

**Course Material Submission Form  
OAN Match Definition Form**

<b>Today's Date:</b>	21 December 2007
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<b>Use this table to specify institutional data</b>	
<b>College/University:</b>	CLASS/Youngstown State University
Name and title of individual submitting on behalf of the college/university	
<b>Name:</b>	Scott A. Leonard
<b>Title:</b>	Professor of English
<b>Address:</b>	234 DeBartolo Hall/English Dept./Youngstown SU
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<p><b>Indicate the reason for this submission:</b></p> <p><input checked="" type="checkbox"/> New Course Match  <input type="checkbox"/> Course Renumbering Only (do not use for calendar changes)  <input type="checkbox"/> Revised Materials - Faculty review panel requested clarification  <input type="checkbox"/> Revised Materials - Institution submitting additional information  <input type="checkbox"/> Revised Materials - Course content revised by institution, including situations of both content and credit hour change  <input type="checkbox"/> Revised Materials – Other</p> <p><b>Describe specific revisions being made for “Revised Materials” submissions:</b></p>
<p><b>Institutional Notes to Faculty Panel (the institution is encouraged to add any additional clarifications for this submission):</b></p> <p>These courses are new; designed to match TAG criteria for the study of English Literature.</p>

<b>Table 1 – Use this table to describe the course match for which materials are being submitted for the first time or revised.</b>	
Proposed effective year and term of match (Final effective date will depend on actual approval of match by faculty panel. Effective Year and Term is the first term in which students taking the course will receive matching credit.)	
Semester institutions complete this row: 2008 Academic Year <input type="checkbox"/> Summer <input checked="" type="checkbox"/> Autumn <input type="checkbox"/> Spring	
Quarter institutions complete this row: 20      Academic Year <input type="checkbox"/> Summer <input type="checkbox"/> Autumn <input type="checkbox"/> Winter <input type="checkbox"/> Spring	
<b>Ohio Articulation</b>	<b>OAH 032</b>

<b>Number (OAN)</b> (Use a separate form for each OAN.):	
<b>Number of courses in the match:</b>	Two (up to 10)
<b>Current status of match:</b>	<input checked="" type="checkbox"/> First time submission <input type="checkbox"/> Approved <input type="checkbox"/> Submitted <input type="checkbox"/> Disapproved <input type="checkbox"/> Error <input type="checkbox"/> Pending <input type="checkbox"/> Error with enrollment                      Resubmitted <input type="checkbox"/> Not submitted
<b>Course or Courses being matched to or currently matched to the OAN listed above.</b> (Course Numbers must be exactly what will appear on a student's transcript.):	<b>Course Number</b>
	1.      ENGL 3710
	2.      ENGL 3711
	3.
	4.
	5.
	6.
	7.
	8.
	9.
10.	

**Table 2 - Use this table to submit course materials for the first time or to revise previously submitted course materials. You must submit each course in a separate form, repeating the match definition information in Table 1 above for each form submitted.**

<b>Course Number.</b> (Course Numbers must be exactly what will appear on a student's transcript.):	ENGL 3711	<b>Course Title:</b>	British Literature 2
<b>Hours (be sure that the hours for this course matches the hours in the OAN.)</b>			
<input checked="" type="checkbox"/> Semester Hours		<input type="checkbox"/> Quarter Hours	
<b>Total Credit Hours</b>	3	<b>Lecture Hours</b>	<b>Laboratory Hours (if applicable)</b>
<b>Course Placement in Major:</b>		<input checked="" type="checkbox"/> Major Requirement <input type="checkbox"/> Major Elective <input type="checkbox"/> Major Not Offered <input type="checkbox"/> Other	
<b>Pre-Requisite Course work (if applicable)</b> (Be sure this is consistent with the OAN definition): Enrollment in or completion of ENGL 3700			
<b>Catalog/Course Description:</b>			

From Romanticism to the Present. Emphasis on reading literature and writing literary analysis. Students read a selection of British literature from Romanticism to the present in the context of literary history. Prereq.: Enrollment in or completion of ENGL 3700.

**Texts/Outside Readings/Ancillary Materials** (Be sure that the text meets performance expectations):

Greenblatt, Stephen, ed. *The Norton Anthology of English Literature*, Vol. 2, 8<sup>th</sup> ed. New York: WW Norton, 2006.

