

**DEGREE/PROGRAM CHANGE
FORM C
Form Number: C1085**

Fields marked with * are required

Name of Initiator:	Sarita Jo Cargas	Email:*	cargas@unm.edu	Date:*	08-25-12
Phone Number:*	505 277-4211	Initiator's Title*	Lecturer III: UC University Honors Program		
Associated Forms exist?*	Yes ▼	Faculty Contact*	Rosalie Otero	Administrative Contact*	Lee Clark
		Department*	U Honors	Admin Email*	laclark@unm.edu`
		Branch		Admin Phone*	277 4211

Proposed effective term:

Semester	Fall ▼	Year	2013 ▼
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Course Information

Select Appropriate Program	Undergraduate Degree Program ▼
Name of New or Existing Program	* University Honors - Writing/Speaking Core Course
Select Category	UG Core Course ▼ Degree Type
Select Action	New ▼

Exact Title and Requirements as they should appear in the catalog. If there is a change, upload current and proposed requirements.
See current catalog for format within the respective college (upload a doc/pdf file)

[Comm Syll.docx](#)

☒ **Does this change affect other departmental program/branch campuses? If yes, indicate below.**

Reason(s) for Request * (enter text below or upload a doc/pdf file)
It is expected that this change will be implemented by all branch campuses who offer honors courses.

Upload a document that includes justification for the program, impact on long-range planning, detailed budget analysis and faculty workload implications. *

[Form C core course Writ & Speak.docx](#)

Rhetoric and Discourse: Writing in Place

HON201 3 CH

CATALOG DESCRIPTION:

This seminar is an interdisciplinary study of writing. People read to engage ideas. They read to inform decisions. Effective writers make ideas and information accessible. Students in this seminar learn the elements of effective writing.

COURSE DESCRIPTION:

This seminar will undertake the advanced study of reading and writing. People read to engage ideas and information. They read to inform their decisions. And they decide what to read. Writers write to inform, persuade, and entertain. Writers seek to connect with readers, to engage an audience. Writers succeed when readers choose to read their works and complete those readings. This seminar examines the elements of effective writing and challenges students to build the skills that are fundamental to success in their written work.

New Mexico has an impressive literary legacy. The state has nurtured native-born authors and inspired literary nomads. D.H. Lawrence, Denise Chavez, Tony Hillerman, Leslie Silko, Larry McMurtry, Ed Abbey, and Rudolfo Anaya, and many others have practiced the craft of writing both in and on New Mexico. The product of that craft is literature (fiction and nonfiction) with a strong sense of the New Mexican landscape and New Mexican people, a literature of engagement rather than retreat. This seminar will feature a series of mainly afternoon/evening field trips that will challenge student writers to engage the diverse physical and human landscape that surrounds us. On these field trips writers will engage different places and different cultural realities. Students will also attend a Saturday writing retreat that the instructor will structure as an intensive skills based workshop tailored to the particular strengths and weaknesses students have shown in their work to that point.

This seminar will feature the reading scrutiny of celebrated, mainly New Mexican, stories. Students will explore the techniques the authors use to make their stories credible and resonant. Course activities, exercises, assignments, and prompts will challenge students to apply those techniques in their own writing. Stories are powerful in that they can infuse information with drama, emphasis, and credibility. The goal of this seminar is to provide inspiration while increasing competence.

BOOKS:

The books required for this seminar are:

- 1) King, Stephan, On Writing
- 2) Flaherty, Francis, The Elements of Story
- 3) William Strunk and E. B. White, The Elements of Style
- 4) Lombardo, Stanley, translator, Homer, The Odyssey

These books are, each in its own way, reference books. Focusing on fiction, Stephan King's book shows the reader how to apply the principles of good narrative writing. Students should read this book for guidance and inspiration. Similarly, Francis Flaherty's book shows the principles that apply to non-fictional writing. Students should likewise read this book, for guidance and inspiration. The Elements of Style is the slender classic that has helped generations of writers produce lucid and precise prose. Students should read it for pleasure and keep it close at hand for guidance. In the Lombardo Odyssey students will find a clearly rendered translation of the ancient Greek poem. The poem, like the *Bhagvad Gita* and the *Popul Vuh* shows the ancient nature of the essential elements of narrative. Students should read it to better understand the enduring power of stories in human endeavor.

