

Appendix:

Other Undergraduate Professional Writing Programs

These sample descriptions reflect the norms of professional writing programs nationally.

Penn State Berks | Reading, PA

The major is intended to prepare students to write effectively in a variety of workplace and academic settings. Methods of instruction draw upon the strategies and techniques of practicing writers outside of the University, including workshops, peer conferencing, collaborative writing, portfolio preparation, and internships. At the same time, theory courses provide the necessary background to help students understand and appreciate the larger issues surrounding the writing and reading of texts.

As a liberal arts degree, the Professional Writing major is appropriate for students who wish to develop a set of applied communication skills to prepare for a wide range of professional positions or for graduate or professional schools. The degree differs from most current English majors in at least three ways: 1) a practical orientation prepares graduates for employment, in addition to post-graduate English studies; 2) a multidisciplinary focus integrates courses from the liberal arts, business, and information technology; and 3) a required internship ensures that students actively apply their skills.

For the B.A. degree in Professional Writing, a minimum of 123 credits is required.

Worcester Polytechnic Institute | Worcester, MA

Communication Skills Expand Opportunities

Complementing WPI's exceptional technical and scientific studies, the Professional Writing program (PWR) is an interdisciplinary major that prepares students to work as communication professionals in a wide variety of fields. The major also leads to increased opportunities for career success in all specializations by developing students' ability to convey complex ideas and to engage others.

Professional Writing offers courses and projects in four areas of concentration:

- A. Science writing, medical writing, health communication
- B. Writing in the public interest, writing for nonprofits
- C. Digital media, visual communication, information design
- D. Bilingual professional communication, translation

With a faculty advisor, students design their specific plan of study combining Professional Writing courses in writing, visual design, and digital media with those in their technical or scientific concentration. Learn more about the PWR [degree requirements](#).

Champlain College | Burlington, VT

Professional Writing Major

Writing is changing faster than almost any other professional field. Changes in digital communication, in social media, in digital printing—not to mention the ability to combine writing with still images, audio, video and interactive media—have forever changed which skills a writer needs and which opportunities face a writer after graduation.

If you are passionate about a career as a writer, you'll need not only a strong foundation in the mechanics of good writing and editing, plus a storyteller's gift for narrative and a poet's eye for telling detail, but you may also benefit from grounding in graphic design, video storytelling or other new media abilities.

The Professional Writing program at Champlain is one of the few undergraduate programs that's keeping pace with this exciting and rapidly transforming landscape. Like more traditional writing programs, Champlain's offers excellent courses in fiction, creative nonfiction, poetry, screenwriting and playwriting, but you'll also learn how to create your own online portfolio or blog and learn how to draw an audience to it.

In short, no matter what type of writing you want to do, this program prepares you to thrive as a writer in the real world.

Curriculum

The curriculum of the Professional Writing major allows you to tailor your degree to the type of writing that you are most interested in pursuing professionally. Our range of writing electives, possibly the most extensive of any writing program, includes food writing, travel writing, copy-editing, photojournalism, screenwriting, game writing, and more than twenty other options.

Michigan State University | East Lansing, MI Undergraduate Degree - Professional Writing

Department of Writing, Rhetoric and American Cultures

The Bachelor of Arts degree in Professional Writing is a degree program for students wishing to specialize in writing as an area of expertise. Students will develop advanced writing skills with emphasis on writing in digital environments such as web authoring and multimedia writing; on writing for and in diverse public and disciplinary communities; and on editing and publishing in a variety of professional contexts. The major prepares students for careers in professional editing and publishing, technical writing, information development, communications management, web design, and web authoring. It may further prepare students for graduate work in rhetoric, writing, technical writing, the teaching of writing, and the study of culture.

Students who elect the Professional Writing major must contact the Director of Professional Writing in the Department of Writing, Rhetoric and American Cultures. Students should work closely with the department's faculty academic advisors to shape a program that fits their career interests and plans. Internships, management of professional writing projects, and development of a professional portfolio are all important aspects of

the student's preparation for work in the profession, either in the workplace or in graduate studies.

George Mason University | Fairfax, VA

BA in English, Concentration in Writing and Rhetoric: Program Description

This concentration is designed for students who want to write persuasive discourse in a variety of media and genres. Students may choose from several courses that provide instruction and guided practice in diverse types of prose, including professional and technical writing, web writing, ethnography, editing, and various forms of nonfiction writing. Students in this concentration will be encouraged to pursue opportunities for internship credit in writing and editing.

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School Fine Arts **Date** 1/16/13

Course No. or level 300 Level **Title** Special Topics in Theatre

Semester hours 3/2/1 Clock hours: Lecture Laboratory

Prerequisites Permission of Department

Enrollment expectation 15

Indicate any course for which this course is a (an)

Modification
(proposed change in course title, course description, course content or method of instruction)

substitute
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Allison Steadman

Department Chairperson's/Dean's Signature

Provost's Signature

Date of Implementation Fall 2014

Date of School/Department approval October 3, 2013

Catalog description: As requested. In-depth study of an area of interest in Theatre. Different

areas of study will be offered. Must have a 2.25 grade point average or higher in all courses required in the Theatre major or minor. No more than 6 hours may be taken for academic credit.

- Purpose:
1. Theatre Majors and Minors
 2. To provide students with the opportunity to experience advanced studies within a particular discipline of theatre.

Teaching method planned: Lecture/Demonstration/Practical Application

Textbook and/or materials planned (including electronic/multimedia): TBA based on topic

Course Content: TBA by instructor based on topic.

Syllabus THEA 397

Gay and Lesbian Theatre

D. Keith Best, Instructor / dbest@fmarion.edu / Office: HFAC 225 / Phone: (843) 661-1549

OFFICE HOURS: TBA

IMPORTANT DATES: TBA

Course Description

Stage treatment of homosexuality and lesbianism throughout history, beginning with the classical Greek and Elizabethan stage, dealing with the Chinese and Japanese traditional drama, and proceeding to the present time. Subjects include stage transvestism, stereotypes of the effete dandy and predatory lesbian, underground vs. commercial representations, the concept of camp, AIDS drama, and contemporary queer theory and performance. One extra session per week devoted to film screening. Students will be expected to attend at least one performance outside of class and to collaborate on an in-class performance.

Course Learning Outcomes

Learners will be provided with multiple opportunities to:

1. Identify, describe, discuss, compare, and contrast significant figures, events, traditions, artistic ideals, production trends, and dramatic texts that have shaped the course of western thought and resulting theatrical tradition as related to gay and lesbian culture;
2. Examine, interpret, evaluate live theatrical expressions and events (both past and present) as diverse, complex representations of the values, beliefs, and cultural expectations and norms of the distinctive societies that create them;
3. Recognize and interpret the significant impact of diverse theatrical expressions and performances on the evolution of political, educational, social, religious, sexual, and aesthetic thought in cultures from ancient Greece to the present age;
4. Apply, develop, and practice critical communication skills in reading, analyzing, researching, interpreting, and responding to representative dramatic texts and other primary source

- materials from each historical period studied;
5. Participate as an audience member in live theatre productions, actively describing, assessing, critiquing, and creatively responding (orally and in writing) to the aesthetic, educational, and entertainment value and relevance of the performance event;
 6. Evaluate and summarize the study of theatre history and the art of theatre as a point of departure for exploring personal interests, artistic creativity, self-expression, critical sensitivities, and future cultural engagement.

Required Texts & Theatre Performances

Texts

These books will be available on reserve in Rogers library.

Abelove, Henry et. al. eds. *The Lesbian and Gay Studies Reader*.

Bernstein, Robin, ed., *Cast Out: Queer Lives in Theater*.

Brecht, Stefan. *Queer Theatre*.

Case, Sue-Ellen ed. *Split Britches: Lesbian Practice/Feminist Performance*.

Clum, John. *Acting Gay: Male Homosexuality in Modern Drama*.

Curtin, Kaier. *We Can Always Call Them Bulgarians*.

Five Lesbian Brothers Theater Collective, *Five Lesbian Brothers/ Four Plays*.

Foucault, Michel. *The History of Sexuality: An Introduction*.

Hughes, Holly and David Román, eds. *O Solo Homo: The New Queer Performance*.

Muñoz, José. *Disidentifications: Queers of Color and the Performance of Politics*.

Román, David. *Acts of Intervention: Performance, Gay Culture, and AIDS*.

Solomon, Alisa and Framji Minwalla, eds. *The Queerest Art: Essays on Lesbian and Gay Theater*.

These books should be purchased as each student will need a copy for class readings.

Churchill, Caryl. *Cloud Nine*.

Crowley, Mart. *The Boys in the Band*.

Fierstein, Harvey. *Torch Song Trilogy*.

Hellman, Lillian. *The Children's Hour*.

Hwang, David Henry. *M. Butterfly*.

Kaufmann, Moises. *The Laramie Project*.

Kushner, Tony. *Angels in America: Millennium Approaches*.

Son, Diana. *Stop Kiss*.

Live Theatre Performances: Each semester students enrolled in the course will be required to attend at least one live theatre event. Each production will be carefully integrated into the curriculum, offering the learners extensive practical opportunities to apply, compare, contrast, assess, and critique theatrical events and aesthetics, past and present.

Other books/plays that might be viewed/discussed include (but are not limited to) *Hedwig and the Angry Inch*, *Bent*, *Flawless*, *Jeffrey*, *Love! Valour! Compassion!*, *The Normal Heart*, *As Is*, *My Night with Larry Kramer*, *The Merchant of Venice*, *The Young Man from Atlanta*, *The Baltimore Waltz*, *The Ritz*, *Gross Indecency*, *Six Degrees of Separation*, *Rent*, *Corpus Christi*, *I Am My Own Wife*, *Doubt*, *Cat on a Hot Tin Roof*, *Tea and Sympathy*, *Naked Boys Singing*, *Falsettoland*, *Cabaret*, *The Color Purple*, *Take Me Out*

Course Requirements

PARTICIPATION & ATTENDANCE: Class discussions are a vital aspect of this interactive learning course. Students are expected to **attend every class**, and be prepared to **actively participate** in the learning process. Attendance will be taken daily. All **absences should be pre-arranged** with the instructor, and all pre-approved late assignments will be due upon the student's return to class or at a due date pre-arranged with the instructor. *Any unexcused absences will result in a 3% reduction in the final semester grade; unexcused tardies will result in a 1% reduction in the final semester grade.* Unapproved "late" or missed exams, assignments, quizzes and/or oral presentations must be completed but will receive a grade deduction of 10%.

EXAMINATIONS: Synthesis examinations (2-3) covering each major period of study will be given, including a final cumulative exam or presentation at the end of the semester. The structure and approach of these exams will vary depending on the nature of the material studied and the learning objectives selected for evaluation. A variety of testing/synthesis activities will be utilized, including both in-class and take-home options. In all cases, the exams will provide you with opportunities for learners to synthesize and apply fact to the learning objectives listed above in an "authentic" assessment format. As a class we will do a brief review session in class prior to each exam, however students are encouraged to get together outside of class to review key concepts and ideas prior to each exam.

DAILY ASSIGNMENTS: Students will typically have reading assignments from either the theatre text(s) or selected plays due at each class meeting. *(See the attached course schedule for details.)* Daily written assignments may be given to help to prepare students for the learning activities and goals of the day. Reading quizzes may be given on a sporadic basis to make sure that students are reading and comprehending the assigned material. For some plays read, students will be required to research, write, and submit a **Play Profile** at the beginning of class on the day that the play is first discussed in class (see below).

PLAY PROFILES: For some plays read and discussed for class, students must submit a thoughtful, researched, original **Play Profile** at the beginning of class on the day that the play is first discussed in class. **Play Profiles** *(usually 2-3 pages in length, type, plus character map)* include the following information:

1. Detailed Annotated CHARACTER MAP outlining the primary characters and conflict relationships in the text;
2. Brief Summary of the PRIMARY CONFLICT (opposing forces and/or dramatic problem) of the play;
3. Brief Summary and Commentary on the THEMATIC issues addressed and developed in the dramatic text;
4. Brief Summary of your PERSONAL REACTION to the play including a statement about why you believe that this play should or should not still read and produced today;
5. Brief discussion of how this play relates to the HISTORICAL CONTEXT and culture that created it originally, as well as its CONTINUING RELEVANCE for contemporary audiences.

ORAL PLAYSRIPT PREVIEWS: Each student will work with a classmate(s) to prepare and present an 8-10 minute oral presentation on ONE of the play scripts assigned for class study. This presentation will be given the day BEFORE the play is to be read and discussed in class and should include an informative and educational handout to be given to the class. The purpose of

this EDUCATIONAL PRESENTATION and handout is to help the class better understand and appreciate the play in context of its original presentation and from a contemporary point of view. Your hand out and presentation should include the following components:

- a) Relevant historical information about the first performance dates, location, occasion for presentation, and audience;
- b) Critical commentary (from published sources) regarding the play, playwright, style, and continuing performance relevance for contemporary audiences.
- c) Other important facts or details about the play, playwright, or period that will make the play easier to read and understand.

LIVE PLAY ATTENDANCE and CRITICISM: Students are required to attend at least one live theatre event. Students will actively engage in pre-show and post-show discussions and critiques of the performances and may be required to write an informed review and/or assessment of the production as directed. Every attempt will be made to integrate the live performance into the learning activities of the course. Play reviews/critiques are due within 7 days of seeing the production and MUST follow the following format:

- a) **INTRODUCTION:** State the name of the show, location, play title, and date of viewing. Also include an overall reaction to the production, introduce us to the key reactions and ideas that you will develop later in the historical review;
- a) **ESSENTIAL STORY:** Summarize and explain the **ESSENTIAL STORY** (conflict, characters, themes) of the play (“*This is a play/performance about . . .*”) but **AVOID** doing a tradition plot summary;
- a) **RELATION TO COURSE TOPICS:** Using your textbook, class notes, and other research sources as a context, carefully explain how this play relates to the theatre culture in which it was **FIRST** presented. **HOW** and **WHY** was this work originally written and produced? **HOW** does this play **RELATE** to the **AUDIENCE OF TODAY**, and **HOW** did the theatre attempt to make the play “accessible” for a contemporary audience?
- %L **PERSONAL REACTION:** Summarize and explain the aspects of the **TEXT** and **PERFORMANCE** that “drew you **IN**” to the production and those that “drew you **OUT**” of the production. Explain what “worked” or “didn’t work” for you as a contemporary audience member, and explain whether or not you would recommend this production to family and friends. **DOES** the play and the performance of it have continuing value and relevance (educating and entertaining) for contemporary audiences?

PRESENTATIONS: Performances/presentations from a play or based on an article or book that offers links between the text and the other readings for the week should include more than just a verbal report and/or handout. You may involve others in your presentations.

GROUP LEARNING ACTIVITIES: Throughout the course a variety of small and large group creative learning activities will be incorporated. Students are expected to fully engage in these collaborative, problem-solving learning activities as directed. In all cases, small group discussions and discoveries will be shared with the entire class and integrated into the learning objectives of the class.

Grading Scale

Grading scale:

*100-93% = A

*92-87% = B+

*86-83% = B

*82-77% = C+

*76-73% = C

*72--67% = D+

*66-63% = D

*62% > = F

Project Values:

Exams = 40% of final grade

Play Profiles / Written Assignments / Quizzes = 40% of final grade

Attendance / Participation / Presentations = 20%

Tentative Course Schedule

NOTE: This tentative course schedule is subject to change due to student need and instructor discretion.

Class # - Topic

- 1 – Course Outline / Requirements
- 2 – Theatrical terminology / theatrical overview / key ideas
- 3 – Theatre and Society
- 4 – Greek and Roman Theatre and Society
- 5 – Contemporary Gay and Lesbian theory
- 6 – What is meant by Gay and Lesbian Theatre?
- 7 – Christopher Marlowe’s *Edward II*
- 8 - Viewing of Derek Jarman’s *Edward II*
- 9 – Discussion / review
- 10 – **EXAM #1**
- 11 – Elizabethan Theatre and Society
- 12 – Shakespeare
- 13 – Eastern Theatre
- 14 – David Henry Hwang, *M. Butterfly*
- 15 – Lillian Hellman, *The Children’s Hour*
- 16 – Mart Crowley, *The Boys in the Band* 17 – Harvey Fierstein, *Torch Song Trilogy*
- 18 – Non-realistic theatre / Caryl Churchill, *Cloud 9*
- 19 – Discussion / review
- 20 – **EXAM #2**
- 21 – AIDS and theatre
- 22 – Viewing of *The Laramie Project*
- 23 – Reading of *Angels in America*
- 24 - Viewing of *Angels in America*
- 24 – Viewing of *Angels in America*
- 25 - Viewing of *Angels in America*
- 26 – Discuss Tony Kushner’s *Angels in America*
- 27 – Contemporary **Gay and Lesbian** Theatre – Readings and Comparisons
- 28 – Contemporary **Gay and Lesbian** Theatre - Readings and Comparisons
- 29 – Final Synthesis and Application – The Future of America’s Diverse Theatre
- 30 – Theatre of Diversity presentations

FINAL EXAM

THEA 397

Special Topics in Theatre: Gender in Performance

Dr. Dawn Larsen

Office: HFAC 110

Phone: 661-1545

Website: people.fmarion.edu/llarsen

Make sure you check my website often for updates and changes

Email: llarsen@fmarion.edu

"One is not born, but rather becomes, a woman...No biological, psychological or economic fate determines the figure that the human female presents in society, it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine." Simone de Beauvoir (1908-1986). *The Second Sex*. "... if, as women, we accept a philosophy of history that asserts that women are by definition assimilated into the male universal, that we can understand our past through a male lens—if we are unaware that women even have a history—we live our lives similarly unanchored, drifting in response to a veering wind of myth and bias." Adrienne Rich (b. 1929), U.S. poet, essayist, and feminist. *Blood, Bread and Poetry*, ch. 8 (1986). From the Clark Lecture which she delivered at Scripps College in Claremont, California, on February 15, 1983.

"If you want to see the sign of the times watch women. Their evolution is the most important thing in modern life." Rachel Crothers, 19th century playwright.

"Well behaved women rarely make history." Laurel Thatcher Ulrich, professor and author.

Objectives:

Theatre studies have historically focused on male playwrights and practitioners. Until the last fifteen years, as diversity in study has become popular, female practitioners, no matter their race, creed, persuasion, have been consistently ignored. This class seeks to encourage students to consider works, information and theory, as well as think critically about gender in theatre. Since the traditional American approach to theatre study comes from the male perspective (male plays form the canon, male performer as star, etc.), the course will not only explore notable American women in performance, but will approach the term, "performance" from a female perspective. Traditional courses tend to focus on performance, even female performance, through the *male lens* or *male gaze* (we will talk a lot about these terms). Though this is most probably an unconscious error, the examination of this error is necessary because it is unconscious. Though we will focus on gender in this class, I aim first to encourage you to look at live performance in a more critical way to allow for more inclusive perspectives toward any marginalized society (gender, race, class, etc). In the course, we will discuss the definition of performance, how women have historically participated in performative situations, how our American culture(s) have constructed the female performer and how she negotiated those constructions--important because the practices of exclusion, marginalization, and construction continue in contemporary performative fields. Additionally, in contemporary America, we are bombarded constantly by media. My second aim is for you to be able to apply your discoveries about gender (as well as class, race, etc.) in performance to your experiences in audiencing the media and its performances.

Materials (others may be assigned later):

Texts:

Dolan, Jill. *The Feminist Spectator as Critic*. Ann Arbor: U of Michigan P, 1988. FMU Bookstore.

Articles: (on reserve in the library, you are responsible for making copies)

Champagne, Lenora, Clarinda Mac Low, Ruth Margraff and Fiona Templeton. "Angry Again? –New York Women Artists and Feminist Futures." *Feminist Futures*. Eds. Elaine Aston and Geraldine Harris. New York: Palgrave MacMillan, 2007. 209-22.

Davis, Tracy C. "Questions for a Feminist Methodology in Theatre History." *Interpreting the*

Theatrical Past: Essays in the Historiography of the Performance. Eds. Thomas Postlewait and Bruce A. McConachie. Iowa City: U of Iowa P, 1989. 59-81.

Gentile, John S. *Cast of One: One Person Shows from the Chautauqua Platform to the Broadway Stage*. Urbana and Chicago: U of Illinois P, 1989. 24-37.

Hart, Lynda. "Canonizing Lesbians?" *Modern American Drama: The Female Canon*. Ed. June Schlueter. Cranbury: Associated UP, 1990. 275-92.

Schuler, Catherine A. "Gender Perspective and Violence in the Plays of Maria Irene Fornes and Sam Shepherd." *Modern American Drama: The Female Canon*. Ed. June Schlueter. Cranbury: Associated UP, 1990. 218-28.

SuAndi. "Africa Lives On in We: Histories and Futures of Black Women Artists." *Feminist Futures*. Eds. Elain Aston and Geraldine Harris. New York: Palgrave MacMillan, 2007. 118-29.

Website materials: (print out the first 2).

Canning, Charlotte. "What was Chautauqua?" *Traveling Culture*. January 2000.
 <<http://sdrc.lib.uiowa.edu/traveling-culture/essay.htm>>.

Latham, Angela J. "The Right to Bare: Containing and Encoding American Women in Popular Entertainments of the 1920s." *Theatre Journal* 49.4 (1997) 455-73. *Project Muse*. 1-22.
 <http://muse.jhu.edu/journals/theatre_journal/v049/49.4latham.html>.

MENding Monologues. 2007. <themending.org>.

