**Proposed Structure for Pathway Minors in Liberal Arts**

**What is a Pathway Minor?** A Pathway Minor is a 15-credit program of study intended to add *depth* to the learning experience in the *general education core* by integrating knowledge around themes of relevance to the students’ college experience from the perspectives of the humanities and the social sciences. Pathway Minors are grounded in existing Liberal Arts general education courses, grouped together in meaningful categories. They add value to their education as majors in other schools while encouraging students to deepen their knowledge with upper-level course work, beyond general education. The program encourages students to take their general education competencies in Liberal Arts disciplines.

**How does the program fit with campus priorities?** This curricular initiative aligns with the campus commitment to student learning and success by creating intentional curricular pathways that scaffold and integrate curricular and co-curricular experiences that promote deep engagement in learning.

Additional Resources:

Purposeful Pathways Project, IUPUI **<https://due.iupui.edu/engaged-learning/purposeful-pathways.html>**

Purposeful Pathways: Faculty Planning for Curricular Coherence, AAC&U<https://www.aacu.org/purposeful-pathways>

Toolkit Resources: Campus Models & Case Studies<https://www.aacu.org/aacu-news/newsletter/2018/october/campus-model>

**How will the minor be listed on students' transcripts?**

It will be listed as a minor in the student transcript (e.g. Diversity and Inclusion Pathway). In order to differentiate it from a regular, more advanced minor, promotion and marketing materials will include “pathway" in the title of the minor. The description will clearly indicate that the program is a pathway grounded in general education, and introductory courses leading students to more advanced study of the topic they choose.

**Why do we need to create Pathway Minors when we have regular Minors?**

Unlike existing minors in the School, which typically include advanced courses (200-400-level), Pathway Minors **target first-year students**. They are, in effect, introductory programs of study that lead students from general education to more advanced study of their topic of choice through a 300-level elective and the engaged experience course. By creating a meaningful curriculum that students can start as they complete general education requirements, we hope to create a funnel to majors in Liberal Arts, including dual degree advantage majors, and to our advanced minors. We currently have over 40 minors in Liberal Arts; no minor attracts more than 100 students (Economics and Spanish are the most popular minors with over 80 minors each). Most minors attract a range of 1-20 intended minors. The reality is that regular minors, typically aimed at juniors and seniors, do not attract a large number of students. By including first-year general education courses, Pathway minors have the potential for recruiting students early into our disciplines. A similar program at Purdue University saw enrollments of 1,000 students in its first-year courses during the first year of implementation of the program. By the second year, the number of students enrolled in the foundational first-year courses had risen to 1,800, and at least 143 students are enrolled in the thematic-second-year courses in the program. Of course, there is no guarantee that the program would work in the same way at IUPUI, but there is potential for recruiting freshman and sophomore students into the program.

**Courses taken in the Pathway Minors might also include requirements for regular minors or for majors, allowing students to double count courses toward another SLA degree. In this respect, Pathway Minors may become recruiting grounds for other existing minors and for dual majors.**

**What is the structure of the minor? What are the course requirements for Pathway Minors? (see also Appendix A)**

Studentswill complete 15 credit hours of approved Pathways courses, including:

* two foundational courses: ENG-W131 and COMM-R110 in which students will be encouraged to complete modules and signature assignments designed to introduce them to Pathway Minor themes
* 9 additional credit hours of approved courses from each of the following categories:

1) introductory Thematic Concentration,

2) intermediate Thematic Concentration and

3) advanced Engaged Learning Experience.

Students must take a minimum of 3 credit hours of thematic concentration courses at the 300-level or above.

Students may opt to complete two courses from the intermediate Thematic Concentration list in lieu of the introductory Thematic Concentration course.

If students opt to take all 15 credit hours in thematic concentration courses, they will be required to take at least two courses at the 300/400 level and complete at least one Pathway Minor module.

**How will transfer courses be applied to the minor? How many transfer courses may be applied?**

1.Students must take a minimum of 12 credit hours at IUPUI to complete Pathway Minor. Typically, this will be met by taking 9 credit hours of approved courses and at least one foundational course (ENG-W131 or COMM-R110) in which the students complete a Pathway Minor module and signature assignment.

2. Students can also take 12 credit hours from the approved thematic course list (in these cases, students may take two courses from the list of introductory level courses in the theme). Those cases include:

-transfer in both ENG-W131 and COMM-R110

-take both ENG-W131 and COMM-R110 without a completing a Pathway Minor module and signature assignment

-take either ENG-W131 or COMM-R110 without completing a Pathway Minor module and signature assignment

**How do students demonstrate interest in Pathway Minors in ENG-W131 and COMM-R110?**

* completion of a minimum of two (2) online modules that introduce the Pathway minors’ themes. These modules will be managed by the director of the Pathway Minor program.
* completion of a signature assignment in foundation courses that explores a Pathway Minor theme (see Appendix B for description of the pilot assignment for ENG W131 and Appendix C for description of a sample signature assignment in COMM-R110).
* other possible avenues with approval from director of the Pathway Minor Program: interviewing a faculty expert in a theme of interest, attendance at a campus event or a class related to a theme of interest.