READINGS:

The reading emphasis will be on fiction and nonfiction with a strong narrative component, touching lightly on other forms such as poetry, drama, and film scripts. There will be downloadable selections on a blog or wiki from works by the instructor, selections from Edward Abbey, Leslie Silko, Rudolfo Anaya, Tony Hillerman, Larry McMurtry, Denise Chavez, Ana Castillo, Mary Austin, Joy Harjo, E.A. Mares, Aldo Leopold, John Nichols, Walter Van Tilburg Clark, Jane Smiley, Norman McLean, and others. The instructor will e-mail assignments week by week and may suggest particular readings to individual students based on the instructor's assessment.

EMPHASIS:

The course is a reading/discussion/writing/editing seminar. The course will utilize the writers' workshop approach with all participants using the class to craft and mold works-in-progress into refined, literary products. The premises of the class are these: 1) that narrative is a fundamental and very effective way for people to share ideas, information, observations, reflections, and conclusions with one another. 2) That place, physical and/or social location, provides the author with powerful means of integrating his/her work, and an effective dimension of connection with the audience. Students will also learn about the writer's role in society during different historical eras and in different cultures.

STUDENT LEARNING OUTCOMES:

Students completing this class should be able to:

- 1) Identify features of narrative that render a story more or less effective depending on how skillfully the writer uses them. (Examples: narrative voice, plot or situation, point of view, character, dialogue, setting, dramatic timing, emphatic rhythm, connection/transition, climax resolution, etc).
- 2) Demonstrate mastery of several of these features of effective narrative in their own writing.
- 3) Be able to demonstrate an understanding the utility of research in multiple disciplines to assess the role and power of narrative, (oral and/or written) in different societies.
- 4) Assess their skills as writers and storytellers and articulate ways that they could enhance those skills.

REQUIREMENTS:

Final Project: Each student will produce two 3000 – 8000 word writing projects of publishable or near publishable quality. Students will produce their projects in three stages. A rough draft followed by a refined first draft and the subsequent final draft. (45 points possible)

Portfolio: Each student will document their day to day work in the class by creating a portfolio folder¹. The folder should preserve writings connected to the class such as in-class writing exercises, notes and short reaction essays on assigned readings, story ideas, draft notes or outlines, etc. In the final weeks of the semester, students should refine and organize their portfolio into a coherent set of documents that demonstrate content mastery and skill improvement. (35 points possible)

Participation: Students are expected to attend all sessions and to participate in the retreat, field sessions, discussions and other group activities. Students should be attentive and courteous during all discussions and presentations. The instructor will make an assessment of participation in seminar activities. (20 points possible) Note: Since this is a discussion class and since there are but a limited number of meetings, attendance and timely arrival are crucial.

A - 85-100, Cr - 55-84, Ncr - 54 points or less.

TIME ON TOPICS²:

Introduction: The power of narrative in communication. (Entertainment, enlightenment, and persuasion) 7 sessions

- a) Narrative (fiction) reading: Stephan King, On Writing: 2 sessions
- b) Narrative (non-fiction) reading: Flaherty, Elements of Story: 2 sessions
- c) The mythic dimension of Narrative, The Odyssey with comparative material from the Bhagavad Gita and the Popul Vuh: 3 sessions

Narrative Voice/Point of View: 2 sessions

Readings³:

- a) Aldo Leopold, “Thinking Like a Mountain”
- b) Michael Thomas, “Blood Mandala”
- c) Jane Smiley, “Justa Bob”
- d) Rudolfo Anaya, excerpt from Bless Me Ultima

Plot, Situation, and Structuring Devices: 2 sessions

Readings:

- a) William DeBuys, “Red Horse”
- b) Annie Proulx, “Brokeback Mountain”
- c) Edgar Allen Poe, “The Fall of the House of Usher”

¹ The folder can be a physical folder or use a digital format such as a wiki or blog.

² Each seminar session is one hour and fifteen minutes.