Plays (you may buy these or copy from anthologies on reserve in FMU library)

Tuttle, John. *Fish Story*. FMU Bookstore

Treadwell, Sophie. *Machinal. Plays by American Women: 1900-1930*. Ed. Judith Barlow. New York: Applause, 1985.

Flannagan, Hallie and Margaret Ellen Clifford. *Can You Hear Their Voices? Plays by American Women: 1930-1960*. Ed. Judith Barlow. New York: Applause, 2001.

Fornes, Maria Irene. *The Conduct of Life. On New Ground: Contemporary Hispanic-American Plays*. Ed. M. Elizabeth Osborn. New York: TCG, 1987.

Yamauchi, Wakako. *And the Soul Shall Dance. Between Worlds: Contemporary Asian-American Plays*. Ed. Misha Berson. New York: TCG, 1990.

Parks, Susan-Lori. *The Death of the Last Black Man in the World. Moon Marked and Touched by the Sun: Plays by African-American Women*. Ed. Sydne Mahone. New York: TCG, 1994.

Glaney, Diane. *The Woman Who Was a Red Deer Dressed for the Deer Dance*. From *Seventh Generation* on reserve in the library.

Enslar, Eve. *The Vagina Monologues* FMU Bookstore

Videos on Reserve in the Media Center

Left Lane on the Road. Perf. Alix Olsen

Pink Flamingos. Dir. John Waters. Perf. Devine

Grading:

Participation in student-led and instructor-led discussion of plays/texts: 20%

Lecture/discussion 15%

Journal 20%

Panel paper (5-6 pages) 15%

Presentation based on paper 5%

Gender performance critique 10%

Media Exercise 5%

Quizzes and exam 10%

Assignments

Lecture/Discussion:

You will be assigned in teams to lead the discussion of one of the required plays. Handouts are required. Specific instructions are posted on the website

Journal:

You will keep a journal in this class about a female performance practitioner. Specific instructions are posted on the website. They can be handwritten, but I have to be able to READ them. I won't grade what I can't read. They also need to be bound in some way. Don't leave this until the end of the semester! Work on it a little EACH WEEK! You must turn in your choice of practitioner to me in writing by the **last class day of week 2** or you will **not** be allowed to do this assignment. Once you have chosen a practitioner, you may **not** change your selection. *Since this assignment and related assignments comprise 45% of your grade, you would have to drop the class if you do not turn in your written choice by the due date.*

Paper and Presentation:

Using the playwright/practitioner and your notes on her from your journal, as well as other outside sources, write a 5-6 page general information paper that will be used as a "panel paper" handed in to me as well as presented in class. Specific instructions are posted on the website. A one page outline of your paper is due the first day of week 11 so that the scope and focus of the paper are approved in advance of presentation.

Gender Critique

You will be required to see one FMU production for the semester. You will write a gender critique of it based on instructions posted on the website. There is no charge for tickets.

Media Exercise

You will complete this exercise at the end of the semester. Instructions are on the website.

Attendance

In order for this course to be a successful learning experience for you, your attendance and active committed participation are necessary. You are expected to participate in lectures and discussions. Sleeping in class is not tolerated. I will wake you and ask you to leave class and you will be counted absent. If you choose to be late, be considerate of others. Enter the room quietly, sit in the back and do NOT ask me what you just missed. The baseline attendance policy in the 2008-09 Francis Marion University catalog concerning Fs and Ws will be adhered to as well (if you are absent more than twice the number of classes per week, you will be dropped from the class and an F will be assigned). If you choose to be absent, YOU are responsible for all material covered the day you missed class. Do not call or email me for information, call one of your classmates and check the website.

Midterm Deficiencies

At Midterm of the semester, grades will be averaged. Any student with a D average or lower will receive an email Midterm Deficiency.

Reading

You are adults. I do not believe in reading the texts to you. You will be responsible for your own reading (see tentative schedule). Lectures will supplement the text. Any exams and/or quizzes will be based on both.

Papers and Assignments

You are expected to know how to write, I will provide you with detailed instructions about what content I would like included in each assignment. It is your responsibility to make sure papers are in the proper style. All papers for this class will need to be in 6th edition MLA style.

For help with style and general writing concerns, please contact the writing center at 661-1528, FH 114C.

All assignments are due at the beginning of the class, handed in to me personally. If you are absent, you may leave assignments under my door or in my box in Fine Arts 101 by **class time on the day the assignment is due**. Make arrangements to print your assignments well before the day they are due. The

class may be videotaped for grading purposes.

Policies

Plagiarism and Cheating

Plagiarism and/or cheating will not be tolerated per the FMU student handbook (pp132-135). For the first offense, the assignment will receive a 0; second offense, you will fail the course. For all instances of plagiarism and cheating, the Fine Arts Dept Chair, the Director of Gender Studies, and the Associate Provost will be notified. This is serious business. Make sure you know what plagiarism is. You might want to attend the workshop offered by the Writing Center on Plagiarism in the writing center.

Late Work and Extra Credit

I believe college should prepare you for the world and part of the world is learning to be responsible. For that reason, I take **NO** late work (except for hospitalization of you or an immediate family member). I take **ANY** early work. To balance this policy, I provide ample opportunity for extra credit throughout the course. Therefore, I suggest that you take every opportunity to earn extra credit in case of assignments missed. You may choose to write one extra credit report (2-4 pages) on a gender specific performance group (5%) and/or go to see another play (other than the one assigned) and write a gender critique on it (5%). You may only do up to a total of 10% extra credit. All written extra credit will be due by the **first day of week 13** - no exceptions.

Cell Phones

All cell phones must be turned off during this class. Vibrate mode is a distraction. You get one warning. After that warning, you will be counted absent for that day regardless and asked to leave class.

Behavior

Though you are adults, it is necessary in some cases, to have strict behavior guidelines. Please see the "Groundrules for Discussion" link on my website for more information. If you should choose to engage in behavior that is disruptive or offensive to others, you will receive one warning from me. For your second offense, you will be asked to leave class for that day. For your third offense you will be asked to leave class for that day and directed to see the Dean of Student Services before you are allowed to return to class. Any missed time will be counted off your participation grade.

Tentative Schedule Subject to Change Dr. Larsen

| Week | Assignment | |
|-------------------|---|--|
| 1 | Intro/Procedures | |
| 2 | The Male Lens | Dolan ch 1-2 <i>Fish Story</i> |
| 3 | The Male Lens | Dolan ch 3-4, 5-6 Davis reading |
| 4 | Historic performance – Chautauqua and one-person shows -the nineteen teens and the body | Historic readings: Canning, Gentile, Latham. |
| 5 | Historic performance -plays by women about women in the 20s and 30s | <i>Machinal</i> <i>Can You Hear Their Voices?</i> |
| 6 | Historic performance cont. | |
| 7 | midterm exam Latina performance | Schuler reading, introduction from <i>On New Ground & The Conduct of Life</i> |
| 8 | Asian performance | <i>And the Soul Shall Dance</i> Introduction from <i>Between Worlds...</i> |
| 9 | African American performance | <i>Death of the Last...</i> , Introduction from <i>Moon Marked...</i> SuAndi reading |
| 10 | Native American performance | <i>The Woman Who Was a Red Deer... & Seventh Generation</i> Introduction |
| 11 | Contemporary performance art panel paper outline due | <i>The Vagina Monologues</i> |
| 12 | Contemporary performance cont. Queer performance | Watch all samples of <i>The MENDING Monologues</i> <i>Pink Flamingos</i> dvd |
| 13 | Media assignment due day 1 Journals due last day week 13. Panel paper due last day week 13 | Hart reading <i>Left Lane</i> dvd <i>Angry Again?</i> Article |
| 14 | Presentations | |
| 15 | Presentations | |
| Final exam | | |

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School History/ College of Liberal Arts Date 9/25/2013

Course No. or Level HIST 299 Title The Historian's Craft

Semester hours 3 Clock hours: Lecture X Laboratory

Prerequisites One 200-level history course or permission of the department

Enrollment expectation 15 – 20 students

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)
substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)
alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Christopher Kennedy

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation Fall Semester 2014

Date of School/Department approval Approved by the History Department 9/10/2013

Catalog description:

299 The Historian's Craft (3) Explores the evolution of historic inquiry and the methods that historians use to investigate the past. Introduces students to the way historians collect and evaluate historical sources, interpret evidence, and formulate historical questions. Additionally students will master the research and composition skills required for upper-level history courses. For History majors only. History 299 does not fulfill the general education requirement in history. One 200-level history course or permission of the department is prerequisite to all history courses at or above the 299 level.

Teaching method planned: Lecture with some group discussion

Textbook and/or materials planned (including electronic/multimedia): Please see sample syllabus

Course Content: As mentioned in the course description, this course will introduce History as an academic as well as professional discipline. Our students will study the history of history as a discipline. Our students will learn how to "do history" when they learn about the methods (*i.e.* research, synthesis of knowledge, formatting in text and bibliographic entries, and composition skills) employed by historians.

For further details, please see the sample History 299 syllabus.

HIST 299 THE HISTORIANS' CRAFT

COURSE DESCRIPTION

The purpose of this course is to examine and explore the craft of the historian. It differs

from other courses in history in that it is less concerned with studying the events and processes of the past than with understanding how historians practice the arts of research and analysis. Through the readings, discussion, in-class exercises, and writing assignments you will develop both the analytical and technical skills required for historical study. You will learn how to identify historical arguments; identify the types of sources, (both primary and secondary) available to reconstruct the past; and how to think critically about the processes of source selection and interpretation. You will also learn how to correctly cite sources (in both notes and bibliographies), use library and web resources, and how to approach the writing of a major research paper.

Course Objectives

In the course of the semester we will address the following questions:-

What is history and what is the evolution of historic inquiry?

How do historians collect, select, and evaluate historical sources, and what kinds of evidence best answer certain kinds of questions?

What are some of the methods historians use to explore the past?

How do historians formulate historical questions?

Is there such a thing as objectivity or neutrality on the part of the historian?

What sorts of professional ethics and considerations guide the conscientious historian?

REQUIRED TEXTS

John H. Arnold, History: A Very Short Introduction

John F. Kasson, Amusing the Million: Coney Island at the Turn of the Century

Other Electronic Readings

GRADES

| | |
|---------------------------|-----|
| Participation | 20% |
| Web Based Assignment | 10% |
| Short Essays | 35% |
| Historiographical Project | 35% |

COURSE SCHEDULE

WEEK 1 WHAT IS HISTORY? WHERE DID IT COME FROM?

Read: Arnold, Chapters 1-3

Sam Wineburg, "Historical Thinking an Other Unnatural Acts," *Phi Delta Kappa*, Vol. 80, Issue 7, (March 1999), 488-500

Week 2 IN SEARCH OF SOURCES

Library Visit

In Class Workshop on Primary and Secondary Sources

Week 3 COUNTING HISTORY

Read: "The True & Tragic History of *Time on the Cross*" The New York Review of Books, Vo. 22, No 15 (October 2, 1975)

<http://digitalhistory.concordia.ca/courses/hist403w08/wp-content/uploads/2008/01/timeonthecross.pdf>

Peter Kolchin, "More Time on the Cross? An Evaluation of Robert Willim Fogel's *Without Consent or Contract*," *Journal of Southern History*, Vol. 58, No. 3 (Aug., 1992), 491-502

Edward E. Baptist, "Toxic Debt, Liar Loans, and Securitized Human

Being: The Panic of 1837 and the fate of Slavery,"

www.common-place.org vol. 10, no. 3 (April 2010)

In Class Workshop: What can numbers tell us?

WEEK 4 HISTORY IN THE DETAILS

Read: Marjoleine Kars, "History in a Grain of Sand," *Journal of American History* Vol. 83, No. 4 (March, 1997), 1340-1345

DUE: Web Based Assignment: The Life of Martha Ballard

WEEKS 5 & 6 THE TRUTH – THE WHOLE TRUTH?

Read: Arnold, Chapters 4-5

Jacquelyn Dowd Hall, "Partial Truths," *Signs*, Vol. 14, No. 4, (Summer, 1989), 902-11

Wendy Anne Warren, "The Cause of her Grief: The Rape of a Slave in Early New England," *Journal of American History*, Vol. 93, No. 4 (March 2007), 1031-1049

WEEK 7 CULTURE WARS I: Recovery and Recreation

Read: Clifford Geertz, "Thick Description," from The Interpretation of Cultures: Selected Essays, pp. 3-30

Daniel Wickberg, "What is the History of Sensibilities," *American Historical Review*, Vol. 112, No. 3, (June 2007), pp. 661-684

WEEK 8 CULTURE WARS II: Killing Cats

Read: Arnold Chapter 6

Robert Darnton "Workers Revolt: The Great Cat Massacre of the Rue Saint-Severin," in The Great Cat Massacre and other Episodes in French Cultural History pp. 75-104

WEEK 9 TIME WORK & PLAY

Read: E. P. Thompson, "Time, Work-Discipline, and Industrial Capitalism," *Past and Present* No. 38, (Dec., 1967), 56-97

Michael J. Sauter, "Clockwatchers and Stargazers: Time Discipline in Early Modern Berlin," *American Historical Review*, Vol. 112, No. 3, (June 2007), pp. 685-709

WEEK 10 WHAT COST FUN?

Read: John F. Kasson, Amusing the Million

Due: Paper 1

WEEK 11 ENVIRONMENTAL HISTORY

Read: William Cronon "A Place for Stories Nature, History, and Narrative," *Journal of American History* 78:4 (March, 1992), p.1347-1376,

Peter C. Baldwin, "How Night Air Became Good Air, 1776-1930," *Environmental History*, Vol. 8, No. 3, (Jul, 2003), 412-29

WEEK 12 HISTORY & THE MEDIA

Watch: an episode of your choice from Ken Burns Documentary "The Civil War"

Read: James M. Lunberg, H-Net Review of Robert Toplin, ed., *Ken Burns's Civil War: Historians Respond* <http://www.h-net.org/reviews/showrev.php?id=547> and "Thanks a Lot Ken Burns," <http://www.dallasnews.com/opinion/sunday-commentary/20110708-james-m.-lundberg-thanks-a-lot-ken-burns.ece>

David Thelen, "The Movie Maker as Historian: Conversations with Ken Burns," *Journal of American History* Vol. 81, No. 3, (Dec., 1994), pp. 1031-1050

Due: Paper 2

WEEK 13 HISTORY, POLITICS & SCANDAL

Read The Enola Gay Controversy, *Journal of American History*, Vol. 82, No. 3, (Dec., 1995) pp. 1029-1135

Articles from *New York Times* and *Forbes* on The Stephen Ambrose and Doris Kearns Goodwin Plagiarism Charged

Due: Paper 3: "Where's the Thesis?"

WEEK 14 HISTORY IN THE DIGITAL AGE – Where are we going?

Read Arnold, Ch. 7

Explore the Roy Rosenzweig Center for History & New Media Website

Due: Paper 4

There will be no final exam. Your final Historiographical Essay will be due on the day scheduled for the final.

HISTORY 499 Senior Thesis

This writing-intensive senior seminar is designed to give students in depth experience of reading critically both primary and secondary sources, and of developing and defending a position as an historian does. All assignments in this class are geared toward the final research paper by means of research, writing, and revising. The paper topic is largely up to you, although you should consider the following when choosing a topic: 1) Are there enough accessible primary sources to form the core of the paper? 2) Is the topic sufficiently narrow so that you can potentially say something new or approach it from a unique angle? 3) Are you truly interested in the topic? In other words, is it something you will be comfortable with working on for an entire semester? I reserve the right to veto or edit any proposed topic.

LEARNING OBJECTIVES

Your final written work should show your ability to –

- § Read and analyze primary sources closely for multiplicities of meaning – ambiguity, perspective, etc.
- § Locate primary sources in their historical context
- § Write coherently – the reader should be able to grasp your main points and

- organizational logic, undistracted by writing errors and inconsistencies
- § Construct an original interpretation of the past in the form of an argument/narrative
- § Contextualize your own interpretation with other interpretations, by referring, for instance, to the historiography on your topic
- § Locate primary sources relevant to your research topic, demonstrating an understanding of where primary sources come from and how historians locate primary resources in the research process

GRADES

Initial Proposal (500+ words)

(50 points)

Historiography Assignment

(100 points):

Write a 600+ word historiographical review of the THREE most important secondary sources concerning your topic. It is essential that you explain how the works will add to your research paper and how your research will complement the books in question.

Annotated Bibliography

(100 points)

This should include both primary and secondary sources. The bibliography must consist of a minimum of seven primary sources, and 5 secondary sources (either professional journal articles or book)—all of which must be relevant. Points will be deducted for every missing source in each category

Revised Proposal (1000+ words) with Working Title and Outline

(100 points)

Draft Paper (2000+ words) with revised outline and bibliography

(150 points)

Series of In Class Peer Review Exercises

(100 points)

Oral Presentation of your Research Project

(100 points)

Final Research Paper

(300 points)

Required Text

Richard Marius and Melvin E. Page, A Short Guide to Writing About History, 4th ed.

Recommended Text

Kate L. Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations.

Peer Partners: each student will work with a peer partner through the stages of developing their research project. Partners should arrange to exchange the two proposals, and the draft paper;

meet to discuss them, and exchange ideas. You should write at least one paragraph of constructive criticism in response to these assignments, giving one copy to your peer partner and one copy to the instructor.

****Peer partners are encouraged to continue their conversations and mutual support throughout the semester.****

SCHEDULE OF CLASSES

Week 1

Introduction

Week 2

Read: Marius & Page, Short Guide, Chapter 4, “Gathering Information”

Library Assignment – browse through the back issues of peer reviewed journals in your field of interest. What kinds of topics are covered? Compile a brief list of those that interest you and bring it to class. You may work in pairs, or groups, on this assignment but your list should reflect your individual interests.

Week 3

Thinking About History

Read: Marius & Page, Short Guide, Chapter 2

Peer Partners: be prepared to discuss with your peer partner a list of research topics that might interest you

Week 4

Read Marius & Page, Short Guide Chapter 1, “The Essay in History,” **and** Chapter 5 (pp. 115-124 only), “Taking Notes”

In Class Oral Report: having reviewed your list of possible topics, choose one that seems most interesting and be prepared to present it in class

Week 5

Feasibility Study: Having completed some preliminary research, discuss with your peer partner the research possibilities that exist for your topic. What problems do you anticipate with research materials?

Week 6

DUE: First Proposal in Duplicate

Exchange your proposal with your peer partner and respond with at least one solid paragraph of constructive criticism, giving one copy to your partner and one copy to the instructor

Week 7

Read: Marius & Page, Short Guide Chapter 3, “Modes of Historical Writing,” **and** Chapter 5 (pp.124-134), “Organizing your Essay and Writing Drafts”

DUE: Historiographical Assignment

Week 8

DUE: Annotated Bibliography

Week 9

DUE: Revised Proposal

Exchange your proposal with your peer partner and respond with at least one solid paragraph of constructive criticism, giving one copy to your partner and one copy to the instructor

WEEK 10 NO CLASS – INDIVIDUAL APPOINTMENTS

Read: Marius & Page, Short Guide, Chapter 6, “Suggestions About Style”

Week 11 NO CLASS – INDIVIDUAL APPOINTMENTS

Read: Marius & Page, Short Guide, Chapter 7 “Writing Conventions” and Chapter 8 “Documenting Sources”

Week 12

DUE: Draft Paper with revised outline and bibliography – please hand in your first outline also

Weeks 13 & 14 ORAL PRESENTATIONS

KEEP WRITING AND REVISING YOUR PAPER –

(make sure to consult “Writer’s Checklists” pp. 35 & 308, and “Revising an Essay” (inside back cover of Guide)

FINAL PAPER DUE IN MY OFFICE BY DATE & TIME ASSIGNED TO THE FINAL EXAM FOR THIS CLASS

HIST 499 SENIOR THESIS

Books: You are required to have the following books for this course: Marius and Page, *A Short Guide to Writing about History*, 7th ed. Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*, 7th ed.

Purpose of course: HIST 499 is the capstone course for History majors at FMU. You will apply what you have learned in your History courses to produce a significant piece of research that offers both narrative and in-depth analysis of the topic you choose.

Attendance: Because you will devote much of the time for this course to your research and writing, the number of times we will meet as a class will be less than in other History courses. That said, you are expected to be in class when we do meet and to come to the one-on-one meetings that are described below.

What this class entails: You will write a major paper, *using both primary and secondary sources*, that is at least 25 but no more than 35 pages long (not counting your bibliography). This paper will be assessed during the course of the semester by *two* professors, one of whom will be the professor of this class, and at least one of whom has expertise in the topic you have chosen. A draft of your paper will be made available to all of the students in the course, who will make comments on it. You will then make a defense of your final draft before your two professors

(with the right of others to attend that defense).

How your final grade is determined: Your grade in this course will be based on the following:
Attendance - % Preliminary outline for your paper - % Preliminary bibliography for your paper -
% First full draft of your paper - % Final draft of your paper - % Defense of paper - %

SCHEDULE

Week 1: Meet as a class/Determine a topic

During this week, we will meet as a class, where we will go over the syllabus and the professor and you will discuss possible topics (though you need not decide during class on what subject you will write). We will look at the many primary sources that are available to you, both at the library—where we will spend one day of class—and on line. When considering the topic of your paper, keep in mind the following:

- It is essential that you have thought about the topic on which you would like to write.
Generally, you will find it easier to write about something in which you have some background knowledge—such as a topic for which you wrote a paper for another History class—than a subject which would require you to start from scratch.
- You will also want to keep in mind that any topic you choose requires the use of primary sources. Do not select a subject for which you cannot find primary sources in the library or on *legitimate* web sites. (We will have gone through many of those sites in class, but as a reminder, legitimate web sites would include presidential libraries, the Library of Congress, or sites sponsored by universities. You can find many of them in the “Primary Source Materials” section of the History Department Web Site.)
- Finally, you will want a topic where there is enough information that you can write a minimum of 30 pages but not so much that it would require a book to complete. For instance, writing about World War II would be impossible; picking a particular event of that war probably would be more feasible.

