addition to the conventional academic writing issues/standards of clarity/grammar/punctuation/mechanics/formatting, the criteria your instructor will use to evaluate the assignment will come directly from the QEP Master rubric. A copy of the rubric will be distributed in class. Please study the rubric carefully so that you will be sure to address each area of the rubric in your own assignment. Your instructor may give a lecture in class explaining this criteria—if so, please be present for that lecture and take active notes. Your instructor may show or provide you with an example of such an assignment that adequately incorporates the critical thinking concepts of the rubric.
Rubric for the Formal, Analytical Writing Assignment for ENG 2XX

**INSTRUCTIONS TO STUDENT:** Refer to your course lecture notes and previous handouts for the technical details of this formal writing assignment. Please be sure that your final draft reflects each of the following critical thinking standards before submitting it to Turnitin.com by the assignment deadline. If you need further explication of the terms listed in the headers of boxes 1-8 below, please visit the Foundation for Critical Thinking website here: [http://www.criticalthinking.org/ctmodel//logic-model1.htm](http://www.criticalthinking.org/ctmodel//logic-model1.htm)

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**PURPOSE:**

Using these critical thinking guidelines, establish and define a claim/position/thesis statement based on the use or misuse of the SLU Core Values in selected readings assigned in this course. Your purpose is to persuade your reading audience that your thesis is, indeed, correct.

<table>
<thead>
<tr>
<th>Identification of purpose is vague and/or does not elaborate/exemplify the purpose.</th>
<th>Clearly identifies the purpose of the writing, with only limited elaboration/exemplification.</th>
<th>Clearly identifies the purpose of the writing using elaboration/exemplification and/or the vocabulary of the discipline (if appropriate).</th>
</tr>
</thead>
</table>

**QUESTION AT ISSUE:**

Your thesis statement should, at the very least, **IMPLY** a guiding research question, e.g. Is the SLU Core Value of “Respect” honored by the protagonist of J. D. Salinger’s _Catcher in the Rye_? (or) “How do the protagonists of Hermann Hesse’s _Siddhartha_ and F. Scott Fitzgerald’s _The Great Gatsby_ demonstrate the SLU Core Value of “Integrity?” The answer to this question is your thesis statement. The reader should “meet” the answer to this question in the introduction and gain “closure” on it in the conclusion.

<table>
<thead>
<tr>
<th>Question is not stated or is not defined.</th>
<th>Clarifies the question through limited elaboration/exemplification.</th>
<th>Clarifies the question through elaboration/exemplification.</th>
</tr>
</thead>
</table>

**ASSUMPTIONS:**

The nature of the assignment, which prohibits outside research and sources beyond the primary sources you are analyzing, makes the assumption that you will be using the rhetorical appeals of ethos, pathos, and logos (covered in ENG 122) based on your own subjective, personal experience with the texts to persuade the audience of your position. While good assumptions are backed up with reason, i.e. logos, and include the considerations of others, any form of unqualified claim or hasty/sweeping generalization will be considered a **POOR** use of assumptions. By its very nature, your thesis is a generalization or assumption. However, you generally cannot prove an assumption to be true with the use of other assumptions—you need demonstrable facts and sound logic.

<table>
<thead>
<tr>
<th>States assumptions without analysis.</th>
<th>Writing explicitly acknowledges the assumptions of the work, and grounds these assumptions in a larger context (e.g., cultural background, gender).</th>
<th>Writing explicitly addresses the assumptions of the work and grounds these assumptions in a larger context (e.g., cultural background, gender). Includes in depth analysis of the assumptions based on the discipline.</th>
</tr>
</thead>
</table>

**IMPLICATIONS AND CONSEQUENCES:**

After a good close reading of your selected texts, what conclusions about the SLU Core Values can be drawn? Generally speaking, your essay should not promote a neutral stance, i.e. _The Lord of the Flies_ addresses no core values and uses all appeals equally so it is impossible to form an impression. **Better:** While Sammy, the protagonist of John Updike’s “A & P,” does truly violate the core value of respect, as his employer does, he does, in several key ways, fail to genuinely demonstrate the core value of integrity.