**Appendix A: Curricular Structure**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| LEARNING OBJECTIVES | PLUS | ASSESSMENT | | COURSE MAPPING |
| **Foundational curriculum (6 credits)** | | | | |
|  | Communicator |  | | ENG W131 |
|  | Communicator |  | | COMM R110 |
| LEARNING OBJECTIVES | PLUS | ASSESSMENT | | COURSE MAPPING |
| **Thematic Concentration (6 credits)**  Notes:   * One course from general education list (100-level and up) * Second course 300-level and up * Ideally two different departments | | | | |
|  | Problem Solver/Innovator |  | | (from gen ed list;  100-level and up) |
|  | Problem Solver/Innovator |  | | (300-400-level) |
| LEARNING OBJECTIVES | PLUS | ASSESSMENT | | COURSE MAPPING |
| **Engaged Experience (3 credits)**  Notes:   * 300-400-level * High Impact Practice (internship, service learning, research intensive, collaborative project, study abroad, e-portfolio, etc.) | | | | |
|  | Innovator/Community Contributor | |  |  |

**Appendix B: Pathway Signature Assignment (ENG W131 Pilot)**

**ENG W131, Fall 2019, Prof. Fox**

**Project Three: “Joining a Public Conversation”**

**Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress. *--Kenneth Burke, Philosophy of Literary Form, 110-111***

The goal of this third project is to contribute your perspective to a conversation about an idea, question, or controversy. Most of you will choose a question or issue within the U110 Social Justice topic you are working on. (With instructor permission, you may re-enter the conversation you engaged in Project Two, especially if it related to language and culture.) Your goal is to make connections among different voices and perspectives in an ongoing conversation as a way of bringing new insight to readers. You may also make connections to your own experience if that is relevant.

To enter a public conversation, you must do several things:

* understand the various perspectives being offered by participants in the conversation;
* synthesize those perspectives, ideas, and information with your own perspectives and ideas;
* contribute to the conversation and keep the conversation fresh and interesting for you and others.

Synthesizing ideas to create a new perspective is how knowledge is built and how creativity and innovation flourish. Through this project, you can play a role in furthering an idea that you care deeply about. This type of intellectual engagement takes patience, practice, and perseverance, three skills that are highly regarded in our culture at the university. Your time and energy with this project will likely pay off in other courses when you are able not only to enter an ongoing conversation in a particular field of study, but also contribute in some meaningful way to the conversation.

Another goal of this project is to think about genre. As we will discuss in class, there are many genres besides the “essay” or “paper” or scholarly article, and you may want to try using one of these genres. If you choose an alternative genre, you will still follow the inquiry process explained above and will generate as much material as someone writing an essay. Depending on the genre chosen, however, you may have to condense that material that could have filled a 4-6 page essay/article into a genre that may include fewer words (but might also include images). Some possible genres include a blog post, an online article, a report for a decision-making body or official, a formal letter, a multi-modal piece (using a program like Adobe Spark), or a multi-genre piece.

As you work on this project, your ultimate task is as follows:

* Identify a conversation that interests you. As always, look to develop a focused inquiry question. (See Identifying a Conversation section below, and class activities will also help you find this inquiry question.)
* Read the contributions of at least three writers (or speakers) to this conversation*.* **At least one of these writers/speakers should be a scholar in a liberal arts field (see list below).**
* As you read and re-read these texts, analyze their perspectives, their points, their reasoning, their examples. Develop a grid that helps you compare the texts with each other.
* Develop your own contribution to the conversation. Examine your own assumptions, and be sure you are listening carefully to what the texts say. Sometimes we write our way into a question, clarifying what the conversation is about and what question needs more attention, or has been neglected, or will move the conversation forward. Sometimes we develop a tentative answer to the question.
* You are inviting your readers to at least listen to the conversation and possibly they will decide to join in. So one of your goals as a writer is to *not only be interested, but be interesting.* Show your readers why this conversation matters to them. They might be tempted to say, “Oh, that conversation: I’ve heard it all, I know what I think,” or maybe “No one cares any more about that.” You can’t overcome every potential reader’s apathy, but do your best to engage some readers in this conversation and make it fresh to them.
* Identify an appropriate genre that will allow you to bring insight to a targeted group of readers. Learn how that genre works by looking at examples and reading ideas about how to compose in that genre.