Week 2: Meet as a class/Choose your readers

This week will serve several purposes:

- We will have a review of research methods, proper citation, and similar skills that you learned in HIST 299. This is designed as a refresher.
- If you have not done so already, you will decide on the topic of your paper.
- You will choose your readers for the paper. One reader will be the professor of the class. The other will be a professor in the History Department who is an expert in the field and, therefore, can offer useful commentary (or, *with permission*, a professor in another department who can offer such commentary). What this means is the following: If you are writing on a subject in, say, Japanese history, you probably will not want to have both of your readers be specialists in U.S. History; you would want one who has background in the History of Japan. Or, if you are writing on a topic related to African-American history, you will want to make sure at least one of your two readers has some background in that field.

- Once the second professor for your paper has agreed to act as a reader, let me know.

Week 3: Meet as a class/Sources and evidence

During this week:

- You will present the sources you have found to the class. This must include both secondary and primary materials you have located. This is also an opportunity for others in the class or the professor to suggest other sources for material. The second professor who has agreed to serve as a reader will be invited to come to your presentation to make suggestions of his/her own.

Weeks 4-5: Meetings with professor

During these two weeks:

- You will have begun reading through the primary and secondary material. You will meet individually with me and bring:
 - o A preliminary outline that offers a guide for how you think you will write your *entire* paper. This will help me in making suggestions regarding your approach.
 - o A preliminary bibliography. This should be more than just a few sources. It should offer a substantial number of secondary *and* primary materials you plan on using. This too will help me in making suggestions for your paper.
- You will begin writing your paper, if you have not started already.

Weeks 6-8: Writing

- These three weeks are for you to work on your paper, with an expectation that you will have a *complete draft* completed in time for week 9 or 10.
- You will meet independently once a week with me and the other reader of your thesis to discuss your progress and address any difficulties you have had or findings you have made.

Weeks 9-10: Meet as class/First drafts

- During these two weeks, you will sign up to have the first full draft of your paper discussed by the class. Depending on the length of the class day (50 minutes/75 minutes) we will go through two or three papers.
- It is *required* that you provide, via e-mail, a first *full draft* of your paper at least ___ days before your paper is discussed in class. Make sure your paper is written in Microsoft Word. I will then make a copy of that paper available to the class, either by posting it on Blackboard or sending it to the students via e-mail.
- *The entire class is expected to have read the draft papers that will be discussed on the day in question and to ask questions.*
- Failure to send me a *full draft* of your paper by the above-mentioned deadline will result in a

penalty (to be determined).

Weeks 11-13: Writing

- These three weeks are for you to revise your paper, with an expectation that you will have a *final draft* completed in time for week 14.
- You will meet independently once a week with me and the other reader of your thesis to discuss your progress and address any difficulties you have had or findings you have made.

Weeks 14-15: Defense of Paper

- During these two weeks, you will sign up for a defense of your paper. In this defense, your other reader and I will have read your final draft and will ask you questions based on your research and findings. Anyone else, including members of the class, who wishes to attend the defense of any student has the right to do so.
- You must make sure to turn in your *final draft* at least ___ days before your defense. Make sure your paper is written in Microsoft Word. I will then make a copy of that paper available both to the other professor who is serving as a reader as well as to the class, either by posting it on Blackboard or sending it to the students via e-mail. Failure to provide me the final draft of your paper by the above-mentioned deadline will result in a penalty (to be determined).
- Each defense will last 25 minutes. How many paper defenses there per day will depend on whether the class is 50 or 75 minutes.
- In this defense, you will be graded on your ability to defend your paper. Remember that you are expected to have down extensive research in both the primary and secondary literature. As such, you should enough expertise on the topic to answer any questions asked of you.
- Following the defense, I will hand back to you the graded, final draft of your paper.

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School _____ English _____ Date _____ 8/29/13 _____

Course No. or Level __200__ Title __Writing for the

Disciplines _____

Semester hours: 3 (*no change*) Clock hours: Lecture: 3 (*no change*) Laboratory: 0 (*no change*)

Prerequisites: *English 112 with a C or higher (no change)*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification _____ English 200 _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____ N/A _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____ N/A _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description ___Jo Angela Edwins_____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ Fall 2014 _____

Date of School/Department approval _____ August 2013 _____

Catalog description: (*Prerequisite: Completion of 112 with a grade of C or higher.*) *Students must complete English 200 with a grade of C or higher to satisfy the Communications portion of the General Education requirements. F, S, SU. Extended writing assignments including formal research papers. Emphasis on responding to, analyzing, and evaluating literary and other texts. Gives students a foundation from which to learn and communicate effectively in various disciplines.*

Purpose: 1. For Whom (generally?)

No change.

2. What should the course do for the student?

No change.

Teaching method planned: *No change.*

Textbook and/or materials planned (including electronic/multimedia): *No change.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

No change.

When completed, forward to the Office of the Provost.

9/03

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English Date 8/29/13

Course No. or Level 305 Title Business Writing

Semester hours: *3 (no change)* Clock hours: Lecture: *3 (no change)* Laboratory: *0 (no change)*

Prerequisites: *No change.*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification English 305
(proposed change in course title, course description, course content or method of instruction)

substitute N/A
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate N/A
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Jo Angela Edwins

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation Fall 2014

Date of School/Department approval August
2013 _____

Catalog description: **305 Business Writing (3)** (Prerequisite: English 200 with a grade of C or higher.) F, S, SU. Introduces students to the written communications requirements of business and industry. Students write for specific audiences and learn organization, conciseness, and clarity in writing. Class simulates real-life business situations. To be eligible for English 498, majors and minors in Professional Writing must earn at least a B in this course.

Purpose: 1. For Whom (generally?)

No change.

2. What should the course do for the student?

No change.

Teaching method planned: *No change.*

Textbook and/or materials planned (including electronic/multimedia): *No change.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment.

Include a syllabus for the course.)

No change.

When completed, forward to the Office of the Provost.

9/03

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English Date 8/29/13

Course No. or Level 307 Title Foundations of Professional Writing

Semester hours: *3 (no change)* Clock hours: Lecture: *3 (no change)* Laboratory: *0 (no change)*

Prerequisites: *No change.*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification English 307
(proposed change in course title, course description, course content or method of instruction)

substitute N/A
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate N/A
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Jo Angela Edwins

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation Fall 2014

Date of School/Department approval August 2013

Catalog description: **307 Foundations of Professional Writing (3)** (Prerequisite: English 200 with

a grade of C or higher.) F. Introduces students to professional writing. Emphasizes analyzing professional writing to study how combinations of language, style, design, formatting, organization, punctuation, and grammar, among other features, affect professional documents. Students will also gain extensive practice in careful proofreading and editing.

Purpose: 1. For Whom (generally?)

No change.

2. What should the course do for the student?

No change.

Teaching method planned: *No change.*

Textbook and/or materials planned (including electronic/multimedia): *No change.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

No change.

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English Date 8/29/13

Course No. or Level 318 Title Technical Communication

Semester hours: *3 (no change)* Clock hours: Lecture: *3 (no change)* Laboratory: *0 (no change)*

Prerequisites: *No change.*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification English 318
(proposed change in course title, course description, course content or method of instruction)

substitute N/A
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate N/A
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Jo Angela Edwins

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ Fall 2014 _____

Date of School/Department approval _____ August 2013 _____

Catalog description: **318 Technical Communication (3)** (Prerequisite: English 200 with a grade of C or higher.) S, F. Introduces students to the conventions of writing in technology and the sciences. Students learn technical writing style, the integration of visual aids, collaborative processes, and document production cycles. To be eligible for English 498, majors and minors in Professional Writing must earn at least a B in this course.

Purpose: 1. For Whom (generally?)

No change.

2. What should the course do for the student?

No change.

Teaching method planned: *No change.*

Textbook and/or materials planned (including electronic/multimedia): *No change.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

No change.

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School _____ English _____ Date _____ 8/29/13 _____

Course No. or Level 331 Title Special Topics in Writing

Semester hours: *3 (no change)* Clock hours: Lecture: *3 (no change)* Laboratory: *0 (no change)*

Prerequisites: *No change.*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification _____ English 331 _____

(proposed change in course title, course description, course content or method of instruction)

substitute _____ N/A _____

(The proposed new course replaces a deleted course as a General Education or program

requirement.)

alternate _____ N/A _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description ___ Jo Angela Edwins _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ Fall 2014 _____

Date of School/Department approval _____ August
2013 _____

Catalog description: **331 Special Topics in Writing (3)** (Prerequisite: English 200 with a grade of C or higher; previous literature course recommended). As needed. Provides reading, instruction, and practice in techniques in writing in a particular genre or sub-genre. Students are expected to compose and share work with the instructor and other students.

Purpose: 1. For Whom (generally?)

No change.

2. What should the course do for the student?

No change.

Teaching method planned: *No change.*

Textbook and/or materials planned (including electronic/multimedia): *No change.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment.

Include a syllabus for the course.)

No change.

When completed, forward to the Office of the Provost.

9/03

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School _____ English _____ Date _____ 8/29/13 _____

Course No. or Level ___ 340 ___ Title ___ Theories of Writing _____

Semester hours: 3 (*no change*) Clock hours: Lecture: 3 (*no change*) Laboratory: 3-2 (*no change*)

Prerequisites: *No change.*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification English 340
(proposed change in course title, course description, course content or method of instruction)

substitute N/A
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate N/A
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Jo Angela Edwins

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation Fall 2014

Date of School/Department approval August 2013

Catalog description: **340 Theories of Writing (3:3-2)** (*Prerequisite: English 200 with a grade of C or higher.*) *F. Offers a treatment of the composing process, emphasizing matters useful to teachers of writing, especially current theories. Most assignments involve essay writing, including a substantial amount of application of critical theory to literary texts. Practicum requires student work in the Writing Center or English Laboratory two hours per week.*

Purpose: 1. For Whom (generally?)

No change.

2. What should the course do for the student?

No change.

Teaching method planned: *No change.*

Textbook and/or materials planned (including electronic/multimedia): *No change.*

Course Content: (Please explain the content of the course in enough detail so that the

Academic Affairs Committee can make an informed judgment.
(Include a syllabus for the course.)

No change.

When completed, forward to the Office of the Provost.

9/03

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English Date 8/29/13

Course No. or Level 370 Title Creative Writing: Poetry Workshop

Semester hours: *3 (no change)* Clock hours: Lecture: *3 (no change)* Laboratory: *0 (no change)*

Prerequisites: *No change.*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification English 370
(proposed change in course title, course description, course content or method of instruction)

substitute N/A
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate N/A
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Jo Angela Edwins

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation Fall 2014

Date of School/Department approval August
2013

Catalog description: **370 Creative Writing: Poetry Workshop (3)** (Prerequisite: English 200 with a grade of C or higher; one previous literature course is recommended) F, S. Introduces students to writing poetry. Class discussion will center on the work of class

members. All students will be expected to compose and to share their poems with the instructor and with other students.

Purpose: 1. For Whom (generally?)

No change.

2. What should the course do for the student?

No change.

Teaching method planned: *No change.*

Textbook and/or materials planned (including electronic/multimedia): *No change.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

No change.

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English Date 8/29/13

Course No. or Level 405 Title Advanced Business Communication

Semester hours: *3 (no change)* Clock hours: Lecture: *3 (no change)* Laboratory: *0 (no change)*

Prerequisites: *No change.*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification English 405
(proposed change in course title, course description, course content or method of instruction)

substitute N/A
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate N/A
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Jo Angela Edwins

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ Fall 2014 _____

Date of School/Department approval _____ August
2013 _____

Catalog description: **405 Advanced Business Communication (3)** (Prerequisite: 305 or permission of department) S. Teaches advanced skills required to communicate effectively in a contemporary business setting, including written and oral presentation formats. Written formats include printed and electronic forms.

Purpose: 1. For Whom (generally?)

No change.

2. What should the course do for the student?

No change.

Teaching method planned: *No change.*

Textbook and/or materials planned (including electronic/multimedia): *No change.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

No change.

When completed, forward to the Office of the Provost.

9/03

NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School _____ English _____ Date _____ 8/29/13 _____

Course No. or Level **421** Title **Gender and Public Rhetoric** _____

Semester hours: 3 (*no change*) Clock hours: Lecture: 3 (*no change*) Laboratory: 0 (*no change*)

Prerequisites: *No change.*

Enrollment expectation *No change.*

Indicate any course for which this course is a (an)

modification _____ English 421 _____

(proposed change in course title, course description, course content or method of instruction)

substitute _____ N/A _____

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute: ENG 301 and ENG 302
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Pamela Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation: August 2014

Date of School/Department approval April 2013

Catalog description: Surveys British Literature covering major authors, periods, and key texts from the 9th through the 21st centuries; provides an introductory foundation for further study.

Purpose: 1. For Whom (generally?) English Liberal Arts majors
2. What should the course do for the student? Provide an introduction to British literature from the 9th through the 21st century; provides a foundation for further study.

Teaching method planned: Lecture and discussion

Textbook and/or materials planned (including electronic/multimedia):
The Norton Anthology of English Literature. Major Authors Edition. 9th ed.
Jane Austen *Pride and Prejudice*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment.
Include a syllabus for the course.)

English 308
Survey of British Literature

Prerequisite: ENG. 200. It is strongly recommended that you complete 308 before taking the more in-depth British Literature courses in Blocks 2 and 3.

ENG 308 is an introductory survey of British Literature covering major authors, periods, and key texts from the 9th through the 21st century, and provides a foundation for further study.

Texts: *The Norton Anthology of English Literature*. Major Authors Edition. 9th edition
Austen, Jane. *Pride and Prejudice*.

Requirements:

1. Exams (40%):

A midterm and a final. To do well on them, you will need to attend class regularly and keep up with the reading.

2. Paper(s) (40%):

Option 1: You will write two fully documented (current MLA style) critical essays of around 1000 - 1500 words each on topics related to some aspect of the course, upon which we will agree before each paper is due. The first essay will be due about 2/3's of the way through the semester, the second near the end of the semester (see syllabus for exact dates). Each will be worth 20% of your total grade. In each, you should make use of four to five professional secondary sources, as well as the primary source(s). All of these secondary sources must be either from published books or refereed professional journals (whether accessed electronically through one of the Library data bases, or in hard copy). Although you may include (and if you do, you must document) information from reference and other (ie personal or academic web pages) sources, *these will not count as the required secondary critical sources*. **NOTE: Your Works Cited page must list the primary source(s) as well as the secondary ones.**

I will expect the paper largely to reflect you own analysis and understanding of the primary source material, rather than to be a pastiche of other people's half-digested opinions. I will be suggesting topics, but am open to suggestions, subject to my approval. You can do an author not covered on the syllabus, provided that s/he is British or Commonwealth (Australian, Canadian, Indian, some West Indian/Caribbean and African authors). Your focus must be on literary interpretation and analysis, rather than on historical or biographical information.

Option 2: You will write one critical research paper of approximately 2000 - 2500 words. The criteria for the paper will be as described in Option 1, except that instead of doing two shorter pieces, you will write a single, more substantial paper, utilizing at least six to seven secondary sources. It will be due near the end of semester (see syllabus for exact date), and will be worth 40% of your final grade. I will not accept late papers.

3. Quizzes & Participation (20%):

What I will look for from all of you most of the time is alertness in class, a willingness to ask questions as well as to propose answers, a responsible attitude to other students, and -- where appropriate -- a willingness to come to me with individual questions and problems. **THE ONLY TRULY DUMB COMMENT OR QUESTION IS NO COMMENT OR QUESTION!**

At the beginning of some class meetings, I will either give a short "what happened" quiz or ask you to write for 5 minutes or so in response to a prompt related to the material for that day. I'll collect and score these (for the informal responses, check plus = very good; check = ok; check minus = inadequate; zero= unacceptable or non-existent), recording the scores. Your cumulative performance on these quizzes and informal responses will be a significant factor in determining your participation grade. It will not be possible to make up these informal in-class responses or quizzes if you are absent or tardy.

Any extra credit options, related to such relevant cultural events as are available on or around campus (which I will announce to you), will be factored into the Participation grade. However, it is possible to get an "A" for participation without doing extra credit if you're lively in class. I ask you to suggest your participation grade and to back up that suggestion with a short written piece, due in class towards the end of semester (see syllabus for exact date).

ATTENDANCE

Each student in 308 will be allowed 4 absences with no questions asked. This includes our first meeting for those on the rolls at the beginning of semester. A 5th absence may result in your participation grade being lowered by one letter (from A- to B-, and so on). After the 6th absence, I will, except under exceptional circumstances, drop you from the class. You are, of course, responsible for finding out about and making up any work missed because of absence. I expect you to come to class on time and to stay until class is dismissed (duh!), although if you are running a few minutes late or have to leave a few minutes early on RARE occasions I would prefer that you get most of that day's content rather than none of it. Excessive tardiness or early exiting may count as absences.

Note: You should always read the editors' introductions to the period, and biographical notes on each author.

August

- 22 W Introduction to course
Introduction to Old English literature
[handouts of one or two Old English poems]
- 24 F [Old English poems]
Beowulf (selections)
- 27 M *Beowulf* (continued)
The Middle Ages
- 29 W Geoffrey Chaucer
The Miller's Tale
- 31 F Chaucer (continued)
Either *The Reeve's Tale* or *The Nun's Priest's Tale*

September

- 3 M Labor Day. No class.
- 5 W Julian of Norwich, *Showings* and *The Boke of Margery Kempe*
Selections
- 7 F Medieval Drama:
Everyman and *The Second Shepherds' Play*
- 10 M The Renaissance
Christopher Marlowe, *Dr. Faustus*
- 12 W William Shakespeare
Sonnets: 18, 29, 73, 116, 129, 130, 147

- 14 F John Donne
 "Song"
 "The Flea"
 "A Valediction Forbidding Mourning"
 Holy Sonnets: 7, 10, 14
- 17 M George Herbert
 "The Altar"
 "Easter Wings"
 "The Pulley"
 Andrew Marvell
 "To His Coy Mistress"
 Robert Herrick
 "Gather Ye Rosebuds While Ye May"
- 19 W Milton (continued)
Paradise Lost, Selections
- 21 F *Paradise Lost* (continued)
- 24 M The Neo-Classic Period
 John Bunyan
 Excerpts from *Grace Abounding to the Chiefest of Sinners*
Pilgrim's Progress: "Vanity Fair"
- 26 W Jonathan Swift
 Poetry or
Gulliver's Travels, Book I
- 28 F Mary Astell
 Selections from "Some Reflections on Marriage"

October

- 1 M Lady Mary Wortley Montague
 "Epistle from Mrs. Yonge to Her Husband"
- 3 W Alexander Pope
 "The Rape of the Lock"
- 5 F Midterm examination
- 8 M *Pride and Prejudice* (entire novel must be read for this meeting)

- 10 W *Pride and Prejudice*
- 12 F *Pride and Prejudice*
- 15 M The Romantic Period
William Blake, *Songs of Innocence and Experience*
- 17 W Paper #1 [Option 1] due at the beginning of class.
William Wordsworth: "Lines Composed a Few Miles Above Tintern Abbey";
"I Wandered Lonely as a Cloud"; "My Heart Leaps Up"; [Emotion Recollected
In Tranquility]; "The World is Too Much with Us"; "It is a Beauteous Evening"
- 19 F Samuel Taylor Coleridge: "Frost at Midnight"; "Kubla Khan"; "The Pains of Sleep"
- 22 M George Gordon, Lord Byron: "She walks in Beauty"; *Childe Harold's Pilgrimage*
[Waterloo]
Percy Bysshe Shelley: "Ozymandias"; "To Wordsworth"
- 24 W John Keats: "The Eve of St. Agnes"; "Ode on a Grecian Urn"; "When I Have
Fears"; "La Belle Dame sans Mercy"
- 26 F The Victorian Age
Elizabeth Barrett Browning: *Sonnets from the Portuguese* 21, 43; "The Education of
Aurora Leigh"
- 29 M Alfred, Lord Tennyson: "Ulysses"; "Crossing the Bar"; *In Memoriam*: Prologue;
1-2, 7, 21-22, 27, 34, 50, 54-56, 82, 94-96, 106, 118, 120, 124, 127, Epilogue
- 31 W Robert Browning: "Porphyria's Lover"; "Soliloquy of the Spanish Cloister";
"My Last Duchess"; "Fra Lippo Lippi"; "Two in the Campagna"; "A Woman's Last
Word"

November

- 2 F Matthew Arnold: "The Buried Life"; "Dover Beach"
Christina Rossetti: "In an Artist's Studio"; "No Thank You, John"; *Goblin Market*
- 5 M Fall break.
- 7 W Robert Lewis Stevenson: "The Strange Case of Dr. Jekyll and Mr. Hyde" OR Charles
Dickens "A Christmas Carol."
- 9 F Oscar Wilde *The Importance of Being Earnest*
- 12 M Gerard Manley Hopkins: "God's Grandeur"; "Spring and Fall"; "Thou Art Indeed
Just, Lord"
The Twentieth Century

- 14 W Thomas Hardy: "The Convergence of the Twain"
William Butler Yeats: "The Second Coming"; "Sailing to Byzantium", Easter 1916";
"Among School Children"
- 16 F Joseph Conrad: *Heart of Darkness*
- 19 M *Heart of Darkness* (cont.) & Chinua Achebe: "An Image of Africa" (handout)
- 21-23 Thanksgiving break.
- 26 M James Joyce: "The Dead"
- 28 W D.H. Lawrence: "Odour of Chrysanthemums"; "The Horse Dealer's Daughter"
W.H. Auden: "Musee de Beaux Arts"
- 30 F Samuel Beckett: *Endgame*

December

- 3 M Paper 2 [Option 1] or Option 2 paper due at the beginning of class.
Nadine Gordimer: "The Moment Before the Gun Went Off"
Salman Rushdie: "The Prophet's Hair"

Final Examination

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages, & Philosophy Date 30 Aug 2013

Course No. or Level 309 Title Survey of American Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites English 200

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute English 303 and 304
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Shawn E. Miller

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **309 Survey of American Literature** (3) (Prerequisite: Completion of ENG 200 with a grade of C or higher) An introductory survey of American Literature covering major authors, periods, and key texts from the 16th through the 21st century; provides a foundation for further study.