<table>
<thead>
<tr>
<th>Identification of implications and/or consequences are vague and do not show.</th>
<th>Identifies the implications of the position taken in the writing assignment and extends this to identify potential consequences of these implications.</th>
<th>Identifies the implications of the position taken in the assignment, extends this to identify potential consequences of these implications, and assesses the likelihood of various consequences.</th>
</tr>
</thead>
</table>

**INFORMATION:**

Because we are focusing on analysis and critique, this particular assignment relies on information provided by you about the primary texts and **NOT** on outside sources. However, the information you present should be your own responsible use of ethos/pauth/logos. As a young scholar, you are bound by the academic honor code and SLU core values to state information that YOU believe to be true based on personal observation and experience (not the reported truths of others).

<table>
<thead>
<tr>
<th>Information used is incomplete, incorrect, or biased.</th>
<th>Information used comes from reliable sources and is appropriate to the issue being addressed.</th>
<th>Information used comes from reliable sources within the discipline, is appropriate to the issue being addressed, and presents a coherent, clear picture of the issue.</th>
</tr>
</thead>
</table>

Subtotal of Points Earned (carry this score over to Page 2 of rubric): ____ / 50
Rubric for the Formal, Analytical Writing Assignment for ENG 2XX

| CONCEPTS: |
|-----------------|-----------------|-----------------|
| Concepts are identified, but not clearly defined. No attempt to elaborate/exemplify. | Some concepts are clearly defined using elaboration/exemplification. | All relevant concepts are clearly defined elaboration/exemplification. |
| **Missing:** | **Inadequately Addressed:** 5 pts. | **Adequately Addressed:** 7 pts. | **Expertly Addressed:** 10 pts. |

| CONCLUSIONS AND INTERPRETATIONS: |
|-----------------|-----------------|-----------------|
| Conclusions and interpretations are stated, but are not linked to information and/or may be based on bias or prejudice. | Conclusions are stated in recognition of information, assumptions, and consequences. | Conclusions are stated in recognition of information, assumptions, and consequences. |
| **Missing:** | **Inadequately Addressed:** 5 pts. | **Adequately Addressed:** 7 pts. | **Expertly Addressed:** 10 pts. |

| POINTS OF VIEW: |
|-----------------|-----------------|-----------------|
| Acknowledges existence of more than one point of view, but considers only one. | More than one point of view is explained, including the point(s) of view of the discipline. | More than one point of view is explained, including the point(s) of view of the discipline. |
| **Missing:** | **Inadequately Addressed:** 5 pts. | **Adequately Addressed:** 7 pts. | **Expertly Addressed:** 10 pts. |

| SLU CORE VALUES |
|-----------------|-----------------|-----------------|
| Core value(s) implied but not specifically addressed in the writing. | Core value(s) are addressed with relevance stated, but not integrated throughout the critical thinking elements. | Core value(s) are addressed with relevance stated, and are integrated throughout the critical thinking elements. |
| **Missing:** | **Inadequately Addressed:** 5 pts. | **Adequately Addressed:** 7 pts. | **Expertly Addressed:** 10 pts. |

| DECISION-MAKING: |
|-----------------|-----------------|-----------------|
| The decision made is based on some of the information presented. | The decision made is based on the culmination of most steps to critical thinking and addresses the core values. | The decision made is based on the culmination of all the steps to critical thinking and explicitly addresses the role of core values along with the values of the discipline. |
| **Missing:** | **Inadequately Addressed:** 5 pts. | **Adequately Addressed:** 7 pts. | **Expertly Addressed:** 10 pts. |