**Timeline**

*We may adjust this timeline as you work on this Project, so pay attention in class and look for announced changes or additions in Canvas.*

**Week 10**

            M, 10/28. Developing focused question, exploring conversation.

            W, 10/30. Further exploration of your conversation. Finding sources.

**Week 11**

            M, 11/4. Project proposal: bring to class. Submit final version by Wednesday class.

            W, 11/6. Further work on sources, note-taking, synthesis.

**Week 12**

            M, 11/11. Synthesizing your inquiry results.

            W, 11/13. Peer response workshop on Project Three.

**Week 13**

            M, 11/18. Peer response workshop on Project Three.

            W, 11/20. Project Three draft packet due. Final work on writer’s statement and editing in class. Submit draft packet by midnight (though extensions might be allowed through the weekend.)

**Finding resources**

Work with your instructor and your classmates, and if possible a University librarian, to find in-depth, nuanced, and credible sources. **Do not simply conduct a Google search.** Consult a library database. Look for scholarly articles, in-depth reports from a government or non-profit agency, or an in-depth article in a newspaper or magazine, such as *The New York Times*, *The Washington Post*, *The Wall Street Journal*, *The Atlantic*, *The Guardian*, *BBC*, *NPR*, etc.

**Writer’s Statement**

The **writer’s statement** will include your reflections on the following:

1. Identify your inquiry question. How did that question change or evolve as you worked on this project?
2. What is your purpose and sense of audience for this project? How did thinking of readers affect your writing decisions?
3. What genre did you choose, and why? How did you figure out how to compose in this genre, and what insights did you gain about writing in that genre?
4. Discuss two to four important decisions you made about this project as you worked on it. Be specific. **At least two of the decisions should involve revision**. (You’ve already discussed choosing your question in item #1.) Talk about the role that reader response played in your decisions.
5. How did you make good use of your sources (both secondary and primary)? What did you learn from your use of sources in Project 2 that you applied this time?
6. How did you use other resources (such as library databases, visit to University Writing Center) as you worked on this Project?
7. Ask me at least one (and certainly you’re welcome to ask several) specific question about the final draft. Locate your question in a part of the draft or an aspect of it. Don’t just ask me, “Is this good? Is this clear to you?” And don’t ask me for my opinions about your topic. Your questions should focus on the writing and how it worked for me as a reader or how I’d advise you as an experienced writer. So don’t ask me, “Do you agree that a consistent ethic of life includes respecting animals?” You might ask instead, “Did my discussion about a consistent ethic of life show how I was partly agreeing with Pollan but also seeing his position as inadequate?” or “Did I use Pollan fairly even as I critiqued his position? I wondered if I summarized his position well enough. Was my quote from him on p. 2 too long?”

**Revision Document**

Along with your final draft, you will also upload a file that compares your first draft to your final draft. You can use the Compare Documents feature in Word (on the Review tab), or you can do your own highlighting of revised sections. Remember to save this comparison file with a different name than the “clean” copy. **You should annotate the most important highlighted revisions and/or discuss them in your writer’s statement.**

**Identifying a Conversation**

You are in a group in U110 exploring one of these topics:

* Racism
* Classism
* Ableism
* Sexism
* Heterosexism
* Faithism

As part of this small-group project, you are asked to do the following:

*Overview of relevant issues pertaining to cultural/social group*: What are the current concerns and issues?   Additional questions/information to help the class learn more about your assigned social justice topic should be developed by your group.

For this W131 project, you can identify one of these “current concerns and issues” to research and write about. Form an inquiry question based on the concerns or issue you are interested in. Here’s an example from an area that you are not exploring in U110, monolingualism, or the idea that in a nation there should only be one primary, official language. Issues related to this larger topic include the following: English-only legislation; how English is taught in schools; the use of languages other than English in government documents or in business communication (such as advertising and marketing); the type of English/language expected in scholarly journal articles and books. If you were to pick the topic “English-only legislation,” you would read some articles or sections of books about the topic to see what conversations are occurring and thus develop an inquiry question. You might end up with a question like this: “What have been the effects of English-only legislation passed in certain US states?” or “What are the strongest arguments for and against English-only laws?” Or if you were interested in how English is taught in schools, you might ask, “How are public high schools in Indiana teaching English to immigrant children?” or “Are students’ home languages accepted and integrated into language learning in public schools in the US?” As you read further, you might have to narrow your question further, acknowledging that you can only explore such questions in an introductory way in a project of this length and scope.

Because the texts we read for the Language project are related to these social justice topics from U110, you might be able to pursue your Project Two work, again finding an issue and developing a focused inquiry question. Talk to me if you are interested in this option. (The texting issue is not one we will pursue for Project Three, but the other Project Two texts are all open for further exploration in Project Three.)