³ Assigned readings showcase particular features of effective narratives. Discussion, writing assignments, and in class exercises and prompts will address these focal features.

- d) Susan Glaspell, “A Jury of Her Peers”
- e) Ruth Benedict, excerpt from Patterns of Culture

Setting Elements: 2 sessions

Readings:

- a) Steve Bodio, excerpt from Querencia
- b) Ed Abbey, “The Snakes of Paradise”
- c) Denise Chavez, excerpts from Face of an Angel
- d) Sherman Alexie, excerpts from the Absolutely True Dairy of a Part-Time Indian

Characters and Character Development: 2 sessions

Readings:

- a) Larry McMurtry, excerpt from The Last Picture Show
- b) Ellen Gilchrist, “Victory Over Japan”
- c) Diana Nyad – “Fidrych”
- d) Leslie Silko – excerpts from Ceremony

Dialogue/Quotation: 2 sessions

Readings:

- a) H. G. Bissinger, excerpts from Friday Night Lights
- b) Larry McMurtry, Chapter 1, Lonesome Dove
- c) Michael Thomas, “Dead Puppy on a Hot Day”

Timing, Rhythm, Sequencing, Continuity, and Climax: 2 sessions

Readings:

- a) J.L. Borges, “The South”
- b) Tony Hillerman, “The Witch, Yazzie, and the Nine of Clubs”
- c) Shirley Jackson, “The Lottery”
- d) Eminem, “My Fault”

Ensemble, Working with Drafts: 2 sessions

Readings:

- a) From Stephan King, On Writing
- b) From Francis Flaherty, Elements of Story

Presentation and Editorial Conventions 1 session

Readings:

- a) From Stephan King, On Writing
- b) From Francis Flaherty, Elements of Story

Writing Retreat: 5 hours (equivalent to 4 sessions)

Readings: Individualized assignments

Plan for Assessment of Courses in the UG General Education Core Curriculum
Template

Department Name: Honors

Dept. Assessment Contact: Dr. Rosalie Otero

I. Course Number and Title: Rhetoric and Discourse: Writing in Place

A. Course Goal #1: Students will analyze and evaluate foundational and primary works.

Student Learning Outcomes (SLOs)⁴:

1. SLO 1: Students will be able to identify, characterize, and evaluate features of narrative that render stories (including primary and foundational works).

Addresses UNM/HED Area I, Competency 1; UNM/HED Area V, Competency 1

B. Course Goal #2: Students will demonstrate strong skills in written and oral communication.

1. SLO 1: Students will be able to demonstrate mastery of several features of effective narrative in their own writing.

Addresses UNM/HED Area I, Competencies 2, 3, 4;

2. SLO 2: Students will be able to Assess their skills as writers and storytellers and articulate ways that they could enhance those skills.

Addresses UNM/HED Area I, Competencies 3, 4;

C. Course Goal #3: Students will demonstrate knowledge that integrates ideas and methods from different disciplines.

- 5) SLO 1: Students will be able to demonstrate an understanding the utility of research in multiple disciplines to assess the role and power of narrative, oral and written, across societies.

Addresses UNM/HED Area I, Competencies 1, 5

II. How will evidence of learning be gathered?

1. What: For each SLO, identify one or more data collection points in the course. Preferably these are samples of student work already in the syllabus.

- a. Two 3000 – 8000 word writing projects.

- b. Student writing portfolios.

2. How: For this course, describe:

- a. Will the assessment include evidence from all sections of the course, or some subset of sections? Address the validity of any proposed sample of sections.

- i. There will be evidence from all sections.

- b. Will the assessment include evidence from all students in the assessed sections or a sample? Address the validity of the proposed sample of students.

- i. There will be evidence from all students

⁴ See *Writing Measurable Learning Outcomes Faculty Workshop.pdf*, a manual.; Huba & Freed. (2000). *Learner-centered assessment on college campuses*. Boston: Allyn & Bacon. and Driscoll & Wood. (2007). *Developing outcomes-based assessment for learner-centered education: A faculty introduction*. Sterling, VA: Stylus.

- c. Will all student learning outcomes for this course be measured every time? If not, how will the complete set of SLOs for the course be subset for measurement a chunk at a time?