__________ / 50 Possible Points Earned from Page 1 (score carried over from Page 1 of rubric)

__________ / 50 Possible Points Earned from Page 2

__________ Total of both scores

25
Transformative Changes in Person in Edward P. Jones’s “The Store” and Kate Chopin’s “The Storm”

At Saint Leo University, we are told that personal development is one of its core values and that we, as students, are to embrace these values while here and incorporate them into our own values so that we will ultimately “love the person we will become here.” But what, exactly, is “personal development”? What is its legal definition? The Campus Life Handbook (2010) that is issued to all students explains that Saint Leo University “stresses the development of every person’s mind, spirit, and body for a balanced life. All members of Saint Leo University community must demonstrate their commitment to personal development to help strengthen the character of our community” (Saint 136). It is important to note that the statement is actually not a definition (it uses the same word “development” to define itself: development—a logical fallacy) but merely a prescribed way to apply the concept. Furthermore, since all students at SLU do not necessarily believe in the existence of a “spirit” (e.g., the core value of “the scientific method” espoused by my chosen major, biology conflicts with that un-provable assumption) it seems that it is up to individual students to accurately interpret the value of “personal development” for themselves. The final thing to remember is that the official explanation blurs itself with an altogether separate core value, that being “community.” I will show in this paper how “personal development,” although problematic as presented in the Campus Life Handbook, exemplifies itself in two short stories by indirectly referencing some of the other SLU core values such as “integrity,” “excellence,” and “respect” (136).

As a student of general education literature, I have been told that personal development, normally understood as the dynamic transformation of a character, is an important factor to consider in fictional narratives. Novels such as The Lord of the Rings by J.R.R Tolkien and the more contemporary Harry Potter series by J.K Rowling are popular with my generation—a.k.a., the Millennials—and each of these conveys powerful images of personal development. Rowling has her protagonist Harry grow from a normal boy into a powerful wizard, overcoming lust and greed along the way, and
Frodo, Tolkien’s protagonist, must conquer his own demons in his quest to destroy the one Ring that rules all other magic rings.

It is easier to illustrate personal development in a work as long as a novel. My first challenge is to examine two short stories to see whether these much briefer works can also address personal development. My second directive is to determine if this theme can be equated to the core value of personal development as propagated by Saint Leo University. I can affirm that this is indeed possible for both questions. The two stories I analyze are both “The Store” (1992) by Edward P. Jones (b. 1951), in which a young man experiences a coming-of-age and “The Storm” (1898) by Kate Chopin (1851-1904) in which a mature woman experiences a midlife crisis.

In “The Store,” the protagonist, the unnamed narrator who speaks directly to the reader, goes through a major change in character and personal development throughout the story. In the beginning he is lazy, doing little with his life. He has spent the little money he saved from a previous job, and now borrows from friends and family. He lives with his mother, neither paying rent nor buying food. While the narrator’s mother occasionally yells at him for being jobless and wasting his life, in reality, she cares very little about the situation. The core values are not being passed down to him in his current environment. At this point in his life, he is unresourceful (i.e., he is not a responsible steward), and by doing so he disrespects both himself and his family, has little integrity, and demonstrates no value for community.

Despite his outward appearance, the narrator has inherited deep, honest values from his parents that will eventually manifest. One day he stumbles upon a newspaper on the street and sees an advertisement for a job (Jones 133). It reads: “STORE HELPER. Good pay. Good hours. Good opportunity for advancement” (133). This is clearly an opportunity to improve his situation and demonstrate values cherished by Saint Leo University.

The next day, the narrator gets up and goes to the store, but does not enter until he has carefully evaluated everything about the store: its appearance, the surrounding businesses, the customers, the shop owner. Is he thinking critically about the situation? He ultimately decides that taking this major step will one that is pro-survival on several dynamics. Summoning his courage, he walks in and sees the owner who is “a colored woman of fifty or so in an apron” (Jones 133). She asks the narrator, “Something you want?” [. . . ] thinking him to be a customer, and he immediately thinks that she will be a hard boss to work for because of her attitude” (133). The unnamed narrator has already begun to
sense an impending struggle. His *integrity* for his recent decision to self-improve will not let him back down now.