- Purpose:
1. For Whom (generally?)
Required of English majors; may also be taken to satisfy English minor/collateral and the general education literature requirements.
 2. What should the course do for the student?
Provide a comprehensive overview of the development of American literature and establish a foundation for more advanced study.

Teaching method planned: lecture and discussion

Textbook and/or materials planned (including electronic/multimedia): see attached syllabus

Course Content: see attached syllabus

When completed, forward to the Office of the Provost.

9/03

English 309

Survey of American Literature

Prerequisite: ENG 200. It is strongly recommended that you complete 309 before taking the more in-depth American literature courses in Block 4.

ENG 309 is an introductory survey of American literature covering major authors, periods, and key texts from exploration and settlement to the 21st century and provides a foundation for further study.

Text: *The Norton Anthology of American Literature, Shorter 8th Edition*

Requirements:

1. Quizzes (20%): These are short answer pop quizzes, the lowest 3 dropped.
2. Unit Papers (60%): A take-home paper due at the end of each unit, showing ability to take an idea from instruction/discussion further than was explored in class, using independent inquiry. Select from one of my writing prompts. (Note: unit prompts may include a creative writing alternative to academic writing—you may do one of these only once in the semester.)
3. Research Essay (20%): Revise and expand an earlier unit paper, using researched information and additional thinking to extend and ripen your ideas. This project is an

exercise in extended independent inquiry.

Assignments

UNIT 1: America: A “Vale of Plenty” or a “City upon a Hill”?

Aim: To study in our emergent national character its secular and religious sides as these traits developed from colonial settlement to later flowerings—the secular impulse focusing on material abundance and development, the religious impulse perceiving America as a redeemer society/nation.

1. Crèvecoeur, “What is an American?”; Walt Whitman, “One’s-Self I Sing”; Paul Laurence Dunbar, “We Wear the Mask”; Langston Hughes, “I, Too”
2. John Smith, from “A Description of New England”; Jonathan Edwards, “Sinners in the Hands of an Angry God”
3. Anne Bradstreet, “Before the Birth of One of Her Children,” “In Memory of My Dear Grandchild Elizabeth Bradstreet,” “Verses upon the Burning of Our House,” “To My Dear Children,” “To My Dear and Loving Husband,” “A Letter to Her Husband”
4. Edward Taylor, “Preparatory Meditations: Prologue,” “Meditation 8,” “Upon Wedlock,” “Upon a Wasp Chilled with Cold,” “Huswifery”
5. Nathaniel Hawthorne, “My Kinsman, Major Molineux”
6. Hawthorne, “Young Goodman Brown”
7. Ralph Waldo Emerson, “Self-Reliance”
8. Walt Whitman, “Song of Myself”: sections 1-7
9. Whitman, sections 8-24
10. Whitman, sections 25-52
11. no class—conferences available on paper drafts
12. **Paper 1 Due:** you will read your “best paragraph” to the class to trigger discussion

UNIT 2: American Landscape

Aim: To examine literary renderings of national landscape, focusing on the shift from Romantic-era expansiveness to skeptical modernity.

13. Philip Freneau, “The Wild Honeysuckle”; “On the Religion of Nature”; William Cullen Bryant, “Thanatopsis”; “To a Waterfowl”; Ralph Waldo Emerson, “Each and All”; “Brahma”

14. Henry David Thoreau, *Walden*: “Economy”
15. Thoreau, cont’d: “Where I Lived”; “Spring”; “Conclusion”
16. Walt Whitman, “When I Heard the Learn’d Astronomer”; Emily Dickinson, “I Taste a Liquor”; “Some Keep the Sabbath”; “A Bird, came down the Walk”; “A Narrow Fellow in the Grass”; “Apparently with no surprise”
17. Stephen Crane, “The Open Boat”
18. Jack London, “To Build a Fire”
19. Robert Frost, “The Pasture,” “Mending Wall”; “Stopping by Woods”; “Desert Places”; “Design”
20. John Cheever, “The Swimmer”
21. no class—conferences available
22. **Paper 2 Due:** you will read your “best paragraph”

UNIT 3: Whom Does America Include?

Aim: American literature changes as new voices come in from the social margin to enrich national perspectives. Writers once marginalized by class, race, and gender have utilized democratic principles to enrich the definition of “American.”

23. Samuel Clemens, *Adventures of Huckleberry Finn*: Chs. 1-14
24. Clemens: Chs. 15-28
25. Clemens: Chs. 29-end
26. Mary E. W. Freeman, “A New England Nun”
27. Charlotte Perkins Gilman, “The Yellow Wall-paper”
28. Paul Laurence Dunbar, “An Ante-Bellum Sermon”; Charles W. Chesnutt, “The Goophered Grapevine”
29. Claude McKay, “If We Must Die”; “America”; Langston Hughes, “The Negro Speaks of Rivers”; “Mother to Son”; Gwendolyn Brooks, “We Real Cool”
30. Rallph Ellison, “Battle Royal”
31. no class—conferences available
32. **Paper 3 Due:** you will read your best paragraph

UNIT 4: The Shock of Modernism: What To Make of a Diminished Thing

Aim: To examine the modern loss of metaphysical certainties; to examine restlessly modern experimentation in a world hesitant to make claims about the transcendent.

33. E. A. Robinson, "Richard Cory"; Robert Frost, "The Oven Bird" (in handout);
"Neither Far Out Nor In Deep"; Sherwood Anderson, "Hands"

34. T. S. Eliot, "The Love Song of J. Alfred Prufrock"

35. Flannery O'Connor, "Good Country People"

36. Allen Ginsberg, "Howl"; Yusef Komunyakaa, "Facing It"

37. Sylvia Plath, "Lady Lazarus"; "Daddy"; Adrienne Rich, "Diving into the Wreck"

38. Research paper instruction

39. no class—library work in progress (I will be in the library to confer)

40. **Paper 4 Due:** you will read your best paragraph

Final Exam: Bring your research essay to my office by the end of the exam period.

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 30, 2013

Course No. or Level 326 **Title** Medieval British Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: 326 Medieval British Literature (3) (Prerequisite: Completion of ENG 200 with a grade of C or higher.) Surveys the literature produced in England during the Old and Middle English periods, with special attention to the epic, lyric poetry, visionary literature, admonitory prose, histories and drama. Readings from earlier periods or contemporaneous European sources may also be included.

- Purpose:
1. For Whom (generally?) See attached Policies and Syllabus
 2. What should the course do for the student? See attached Policies and Syllabus

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

English 326

Medieval English Literature

(3 hrs)

I. Purpose: To provide undergraduate students of any major with a detailed discussion of and introduction to British literature of the Old and Middle English periods (~ 600 CE to 1500 CE).

II. Possible Texts

Main Text:

Treharne, Elaine. *Old and Middle English: An Anthology*. 3rd ed. Oxford: Wiley-Blackwell, 2009. Print.

or

Garbaty, Thomas J. *Medieval English Literature*. Prospect Heights, Ill.: Waveland, 1997. Print.

Supplementary Texts (not to exceed four of the following):

Benson, Larry D., ed. *King Arthur's Death*
Chaucer, Geoffrey. *Troilus and Criseyde*.
Gassner, John, ed. *Medieval and Tudor Drama*.
Joyne, Andrew, ed. *Middle English Ghost Stories*
Julian of Norwich. *Showings*.
Kempe, Margery. *The Book of Margery Kempe*.
Langland, William. *Piers Plowman*.
Malory, Sir Thomas. *Le Morte D'Arthur*.
Mandeville, Sir John. *The Travels of Sir John Mandeville*.
Mannyng, Robert (of Brunne). *Handlyng Synne*.
Pearl Poet. *The Poems of the Pearl Manuscript*.

Background Texts (not to exceed one of the following per semester):

Alan of Lisle. *De Planctu Naturæ*.
Augustine of Hippo. *Confessions, On Christian Doctrine*, or excerpts
from

The City of God.

Boccaccio, Giovanni. Selections from *The Decameron*
Boethius, Manilius Severinus. *The Consolation of Philosophy*.
Chretien de Troyes. *Arthurian Romances*.
Crossley-Holland, Kevin, trans. *The Norse Myths*.
Dante Alighieri. *The Inferno*.
Froissart, Jean. *The Chronicles*.
Macrobius. *Commentary on the Dream of Scipio*.
Marie de France. *Lais*.
The Song of Roland
Orkneyinga Saga

Electronic Texts Available:

*Beowulf, Sir Gawain and the Green Knight, The Alliterative Morte
Arthure*

trans. Ed Eleazer, annotated by students in ENG 425
*Handlyng Synne, Julian of Norwich's Showings, The Boke of Margery
Kempe*, excerpts and various OE poems, trans. Ed Eleazer.

III. Catalogue Description:

326 **Medieval English Literature**. (3) (Prerequisite: ENG 200). As Needed.
A survey of the literature produced in England during the Old and Middle
English periods, with special attention to the epic, to lyric poetry, visionary

literature, admonitory prose, histories, and drama. Readings from earlier periods or contemporaneous European sources may also be included.

IV. Course Content

Tests (no fewer than three)

Homework (no fewer than ten, consisting of response writings, critical essay summaries, etc.)

Reading Quizzes (no fewer than ten)

Research Project (10-12 page critical essay, turned in in pieces over the

course of the semester : topic choice, preliminary bibliography, annotated bibliography, thesis / outline, rough draft, final draft)

Tests = 60%

Homework and Reading = 10%

Research project = 30 %

Typical Syllabus:

- Week 1 OE Poetry: "The Wanderer," "The Seafarer," "The Wife's Lament," "The Husband's Message," "The Ruin," "Wulf and Eadwacer," "Deor," *The Exeter Book of Riddles*.
- 2 OE Poetry: "The Dream of the Rood," *Physiologus*, "The Battle of Brunanburh," "The Battle of Malden," Excerpts from Cynewulf's *Christ*, *Genesis*, and *Exodus*.
- 3 *Beowulf*, The Fight with Grendel
- 4 *Beowulf*, The Fight with Grendel's Mother
- 5 *Beowulf*, The Fight with the Dragon
- 6 OE Histories and Hagiography, *The Anglo-Saxon Chronicle*, *The Peterborough Chronicle*, *The Adventures of Ohthere and Wulfstan*, *The Life of St. Margaret*.
- 7 Early Middle English Literature: "The Owl and the Nightingale," "The Thrush and the Nightingale," *Ancrene Wisse*
- 8 Middle English Lyrics
- 9 Chaucer, *Troilus and Criseyde*
- 10 Chaucer, *Troilus and Criseyde*, *The Travels of Sir John Mandeville*
- 11 Poems of the Pearl Manuscript, *Pearl* and *Patience*

12 *Sir Gawain and the Green Knight*
13 Medieval Women : *The Boke of Margery Kempe*, Julian of Norwich,

Showings

14 Medieval Drama, *The Wakefield Mysteries*
15 Medieval Drama, *The Castle of Perseverance, Mankind, Everyman*

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Foreign Languages, and Philosophy **Date** August 28, 2013

Course No. or Level 327 **Title** Renaissance Literature

Semester hours 3 Clock hours:
Lecture 3 Laboratory 0

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Nancy
Zaice

Department Chairperson's/Dean's
Signature _____

Provost's
Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **327 Renaissance British Literature (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Focuses on the concept of “renaissance” and its development throughout the literature of early modern Britain. Through reading a representative sample of prose, poetry, and drama (non-Shakespearean), students will examine generic structures and explore the dynamic relationships between the literature and social contexts of the time.

Purpose: 1. For Whom (generally?) SEE ATTACHED SYLLABUS.
2. What should the course do for the student? SEE ATTACHED SYLLABUS.

Teaching method planned: Lecture, large and small group discussion, research, student presentations, role-playing.

Textbook and/or materials planned (including electronic/multimedia): SEE ATTACHED SYLLABUS.

Course Content: (Please explain the content of the course in enough detail so that the

Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.) SEE ATTACHED SYLLABUS.

When completed, forward to the Office of the Provost.
Renaissance Literature

9/03

Name: Nancy Zaice

Course Number and Title: ENG 327

Topic of Proposed Course: Renaissance Literature

Have you taught this course previously? No

Primary Texts:

The Norton Anthology of English Literature. Vol. 1, Eds. Stephen Greenblatt, M.H. Abrams, Alfred David and Barbara Lewalski, 2006
English Society: 1580 – 1680, Keith Wrightson
The Spanish Tragedy, Thomas Kyd

Course Description:

Focuses on the concept of “renaissance” and its development throughout the literature of early modern Britain. Through reading a representative sample of prose, poetry, and drama (non-Shakespearean), students will examine generic

structures and explore the dynamic relationships between the literature and social contexts of the time.

Evaluation:

Students will be quizzed regularly, take two mid-term exams, and write a 10-15 page paper. Students will also complete a partially comprehensive final exam. Grades will be calculated as follows:

- Exam 1 (20%)
- Exam 2 (20%)
- Final (20%)
- 10-15 page paper (20%)
- Class Participation/Quizzes (20%)

Assignments/Evaluation

Students will be quizzed regularly, take two mid-term exams, and write a 10-15 page paper. Students will also complete a partially comprehensive final exam. Grades will be calculated as follows:

- **Exam 1 (20%) – Prose Literature**
- **Exam 2 (20%) – Poetic Literature**
- **Final (20%) – Dramatic Literature/Partially comprehensive**
- **10-15 page paper (20%)**
- **Class Participation and Professionalism/Quizzes (20%)** – Come to class ready to say three interesting and insightful comments about the readings and come prepared for a quiz.

Required Texts and Materials -

Purchase the following by _____:

- *The Norton Anthology of English Literature*. Vol. 1, Eds. Stephen Greenblatt, M.H. Abrams, Alfred David and Barbara Lewalski, 2006
- *English Society: 1580 – 1680*, Keith Wrightson
- *The Spanish Tragedy*, Thomas Kyd

Class Attendance

This is a reading-, content-, thinking-, and writing-intensive course. **If you miss a class, you will be behind.**

That said, a student absent more than twice the number of required class sessions per week (i.e., **6**) **will be dropped**. Remember, an absence is an absence. (You do not have to defend them. They are there for illnesses, emergencies, court appearances, and deaths.) If an emergency forces you to miss several class periods, contact me ASAP to discuss your options. Regarding lateness, I no longer allow tardy students and lock the classroom door at the beginning of class. Thank your predecessors for this.

If you are absent, **you are responsible** for arranging *beforehand* to submit any assignments due that day, for learning material covered in class, and for finding out

homework assigned. (Remember, in this class, it is better to ask permission than to ask for forgiveness.) Finally, no “convoluted” stories; they are seldom true.

Paper

The paper will be letter-graded and is due at the beginning of class. Late papers will be lowered one letter for each day (including Saturday and Sunday) overdue. I will give you a general description of English 3__ grading criteria and specify more detailed requirements in the paper assignment. All papers must be of the specified length. Citations and formatting should follow the *MLA Style Guide*. Finally, I **DO NOT** accept papers via email. Again, thank your predecessors for this.

If you have a question about any grade you receive, please make an appointment to discuss it. I will not address questions about individual grades during class.

Academic Honesty

You ARE bound by the University’s Honor Code and policies on academic honesty. These bar you from presenting another person’s work or ideas as your own (plagiarism), allowing someone to write an assignment or part of an assignment for you (collusion), or failing to properly acknowledge source materials (plagiarism). ***Save all notes, materials, and drafts that lead up to your finished paper, and come to see me before any assignment is due if you have any doubts about the originality of your work.***

Class and Lab Professionalism

School is your primary job, not your secondary one. If this is problematic for you, then you need to reevaluate your priorities. As far as I am concerned, you are adults and will be treated accordingly. Just as at work, rude, aggressive, childish, or inappropriate behavior will result in termination (in other words, you will be asked to leave). Examples of such behavior include, **but are not limited to:**

- **Coming to class without materials, including texts, paper, and writing utensils.**
- **Not doing the readings or homework for that day.**
- **Talking while classmates are or Dr. Zaice is speaking.**
- **Speaking in an ugly or disrespectful tone to your classmates or Dr. Zaice.**
- **Being disruptive, argumentative, or making sarcastic remarks**
- **Refusing to respond when addressed by Dr. Zaice or responding, “I don’t know.”**
- **Reading the newspaper, planning next semester’s schedule, or doing work for another class.**
- **Listening to your iPod**
- **“Surfing the web” on your laptop**
- **Texting messages during class**
- **Receiving calls and/or talking on the telephone (via handset or Bluetooth)**
- **Lying with your head on your desk or sleeping in class. (Good grief! This is elementary school behavior.)**

The Writing Center

The Writing Center in FH114C assists students in all stages of the writing process. I strongly encourage you to use it. The phone number is 661-1528

Office Hours and Email

Feel free to drop by during my scheduled office hours or make an appointment. If you cannot come by, send me an email message with questions or concerns. (Remember that email to me is **professional correspondence and should be written, punctuated, and signed** accordingly.) You may also call me in the office (x1507) during office hours.

****Finally, this syllabus can be your best friend. If you know it well and consult it often, the likelihood of a good grade in this class rises exponentially.**

Course Schedule

Introduction

Day Author/Work

1. Introduction/Course Policies
2. The Renaissance: Definition and Overview
3. The Renaissance: Definition and Overview

Prose

1. Sir Thomas More, *Utopia*
2. Sir Thomas More, *Utopia*
3. Baldassare Castiglione, *The Book of the Courtier*, trans. Sir Thomas Hoby, Book 1
4. Baldassare Castiglione, *The Book of the Courtier*, trans. Sir Thomas Hoby, Book 4
5. Elizabeth I, Speech to the Troops at Tilbury
6. Sir Philip Sidney, *The Defense of Poesy*
7. Lord Edward Herbert of Chirbury, A Prayer
8. Thomas Hobbes, *Leviathan*
9. Aphra Behn, *Oroonoko*
10. Aphra Behn, “

Poetry

1. Geoffrey Chaucer
“Troilus’s Song”
“Truth”
“To His Scribe Adam”
“Complaint to His Purse”
1. Sir Thomas Wyatt (The Elder)
“The long love that in my thought doth harbor”
“Whoso list to hunt”/”Stand whoso list”/”Who list his wealth and ease retain”
“They flee from me”
“The Lover Showeth How He Is Forsaken of Such as He Sometime Enjoyed”
1. Henry Howard, Earl of Surrey
“The soote season”
“Love, that doth reign and live within my thought”
“Alas! so all things now do hold their peace”

“Th’ Assyrians’ king, in peace with foul desire”
“So cruel prison how could betide”
“Martial, the things that do attain”

1. Elizabeth I
“The doubt of future foes”
“On Monsieur’s Departure”

1. Sir Philip Sidney, *Astrophil and Stella*
2. Sir Philip Sidney, “ “ “

1. Edmund Spenser, *The Faerie Queene*
2. Edmund Spenser, “ “ “

1. Christopher Marlowe, *Hero and Leander*
2. Christopher Marlowe, “ “ “
3. Christopher Marlowe, “Passionate Shepherd to His Love”
Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd”

1. Aemilia Lanier
“To the Queen’s Most Excellent Majesty”
“Eve’s Apology in Defense of Women”
“The Description of Cooke-ham”

1. John Donne
“The Flea”
“The Good Morrow”
“The Indifferent”
“The Canonization”
“Break of Day”
“A Valediction: Forbidding Mourning”
“The Ecstasy”
“The Storm”

1. George Herbert
“The Altar”
“Easter Wings”
“Affliction I”
“Time”
“The Collar”
“The Pulley”
“Love (3)”

1. Lady Mary Wroth, *Pamphilia to Amphilanthus*

1. John Milton
 "How Soon Hath Time"
 "To the Lord General Cromwell, May 1652"
 "When I Consider How My Light Is Spent"
 "On the Late Massacre in Piedmont"
1. John Milton, *Paradise Lost*
2. John Milton, " " "

Drama

1. Thomas Kyd, *The Spanish Tragedy*
2. Thomas Kyd, " " "
3. Thomas Kyd, " " "
4. Christopher Marlowe, *Dr. Faustus*
5. Christopher Marlowe, " "
6. Christopher Marlowe, " "
7. Ben Jonson, *The Masque of Blackness*
8. Ben Jonson, *Volpone*
9. Ben Jonson, " "
10. Ben Jonson, " "
11. John Webster, *The Duchess of Malfi*
12. John Webster, "" "
13. John Webster, "" "

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
 NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School EMP / A& S **Date** August 26, 2013

Course No. or Level 328 **Title** Neoclassical British Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25 students

Indicate any course for which this course is a (an)

modification _____
 (proposed change in course title, course description, course content or method of instruction)

Substitute English 415
 (The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
 (The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Christopher D. Johnson

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description:

(3) (Prerequisite: Completion of ENG 200 with a grade of C or higher.) Focuses primarily on the works of Dryden, Swift, Pope and Johnson. Through a wide range of reading, including texts by a number of minor authors, students will investigate the major themes of Restoration and eighteenth-century literature. Particular attention will be given to satire and works that explore the uses and limitations of rationality.