Harmon, William. *A Handbook to Literature*. 10<sup>th</sup> ed. Upper Saddleback, NJ: Prentice-Hall, 2007.

**Course Objectives and/or Plan of Work:**

(Provide a clear indication of how the course objectives align with the matched OAN's learning outcomes. This will facilitate the faculty panel course review process.)

Students who successfully complete this course will learn

- the features of the most significant literary genres of the period, especially poetry, drama, prose, and the essay
- to understand the intellectual, social, aesthetic, philosophical, and political phenomena influencing the literature produced during this period
- to explicate poetry and recognize the innovations in poetic form and structure that have developed since the beginning of the Romantic Period.

In addition, students will

- gain experience in reading a wide range of British literature from the end of the Enlightenment to the present
- participate in analytic and interpretive discussions of literature
- improve their critical thinking skills
- improve their writing skills through repeated practice (both in and out of class)
- learn to assess secondary sources that provide critical analysis of literary works, using such research to develop their own thinking;
- develop an accurate sense of literary history, especially using the "Outline of Literary History" in the *Harmon Handbook to Literature*;
- and develop a preliminary grasp of the historical events, social movements, and technological changes that influence literary production, style, and taste.

**Description of Assessment and/or Evaluation of Student Learning** (The assessment plan needs to be appropriate for the expected rigor of the course) :

Student learning will be assessed by a variety of instruments: reading quizzes, unit tests, a final exam, and two short (4-7 page) papers, one of them a researched paper.

**Master Syllabi and Working Syllabi (if both are used):**

### Course Policies

**Incompletes:** An incomplete grade may be assigned only if you request it, your previous work in the course is satisfactory, and the reasons given are beyond your control and deemed justifiable by the instructor. You have one calendar year to complete the coursework before the "I" converts to an "F."

**Academic Honesty:** Using the words of others without proper acknowledgement and documentation is plagiarism. This is considered intellectual theft and a form of cheating. When you use outside sources (whether they are printed, online, or even interviews) you MUST fully and accurately cite them. Plagiarized work will be failed and may result in a failure for the course.

**Disability Services:** In accordance with University procedures, if you have a documented disability and require accommodation to obtain equal access in this course, please contact me privately to discuss your specific needs. You must be registered with the Disability Services Office in Beeghly Hall, room 3310, and provide a letter of accommodations to verify your eligibility. You can reach the Disability Services Office at 330-941-1372.

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### Course Calendar:

**Week One:** Revolution and the Spirit of the Age

**Reading:** "Introduction to the Romantic Period" (1-22); Burke, from *Reflections on the Revolution in France* (152); Wollstonecraft, from *A Vindication of the Rights of Men* (158) and from *A Vindication of the Rights of Woman* (170); Thomas Paine, from the *Rights of Man* (163); *Holman Handbook*, "Romanticism" (452)

**Week Two:** Poetry and the Spirit of Revolution

**Reading:** William Blake, from *Songs of Innocence*: "The Ecchoing Green" (82), "The Lamb" (83), "The Chimney Sweeper" (85), "Holy Thursday" (86), "Infant Joy" (87); from *Songs of Experience*: "Holy Thursday" (90), "The Tyger" (92), "London" (94), "Infant Sorrow" (95); William Wordsworth, Preface to *Lyrical Ballads*, "The Subject and Language of Poetry" (263-259); *Holman Handbook*,

“Ballad,” “Epic,” “Lyric,” and “Romantic Epic.”

