



FACULTY SENATE  
CURRICULUM COMMITTEE  
Approval Form

INTERSESSION CLERK

Department of English  
Title Second American Literature  
Sponsor(s) W. H. Somers, Jr. No. of Credits 3  
COURSE  SPECIALIZATION  CONCENTRATION  CERTIFICATION  MAJOR PROGRAM

Approved by the department Graduate ( )  
Not recommended by the department Undergraduate (X)

Information copies forwarded: Academic Dean; Chairperson, Curriculum Committee

Charles D. ... Date \_\_\_\_\_  
Signature: Department Chairperson

DIVISION

Consultation on proposal has been held

Comments:

Date 11-28-77  
Signature: Academic Dean and/or Divisional Committee

CURRICULUM COMMITTEE

Proposal received 11-28-77

Open Hearing held 12-8-77

Returned to the department for the following reason(s): Sponsor title, etc.

Approved by the Curriculum Committee 12-19-77

resented to Executive Committee of the Faculty Senate as information

Notifications forwarded: Vice President for Academic Affairs

D.S. Stewart Date 12-19-77  
Signature: Chairperson, Curriculum Committee

Academic Dean

I have reviewed the final documents as approved and concur with same. Budget, faculty, library allocations and Academic Support Services are adequate for immediate implementation.

I have reviewed the final documents as approved and concur with same. Budget, faculty, library allocations and Academic Support Services for the current academic year are inadequate for immediate implementation or implementation in the next fiscal year. The earliest that the proposal might be implemented would be

HEGIS Taxonomy Number: 4903, 240

Date \_\_\_\_\_

Signature: Academic Dean \_\_\_\_\_

Copies forwarded: Chairperson, Curriculum Committee, Department Chairperson,  
Registrar

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REGISTRAR

Approved course description received

Date \_\_\_\_\_

Signature: Registrar \_\_\_\_\_

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Vice President for Academic Affairs

Official copy and approval sheet filed

Date \_\_\_\_\_

Signature: Vice President for Academic Affairs \_\_\_\_\_

- Note
- 1) Course proposal format is attached
  - 2) A copy of this approval form should accompany each proposal
  - 3) A copy of a proposed catalogue description of the course must accompany the proposal as a separate page.



State of New Jersey

GLASSBORO STATE COLLEGE

GLASSBORO, NEW JERSEY 08028

DEAN OF LIBERAL ARTS AND SCIENCES

November 28, 1977

TO: Fran Masat, Chairperson, Faculty Senate Curriculum Committee  
FROM: Alan B. Donovan *ABD*  
SUBJECT: Attached Course Proposal

I am forwarding a note with this attached proposal because the course itself has not yet been approved by the English Department. (My usual expectation is that regular courses be approved by some process within each department.) I have talked both with Dr. Donohue and Dr. Conrad about this matter. It is my suggestion - and I believe I have the agreement of both parties - that the course be approved with these two qualifications:

- that it be assigned an interdisciplinary (#49)  
Hegis number
- that it be approved to be offered during Inter-session only

This would effect at least a temporary compromise within our time constraints: Dr. Conrad hopes to offer this course in the 1978 Intersession and a great number of students have indicated their interest.

Please feel free to contact me should you have any further questions.

AD/pd

cc: Dr. Conrad, Professor of English  
Dr. Donohue, Chairperson, Department of English

## REVISED PROPOSAL:

**TITLE OF THE COURSE:** Recent American Cultural Songpoems

**DEPARTMENT: INTERDISCIPLINARY:** For intersession only (by agreement between Terry [chairone, ENGLISH], Alan B. Donovan [Dean, Liberal Arts], and the faculty sponsor.

**SPONSOR:** Larry Conrad [Dept. of English].

**ESSENCE:** This is an undergraduate course, for three credits, offered as a free elective. It is being offered on a (temporary) interdisciplinary basis for Intersession 1978, pending approval (spring, 1978) by a college department.

**LOCAL RESOURCES:** present staff (the originator and faculty sponsor) adequate. A regular classroom with electrical outlet and decent acoustics, a long front table, and seating for about forty students is needed; a nearby lounge for student-teacher encounters before and after class meetings is also desirable. Library facilities (listening carrels plus about fifty LP's in the course province) in Savitz are adequate. While even better security and listening facilities exist in Wilson Music Library, the latter contains only four appropriate LP's at present.