Purpose: 1. For Whom (generally?) The course is designed primarily for English majors and minors with a strong interest in literature. It would also, however, be appropriate for a general education literature course, especially for those students interested in development of early-modern culture.

2. What should the course do for the student? The course will give students an opportunity to read a variety of works that are not often taught, including some of the finest satirical works in our language. The course will also help students understand the origins of many ideas that have shaped modern culture.

Teaching method planned: Lecture and discussion

Textbook and/or materials planned (including electronic/multimedia):

John Dryden, *Selected Works*

Alexander Pope, *Selected Works*

Henry Fielding, *Joseph Andrews*,

Jonathan Swift, *Gulliver's Travels and Other Writings*

Charlotte Lennox, *The Female Quixote*

Jane Collier, *The Art of Ingeniously Tormenting*

Samuel Johnson, *Selected Works*

Course Content:

English 328: British Neoclassical Literature

Dr. Christopher Johnson

Requirements

- 3 5-page papers (75% of grade)
- 5 2 page critiques of critical statements (15% of grade)
- Final Examination (10% of grade)

Required Texts

John Dryden, *Selected Works*
 Alexander Pope, *Selected Works*
 Henry Fielding, *Joseph Andrews*,
 Jonathan Swift, *Gulliver's Travels and Other Writings*
 Charlotte Lennox, *The Female Quixote*
 Jane Collier, *The Art of Ingeniously Tormenting*
 Samuel Johnson, *Selected Works*

Attendance

You are required to attend every class meeting. If you miss more than four class meetings, you will be dropped from the course.

Academic Dishonesty

If you cheat or plagiarize, you will receive an F for the course. No warnings. No exceptions.

Late Work

Unless prior arrangements are made, late will is not generally accepted.

Monday

Wednesday

Friday

| | | |
|--|--|---|
| | <p>Day 01</p> <p>Subversive Leftist Videos and the Nature of Satire</p> | <p>Day 02</p> <p>Alexander Pope, <i>Essay on Criticism</i></p> |
| <p>Day 03</p> <p>Alexander Pope, <i>Essay</i></p> | <p>Day 04</p> <p>Alexander Pope, <i>Essay on Criticism</i></p> | <p>Day 05</p> <p>Alexander Pope, <i>Essay on Criticism</i></p> |

| | | |
|--|---|--|
| <i>on Criticism</i> | | |
| MLK Day No class | Day 06 Jonathan Swift, "The Lady's Dressing Room" | Day 07 Dryden, <i>MacFlecknoe</i> |
| Day 08 Dryden, <i>MacFlecknoe</i> | Day 09 Dryden, <i>Religio Laici</i> | 2012 Feb 01 Day 10 Dryden, <i>Religio Laici</i> |
| Day 11 Pope, <i>The Dunciad</i> | Day 12 Pope, <i>The Dunciad</i> | Day 13 Pope, <i>The Dunciad</i> |
| Day 14 Pope, "Epistle to Dr. Arbuthnot" | Day 15 Dryden, <i>Absalom and Achitophel</i> | Day 16 Dryden, <i>Absalom and Achitophel</i> Paper # 1 Due |
| Day 17 Dryden, <i>Absalom and Achitophel</i> | Day 18 Swift, <i>A Tale of a Tub</i> | Day 19 Swift, <i>A Tale of a Tub</i> |
| Day 20 | Day 21 | Day 22 |

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|-------------------------------|-------------------------------|-------------------------------|
| Swift, <i>A Tale of a Tub</i> | Swift, <i>A Tale of a Tub</i> | Swift, <i>A Tale of a Tub</i> |
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| <p>Day 23</p> <p>Swift, <i>The Battle of the Books</i></p> | <p>Day 24</p> <p>Swift, "A Modest Proposal"</p> | <p>Day 25</p> <p>Fielding, <i>Joseph Andrews</i></p> |
| <p>Day 26</p> <p>Fielding, <i>Joseph Andrews</i></p> | <p>Day 27</p> <p>Fielding, <i>Joseph Andrews</i></p> | <p>Day 28</p> <p>Fielding, <i>Joseph Andrews</i></p> <p>Paper # 2 Due</p> |
| <p>Day 29</p> <p>Collier, <i>Essay on the Art of Ingeniously Tormenting</i></p> | <p>Day 30</p> <p>Collier, <i>Essay on the Art of Ingeniously Tormenting</i></p> | <p>Day 31</p> <p>Collier, <i>Essay on the Art of Ingeniously Tormenting</i></p> |
| <p>Day 32</p> <p>Lennox, <i>The Female Quixote</i></p> | <p>Day 33</p> <p>Lennox, <i>The Female Quixote</i></p> | <p>Day 34</p> <p>Lennox, <i>The Female Quixote</i></p> |

| | | |
|---|--|--|
| <p>Day 35</p> <p>Lennox, <i>The Female Quixote</i></p> | <p>Day 36</p> <p>Johnson, <i>Idler and Rambler</i> essays</p> | <p>Day 37</p> <p>Johnson, <i>Idler and Rambler</i> essays</p> |
| <p>Day 38</p> <p>Johnson, <i>Rasselas</i></p> | <p>Day 39</p> <p>Johnson, <i>Rasselas</i></p> | <p>Day 40</p> <p>Johnson, <i>Rasselas</i></p> |
| <p>2012 Apr 22</p> <p>Day 41</p> <p>Pulling it all together</p> <p>Paper # 3 due</p> | | |

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School: English, Modern Languages, and Philosophy Date -4-03-2013

Course No. or Level 332 Title The Romantics

Semester hours 3 Clock hours: Lecture 3 Laboratory_____

Prerequisites Completion of ENG 200 with a grade of C or higher (ENG 308 strongly recommended)

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification_____ (proposed change in course title, course description, course content or method of instruction)

substitute_____ (The proposed new course replaces a deleted course as a General Education or program)

requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Pamela Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation: August 2014

Date of School/Department approval April 2013

Catalog description: **332 The Romantics** (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Explores and analyzes in depth various British Romantic authors and texts, covering a range of genres. Includes some consideration of European Romanticism and the Romantic Movement as expressed in visual and musical arts.

Purpose: 1. For Whom (generally?) English Liberal Arts majors
2. What should the course do for the student? Give a greater range of in-depth knowledge of a variety of British Romantic texts; build upon the foundation of ENG 308.

Teaching method planned: Lecture and discussion

Textbook and/or materials planned (including electronic/multimedia): *The Norton Anthology of English Literature*. Vol D: *The Romantic Period* (9th ed.)
Austen, Jane. *Sense and Sensibility*
Shelley, Mary. *Frankenstein*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment.
Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

English 332: The Romantics

Dr. Pamela Rooks

Office: FH 106

Office phone: 661-1526

Office e-mail: prooks@fmarion.edu

Office hours: MWF 8:30 – 10:30

M 1:30 – 2:30

W 1:30 – 3:00

TTh 10:30 – 3:00 (with a lunch break in there somewhere!)

Other times available by appointment. Generally speaking, if I need to be away from my desk during scheduled office hours, I'll leave a note on the door.

Home phone: 669-6473 (use only in cases of dire need!)

Home e-mail: rooksjp@yahoo.com (ditto)

Prerequisite: Completion of English 200 is a prerequisite to taking this course. Completion of English 308 is also strongly recommended before taking this course.

Texts:

The Norton Anthology of English Literature. Vol. D: The Romantic Period. (9th ed.) 2012.

Austen, Jane. *Sense and Sensibility*.

Shelley, Mary. *Frankenstein*.

Goals and Purposes:

We will be reading, discussing, and writing about a wide selection of works from the Romantic period in British literature. I want to help you to increase your confidence and critical thinking skills (and with those, your enjoyment and appreciation) as sophisticated readers of and commenters on this material. In addition, we will consider European Romanticism and the Romantic Movement as expressed in visual and musical arts.

Requirements:

1. Exams (50%): Two midterms and a final. To do well on them, you will need to attend class regularly and keep up with the reading.

2. Paper (30%): You will write a research paper of about 6-8 pages on a text or texts from the Romantic period. You may choose your own topic, but check with me before writing on something we haven't read for class. You may use any critical perspective you find useful (formalism, gender, Marxism, cultural/historical, race, mythic, deconstruction, ethical, etc.). I will be looking for intelligent and original insights arising from your reading and informed by at least ten sources that have influenced your thinking.

Misuse of the MLA style of documentation and citations, or gross grammatical errors, can substantially lower your grade on the paper. If plagiarism is detected, I will submit a formal report to the Provost. Even if this is a first offense, in this or any other class, you will earn an "F"

for the course. A second offense can result in a one semester suspension; a third in permanent expulsion.

Please feel free to discuss any of your written work with me at any stage; I am more than happy to help generate ideas, look over drafts, make suggestions. Remember too that that Writing Center tutors can be useful at this level (even if you are a Writing Center tutor, you can ask one of the other folks in there for help – we none of us ever outgrow the need for intelligent input).

3. Quizzes (20%): We will have frequent multiple choice and short answer quizzes on reading assignments. I will drop your two lowest scores.

Sample Calendar

January

Note: You should always read the biographical introduction for each author.

09 W Introduction to English

11 F “The Romantic Period”

14 M **Anna Letitia Barbauld:** “The Mouse’s Petition”, “Epistle to William Wilberforce, Esq., on the Rejection of the Bill for Abolishing the Slave Trade”; “The Rights of Woman”. **Mary Robinson:** “To the Poet Coleridge.”

16 W The Slave Trade and the Literature of Abolition: **John Newton:** “Faith’s Review and Expectations” (Amazing Grace); **Thomas Clarkson:** From *Essay on the Slavery and Commerce of the Human Species*; **William Cowper:** “The Negro’s Complaint”; **Hannah More and Eaglesfield Smith:** From “The Sorrows or Yamba; or the Negro Woman’s Lamentation”

18 F **William Blake:** “All Religions Are One”; “There is No Natural Religion” [a & b]; *The Marriage of Heaven and Hell*; Letter to Dr. John Trusler.

21 M Martin Luther King Holiday

23 W **Robert Burns:** “Green Grow the Rashes”; “To a Mouse”; “To a Louse”; “Auld Lang Syne”; “Such a parcel of rogues in a nation”; “A Red, Red Rose”; “Song: For a’that and a’that”.

25 F **Mary Wollstonecraft:** From *A Vindication of the Rights of Woman*.

28 M **Jane Austen:** *Sense and Sensibility* (entire novel should be read for this

meeting)

30 W *Sense and Sensibility*

February

01 F *Sense and Sensibility* and *Love and Friendship: A Novel in a Series of Letters* (Norton)

04 M **William Wordsworth**: “We Are Seven”; “Expostulation and Reply”; “The Tables Turned”; “Strange Fits of Passion Have I Known”; “She dwelt among the untrodden ways”; “A slumber did my spirits seal”.

06 W **Wordsworth (cont.)**: “The Ruined Cottage”; “Resolution and Independence”; “Ode: *Intimations of Immortality from Recollections of Early Childhood*”

08 F **Wordsworth (cont.)**: *The Prelude* Book First; *from* Books Second; *from* Book Sixth.

11 M **Dorothy Wordsworth**: *from The Alfoxden Journal*; *from The Grasmere Journal*.

13 W **Midterm Exam 1**

15 F **Samuel Taylor Coleridge**: “This Lime-Tree Bower My Prison”; “The Rime of the Ancient Mariner”; “Frost at Midnight”; “Dejection: An Ode”

18 M **Coleridge (cont.)**: “Christabel”; *from Biographia Literaria*: *from* Ch. 4: “On Fancy and Imagination”; *from* Chapter 14: “Occasion of the *Lyrical Ballads*”.

20 W **Coleridge (cont.)**: *From Lectures on Shakespeare*; *From Specimens of the Table Talk of Samuel Taylor Coleridge*. **Charles Lamb**: *From On the Tragedies of Shakespeare, Considered with Reference to Their Fitness for Stage Representation*.

22 F **Thomas De Quincey**: *From Confessions of an English Opium Eater*. **George Gordon,**

25 M “The Gothic and the Development of a Mass Readership”; **Horace Walpole**: *from The Castle of Otranto*; **Ann Radcliffe**: *from The Mysteries of Udolfo*.

27 W **George Gordon, Lord Byron**: “She Walks in Beauty”; *Manfred: A Dramatic Poem*.

March

- 01 F **Byron (cont):** From *Don Juan: From Canto the First*
- 04 M **Byron (cont):** From *Don Juan: From Canto the Second*
- 06 W **Percy Bysshe Shelley:** “To Wordsworth”; “Hymn to Intellectual Beauty”; “Ode to the West Wind”; “To a Sky-Lark”.
- 08 F **Shelley (cont):** “Adonais”
- 11 M **Shelley (cont):** From *A Defense of Poetry*
- 13 W Guest Lecture on German Romanticism from Dr. Eddy Harding
- 15 F **Midterm 2**
- 18-22 **Spring Break**
- 25 M **Mary Shelley:** *Frankenstein* (entire novel must be read for this meeting)
- 27 W *Frankenstein*
- 29 F *Frankenstein*

April

- 01 M **John Clare:** “Pastoral Poesy”; “I Am”; “The Peasant Poet”. **Felicia Dorothea Hemans:** “Casabianca”; “The Homes of England”.
- 03 W **John Keats:** “On First Looking into Chapman’s Homer”; “On Seeing the Elgin Marbles”; “When I have fears that I may cease to be”; “Bright Star”; “On Fame”
- 05 F **Keats (cont):** “The Eve of St. Agnes”; “La Belle Dame sans Merci: A Ballad”
- 08 M **Keats (cont):** “Ode to a Nightingale”; “Ode on a Grecian Urn”; “To Autumn”
- 10 W **Keats (cont):** “Lamia”
- 12 F **Keats (cont):** Letters
- 15 M **Ang Lee’s film version of *Sense and Sensibility* (136 minutes)**
- 17 W ***Sense and Sensibility* (cont)**

19 F **Research paper due at the beginning of class. *Sense and Sensibility* (cont)**

22 M Discussion of film adaptation; review for final examination.

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School: **English, Modern Language, and Philosophy** Date: 30 Aug. 2013

Course No. or Level: **English 333**

Title: **The Victorians**

Semester hours: 3 Clock hours: Lecture: 3

Prerequisites: Completion of ENG 200 with a grade of C or higher

Enrollment expectation: About 30

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: David Cowles

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description:

333 The Victorians (3) (Prerequisite: Completion of 200 with a grade of C or higher.)
Explores the intersection between imaginative writing and cultural issues during this period (1830 to 1900) of intensive change regarding gender roles, economic and social inequality, individual liberty versus traditional values, the rise of science (including evolution), religious difference, the role of art and literature, and the justification of any belief in a time of intellectual and spiritual disagreement.

Purpose: 1. For Whom (generally?)

This course is one of several options in Block 3 (Later British Literature) of the English

Department's new curriculum for majors with an emphasis in literature. It will also be useful for many English minors, students in certain Communications and Education tracks, and some students seeking to satisfy their General Education Humanities requirements.

2. What should the course do for the student?

Students will learn about literature and culture of the British Victorian period, much of which relates to important issues in our own time. They will also gain increased understanding of certain theoretical approaches to literature, practical skill in analyzing literary and other texts, and instruction and evaluation as they write about texts from this period.

Teaching method planned: lecture, discussion, student presentations

Textbook and/or materials planned (including electronic/multimedia):

The Norton Anthology of English Literature: Volume E—The Victorian Age.
Supplementary material may include additional literary texts (especially novels), historical documents, readings in selected aspects of literary theory, and work by modern scholars of Victorian literature and culture. (See attached syllabus.)

Course Content: Please see the attached sample syllabus.

When completed, forward to the Office of the Provost.

9/03

English 333: The Victorians

Dr. David Cowles

Office: FH 104

Office phone: 661-1526

Office e-mail: dcowles@fmarion.edu

Office hours: TBA

Prerequisite: Completion of English 200 is a prerequisite to taking this course.

Completion of English 308 is also strongly recommended before taking this course.

Texts:

The Norton Anthology of English Literature. Vol. E: *The Victorian Age.* 2012.

Carroll, Lewis. *Through the Looking-Glass.*

Dickens, Charles. *Great Expectations.*

Eliot, George. *Adam Bede.*

Hardy, Thomas. *Tess of the D'Urbervilles*

Requirements:

1. Exams: Two midterms and a final. These will constitute 50% of your total grade. To do well on them, you will need to attend class regularly and keep up with the reading.

2. Paper: You will write a research paper of about 6-8 pages on a text or texts from the Victorian period. You may choose your own topic, but check with me before writing on something we haven't read for class. You may use any critical perspective you find useful (formalism, gender, Marxism, cultural/historical, race, mythic, deconstruction, ethical, etc.). I will be looking for intelligent and original insights arising from your reading and informed by at least ten sources that have influenced your thinking. The research paper will make up 30% of your total grade.

3. Quizzes: We will have frequent multiple choice and short answer quizzes on reading assignments. These will constitute 20% of your total grade. I will drop your two lowest scores.

4. Attendance: Experience has shown that you have little chance of passing the exams unless you are in class regularly. I'll help you remember to attend by taking roll every class. You may miss up to five classes without penalty and with no excuse necessary. Additional unexcused absences will reduce your grade in ways that won't make you happy.

5. Plagiarism: This is a major problem at FMU, and it results in a surprising number of students failing courses and dealing with irate administrators and parents. *Plagiarism* means using someone else's writing or ideas (from a published source, language you found on the internet, a computer-purchased essay, your aunt's unacknowledged writing, something copied from the back of a Fruit Loops box, anything) without giving clear and proper credit. Please pay particular attention to the explanations of plagiarism on pages 378-401 of the *Prentice Hall Reference Guide* and the sections on plagiarism in the "Student Life" section of the FMU Catalog and in the *Student Handbook*. If you have questions about whether something constitutes plagiarism, feel free to ask me *before* you turn it in. Plagiarism is cheating, plain and simple. Doing your own work is crucial. I won't give assignments that aren't useful to you, so besides the punishments, you stupidly cheat yourself when you avoid learning. You're paying for this class, and it's really idiotic not to get your money's worth by learning what you're paying to learn. In addition, your degree won't mean anything unless employers and graduate programs know FMU scrupulously enforces its plagiarism policy. You *want* it clear that you haven't plagiarized, or no one will take your degree seriously.

That's why there are serious punishments for plagiarism. Plagiarists will incur the severe wrath of the professor and will receive a grade of 0 for the paper and probably an F for the course. You will also end up with a page in your university file you really don't want to have there. Repeated plagiarism will get you suspended or expelled from the university. Don't be tempted. Plagiarism isn't that hard to find and prove; you would be surprised to learn how easy it is for an experienced teacher to spot plagiarized language and track down its source. If you can find it, I can find it. To get this far, you've had to learn what plagiarism is and how to avoid it. I fully support the English Department's

policy of *zero tolerance* for plagiarism. No excuses, no second chances. Fair warning.