As the story develops, the storeowner’s hostility becomes a catalyst for the unnamed narrator’s development. For example, she sarcastically responds to his inquiry, “Well, you pass the first test, at least you know how to read. What else do you know how to do? You ever work in a store before? A grocery store like this?” (Jones 133). It seems as though she is particularly critical because he, too, is “colored,” and her criticism follows throughout the rest of the story. He is determined, however, to demonstrate that *excellence* resides within him.

The next morning, the narrator gets up and goes to work, where his first task is to clean up the back yard of the grocery store (Jones 134). While cleaning, he has a flashback about his father telling him to be the best worker at anything, even if it is the worst job imaginable, to do the best he can. He applies his father’s advice and, as a result, impresses the storeowner. Eventually, the storeowner assigns the narrator to other chores, but things don’t always run smoothly. One day, while stocking the shelves, the narrator makes a mistake and oatmeal falls on top of him: this mishap becomes yet one more occasion for his employer’s condemnation. His commitment to *excellence* helps him endure.

The narrator continues to impress the storeowner and ultimately gains, not only her *respect*, but also the community’s as well. He meets a woman who becomes his girlfriend and tries to be as loyal as he can. This display of self-initiative further demonstrates the narrator’s evolving transformation into a *responsible* and caring steward of others.

As events in the narrative unfold, the storeowner accidentally runs over a child, panics, and, in a blatantly irresponsible reaction, goes into hiding. She secretly visits her employee, the unnamed narrator, on a periodic basis to give him money, but he ends up running the store himself. From his new *position* as manager, he comes to *respect* the concept of the store and its purpose for the town more and more, and this respect spreads out to the community he and the store serve. He benefits the community by eventually hiring additional people to work for the store, which is itself a formidable challenge he is able to overcome. He only sees the storeowner from time to time, and eventually, during the last time he ever sees her, he takes full *responsibility* by buying the store from her outright.

It is clear that the unnamed narrator went through a significant change in character, beginning as a lazy, jobless man, “bumming smokes, beer, and valuables” (Jones 130) and then growing into an honest and hardworking one. He endured many bouts of criticism from his boss, gained a caring girlfriend and stayed with her for a good portion of the
story. In just a few pages, Jones’s story demonstrates how someone can change for the better.

Compared to Jones’s “The Store,” the theme of personal development in Kate Chopin’s short story “The Storm” doesn’t seem, on the surface, to be as strong of an example, but there is, at least, one dynamic character in which, at least, some changes occur. This would be the story’s protagonist, Calixta, a problematic character who makes some questionable choices.

The narrative begins with a father and son working at the family’s general store and seeing a threatening storm approaching storm. For their safety, they decide to stay indoors but are worried about Calixta, the family’s wife and mother, who is at home and separated from them. They believe her to be alone and are concerned for her safety (because they respect her). The storm arrives and the father and son can, unfortunately, only wait it out. This is a responsible decision for them to have made. But, can the same be said for Calixta?

Although she is at home alone, Calixta, is not worried about her husband and son. She “[feels] no uneasiness for their safety“ (Chopin 394), and continues her sewing. Is she really apathetic or does she trust in the excellence of her husband to make the right decision? At first, Calixta fails to notice the incoming storm, but “suddenly realizing the situation [gets] up hurriedly and [goes] about closing windows and doors (394).” If nothing else, Calixta is finally demonstrating here the value of responsible stewardship as she attempts to protect the property and common shelter for her family. Does this mean she has the potential for personally evolving in a positive manner? Or, will her development devolve instead?