SLOs will be individually assessed on a 3-year cycle (one course goal per year)

3. When:

- a. Is assessment of student learning outcomes already underway in this course? If not, in what term (e.g., Fall 2007) will assessment of student learning outcomes commence in this course?
 - i. Assessment will commence when the course is first offered (Spring 2012?).
- b. With what frequency (e.g., every term, a different term each year, etc.) will assessment of student learning outcomes take place in this course?
 - i. SLOs will be individually assessed on a 3-year cycle (one course goal per year).
- c. On what cycle will the complete set of SLOs for the course be assessed (e.g., all outcomes every term, a subset of outcomes each term with all outcomes every academic year...)?
3-years.

4. Who:

- a. Who will administer the measure or collect the student products?
 - i. The faculty member(s) teaching the course.
- b. Who will review/mark the products relative to the SLO statements and established qualitative criteria?
The faculty member(s) teaching the course.
- c. Where rubrics (or evaluative criteria) have been developed for assessing student learning for a given outcome, please enclose a copy of the rubric/qualitative criteria.

D. What process will be used to analyze/interpret the assessment data for this course?

- 1. Who will participate?
 - a. An Honors college faculty committee
- 6) How will recommendations be communicated?
 - a. In a memo to the faculty
 - b. Included in the annual report
 - c. At a semi-annual meeting of Honors faculty addressing assessment and pedagogy
- 7) When will interpretation and recommendations take place?
 - a. In the weeks immediately following the end of the term

E. How will results of assessment in this course be used for improvement?

Note: This process may be different for each course or the same for all courses in the dept.

- 1. Describe the process for consideration of the implications of assessment for change:
 - a. to assessment mechanisms themselves.
 - i. As the number of offerings and section change, assessment mechanisms might need to be changed (evidence from students, sections and assessment scheduling).
 - b. to course design.
 - i. Those assessing the course may suggest changes in course features:
 - a. Length of class sessions.
 - b. Frequency of class meetings
 - c. The allotment of time to course topics
 - c. to pedagogy
 - i. Those assessing the course may suggest changes in teaching methods:

- a. Reading requirements
 - b. Discussion facilitation methods
 - c. Number and nature of writing assignments and oral presentations
 - d. The configuration of class activities (discussion, short lecture, small group discourse, writing prompts, etc.)
- 2. Who participates in this discussion/decision making.
 - a. Honors College Faculty
- 3. How will recommendations be communicated?
 - a. Orally and in memo form
- 4. When will this discussion/decision making take place?
 - a. Subsequent to the meeting(s) interpreting assessment data

Repeat this template for each course the department offers in the undergraduate general education core curriculum

Rhetoric and Discourse:

Rubric for evaluating papers, presentations and portfolios:

1. Context and Purpose: The writing or presentation shows that the student is aware of context and audience as well as content. (20 %)
2. Content Development: The work shows that the student chooses appropriate, relevant, and compelling content to explore ideas and issues. (20 %)
3. Genre and Disciplinary Conventions: The work shows that the student recognizes conventions appropriate to different disciplines or literary genres. The work shows progress in applying those conventions. (20 %)
4. Sources and evidence: The writing or presentation shows that the student is able to locate and use sources relevant to the various assigned writing tasks. (20 %)
5. Control of Syntax and Mechanics: The writing or speaking is clear and precise with few errors in spelling, punctuation, diction, or grammar. (20 %)

Required attachment for adding core course as required by the instructions,
“Criteria for adding core curriculum courses”

- a. Statement of the core area course will fit in, rationale: how will course benefit UNM students, why does it belong in the core curriculum:

This new core course in the Writing and Speaking area will benefit honors students by helping them remain and complete the Honors College curriculum. Currently too many students are forced to drop the program due to scheduling difficulties and problems fulfilling all their university graduation requirements including those for their major, minor, honors, and university core requirements. Allowing them to count a number of specific honors core courses towards their honors requirements will alleviate one of the more common problems for honors students. The honors version of the core course will also enhance the university core curriculum because it will introduce intense foci on interdisciplinarity and primary source materials.