Sample Calendar:

January

- 09 W Introduction to English 333
- 11 F “The Victorian Age”
- 14 M **Alfred, Lord Tennyson**
Biographical introduction
“Mariana”
“The Lady of Shalott”
“Ulysses”
“Tithonus”
“The Lotos Eaters”
“The Charge of the Light Brigade”
- 16 W **Tennyson, continued**
Idylls of the King
“The Coming of Arthur”
“The Passing of Arthur”
“Crossing the Bar”
- 18 F Industrialism, Progress or Decline?
Thomas Babington Macaulay: “Evidence of Progress”
The Children’s Employment Commission: from *First Report*
Friedrich Engels: from *The Great Towns*
Henry Mayhew: “Boy inmate of the Casual Wards”
Ada Nield Chew: “A Living Wage for Factory Girls at Crewe”
- 21 M Martin Luther King Holiday
- 23 W **Thomas Carlyle**
Biographical introduction
“The Everlasting Yea”
- 25 F **Robert Browning**
Biographical introduction
“Porphyria’s Lover”
“The Bishop Orders His Tomb”
“Childe Roland to the Dark Tower Came”
“Fra Lippo Lippi”

- 28 M **Browning**, continued
 “Love among the Ruins”
 “Andrea del Sarto”
 “Two in the Campagna”
 “A Woman’s Last Word”
 “Caliban upon Setebos”
- 30 W **Browning**, continued
 “Youth and Art”
 “The Statue and the Bust”
 from *The Ring and the Book*
 from Book 1: “The Ring and the Book”
 from Book 5: “Pompilia”

February

- 01 F **Browning**, continued
 from *The Ring and the Book* (continued)
 from Book 10: “The Pope”
 from Book 12: “The Book and the Ring”
- 04 M **Charles Dickens**
 Biographical introduction
Great Expectations
- 06 W **Dickens**, continued
Great Expectations
- 08 F **Dickens**, continued
Great Expectations
- 11 M Midterm 1
- 13 W Review Midterm 1
 The “Woman Question”
 Introduction
 Sarah Stickney Ellis: from *The Women of England*
 Coventry Patmore: from *The Angel in the House*
 John Ruskin: from *Of Queen’s Gardens*
 Dinah Maria Mulock: “Something to Do”
 Mona Caird: from *Marriage*
 Tennyson: “The Woman’s Cause Is Man’s”
- 15 F George Eliot: “Margaret Fuller and Mary Wollstonecraft”
John Stuart Mill
 Biographical introduction

from *The Subjection of Women*

- 18 M **Elizabeth Barrett Browning**
Biographical introduction
“To George Sand: A Desire”
“To George Sand: A Recognition”
from *Sonnets from the Portuguese*
from *Aurora Leigh*
“A Musical Instrument”
“Mother and Poet”
- 20 W **Lewis Carroll**
Through the Looking-Glass
- 22 F **John Ruskin**
Biographical introduction
from *The Stones of Venice*
“Traffic”
- 25 M **Matthew Arnold**
Biographical introduction
“The Forsaken Merman”
“Isolation. To Marguerite”
“To Marguerite—Continued”
“Stanzas from the Grande Chartreuse”
- 27 W **Arnold**, continued
“The Function of Criticism at the Present Time”

March

- 01 F Evolution
Introduction
Darwin: from *The Origin of Species*
Sir Edmund Gosse: from *Father and Son*
Thomas Henry Huxley: “A Game of Chess”
- 04 M **Dante Gabriel Rossetti**
Biographical introduction
“The Blessed Damozel”
“My Sister’s Sleep”
“The Woodspurge”
Christina Rossetti
Biographical introduction
“Song” [When I Am Dead]

- “After Death”
 “Dead before Death”
 “A Triad”
 “In an Artist’s Studio”
 “An Apple Gathering”
 “Up-Hill”
- 06 W **Christina Rossetti**, continued
 “Promises like Pie-Crust”
 “In Progress”
 “A Life’s Parallels”
Goblin Market
- 08 F **George Eliot**
Adam Bede
- 11 M **Eliot**, continued
Adam Bede
- 13 W **Eliot**, continued
Adam Bede
- 15 F Midterm 2
- 18-22 Spring Break
- 25 M Review Midterm 2
William Morris
 Biographical introduction
 “The Defence of Guenevere”
- 27 W **Walter Pater**
 Biographical introduction
 “Conclusion” from *The Renaissance*
Gerard Manley Hopkins
 Biographical introduction
 “As Kingfishers Catch Fire”
 “Pied Beauty”
 “The Starlight Night”
 “God’s Grandeur”
 “The Windhover”
- 29 F **Hopkins**, continued
 “Spring”
 “Hurrahing in Harvest”
 “Binsey Poplars”

“Spring and Fall”
“Carrion Comfort”
“No Worst, There Is None”
“I Wake and Feel the Fell of Dark, Not Day”
“That Nature Is a Heraclitean Fire and of the Comfort of the Resurrection”
“Thou Art Indeed Just, Lord”

April

- 01 M Late Victorians
Introduction
Algernon Charles Swinburne
Biographical introduction
“The Garden of Proserpine”
W. S. Gilbert
“If You’re Anxious for to Shine”
“The Very Model of a Modern Major General”
- 03 W **William Ernest Henley**
Biographical introduction
“Invictus”
Mary Elizabeth Coleridge
Biographical introduction
“The Other Side of the Mirror”
Michael Field (Katharine Bradley and Edith Cooper)
Biographical introduction
“A Girl”
“To Christina Rossetti”
“Eros”
- 05 F **Thomas Hardy**
Biographical introduction
Tess of the D’Urbervilles
- 08 M **Hardy, continued**
Tess of the D’Urbervilles
- 10 W **Hardy, continued**
Tess of the D’Urbervilles
- 12 F **Rudyard Kipling**
Biographical introduction
“How the Camel Got His Hump” from *Just So Stories*
“The Man Who Would Be King”
“The Widow at Windsor”
“If—”

- 15 M **Sir Arthur Conan Doyle**
Biographical introduction
"The Speckled Band"
- 17 W **Oscar Wilde**
Biographical introduction
Preface to *The Picture of Dorian Gray*
The Importance of Being Earnest
- 19 F Research paper due at the beginning of class.
Wilde, continued
Readers theater: *The Importance of Being Earnest*
- 22 M Review for final examination.

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English Date 9/9/2013

Course No. or Level ENG 334 Title Modernism

Semester hours 3 Clock hours: Lecture 3 Laboratory 0

Prerequisites ENG 200 (Grade of C or higher)

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Michelle Veenstra

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description:

334 Modernism (3) (Prerequisite: Grade of C or higher in ENG 200) Focuses primarily on the literature of British authors from 1890 to 1950. Takes an interdisciplinary approach, situating literature within larger social, cultural, and artistic movements, exploring the decline of the British Empire, the persistence of the social class system, the disillusionment with the techno-rationalism of modernity, and experimental forms of representation such as Cubism, Psychological Realism, Expressionism, Imagism, Futurism, Surrealism, and Existentialism.

Purpose: 1. For Whom (generally?)

For English majors and non-majors interested in literature from the turn of the twentieth century.

2. What should the course do for the student?

Increase student understanding of key movements, texts, and authors of the period.

Teaching method planned: Lecture and discussion with periodic writing assignments, quizzes, and exams

Textbook and/or materials planned (including electronic/multimedia):

Beckett, *Waiting for Godot*

Conrad, *Heart of Darkness*

Forster, *Passage to India*

Freud, *Dora: An Analysis of a Case of Hysteria*

Huxley, *Brave New World*

Joyce, *Dubliners*

Stein, *Picasso*

Wilde, *The Importance of Being Earnest*

Wodehouse, *Enter Jeeves*

Woolf, *Mrs. Dalloway*

Additional poems, essays, and short stories to be assembled in coursepack.

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment.

Include a syllabus for the course.)

Please see attached syllabus.

When completed, forward to the Office of the Provost.

9/03

English 334: British Modernism

Instructor: Dr. Michelle Veenstra

Office: 120 Founders Hall

Office phone: 661-1806

Office hours: MWF 10:00-11:15, T/TH 10:30-11:15, and by appointment

Email: mveenstra@fmarion.edu

Course Description:

This course focuses primarily on the literature of British authors from 1890 to 1950, exploring the literary and cultural movements collectively known as Modernism. The course takes an interdisciplinary approach, situating literature within larger social, cultural, and artistic movements. Among the topics the course explores are the decline of the British empire, the persistence of the social class system, the disillusionment with the techno-rationalism of modernity, the shock of World War I, the rise and appeal of fascism, and experimental forms of representation such as cubism, psychological realism, expressionism, imagism, futurism, surrealism, and existentialism.

Prerequisite: Completion of English 200 is a prerequisite to taking this course. Completion of English 308 is also strongly recommended before taking this course.

Required Texts and Supplies

Beckett, *Waiting for Godot*

Conrad, *Heart of Darkness*

Forster, *Passage to India*

Freud, *Dora: An Analysis of a Case of Hysteria*

Huxley, *Brave New World*

Joyce, *Dubliners*

Stein, *Picasso*

Wilde, *The Importance of Being Earnest*

Wodehouse, *Enter Jeeves*

Woolf, *Mrs. Dalloway*

Additional poems, essays, and short stories to be assembled in coursepack.

Recommended Supplies

A current college-level dictionary, such as *The American Heritage College Dictionary*

For handouts, taking notes, and journaling:

A narrow (half-inch) three-ring binder with pockets and loose-leaf paper or notebook

Assignments/grade breakdown

Response essays (250 points)

Research essay (300 points)

Final Exam (250 points)

Learning Activities—quizzes, homework, in-class writing assignments, peer reviews (100 points)

Participation (100 points)

Extra credit available (10 points per assignment; up to a total of

Grading scale

900-1000 = A

850-899 = B+

800-849 = B

750-799 = C+

700-749 = C

650-699 = D+

600-649 = D

50 points) – see separate handout for details
Total points: 1000

<600 = F

Due Dates and Late Work

- Ø Essays are due at the beginning of class on the days indicated in your schedule.
- Ø **Late essays will lose one-half letter grade for every calendar day they are late.** (For example, a paper due Monday but turned in on Wednesday will automatically lose a full letter grade.)
- Ø No essays will be accepted more than one week after the due date.
- Ø Homework is accepted only on the original due date—**no late homework accepted.**
- Ø Other than online-only assignments, I do not accept assignments electronically/by email.

Warning: Not having an assignment because of a computer malfunction is *not* an excuse. Save your work often and in multiple forms (email it to yourself, save to a flash drive, save on FMU virtual space, etc.). Plan ahead when printing, and make sure you have paper, ink, and a stapler.

Attendance

This class is primarily a discussion course. As such, it is crucial that you are in class and prepared every day. However, I realize that you may have occasional need to miss a class. You are allowed six absences without penalty. *Upon your seventh absence, you will be dropped from the class.* Whether or not you are in class, you are still responsible for material covered that day. I suggest exchanging contact information with a few classmates in case you miss a class.

Tardiness

- Ø Class begins promptly at 12:30. Plan to arrive early so that you are ready to go at class time.
- Ø All quizzes will be given at the beginning of class. There are no make-ups for late or absent students. At the end of the semester, your lowest quiz/homework score will be dropped.
- Ø If you arrive in class after I have taken attendance, I have marked you as absent. **You are responsible for notifying me at the end of class that you are present.**
- Ø If you are recorded as tardy more than twice, each subsequent tardy will lower your final grade by 15 points.
- Ø Students who arrive late or leave class early and **miss more than 20 minutes** of class will be marked as absent.

Class rules—Participation and Respect

I have two key rules in this class which I expect all students to obey: participation and respect. Failure to follow these rules will lower your grade and result in a teacher-student conference aimed at keeping students involved in the class at a high level of performance. That said, I look forward to working with all of you over the semester!

- Ø **Participation** consists of in-class speaking, in-class activities, active listening, and engaging with discussions. As such, it is a crucial element in this class. **Simply showing up for class does not by itself constitute participation.** You are expected to present your informed ideas as well as to listen and show respect for the others in the classroom.
- Ø **Respect** means respecting the classroom environment as a place of learning, hard work, and fun. For this to happen, I expect you to take seriously and respect me as your teacher, your fellow classmates, and most importantly, yourself as a student. Your behavior and comments in class should be courteous 100% of the time.

Courtesy, Attentiveness, and Technology

- Ø This should go without saying, but I'll say it anyway. The following behaviors are disrespectful and will not be tolerated during class: receiving and/or answering cell phone calls, text messaging, listening to music, talking to another student, sleeping, doing other course work, or being disruptive in any other obvious way. I expect your full attention and involvement. Disruptive students will be asked to leave the classroom.
- Ø Given how likely they are to be distracting, **laptops are not allowed** in the classroom. Make sure you bring a notebook and pen or pencil to class to take notes.
- Ø Every time I see you with your cell phone, you will lose 10 points off your participation grade.

Academic Honesty

Cheating and plagiarism are not tolerated. This class requires that you interact with the course material and submit written assignments that demonstrate your comprehension of the texts. You must not submit the work of others as your own. The *Francis Marion University Student Handbook* defines plagiarism as “using the ideas or writings of another without acknowledgement of that use” (70). As the *Handbook* points out, “It is important to recognize that plagiarism is theft, not of ideas, but of the credit for originating ideas. Students who use another’s ideas or language without giving credit violate the most basic agreement between the student and the University; they attack the academic enterprise at its very heart.” (78). It is fine—and often unavoidable—to borrow ideas and get inspiration from others, but you must acknowledge the original source whenever you do so. If you are unsure, see me and err on the side of citing too much rather than too little. Depending on the severity of the plagiarism, *plagiarized works will result a failing grade for either the course or the assignment, and the incident will be reported formally to the Provost and department chairperson.*

Disability Accommodations

If you have a disability that qualifies you for academic accommodations, please provide a letter of verification from the Office of Counseling and Testing. If you would like to discuss your accommodations, please contact me as soon as possible.

The Writing Center

FMU has a very helpful Writing Center that is free to students, faculty, and staff. It is

located on the first floor of Founders Hall in room 114C. The phone number is 661-1528. I strongly recommend you use this resource.

Schedule

Readings are listed next to the day on which they are due. Read them and prepare any homework *before* coming to class that day. Over the semester, I may modify the schedule to best suit the needs of the class.

Week 1

Tuesday: Introductions

Thursday: Lawrence, "Odour of Chrysanthemums"

Week 2

Tuesday: Conrad, *Heart of Darkness*;

Thursday: Achebe, "From an Image of Africa"

Week 3

Tuesday: Forster, *Passage to India* (pages 1-100)

Thursday: Forster, *Passage to India* (pages 101-200)

Week 4

Tuesday: Forster, *Passage to India* (pages 201-end)

Thursday: Wilde, *The Importance of Being Earnest*

Week 5

Tuesday: Freud. *Dora: An Analysis of a Case of Hysteria*

Thursday: RESPONSE ESSAY 1 DUE

Week 6

Tuesday: Woolf, *Mrs. Dalloway* (pages 1-125)

Thursday: Woolf, *Mrs. Dalloway* (pages 126-end)

Week 7

Tuesday: Katherine Mansfield, "Garden Party"

Thursday: Yeats poetry

Week 8

Tuesday: Eliot, "The Waste Land"

Thursday: Poetry from Wilfred Owens and Siegfried Sassoon

Week 9

Tuesday: F. T. Marinetti, "Futurist Manifesto," Lev Kuleshov, "Montage"

Thursday: RESPONSE ESSAY 2 DUE

Week 10

Tuesday: Huxley, *Brave New World* (pages 1-150)
Thursday: Huxley, *Brave New World* (pages 151-end)

Week 11

Tuesday: Stein, *Picasso*
Thursday: Stein, "Composition as Explanation," selections from "Tender Buttons"

Week 12

Tuesday: Beckett, *Waiting for Godot*
Thursday: Beckett, *Waiting for Godot* (performances)

Week 13

Tuesday: Joyce, *Dubliners*
Thursday: RESEARCH ESSAY DUE

Week 14

Tuesday: Wodehouse, *Enter Jeeves*
Thursday: Jean Rhys, "In the Luxemburg Gardens," "Let Them Call It Jazz"

Week 15

Tuesday: Robert Graves, "The Shout," "The White Horse or 'The Great Southern Ghost Story'"
Thursday: Review for final exam

Week 16

FINAL EXAM

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School: English, Modern Languages, and Philosophy
Date -4-03-2013

Course No. or Level: 335 Title: Contemporary British Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher (ENG 308 strongly recommended)

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description: Pamela Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation: August 2014

Date of School/Department approval April 2014

Catalog description: **335 Contemporary British Literature (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Covers a wide range of recent British literature, including authors who have been recognized with prestigious literary prizes. Material may include multiple genres (fiction, poetry, drama, and film). Course will give insight into the cultural, political, and personal complexities that characterize mid- to late-20th century and 21st century British texts.

- Purpose:
1. For Whom (generally?) English Liberal Arts majors
 2. What should the course do for the student? Give a greater range of in-depth knowledge of a variety of contemporary British texts; build upon the foundation of ENG 308.

Teaching method planned: Lecture and discussion

Textbook and/or materials planned (including electronic/multimedia):

Kingsley Amis *Lucky Jim*
John Le Carré *Tinker Tailor Soldier Spy*
Angela Carter *The Bloody Chamber*
Pat Barker *Regeneration*
Kate Atkinson *Behind the Scenes at the Museum*
Zadie Smith *White Teeth*
Ian McEwan *Atonement*
Hilary Mantel *Wolf Hall*
Graham Greene *Complete Short Stories*
Joe Orton *Complete Plays*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

ENGLISH 335: CONTEMPORARY BRITISH LITERATURE

DR. PAMELA ROOKS

Office: FH 106

Office phone: 661-1526
Office e-mail: prooks@fmarion.edu
Office hours: MWF 8:30 – 10:30
M 1:30 – 2:30
W 1:30 – 3:00
TTh 10:30 – 3:00 (with a lunch break in there somewhere!)
Other times available by appointment. Generally speaking, if I need to be away from my desk during scheduled office hours, I'll leave a note on the door.
Home phone: 669-6473 (use only in cases of dire need!)
Home e-mail: rooksjp@yahoo.com (ditto)

REQUIRED TEXTS

Lucky Jim - Kingsley Amis (1954)
Tinker Tailor Soldier Spy - John Le Carre (1974)
The Bloody Chamber - Angela Carter (1979)
Regeneration - Pat Barker (1991)
Behind the Scenes at the Museum - Kate Atkinson (1995)
White Teeth - Zadie Smith (2000)
Atonement - Ian McEwan (2001)
Wolf Hall - Hilary Mantel (2009)
Complete Short Stories - Graham Greene (1904-1991)
Complete Plays - Joe Orton (1933-1967)
• You should (of course) have access to a current MLA style guide.

PREREQUISITES: Completion of English 200 is a prerequisite to taking this course. Completion of English 308 is also strongly recommended before taking this course.

GOALS and PURPOSES

We will be reading, discussing, and writing about a wide selection of recent British literature. Most of these authors have been recognized with prestigious literary prizes (sometimes more than one). The subject matter is historical (Tudor England, WWI, WWII), fantastical, comedic, suspenseful. There are a range of narrative perspectives and styles represented.

I want to help you to increase your confidence and critical thinking skills (and with those, your enjoyment and appreciation) as sophisticated readers of and commenters on this material. In addition, this course will give you some insight into the cultural, political, and personal complexities that characterize the vast range of this tiny island.

ASSESSMENT / ASSIGNMENTS

Your final grade will be averaged as follows (more or less!)

- | | |
|--|------------|
| • 5 short [500+ words] papers = 10% each | 50% |
| • Annotated Bibliography | 15% |
| • 10 minute researched oral presentation | 10% |
| • Reading quizzes | 10% |
| • Participation | 5% |
| • Final Exam | <u>10%</u> |

Short Papers (50%)

You will write a short [500+ words, word-processed] critical paper on some aspect of five of the ten texts. Two of the ten are collections (Greene's stories, Orton's plays) – you can write one of your papers focusing on one or two of their texts. Papers on particular texts will be due on particular dates (see separate schedule). I'll give individual letter grades (+/-) to each paper, but the 50% will be the average of all five grades. I will allow you one late paper (as long as it isn't the last one); after (or before) that single amnesty is used, the grade for that paper will be lowered by one letter for each class meeting after the due date. It will be possible, after conferencing with me, to rewrite one or more of these papers. If you exercise the rewrite option, the higher grade will not replace the lower one, but will have equal weight with it. I'll suggest possible paper topics, but you'll be free to devise your own appropriate topics, subject to my approval. These short papers should not involve outside sources or research (although if you use additional sources, you must document them appropriately).

Annotated Bibliography (15%)

You will produce an annotated bibliography of at least seven entries focusing on one of the texts. Entries can include reviews and interviews with the author as well as more academic scholarly articles. Entries cannot include Wikipedia or other reference texts, or Gale Guides with incomplete texts of the original articles.

Misuse of the MLA style of documentation and citations, or gross grammatical errors, can substantially lower your grade on this and on the short papers. NEEDLESS TO SAY (although I'll say it anyway), plagiarism, is detected, I will submit a formal report to the Provost. Even if this is a first offense, in this or any other class, you will earn an "F" for the course. A second offense can result in a one semester suspension; a third in permanent expulsion. Bottom line: **It ain't worth the risk!!!**

Please feel free to discuss any of your written work with me at any stage; I am more than happy to help generate ideas, look over drafts, make suggestions. Remember too that that Writing Center tutors can be useful at this level (even if you are a Writing Center tutor, you can ask one of the other folks in there for help – we none of us ever outgrow the need for intelligent input).

Oral Presentation (10%)

Each of you will give a 10 – 15 minute oral presentation. These will require some research (4 – 5 sources) and will generally deal with factual background information relevant to one of the texts. I'll be handing out a list of topics/dates for you to choose from early in the semester. On the day of your presentation, you will hand in a one page summary of your content, and a correctly formatted Works Cited list. Whether you use any visual aids is up to you.

Quizzes (10%)

Because our discussions will only work if all of us have read the required text in its entirety by the date indicated on the syllabus, these short answer content quizzes will serve as a "reality check" and reward (or punishment) for keeping current (or not) with the reading. The questions will be for the most part factual, dealing with not-too-picky details

of plot, setting, character. For some texts, instead of factual questions, I may give you a prompt and ask you to write for five to ten minutes in response to it. Your cumulative scores will be given a grade, which will count as 10% of the final grade. Quizzes will be given at the beginning of class on the first day on the text, and cannot be made up. Be there!

Participation (5%)

Some people talk more easily than others; on some days, on some subjects, you will have more to say than on others. If, however, you never want to open your mouth about anything, you are unlikely to do well on this 5%. As well as speaking out, participation includes coming to class promptly and regularly, prepared to listen intelligently and respectfully, and being ready to conference with me outside of class time about any aspect of the work that concerns you. Any extra credit options will be factored into this component. At the end of the semester, you will give me a brief “Participation Grade Proposal,” telling me what letter grade you feel you have earned for participation and why you feel that is fair.

Except under exceptional circumstances (which you have discussed with me), the participation grade will be lowered by one letter after a 5th absence; after a 6th absence, I will drop you from the course. Moreover, cutting has various negative consequences, not only for you but – especially with a small, discussion-based course – for the rest of us. Except under extraordinary circumstances, quizzes cannot be made up; papers not turned in at the beginning of class count as late. I hope that we’ll all want and be able to be in class every time.

Final Exam (10%)

There will be an exam during the scheduled Final Examination period. You will be writing an essay comparing two to four different texts.

A Note on Electronic Etiquette: Please silence, abandon, ignore any and all electronic devices during class time. If you feel that you need or deserve to be an exception to this rule, please speak with me.