Very soon, an old acquaintance of hers shows up because he, too, is trapped by the storm. He asks Calixta if he can seek shelter until the storm passes, and, in the spirit of community—he agrees. But, on closer examination, one can only wonder if her motivations were actually selfish in nature. Thus far, Calixta has been portrayed as a caring mother and good wife, loyal to her family. Now, however, she either shows the reader another side to her character or undergoes a negative change. Calixta’s acquaintance sits down and notices “a greatly disturbed look on [her] face” (Chopin 395). She has begun to worry about her family because the storm is growing worse by the minute. He goes over to her to try to comfort her, and he realizes that he has “aroused all the old time infatuation and desire for her flesh” (395). Clearly, this man is disrespecting the bond of marriage between Calixta and her husband. He kisses her gently, and it becomes clear
that the Calixta and the man have longed for each other in the past. It is easy to point blame for the forthcoming indiscretion on the visitor but there is an old truism that “it takes two to tango.” It is at this point, in a moment of temptation, that Calixta’s normal character begins to break down, and she gives in to her carnal desires. When the storm passes, the man gets up and leaves, as if it never happened. Calixta provided comfort for the community, indeed, but what other values were compromised for the enforcement of the one? Certainly, her values of integrity (for her marital vows) and respect (for the feelings of her husband and child) were just two that were thrown by the wayside. It would seem that Calixta’s personal development has regressed.

Calixta is ultimately reunited with her family and is ecstatic about their safe return. They dine together and the she behaves as if nothing out of the ordinary has happened. This is where it appears that Calixta makes a critical decision that incorporates the values in a “not by the textbook” way. Although she betrayed her family, it was, apparently, a momentary lapse that grew out of her loneliness and fear. She could maintain her integrity by admitting her recent misdeeds. However, in this case, she decides that it would be more respectful to simply keep her mouth shut and maintain the appearance of integrity. What her family doesn’t know, it would seem, won’t hurt them. Therefore, she simply returns to performing the role of her previous self with her long-held family values.

The underlying theme of personal development in both “The Store” and “The Storm” can be scrutinized and interpreted through the filtered lens of the official Saint Leo University explanation of the term. The main character in “The Store” positively evolves from a lazy, jobless young man into a hardworking, honest, and compassionate adult who takes pride in himself, his work and his community. In “The Storm,” Calixta negatively devolves by abandoning her family values for a momentary intimate relationship, but tries to reconstruct her character by returning to her family after the storm with her secret intact. The reader can only speculate as to whether these characters’ journeys toward self-improvement will continue. Both stories certainly contain this hopeful possibility.

Works Cited


B+

This work hits the mark on most of the QEP master rubric guidelines. It doesn’t qualify as “A” paper because of several notable reasons. In addition to some outlying issues of clarity/grammar/punctuation/mechanics/formatting, it is under the stipulated 3000 word count limit and the Works Cited page should appear on a new page. Your definition of “personal development could use more clarification and you don’t make any attempt to define “integrity,” “excellence,” and “respect.” Per the guidelines you were given on what each letter grade represents, “A” papers are superior on all counts. Please see me in person for more detailed feedback.
Course: ENG 2XX: On the Proverbial Road—Journeys of Transformation in Narrative

Statement of Support from Department Members:

Mon 10/1/2012 9:35 PM

Hi Lee,

Just a quick word to tell you how much I like these courses. I really appreciate the format of the Transformations class. The different themes, the books chosen... all of it looks like what a literature class should be - stirring, inspiring, and fun. I wish I could take Reading the Planet! I’ve read a little more than half of the listed works and have been deeply moved by each. I completely agree with you - this class brings balance to the major.

Well done!
-Karen

Karen Bryant

Statement of Support from Department Chair:

I like this proposal. This course will contribute to the Gen, Education curriculum.

KV Wilt, Ph.D.
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Statement of Support from School Dean:

I have reviewed the course proposal ENG 2XX: On the Proverbial Road: Journeys of Transformation in Narrative and support it as a part of our new general education curriculum. This well-designed course meets the criteria established for the program and will help students understand the study of literature and the discipline’s relevance to their lives.

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