**UNIQUENESS OF THE COURSE:** this focuses on current cultural concerns of people under age thirty as expressed in message-songs by about eighty songpoets of the U. S. and Canada, whose products are nationally available on LP recordings.

**SPECIFIC OBJECTIVES OF THE COURSE:** in this course, students:

- \* increase their awareness of contemporary culture as expressed in the concert-and-LP media;
- \* realize how song lyrics influence and affect our personal behavior;
- \* acquire a heightened appreciation of the artistic products of songpoets;
- \* get considerable practice in critical listening; and
- \* gain experience in preparing and presenting songs of their choice (from a bank of over two thousand) to stimulate discussion with a student audience-- a desirable skill for anyone, but especially for a future teacher. (Under no circumstances are reading skills involved.)

**EVALUATION PROCEDURES OF STUDENTS:** each individual student presentation is graded, with constructive comments, on a special 3x5 form; the teacher is additionally available outside of class. (Student and teacher evaluations of the Intersession 1976 offering of this course may be examined in the office of Dean Kenneth Clay.)

**TOPICAL OUTLINE OR SYLLABUS:** not a music offering, the course is designed to capitalize on the works of about eighty U. S. and Canadian songpoets, most of them born since 1940. Some examples of suitable songpoems: Jackson Browne, "Ready or Not;" Harry Chapin, "Sniper;" Bob Dylan, "Like a Rolling Stone;" Arlo Guthrie, "Alice's Restaurant Massacree;" Janis Ian, "At Seventeen;" Billy Joel, "Anarchy Young Man;" Gordon Lightfoot, "Rainy Day People;" Don McLean, "Building My Body;" Joni Mitchell; "The Hissing of Summer Lawns;"

Randy Newman, "Love Story;" Phil Ochs, "There But For Fortune;" Tom Paxton, "Jesus Christ S. R. O.;" John Prine, "Donald and Lydia;" Gil Scott-Heron, "Pardon Our Analysis;" Carly Simon, "Crownup;" Paul Simon, "Paranoia Blues;" John Stewart, "Mother Country;" James Taylor, "Secret O' Life;" Loudon Wainwright, "Guru;" Tom Waits, "Putnam County;" and Stevie Wonder, "I Wish." These and many others constitute a body of poetry which is fascinating in its diversity; often addressed to today's world; largely neglected for serious study; and often involving poets more talented than today's non-songpoets. Future teachers might well get ideas on how this material may be used with students.

**RATIONALE:** Justifications for such a course as this, aside from its mere popularity with current students, have already been mentioned: it gives training and experience in preparation-and-presentation skills similar to a basic speech course; it gives considerable classwide exercises in critical listening; and it embraces many aspects of contemporary culture as well as (or in contrast with) traditional values. In both content and methods it offers much that future teachers might use. While it has a broad appeal for people under age thirty, it may be (and has been) also of special interest to disc-jockeys, music reviewers, students of the LP media, and sociologists of the present.

**RESULTS OF CONSULTATION:** Three past staff members of WGLS-GM (Jim Servino, Bruce Sturdevant, and Sigy Finman) were especially helpful in 1972-74 in suggesting likely LP albums to audit, and in placing that station's LP library at my listening disposal. I have learned much about many aspects of the course from innumerable students (many of them in other courses). Minor aspects have been discussed with Frank Astor, Ed Avril, and Bert Greenspan (Music faculty); folklorist David Lloyd (English faculty); and Ted Tannenbaum (chairone, Sociology), who sent me a copy of a relevant article by a sociologist previously unknown to me. As for non-supportive reactions, the curriculum committee of the Department of English rejected it (12-3-77) as a regular offering of this department.

**CATALOGUE DESCRIPTION:**

**RECENT AMERICAN CULTURAL SONGPOEMS (3 credits)**

This is a workshop course, not a reading-and-lecture course. Most of our songpoets were born in the 1940s; they are saying many interesting things about our times: Bob Dylan, Janis Ian, Billy Joel, Don McLean, Joni Mitchell, John Prine, Gil Scott-Heron, James Taylor, Stevie Wonder, and sixty more. As a class-member you will acquire intensive listening skills. As a student presenter of a song of your choice (from among two thousand), you will get valuable practice in preparing and presenting a topic and guiding the resulting audience discussion. Class members will also be exposed to many aspects of our contemporary culture through examining the works of the American songpoets.