Now that we’ve agreed upon these tiresome but necessary contractual matters, let the games begin!

Welcome to English 335!

Eng. 335, Fall [dates
from 2012], Rooks

SYLLABUS (Subject to Change!)

- You should have read the entire text before the first day of discussion, as indicated below, and should bring that text to class with you on those days.

W. Aug. 22: Introduction, course policies, handouts, syllabus.

F. Aug. 24: Discussion, background lecture. Hand in information sheets.

M. Aug. 27: 2 – 3 Greene stories
W. Aug. 29: 2 – 3 Greene stories
F. Aug. 31: Orton, *The Ruffian on the Stairs*

M. Sep. 3: Labor Day; no class.
W. Sep. 5: *Lucky Jim*
F. Sep. 7: *Lucky Jim*

M. Sep. 10: *Tinker Tailor*
W. Sep. 12: *Tinker Tailor*
F. Sep. 14: 2 – 3 Greene stories

M. Sep. 17: *The Bloody Chamber*
W. Sep. 19: *The Bloody Chamber*
F. Sep. 21: [**LUCKY JIM PAPERS DUE!**] Orton, *Entertaining Mr. Sloan*

M. Sep. 24: Selection of WWI poems (handout)
W. Sep. 26: *Regeneration*
F. Sep. 28: [**TINKER TAILOR PAPERS DUE!**] *Regeneration*

M. Oct. 1: *Behind the Scenes at the Museum*
W. Oct. 3: *Behind the Scenes at the Museum*
F. Oct. 5: 2 – 3 Greene stories

M. Oct. 8: Orton, *The Good and Faithful Servant*
W. Oct. 10: *Atonement*
F. Oct. 12: [**BLOODY CHAMBER PAPERS DUE!**] *Atonement*

M. Oct. 15: **Meet in CEMC 101C** for film version of *Atonement*
W. Oct. 17: **Meet in CEMC 101C**
F. Oct. 19: [**REGENERATION PAPERS DUE!**] **Meet in CEMC 101C**

M. Oct. 22: *White Teeth*
W. Oct. 24: *White Teeth*
F. Oct. 26: [**BEHIND THE SCENES PAPERS DUE!**] 2 – 3 Greene stories.

M. Oct. 29: **Meet in CEMC 101C** for film version of *Tinker Tailor*
W. Oct. 31: **Meet in CEMC 101C.**
F. Nov. 2: [**ATONEMENT PAPERS DUE!**] **Meet in CEMC 101C.**

M. Nov. 5: **Fall Break! No class.**
W. Nov. 7: 2 – 3 Greene stories
F. Nov. 9: Orton, *Loot*

M. Nov. 12: 2 – 3 Greene stories
W. Nov. 14: [**WHITE TEETH PAPERS DUE!**] Orton, *The Erpingham Camp*
F. Nov. 16: No class; Rooks out of town for Fall Honors Trip.

M. Nov. 19: Orton, *Funeral Games*
W. Nov. 21 & F. Nov. 23: **No class! Thanksgiving!**

M. Nov. 26: **[GRAHAM GREENE PAPERS DUE!]** *Wolf Hall*
W. Nov. 28: *Wolf Hall*
F. Nov. 30: **[ANNOTATED BIBLIOGRAPHIES DUE!]** *Wolf Hall*

M. Dec. 3: **[PARTICIPATION PROPOSALS DUE!]** Orton, *What the Butler Saw*

Th. Dec. 6, 11:45 – 1:45: **[WOLF HALL &/or JOE ORTON PAPERS DUE!]** Final Exam

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School EMP Date 8/24/13

Course No. or Level 342 Title: **From Puritanism to Revolution: Writing in Early America**

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Beckie Flanagan

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: 342 From Puritanism to Revolution: Writing in Early America (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Covers the

philosophical, historical, and literary beginnings of American literature through 1820. Examines literary purpose, audience, and genre for a variety of texts authored by Native Americans, Puritans, African-Americans, visitors to America, and Revolutionary thinkers. Texts will include sermons, diaries, histories, autobiographies, biographies, poetry, plays, letters, pamphlets, captivity narratives, songs, and fables.

- Purpose:
1. For Whom (generally?) English majors and minors
 2. What should the course do for the student? Students will read widely in early American texts, both fictional and non-fictional. Students will develop an appreciation for the historical and cultural changes surrounding the development of an American literature.

Teaching method planned: lecture, class discussion, research papers

Textbook and/or materials planned (including electronic/multimedia):

Puritans in the New World, Ed. David W. Hall
Puritanism: A Very Short Introduction, Francis J. Bremer
The American Enlightenment, 1750-1820, Robert A. Ferguson
The Autobiography, Benjamin Franklin, Ed. Joyce Chaplin
Early American Poetry, Ed. Jane Eberwin

Course Content: See sample syllabus(Please explain the content of the course in enough detail so that the

Academic Affairs Committee can make an informed judgment.
Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

English 342: From Puritanism to Revolution: Writing in Early America

Instructor: Beckie Flannagan

Primary Texts:

Puritans in the New World, Ed. David W. Hall
Puritanism: A Very Short Introduction, Francis J. Bremer
The American Enlightenment, 1750-1820, Robert A. Ferguson
The Autobiography, Benjamin Franklin, Ed. Joyce Chaplin
Early American Poetry, Ed. Jane Eberwin

Course Description:

This course will cover the philosophical, historical, and literary beginnings of American literature up to 1820. Students will examine literary purpose, audience, and genre for a variety of texts authored by Native Americans, Puritan men and women, African-Americans, visitors to America, and Revolutionary thinkers. Texts will include sermons, diaries, histories, autobiographies, biographies, poetry, plays, letters, pamphlets, captivity narratives, song, and fable.

Class requirements and grading:

This class will be maintained using the university's Blackboard site. You will need to sign up for this course on Blackboard. Simply go to <http://blackboardtest.fmarion.edu>. Please keep track of your grades at blackboard. Your quiz and daily grades will not be recorded individually at blackboard. Please keep track of those grades and your absences in some other manner.

Grades:

Grades in the class will be determined on a point system. Each assignment or average of multiple assignments will be awarded a certain number of points. At the end of the term, these points will be totaled. See below for breakdown of points and determination of final grades.

- Daily grades (one or more per week) (Avg) =150
 - Mid-term =100
 - Final (partially comprehensive) =150
 - Critical Article response = 50
 - Class participation (Attendance, reading, talk) = 50
- 500 total

Final grades can be determined from the grid below:

- 450-500=A
- 400-449=B
- 350-399=C
- 300-349=D
- 299-below=F

Assignments:

- **Daily Assignments/Quizzes.** You should expect at least two quizzes or in-class writing assignments per week, sometimes more. If you expect to have a quiz over every reading assignment, you will be in good shape. All of these grades are averaged to form 150 points of your final point total, which is 30% of your total grade. Keep in mind that if you are absent on the days we have in-class writing or quizzes, you cannot make up those assignments, regardless of the reason why you were absent. If you are late for class, you will not get extra time on the quiz or writing. Quiz grades will be based on a numeric scale; in-class writing will be awarded a v+ (95), a v (85), or a v- (75). On occasion, I may not give credit to in-class writing that suggests the student has not read the material in question. I will drop the lowest quiz grade at the end of the term. On occasion, I may give extra credit assignments to replace low quiz grades.
- **Mid-term and Final.** The mid-term will cover all material read by students, as well as all material discussed in class. Typical mid-terms contain identification questions, matching,

and at least one essay. Mid-term is worth 100 points. The final will be partially comprehensive in that it will contain essay questions which will ask students to draw on ideas and concepts learned earlier in the course. The matching and identification for this final, however, will come directly from material covered since the mid-term. The final is worth 150 points.

- **Critical Responses.** As we read *The Autobiography*, we will be also be reading articles related to the novel. Since reading and understanding others' writing on texts is critical in developing one's own argument, you will be expected to place your own reading of a text within the context of others' ideas. Toward that end, we will read and discuss a common article in relation to *The Autobiography*. Following that discussion, you will prepare a 2-5 page integrated response to that article. This paper will be worth 50 points and will be due near the end of the semester
- **Class participation.** I expect everyone to be in class every day, on time, with the material read in advance, even thought about a bit before we discuss the material in class. Toward that end, I like to see lively, well-considered, thought-provoking discussion. Those who promote this kind of discussion, who turn in work on time, who attend class on time and regularly will receive top points in the class participation category. If you are the quiet type, your work in other areas such as the quality of in-class writing and your work ethic will be considered, as well. You can earn up to 50 points in this category. This is not a grade that you can expect just because you finish the class. You need to be "on" in class to receive top points.

Attendance:

You are allowed 5 absences in this course. On the sixth absence, you will be dropped from the course. Two tardies=one absence, so be sure you keep track of these, as well. You are considered tardy if you arrive at class after I have taken roll. If you are consistently unprepared for class, seem disruptive in any way, and/or regularly use this hour to catch up on your sleep, I will ask you to leave class and count you absent for that day. Please keep track of the days you miss. If you leave class for more than ten minutes, arrive more than twenty minutes late or leave twenty minutes or more early, you will be counted absent.

**If you add the class after January 12, 2011, those day (s) will be considered absences in your total absent count. In other words, if you begin attending class on January 19, 2011, you will already have one absence.

Please do not answer your cell phone during class and/or text message during class. If you do, I will ask you to leave and count you absent. I find this particularly irritating when students feel they can text while starting at the teacher as if they're not texting. Please do not use a laptop in class unless you have some reason which you can explain to me after class. If you violate any of these basic principles of good classroom behavior, I will ask you to leave class and count you absent for the day.

Make-up/Late Work:

You cannot make up quizzes or in-class writing under any circumstances. If you are absent on the day of the mid-term or the final, you need to bring me an authoritative reason why you were out that day in order to schedule a make-up. (Illness requiring doctor's care or court date, for example). Your critical response paper will be **lowered ten points** for every day it's late. If you attend class on the day the paper is due, you can turn in the paper to my mailbox by 4:00

without losing any points. If you do not attend class on the day the papers is due, you do not get this luxury. In this case, the paper will be counted late if you do not turn it in to me during class. This ten point reduction per day includes weekends.

Paper preparation:

All papers should be prepared using MLA guidelines. Make sure you use Times Roman, 12 point font with one inch margins all around. Double space your text as well. Please indicate the word count at the bottom on your last page of text using the Word Count function in your word processing software. (See example at the end of this syllabus). I don't require elaborate cover sheets, but do make sure your name, the class number, the date, and other pertinent information is included on the first page as befits an MLA-crafted document. Make sure you insert page numbers, include a Works Cited page, and other relevant MLA requirements. Since this is a course which prepares you for work in other English courses, I will expect you to use appropriate MLA documentation adhering to the most current MLA guidelines. I also require students to prepare at least one rough draft for the critical response and the poetry explication. If you would like me to look at rough drafts, I will be happy to do so. **Failure to have a rough draft for this assignment will result in a 0 for the assignment.**

Using Resources Appropriately:

A critical aspect of learning about literary study is learning how to use literary resources. Toward that end, I will expect you to learn more about our library's resources relevant to what you're reading and thinking about and less about what the Internet and Spark notes has to offer. This is not to say that online sources are not valuable for understanding literature, but I will expect your critical responses to be informed by materials more germane to literary study. You may find that you need to execute an inter-library loan for materials. Acquaint yourself with the library, its data bases, its books collections, and its other resources. Learn how to investigate a literary problem using the tools at hand.

Office Hours:

If you have any questions about the literature we're reading or if you'd like to talk about paper topics, please drop by my office during my office hours. If these hours correspond to times when you're working or in-class, please see me and we can set up an alternate arrangement.

Plagiarism:

If you use someone else's words as your own without giving them credit, you have committed plagiarism. This includes incorrect paraphrasing and citation, copying someone's answers on an exam, buying an essay on-line, using your buddy's paper from last semester as your own, and any instance where you are leading me to believe that you've done something that you haven't done. If caught, you will receive an automatic 0 on that assignment. In addition, I will write a letter to the Chair of the English Department and will have a meeting with you to discuss this incident. This instance will be sent to Dr. Jeannette Myers and will be in your permanent file. For further information, please review the penalties for plagiarism outlined in the current edition of the *Student Handbook*. We take this seriously at FMU. If you are having trouble in the course which often leads to considering doing any of the suspect activities listed above, please see me before you have painted yourself into a corner.

8/20—Introduction to Course; syllabus
 8/22—Literature of the Explorers; John Smith; Christopher Columbus
 8/27—Native American Response
 8/29—Read *Puritanism: A Very Short Introduction*
 9/3—William Bradford: *Of Plymouth Plantation*
 9/5—John Winthrop: *Journal*
 9/10—Anne Bradstreet, poems
 9/12—Michael Wigglesworth, Edward Taylor, poems
 9/17—Mary Rowlandson, “A Narrative of the Captivity and Restoration”
 9/19—Cotton Mather from “The Wonders of the Invisible World”
 9/24— Sarah Kemble Knight, from her private journal
 9/26— Waning of Puritanism, “The Great Awakening”
 10/1— Jonathan Edwards, from *Personal Narrative*
 10/3—“Sinners in the Hands of an Angry God”
 10/8—Fall Break
 10/10—Mid-term
 10/15—*The American Enlightenment*, Chapters 1-2
 10/17—Revolutionary Materials: Thomas Paine (from *Common Sense*)
 10/22—Thomas Jefferson, *The Declaration of Independence*; John Adams/Abigail Adams
 10/24—Benjamin Franklin, *The Autobiography*
 10/29—*The Autobiography*, continued
 10/31—Read critical article on *The Autobiography*; discussion
 11/5—J. Hector St. John De Crevecoeur, “Letters from an American Farmer”
 11/7—Olaudah Equiano from “Narrative of a Life”
 11/12—Phillis Wheatley, poetry
 11/14—Phillip Freneau, poetry
 11/19—Royall Tyler, from *The Contrast*
 11/21—Hannah Webster Foster, *The Coquette*
 11/26—*The Coquette*, contd. Prepare for final

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School EMP Date 8/24/13

Course No. or Level 343 Title American Romanticism

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Beckie Flannagan _____
Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description:

342 From Puritanism to Revolution: Writing in Early America (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Covers the philosophical, historical, and literary beginnings of American literature through 1820. Examines literary purpose, audience, and genre for a variety of texts authored by Native Americans, Puritans, African-Americans, visitors to America, and Revolutionary thinkers. Texts will include sermons, diaries, histories, autobiographies, biographies, poetry, plays, letters, pamphlets, captivity narratives, songs, and fables.

- Purpose:
1. For Whom (generally?) English Majors and minors
 2. What should the course do for the student? The course offers an in-depth study of a particular literary flourishing in American literature. Students will read key texts from that time period, developing a deeper appreciation for major literary movements and authors of that period.

Teaching method planned: lecture, class discussion, research papers

Textbook and/or materials planned (including electronic/multimedia):
Poetry of the American Renaissance, Ed. Paul Kane
Nineteenth Century American Short Stories, Ed. Christopher Bigsby
Benito Cereno and Other Stories, Herman Melville, Norton Critical Edition
Short Stories of Nathaniel Hawthorne, Norton Critical Edition
Walden, Henry David Thoreau, Norton Critical Edition
Uncle Tom's Cabin, Harriet Beecher Stowe
Short Stories by Nineteenth Century Women, Ed. Elaine Showalter

Course Content: (see syllabus - Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

English 343: American Romanticism

Instructor: Beckie Flannagan

Primary Texts:

Poetry of the American Renaissance, Ed. Paul Kane
Nineteenth Century American Short Stories, Ed. Christopher Bigsby
Benito Cereno and Other Stories, Herman Melville, Norton Critical Edition
Short Stories of Nathaniel Hawthorne, Norton Critical Edition
Walden, Henry David Thoreau, Norton Critical Edition
Uncle Tom's Cabin, Harriet Beecher Stowe
Short Stories by Nineteenth Century Women, Ed. Elaine Showalter

Course Description:

The course will cover both philosophical and literary changes associated with a turn toward the imagination and the intuitive. Students will read texts by writers frequently associated with this time period such as Melville, Hawthorne, Poe, Thoreau, Douglass, Emerson, Dickinson, and Whitman, as well as others, notably women, who were also writing popular texts of the time period.

Class requirements and grading:

This class will be maintained using the university's Blackboard site. You will need to sign up for this course on Blackboard. Simply go to <http://blackboardtest.fmarion.edu>. Please keep track of your grades at blackboard. Your quiz and daily grades will not be recorded individually at blackboard. Please keep track of those grades and your absences in some other manner.

Grades:

Grades in the class will be determined on a point system. Each assignment or average of multiple assignments will be awarded a certain number of points. At the end of the term, these points will be totaled. See below for breakdown of points and determination of final grades.

- Daily grades (one or more per week) (*Avg*) =150
- Mid-term =100
- Final (partially comprehensive) =150
- Critical Article response = 50

- Class participation (Attendance, reading, talk) $\frac{= 50}{500 \text{ total}}$

Final grades can be determined from the grid below:

450-500=A
 400-449=B
 350-399=C
 300-349=D
 299-below=F

Assignments:

- **Daily Assignments/Quizzes.** You should expect at least two quizzes or in-class writing assignments per week, sometimes more. If you expect to have a quiz over every reading assignment, you will be in good shape. All of these grades are averaged to form 150 points of your final point total, which is 30% of your total grade. Keep in mind that if you are absent on the days we have in-class writing or quizzes, you cannot make up those assignments, regardless of the reason why you were absent. If you are late for class, you will not get extra time on the quiz or writing. Quiz grades will be based on a numeric scale; in-class writing will be awarded a $\sqrt{+}$ (95), a $\sqrt{}$ (85), or a $\sqrt{-}$ (75). On occasion, I may not give credit to in-class writing that suggests the student has not read the material in question. I will drop the lowest quiz grade at the end of the term. On occasion, I may give extra credit assignments to replace low quiz grades.
- **Mid-term and Final.** The mid-term will cover all material read by students, as well as all material discussed in class. Typical mid-terms contain identification questions, matching, and at least one essay. Mid-term is worth 100 points. The final will be partially comprehensive in that it will contain essay questions which will ask students to draw on ideas and concepts learned earlier in the course. The matching and identification for this final, however, will come directly from material covered since the mid-term. The final is worth 150 points.
- **Critical Responses.** As we read *Uncle Tom's Cabin*, we will be also be reading articles related to the novel. Since reading and understanding others' writing on texts is critical in developing one's own argument, you will be expected to place your own reading of a text within the context of others' ideas. Toward that end, we will read and discuss a common article in relation to *Uncle Tom's Cabin*. Following that discussion, you will prepare a 2-5 page integrated response to that article. This paper will be worth 50 points and will be due near the end of the semester
- **Class participation.** I expect everyone to be in class every day, on time, with the material read in advance, even thought about a bit before we discuss the material in class. Toward that end, I like to see lively, well-considered, thought-provoking discussion. Those who promote this kind of discussion, who turn in work on time, who attend class on time and regularly will receive top points in the class

participation category. If you are the quiet type, your work in other areas such as the quality of in-class writing and your work ethic will be considered, as well. You can earn up to 50 points in this category. This is not a grade that you can expect just because you finish the class. You need to be “on” in class to receive top points.

Attendance:

You are allowed 5 absences in this course. On the sixth absence, you will be dropped from the course. Two tardies=one absence, so be sure you keep track of these, as well. You are considered tardy if you arrive at class after I have taken roll. If you are consistently unprepared for class, seem disruptive in any way, and/or regularly use this hour to catch up on your sleep, I will ask you to leave class and count you absent for that day. Please keep track of the days you miss. If you leave class for more than ten minutes, arrive more than twenty minutes late or leave twenty minutes or more early, you will be counted absent.

Please do not answer your cell phone during class and/or text message during class. If you do, I will ask you to leave and count you absent. I find this particularly irritating when students feel they can text while starting at the teacher as if they’re not texting. Please do not use a laptop in class unless you have some reason which you can explain to me after class. If you violate any of these basic principles of good classroom behavior, I will ask you to leave class and count you absent for the day.

Make-up/Late Work:

You cannot make up quizzes or in-class writing under any circumstances. If you are absent on the day of the mid-term or the final, you need to bring me an authoritative reason why you were out that day in order to schedule a make-up. (Illness requiring doctor’s care or court date, for example). Your critical response paper will be **lowered ten points** for every day it’s late. If you attend class on the day the paper is due, you can turn in the paper to my mailbox by 4:00 without losing any points. If you do not attend class on the day the papers is due, you do not get this luxury. In this case, the paper will be counted late if you do not turn it in to me during class. This ten point reduction per day includes weekends.

Paper preparation:

All papers should be prepared using MLA guidelines. Make sure you use Times Roman, 12 point font with one inch margins all around. Double space your text as well. Please indicate the word count at the bottom on your last page of text using the Word Count function in your word processing software. (See example at the end of this syllabus). I don’t require elaborate cover sheets, but do make sure your name, the class number, the date, and other pertinent information is included on the first page as befits an MLA-crafted document. Make sure you insert page numbers, include a Works Cited page, and other relevant MLA requirements. Since this is a course which prepares you for work in other English courses, I will expect you to use appropriate MLA documentation adhering to the most current MLA guidelines. I also require students to prepare at least one rough

draft for the critical response and the poetry explication. If you would like me to look at rough drafts, I will be happy to do so. **Failure to have a rough draft for this assignment will result in a 0 for the assignment.**

Using Resources Appropriately:

A critical aspect of learning about literary study is learning how to use literary resources. Toward that end, I will expect you to learn more about our library's resources relevant to what you're reading and thinking about and less about what the Internet and Spark notes has to offer. This is not to say that online sources are not valuable for understanding literature, but I will expect your critical responses to be informed by materials more germane to literary study. You may find that you need to execute an inter-library loan for materials. Acquaint yourself with the library, its data bases, its books collections, and its other resources. Learn how to investigate a literary problem using the tools at hand.