**Appendix C: SLA Pathway Minor (R110 Signature Assignment)**

**Question of Policy Speech:**

**Monroe’s Motivated Sequence**

To create and perform an effective Question of Policy persuasive speech using

Monroe’s Motivated Sequence using a topic consistent with the Pathway Minor Theme.

**What Is Question of Policy?**

A question of policy is an argument that advocates for a specific solution to a problem, policy, or course of action. Questions of policy usually

include the word *should*; for example, something *should* be done to solve x. Question of policy speeches always include a solution and/or action step.

**What Is the Question of Policy Speech?**

The question of policy speech, also called the Monroe’s speech, asks you to identify a problem and propose a solution. In many ways, this speech is the culmination of your

work in this class. You will use the skills you have learned this semester to gather and focus your audience’s attention, convince us that a problem exists, prove to us that your

solution will work, enlighten us about the benefits of the course of action you advocate, and move us to action. This group of five steps is Monroe’s Motivated Sequence.

Monroe’s Motivated Sequence is very deliberate in its organizational structure. Make sure to read Section 3.8 on persuasive organization and particularly the section on Monroe’s

Motivated Sequence. Once you have done that, you will create a claim that calls for specific action (or the stoppage of action) to address a problem. This claim will guide your steps

in Monroe’s Motivated Sequence.

**Assignment Requirements:**

**Assignment Title:** Question of Policy Speech

**Type:** Persuasive Argument

**Time:** 7–8 Minutes delivered in classroom or by video recording

**Written Format:** Three-Column Outline

**Organizational Structure:** Monroe’s Motivated Sequence

**Required Research**: (5) sources, using quality research methods.

**Teaching Requirements for Instructors of (Fundamentals of Speech Communication – R110)**

Qualifications: Master’s or Doctoral Degree in a Communication Discipline. Or significant classroom teaching at the High School, Professional or University level. Teaching experience should include grading of written work, oral presentations and research methods. Experience teaching Public Speaking or Communication Studies is preferred. Graduate Students within the Communication Studies Major would also be able to be considered if they have fulfilled minimum standards and are approved by their advisor and department.

Additional Teaching Requirements: The instructor would be required to attend faculty training and development sessions. This training would include becoming familiar with the standardized course design, required textbook, assignments and grading rubrics. Instructors are also required to participate in the bi-annual speech contest events by providing judges, contestants and event attendance. Other teaching responsibilities are outlined in the contract teaching agreement.

**Appendix D. Potential Themes**

**PHASE I**

Proposal submitted to Undergraduate Curriculum and Standards Committee in 2019

*Interdisciplinary Theme*: Diversity and Inclusion

**PHASE II**

Proposal submitted to Undergraduate Curriculum and Standards Committee in2020

*Interdisciplinary Themes:*Health and Society: Examining Health and IllnessEthics, Science, and Society

Global Movements: Crossing Borders and Connecting Spaces

**PHASE III**

Proposal submitted to Undergraduate Curriculum and Standards Committee in 2020

*Possible Interdisciplinary Themes:*

Social Implications of the Digital World

Democracy, Civic Engagement, and Social Justice

Storytelling

**Appendix E: Administrative Questions**

**How will the program be administered?**

* Pathway Program Director.
* The dean will conduct an open search for the director position once two minors are approved at the campus level, possibly in late Spring 2020.

**What are the expectations and compensation for the director of the Pathways Program?**

* Responsibilities: overseeing program planning, development, and assessment; promotion of minors outside the school; advising students; managing Pathway Minor modules and Canvas site.
* Compensation: In line with standard guidelines for interdisciplinary programs in place in the School of Liberal Arts, as developed by the Budget and Resource Planning Committee and being implemented now at the School. It includes one course release (tenure-line) and a summer stipend: $5,000. Additional start-up support is a second course release (tenure-line), initially for period of time TBD, but at least one year.

**Should faculty create Pathway Communities of Practice?**

* It is expected that faculty teaching approved theme courses will meet regularly to plan, develop, and assess learning outcomes.
* Create Canvas modules introducing a theme. These modules will be used in ENG W131/COMM R110 or in one of the thematic concentration courses.

**What might be the support/compensation for the themed Communities of Practice?**

In order to facilitate the establishment of the Pathways program, for an initial period of 2 years Communities of Practice might present the dean with a proposal for funded activities in support of the Pathway program each year. The proposal could include course development, course revision, online module development, faculty professional development, etc. It should also identify specific products/milestones to be achieved by each funded activity. The budget should typically not exceed $1,500, but more funds can be granted for special projects. Funds for approved proposals will be made available at the completion of the proposed activity.