**Week Three:** Poetry, Nature, and the Self

**Reading:** William Wordsworth, “Lines Written in Early Spring” (250), “Lines Composed a Few Miles above Tintern Abbey” (258), “Strange fits of passion have I known” (274), “I wandered lonely as a cloud” (305), “Ode: Intimations of Immortality” (306); *Holman Handbook*, “Ode,” “Platonism”

**Week Four:** Gothic Sensibilities

**Reading:** “The Gothic and the Development of a Mass Readership” (577); Anna Letitia Aiken and John Aikin, “On the Pleasure Derived from Objects of Terror; with *Sir Bertrand*, a Fragment” (582); Robert Burns, “Tam O’Shanter: A Tale” (139); Samuel Taylor Coleridge, “The Rime of the Ancient Mariner” (430), “Kubla Kahn” (446); *Holman Handbook*, “Gothic”

**Week Five:** The Novel in the Age of Romanticism and Later Romantic Poetry

**Reading:** Jane Austen, *Love and Friendship: A Novel in a Series of Letters* (515); Lord Byron, “She walks in beauty” (612), “Childe Harold’s Pilgrimage,” Canto 1” (617); Percy Bysshe Shelley, “Ozymandias” (768), “Ode to the West Wind” (772); John Keats, “La Belle Dame sans Merci: A Ballad” (899), “Ode to a Nightingale” (903), “Ode on a Grecian Urn” (905); *Holman Handbook*, “Novel”—and all related subgenres; **First Unit Test**

**Week Six:** The Victorian Age: Image & Character

**Reading:** Introduction to The Victorian Age (979-999); Alfred, Lord Tennyson, “The Lady of Shalott” (1114), “Ulysses” (1123), “The Charge of the Light Brigade” (1188); Robert Browning, “Porphyria’s Lover” (1252), “My Last Duchess” (1255); Matthew Arnold, “Dover Beach” (1368), *Culture and Anarchy*, from Chapter 1. “Sweetness and Light” (1398) and from Chapter 2: “Doing as One Likes” (1399); *Holman Handbook*, “Victorian.”); **Paper One due**

**Week Seven:** Women, Society, and Art

**Reading:** “The ‘Woman Question’: The Victorian Debate about Gender” (1581); Sarah Stickney Ellis, *The Women of England: Their Social Duties and Domestic Habits* (1583); Coventry Patmore, “The Angel in the House” (1585); Christina Rossetti, “In an Artist’s Studio” (1463), “Goblin Market” (1466)

**Week Eight:** Victorian Faith/Victorian Doubts

**Reading:** Dante Gabriel Rossetti, “The Blessed Damozel” (1443), “My Sister’s Sleep” (1447); Algernon Charles Swinburne, “Hymn to Proserpine” (1496); Gerard Manley Hopkins, “God’s Grandeur” (1516), “The Windhover” (1518),

"Pied Beauty" (1518)

**Week Nine:** Victorian Faith/Victorian Doubts, continued

**Reading:** "Late Victorians" (1653); Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1645); Oscar Wilde, *The Importance of Being Earnest* (1628)

**Week Ten:** Early Twentieth Century Poetry

**Reading:** Introduction to The Twentieth Century and After (1827); William Butler Yeats, "The Lake Isle at Innisfree" (2025), "When You Are Old" (2026), "No Second Troy" (2029), "The Wild Swans at Coole" (2033), "The Second Coming" (2036), "Among School Children" (2041); Thomas Hardy, all poems (1692-1710); A. E. Houseman, all poems (1817-24); *Holman Handbook*, "Modernism";

**Second Unit Test**

**Week Eleven:** Modernist Poetry, a Case Study: *The Waste Land*

**Reading:** T.S. Eliot's *The Waste Land* (2295)

**Week Twelve:** Modernist Narrative

**Reading:** Virginia Woolf: *The Mark on the Wall* (2082), *A Sketch of the Past* [Moments of Being and Non-Being] (2155)

**Week Thirteen:** Modernist Narrative, continued

**Reading:** James Joyce, "The Dead" (2172); D.H. Lawrence, "The Odour of Chrysanthemum's" and "The Horse Dealer's Daughter" (2245 & 2258);

**Week Fourteen:** History, Memory, Politics, Plurality

**Reading:** Wilfred Owen: "Dulce Et Decorum Est" (1974), "Strange Meeting" (1975); W. H. Auden: "Musee des Beaux Arts" (2428), "In Memory of W. B. Yeats" (2429); Dylan Thomas: "Fern Hill" (2448), "Do Not Go Gentle into That Good Night" (2450); George Orwell: "Shooting an Elephant" (2379)

**Week Fifteen:** History, Memory, Politics, Plurality, continued

**Reading:** George Orwell, "Politics and the English Language" (2384); ; Salman Rushdie "The Prophet's Hair" (2852); Wole Soyinka "Telephone Conversation" (2529); **Paper Two due**