- b. Impact statement on effect course may have on other departments/courses currently in core:

“This new core course will minimally affect the number of students who take a pre-existing university core course. Honors students only make up approximately ten percent of the university population. Furthermore, Honors students are likely to take many of their core courses in the disciplines because those courses are prerequisites for courses in the students’ majors.

- c. Current and predicted enrollments for the next 3 yrs.

We predict these courses will fill at the Honors class maximum size of 17 students per course.

- d. Budget/Faculty Load Statement: budget impact statement, resources (faculty/facilities) that the department has for teaching the course, memo from Dean or College Curriculum Committee regarding financial support for 5-10 yrs.

Budget impact statement:
See below.

Resources (faculty/facilities) that the department has for teaching the course:
The current honors full-time and adjunct faculty are prepared to teach these courses. The projected budget for the new Honors College projects hiring 3-6 new faculty over the next several years and they also will be a resource to teach the new core courses.

Memo from Dean or College Curriculum Committee regarding financial support for 5-10 yrs: See below.

For "Budget Impact Statement"

APPENDIX E



APPENDIX E Cost Estimation and Sources of Funding

COST ESTIMATION

Faculty	
Dean	\$ 160,000
Associate Dean - SAC and course buy-out	40,000
T/TT Faculty(1)	75,000
T/TT Faculty	75,000
T/TT Faculty	75,000
Honor Fellows (6) - 4 course buyouts/year @ \$7000/course (2)	168,000
Lecturer (1)	45,000
Part Time Instructors - 12 courses/year @ \$3,800/ course	45,600
	<u>\$ 683,600</u>
Staff	
Accountant I	\$ 40,000
Admin I for Deans Office	27,000
Development Associate	54,000
Admin I for Scholarship Office	27,000
CAELD, NISF Program Specialist	45,000
Academic Advisors (4)	144,000
	<u>\$ 337,000</u>
Benefits	
Fringe Benefits (29%)	\$ 289,134
Total Salary and Benefits	<u>\$ 1,309,734</u>
Other	
Recruitment Budget	\$ 25,000
Supply and Equipment Budget	50,000
	<u>75,000</u>
Total	<u>\$ 1,384,734</u>

Tuition & Funding Formula Assumptions

Assumptions:

- 90 new students to the University that graduated within the top 25% of their class.
- Each student averages 26 credit hours per year to graduate in 5
- 85% retention rate
- Half of a student's credit hours are lower division/half upper
- Instruction/Instructional Support Expenditure calculation used by the State Funding Formula.

Gross Tuition & Formula Revenue

Freshman Year 90 students * 26 ch * \$151.48 = \$354,463
 Sophomore Year 77 students * 26 ch * \$151.48 = \$303,263
 Junior Year 65 students * 26 ch * \$242.96 = \$410,602
 Senior Year 55 students * 26 ch * \$334.44 = \$478,249
 5th Year Senior 45 students * 26 ch * 334.44 = \$391,295

Total Gross Tuition & Formula Revenue = \$ 1,937,872

Notes: (1) Market Salaries for tenure stream faculty vary widely depending on discipline; \$75000 is an estimated average that would include humanities, physical and social sciences
 (2) Course buy-out costs will depend on current college policies. For example, A&S is moving to a policy that charges 1/8 of annual salary for one course buy-out.



MEMO

TO: Faculty Senate Curriculum Committees
FROM: Kate Krause, Interim Dean, University College
RE: Support for Core Courses in Honors
Date: July 10, 2012

Last spring the Faculty Senate approved the creation of an Honors College. One component of the proposal was the establishment of courses in Honors that satisfy Core Curriculum requirements by delivering content that addresses the learning outcomes established for each disciplinary area. The Honors faculty have developed this course to allow Honors students to satisfy a core requirement in [the social and behavioral sciences]. The long-term plan for the Honors College is to develop courses in each of five (?) core areas.

These courses will be taught by current tenure stream Honors faculty, new hires in Honors, adjunct faculty with special expertise in the area and Honors Fellows whose tenure homes are in a specific discipline. The budget established for the Honors College is sufficient to compensate these faculty members and, in the case of Honors Fellows, to compensate their home departments.

University College is committed to supporting this course now and as the Honors College grows.