**Week Sixteen: Final Exam**

**Additional Documentation:**

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**OBR Use**

<b>Approved-Effective Date</b>	
<b>Pending (i.e. Additional Information Requested)</b>	
<b>Disapproved</b>	
<b>Today's Date</b>	

## Course Material Submission Form

Instructions and notes

1. Submit completed forms to [atpanels@regents.state.oh.us](mailto:atpanels@regents.state.oh.us).
2. Use this form to define course matches and to submit new or revised course materials for faculty panel review. Please do not submit a form for multiple OANs or Courses.
3. For course renumbering and credit hour revision, remember to withdraw the old match.
4. For course renumbering and credit hour revision, you may want to include information about how the new numbers relate to the old in the Institutional Notes to the Faculty Panel.
5. Click check boxes to check the item. Text fields will expand as you enter information. Press tab to move forward through form. Press Shift-tab to move backward. Note that these tables are implemented as MS Word tables. Keep that in mind as you are copying and pasting between your syllabi and this form. It is possible to paste tables as nested tables. Use the Edit Menu "Paste as Nested Tables" selection.
6. Once you are done entering your information, save the data file. Under the File menu, choose "Save as" and then enter the name (no spaces!) of the file using the following naming conventions:
  - a. For course material submissions: **Institution-OAN-Course Number- Sequence-Version. Institution** is the 4 character HEI institution designation. **OAN** is the Ohio Articulation Number whose match is being defined or revised. **Course Number** is the **transcript** course number. **Sequence** is an indication of which course of a multi-course match is addressed in this form. The sequence is of the form (n of m) for an m-course match. For example, 1 of 1 for a single course match or 1 of 2 and 2 of 2 for a 2 course match. **Version** is a number indicating the revision number of this submission. Start with "Ver1" for the first time submission and include the "Ver".

### Example:

If you are submitting course materials for Rhodes Community College MATH110 for OMT005 the name of the file would be LMTTC-OMT005-MATH110-(1 of 1)-Ver1.

If you are submitting course materials for Rhodes Community College MATH111 and MATH112 for OMT006 the name of the files would be LMTTC-OMT006-MATH111-(1 of 2)-Ver1 and LMTTC-OMT006-MATH112-(2 of 2)-Ver1.

7. Course materials must be submitted according to timelines below:

Considering the submissions of **new** courses for TAG matches, our goal is to work toward a timeline as follows:

Submit Course Material:	Start of Term 1
Faculty Panels Review Submitted Courses:	During Term 1
Approved course is effective:	Start of Term 2
Approved course is matched for transcript processing:	Term 3

A new match will have to be approved according to the timeframes below:

Course Approval Sample Timelines

Quarter Institutions

	Summer	Autumn	Winter	Spring
Course Material Submitted for Review	By 6/1	By 8/15	By 1/1	By 3/1
Faculty Panel Reviews Completed	By 8/1	By 12/31	By 2/28	By 5/31

Semester Institutions

	Summer	Autumn	Spring
Course Material Submitted for Review	By 6/1	By 8/15	By 1/1
Faculty Panel Reviews Completed	By 8/1	By 12/31	By 5/31

- If you want to submit supplementary supporting documentation, you may do that. Simply send the file along with this form and name the supplementary file **Institution-OAN-Course Number-Supplement**. **Institution, OAN, and Course Number** are as described in Number 6 above. Include the word “**Supplement**”. Just be sure to reference the supplement from the appropriate spot in this document.
- Remember that all institutions are required to have at least one course match for each OAN in all TAGs for which they have corresponding programs.
- This form should be used for all submissions or resubmissions starting immediately.
- If you encounter problems or have questions, please contact any of the individuals listed below:

Jim Ginzer (614) 752-9486 [jginzer@regents.state.oh.us](mailto:jginzer@regents.state.oh.us)  
 Sam Stoddard (614) 752-9532 [sstoddard@regents.state.oh.us](mailto:sstoddard@regents.state.oh.us)  
 Candice Grant (614) 644-0642 [cgrant@regents.state.oh.us](mailto:cgrant@regents.state.oh.us)