Office Hours:

If you have any questions about the literature we're reading or if you'd like to talk about paper topics, please drop by my office during my office hours. If these hours correspond to times when you're working or in-class, please see me and we can set up an alternate arrangement.

Plagiarism:

If you use someone else's words as your own without giving them credit, you have committed plagiarism. This includes incorrect paraphrasing and citation, copying someone's answers on an exam, buying an essay on-line, using your buddy's paper from last semester as your own, and any instance where you are leading me to believe that you've done something that you haven't done. If caught, you will receive an automatic 0 on that assignment. In addition, I will write a letter to the Chair of the English Department and will have a meeting with you to discuss this incident. This instance will be sent to Dr. Jeannette Myers and will be in your permanent file. For further information, please review the penalties for plagiarism outlined in the current edition of the *Student Handbook*. We take this seriously at FMU. If you are having trouble in the course which often leads to considering doing any of the suspect activities listed above, please see me before you have painted yourself into a corner.

Day-by-Day Reading/Discussion Guide

8/20—Introduction to Course; syllabus

8/22—Washington Irving, "Rip Van Winkle"

8/27—Poetry of American "Renaissance"; Phillip Freneau, early beginnings

8/29—William Cullen Bryant, poetry

9/3— John Greenleaf Whittier, poetry; Edgar Allan Poe, poetry

9/5— Poe, "The Fall of the House of Usher"

9/10—Nathaniel Hawthorne, "The Minister's Black Veil"

9/12—Hawthorne, "The Birthmark" and "Rappaccini's Daughter"

9/17—Herman Melville, "Benito Cereno"

9/19—Melville, “Bartleby the Scrivener”
9/24—Melville, “Billy Budd”
9/26—Transcendentalism; Emerson’s poetry
10/1— Emerson, “Self-Reliance” and “The Poet”
10/3— Emerson, contd.
10/8—Fall Break
10/10—Mid-term
10/15—Henry David Thoreau, *Walden*
10/17—*Walden*
10/22—*Walden*
10/24—Margaret Fuller, “Women in the Nineteenth Century”
10/29— Rebecca Harding Davis, from *Life in the Iron Mills*
10/31— Lydia Maria Childe, from *Hobomok*
11/5—Harriet Beecher Stowe, *Uncle Tom’s Cabin*
11/7—*Uncle Tom’s Cabin*
11/12—*Uncle Tom’s Cabin*
11/14—Frederick Douglass, from *The Autobiography of Frederick Douglass*
11/19—Walt Whitman, *Song of Myself*
11/21—Walt Whitman, contd./Emily Dickinson (assorted poems)
11/26— Dickinson contd; prepare for final.

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School EMP Date 8/24/13

Course No. or Level 344 Title American Realism and Naturalism

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Beckie Flannagan

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description:

344 American Realism and Naturalism (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Examines the philosophic and literary turning away from Romanticism in the aftermath of the Civil War, and the style and subject matter of American realists, including representations of middle-class and lower-class life. Also explores the emergence of Naturalism, and the development of psychologically and socially complex characters and their historical and cultural contexts.

- Purpose:
1. For Whom (generally?) English majors and minors
 2. What should the course do for the student? In this course, students will read deeply in realistic and naturalistic literature written primarily between the Civil War and WW I in America. Students will examine the historical and cultural aspects of America that affect both the form, content, and style of writing.

Teaching method planned: lecture, discussion, research writing

Textbook and/or materials planned (including electronic/multimedia):

The Portable American Realism Reader, Eds. James Nagel and Tom Quirk, 1987

Maggie, a Girl of the Streets, Stephen Crane

Sister Carrie, Theodore Dreiser

The House Behind the Cedars, Charles W. Chestnutt

The Age of Innocence, Edith Wharton

Course Content: see syllabus (Please explain the content of the course in enough detail so that

the Academic Affairs Committee can make an informed judgment.
Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

English 344: American Realism and Naturalism

Instructor: Beckie Flannagan

Primary Texts:

The Portable American Realism Reader, Eds. James Nagel and Tom Quirk, 1987
Maggie, a Girl of the Streets, Stephen Crane
Sister Carrie, Theodore Dreiser
The House Behind the Cedars, Charles W. Chestnutt
The Age of Innocence, Edith Wharton

Course Description:

This course will examine both the philosophic and literary turning away from romanticism in American letters in the aftermath of the Civil War, and examine both the style and subject matter of American realists, including representations of middle-class and lower-class life. We will also examine the emergence of naturalism in the latter part of the century, as well as the development of psychologically and socially complex characters and their historical and cultural milieus.

Class requirements and grading:

This class will be maintained using the university’s Blackboard site. You will need to sign up for this course on Blackboard. Simply go to <http://blackboardtest.fmarion.edu>. Please keep track of your grades at blackboard. Your quiz and daily grades will not be recorded individually at blackboard. Please keep track of those grades and your absences in some other manner.

Grades:

Grades in the class will be determined on a point system. Each assignment or average of multiple assignments will be awarded a certain number of points. At the end of the term, these points will be totaled. See below for breakdown of points and determination of final grades.

- Daily grades (one or more per week) (*Avg*) =150
 - Mid-term =100
 - Final (partially comprehensive) =150
 - Critical Article response = 50
 - Class participation (Attendance, reading, talk) = 50
- 500 total

Final grades can be determined from the grid below:

450-500=A
400-449=B
350-399=C
300-349=D
299-below=F

Assignments:

- **Daily Assignments/Quizzes.** You should expect at least two quizzes or in-class writing assignments per week, sometimes more. If you expect to have a quiz over every reading assignment, you will be in good shape. All of these grades are averaged to form 150 points of your final point total, which is 30% of your total grade. Keep in mind that if you are absent on the days we have in-class writing or quizzes, you cannot make up those assignments, regardless of the reason why you were absent. If you are late for class, you will not get extra time on the quiz or writing. Quiz grades will be based on a numeric scale; in-class writing will be awarded a $\sqrt{+}$ (95), a $\sqrt{}$ (85), or a $\sqrt{-}$ (75). On occasion, I may not give credit to in-class writing that suggests the student has not read the material in question. I will drop the lowest quiz grade at the end of the term. On occasion, I may give extra credit assignments to replace low quiz grades.
- **Mid-term and Final.** The mid-term will cover all material read by students, as well as all material discussed in class. Typical mid-terms contain identification questions, matching, and at least one essay. Mid-term is worth 100 points. The final will be partially comprehensive in that it will contain essay questions which will ask students to draw on ideas and concepts learned earlier in the course. The matching and identification for this final, however, will come directly from material covered since the mid-term. The final is worth 150 points.
- **Critical Responses.** As we read the four novels in the class, we will be also be reading articles related to the novels. Since reading and understanding others' writing on texts is critical in developing one's own argument, you will be expected to place your own reading of a text within the context of others' ideas. Toward that end, we will read and discuss a common article in relation to each novel. Following that discussion, you will prepare a 2-5 page integrated response to that article/novel of your choice. This paper will be worth 50 points and will be due near the end of the semester.
- **Class participation.** I expect everyone to be in class every day, on time, with the material read in advance, even thought about a bit before we discuss the material in class. Toward that end, I like to see lively, well-considered, thought-provoking discussion. Those who promote this kind of discussion, who turn in work on time, who attend class on time and regularly will receive top points in the class participation category. If you are the quiet type, your work in other areas such as the quality of in-class writing and your work ethic will be considered, as well. You can earn up to 50 points in this category. This is not a grade that you can expect just because you finish the class. You need to be "on" in class to receive top points.

Attendance:

You are allowed 5 absences in this course. On the sixth absence, you will be dropped from the course. Two tardies=one absence, so be sure you keep track of these, as well. You are considered tardy if you arrive at class after I have taken roll. If you are consistently unprepared for class, seem disruptive in any way, and/or regularly use this hour to catch up on your sleep, I will ask you to leave class and count you absent for that day. Please keep track of the days you miss. If you leave class for more than ten minutes, arrive more than twenty minutes late or leave twenty minutes or more early, you will be

counted absent.

Please do not answer your cell phone during class and/or text message during class. If you do, I will ask you to leave and count you absent. I find this particularly irritating when students feel they can text while starting at the teacher as if they're not texting. Please do not use a laptop in class unless you have some reason which you can explain to me after class. If you violate any of these basic principles of good classroom behavior, I will ask you to leave class and count you absent for the day.

Make-up/Late Work:

You cannot make up quizzes or in-class writing under any circumstances. If you are absent on the day of the mid-term or the final, you need to bring me an authoritative reason why you were out that day in order to schedule a make-up. (Illness requiring doctor's care or court date, for example). Your critical response paper will be **lowered ten points** for every day it's late. If you attend class on the day the paper is due, you can turn in the paper to my mailbox by 4:00 without losing any points. If you do not attend class on the day the papers is due, you do not get this luxury. In this case, the paper will be counted late if you do not turn it in to me during class. This ten point reduction per day includes weekends.

Paper preparation:

All papers should be prepared using MLA guidelines. Make sure you use Times Roman, 12 point font with one inch margins all around. Double space your text as well. Please indicate the word count at the bottom on your last page of text using the Word Count function in your word processing software. (See example at the end of this syllabus). I don't require elaborate cover sheets, but do make sure your name, the class number, the date, and other pertinent information is included on the first page as befits an MLA-crafted document. Make sure you insert page numbers, include a Works Cited page, and other relevant MLA requirements. Since this is a course which prepares you for work in other English courses, I will expect you to use appropriate MLA documentation adhering to the most current MLA guidelines. I also require students to prepare at least one rough draft for the critical response and the poetry explication. If you would like me to look at rough drafts, I will be happy to do so. **Failure to have a rough draft for this assignment will result in a 0 for the assignment.**

Using Resources Appropriately:

A critical aspect of learning about literary study is learning how to use literary resources. Toward that end, I will expect you to learn more about our library's resources relevant to what you're reading and thinking about and less about what the Internet and Spark notes has to offer. This is not to say that online sources are not valuable for understanding literature, but I will expect your critical responses to be informed by materials more germane to literary study. You may find that you need to execute an inter-library loan for materials. Acquaint yourself with the library, its data bases, its books collections, and its other resources. Learn how to investigate a literary problem using the tools at hand.

Office Hours:

If you have any questions about the literature we're reading or if you'd like to talk about paper topics, please drop by my office during my office hours. If these hours correspond to times when you're working or in-class, please see me and we can set up an alternate arrangement.

Plagiarism:

If you use someone else's words as your own without giving them credit, you have committed plagiarism. This includes incorrect paraphrasing and citation, copying someone's answers on an exam, buying an essay on-line, using your buddy's paper from last semester as your own, and any instance where you are leading me to believe that you've done something that you haven't done. If caught, you will receive an automatic 0 on that assignment. In addition, I will write a letter to the Chair of the English Department and will have a meeting with you to discuss this incident. This instance will be sent to Dr. Jeannette Myers and will be in your permanent file. For further information, please review the penalties for plagiarism outlined in the current edition of the *Student Handbook*. We take this seriously at FMU. If you are having trouble in the course which often leads to considering doing any of the suspect activities listed above, please see me before you have painted yourself into a corner.

Day-by-Day Reading/Discussion Guide

- 8/20—Introduction to Course; syllabus
- 8/22—Local Color and Regionalism—after the war
- 8/27—Mark Twain, “Jim Smiley and His Jumping Frog”; Bret Harte, “The Luck of Roaring Camp”
- 8/29—George W. Cable, “Belles Demoiselles Plantation” and the South
- 9/3— Sarah Orne Jewett, “A White Heron”; Mary Wilkins Freeman, “A Church Mouse”
- 9/5— Realism
- 9/10—Ambrose Bierce, “An Occurrence at Owl Creek Bridge” ; film
- 9/12—Henry James, “The Real Thing”
- 9/17—Henry James, “Daisy Miller”
- 9/19—Charlotte Perkins Gilman, “The Yellow Wallpaper”
- 9/24—Kate Chopin, “Desiree’s Baby”
- 9/26—William Dean Howells, “Editha”
- 10/1— Willa Cather; Zona Gale, “Nobody’s Rich, Nobody’s Poor”
- 10/3— Stephen Crane, “The Blue Hotel”
- 10/8—Fall Break
- 10/10—Mid-term
- 10/15—Charles W. Chestnutt, *The House Behind the Cedars*
- 10/17—*The House Behind the Cedars*
- 10/22— *The House Behind the Cedars*
- 10/24—Edith Wharton, *The Age of Innocence*
- 10/29— *The Age of Innocence*
- 10/31— *The Age of Innocence*

11/5— Naturalism
11/7—Frank Norris, “A Deal in Wheat”; Jack London, “To Build a Fire”
11/12—Stephen Crane, *Maggie, A Girl of the Streets*
11/14— *Maggie, A Girl of the Streets*
11/19—Theodore Dreiser, *Sister Carrie*
11/21—*Sister Carrie*
11/26—*Sister Carrie*; Prepare for final

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages, & Philosophy Date 30 Aug 2013

Course No. or Level 346 Title Modern American Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Shawn E. Miller

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: 346 Modern American Literature (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Covers the literature of the United States from roughly World War I to the end and aftermath of World War II. Particular emphasis on literary Modernism and some attention to its underpinnings in intellectual history and postwar cultural shifts. Additional topics may include Imagism, the continuing relevance

of Realism, regionalism, the Harlem Renaissance, the little magazine, the Nashville Fugitives, and the New Criticism.

- Purpose:
1. For Whom (generally?)
English majors, minors, and collaterals. May also satisfy the general education literature requirement.
 2. What should the course do for the student?
Provide a closer examination of American literature from the early to mid-twentieth century.

Teaching method planned: lecture and discussion

Textbook and/or materials planned (including electronic/multimedia): see attached syllabus

Course Content: see attached syllabus

When completed, forward to the Office of the Provost.

9/03

English 346: Modern American Literature

Instructor: Shawn E. Miller

Course Texts:

Nelson, ed., *Anthology of Modern American Poetry* (Oxford UP)
O'Neill, *Three Plays* (Vintage)
Fitzgerald, *The Great Gatsby* (Scribner)
Cather, *The Professor's House* (Vintage)
Faulkner, *Sanctuary* (Vintage)
Hurstun, *Their Eyes Were Watching God* (Harper)
Hemingway, *The Short Stories* (Scribner)
Gordon, *Green Centuries* (Sanders)
Williams, *A Streetcar Named Desire* (New Directions)

Course Description:

English 346 is a course in the literature of the United States from roughly the first World War (1914-1918) to the end and aftermath of the second (1939-1945). We'll study representative fiction, poetry, and drama from this period, with a particular emphasis on literary Modernism and some attention to its underpinnings in intellectual history and postwar cultural shifts. Additional topics may include Imagism, the continuing relevance of Realism, regionalism, the Harlem Renaissance, the little magazine, the Nashville Fugitives, and the New Criticism

Requirements & Evaluation:

Your course grade will be determined by totaling the number of points you earn on each of the assignments below. Two of the assignments are required of all students. You will choose from among the remaining optional assignments to achieve a maximum point total of 105 or less.

REQUIRED:

Quizzes (20 points maximum)

Careful and thorough reading of all assignments is essential to your success in this course. Quizzes will measure your knowledge of the content of each day's reading assignment. They are unannounced; you should be prepared for a quiz every day a reading assignment is due. Be sure to note the make-up policy under "Attendance." Your two lowest quiz scores will be dropped.

Final Exam (30 points maximum)

A final examination will be administered [date] from [time] to [time]. The exam will be comprehensive, covering all course material for the term.

OPTIONAL:

(Choose up to 55 additional points, for a maximum point total of 105 or less)

Mid-term Exam (15 points maximum)

A mid-term exam is scheduled for [date]; it will cover all course material to that date. Students not opting to take the exam need not attend.

Critical Essay (20 points maximum each)

Develop an essay topic in consultation with the instructor, and write a critical analysis of one of the works on the syllabus. 1500 words minimum. MLA format and documentation required. Last day to turn in a critical essay for credit:

Critical Article Review (5 points maximum each)

Write a summary and critique of a pertinent critical article about one of the works on the syllabus. 750 words minimum. No more than three article reviews will be accepted for credit. MLA format and documentation required. Article reviews are due no later than the last scheduled discussion day for the work in question.

Close Reading (10 points maximum each)

Develop a 1000-word close reading (or explication) of a reasonably short poem or a reasonably short passage from a novel, short story, or play on the syllabus. No more than two close readings will be accepted for credit. MLA format and documentation required. Last day to turn in a close reading for credit:

Lesson Plan (10 points maximum each)

Develop a lesson plan appropriate for high school students on one of the works we are studying. Lesson plans should include an overview, objectives, materials, procedures, evaluation, and list of resources. A lesson plan must show evidence of your analytical engagement with the work. No more than two lesson plans will be accepted for credit. MLA format and documentation required. Last day to turn in a lesson plan for credit:

Points and grades: 90-105=A; 87-89=B+; 80-86=B; 77-79=C+; 70-76=C; 67-69=D+; 60-66=D; less than 60=F.

Due Dates:

I will accept written assignments at any time up to and including the “last day” deadlines noted for each assignment above. I will not accept them after those deadlines for any reason, for any amount of credit. I do not accept assignments via e-mail, so be sure to bring hard copy. Exams will be given only at the scheduled times.

Attendance:

My assumption is that you will be in class and prepared every day. In case you must be absent, you will be allowed a maximum of four absences without penalty. Upon your fifth absence, you will be dropped from the class. Additional notes:

- If you arrive in class after I have called the roll, I have marked you absent. You are responsible for notifying me at the end that you are present.
- Quizzes are unannounced, and they will be given once: at the beginning of class. There are no make-ups for late or absent students. At the end of the term, your two lowest quiz scores will be dropped.
- You are responsible for everything that happens in class, whether you are there or not. I suggest that you exchange contact information with another student in case you must be absent.
- Since absences do not need to be “excused,” I do not need to see doctors’ notes, team schedules, death certificates, police reports, or notes from your mother.

Academic Honesty:

The *Francis Marion University Student Handbook* defines plagiarism as using “the ideas or writings of another without acknowledgment of that use” (74) and emphasizes that “[s]tudents who use another’s ideas or language without giving credit violate the most basic agreement between the student and the University; they attack the academic enterprise at its very heart” (74).

Cheating and plagiarism are therefore serious offenses, and ignorance of what they entail is not an acceptable excuse. Students unsure about how to acknowledge borrowed words or ideas should see me as needed for clarification. A student who cheats will, at minimum,

fail this course. Other sanctions, including suspension or expulsion from the University, may be imposed for serious or repeat infractions.

All graded assignments you submit for this class must contain this pledge, written out and signed by you: "On my honor, I have neither given nor received unauthorized aid on this assignment." Unpledged work will not be graded.

Authorized forms of aid include conferences with me and consultations at the FMU Writing Center. All other forms of aid must be approved by me ahead of time.

Class Schedule

Note: This schedule subject to changes announced in class.

- Week 1 Introduction to course
Selections from *Modern American Poetry*: Frost, Sandburg, Stevens
- Week 2 Selections from *MAP*: Eliot
- Week 3 Selections from *MAP*: Williams, Pound, Ransom, Toomer
O'Neill, *Desire under the Elms*
- Week 4 O'Neill, *Desire under the Elms*
Fitzgerald, *The Great Gatsby*
- Week 5 Fitzgerald, *The Great Gatsby*
- Week 6 Cather, *The Professor's House*
- Week 7 Cather, *The Professor's House*
Mid-term exam
- Week 8 Selections from *MAP*: Crane, Tate, Hughes, Warren
- Week 9 Faulkner, *Sanctuary*
- Week 10 Faulkner, *Sanctuary*
Hemingway, stories
- Week 11 Hemingway, stories
- Week 12 Gordon, *Green Centuries*
- Week 13 Gordon, *Green Centuries*
Williams, *A Streetcar Named Desire*

Week 14 Williams, *A Streetcar Named Desire*

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English/EMP Date 8-27-13

Course No. or Level 347 Title Contemporary American Literature

Semester hours 3 Clock hours: Lecture X Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Lynn B. Kostoff

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: 347 Contemporary American Literature (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Emphasizes post-World War II American literature. Readings may include a focus on individual genres or schools or a survey of fiction, creative nonfiction, poetry, and drama. Emphasizes close readings of primary texts and put works in larger historical, cultural, and theoretical contexts.

Purpose: 1. English Majors/Creative Writing Minors For Whom (generally?)
2. Provide an overview/exploration of Post-World War American Lit What should the course do for the student?

Teaching method planned: lecture/discussion

Textbook and/or materials planned (including electronic/multimedia): see attached syllabus

Course Content: see attached syllabus

English 347: Contemporary American Literature

Instructor: Lynn Kostoff

Course Texts:

Postmodern American Fiction (Norton Anthology)

In the Lake of the Woods, O'Brien (a novel)

White Noise. Delillo (a novel)

City of Glass (graphic novel)

Visit from the Goon Squad, Egan (a novel)

Et Tu Babe, Leyner (a novel)

Requirements:

Analytical essay or reading response essay (students chose option)

Research essay

Creative Response essay (students apply Postmodernist principles in their own writing)

Daily Grades (averaged at end of semester and counts as one major grade): daily reading quizzes, short writing prompts; group work; short informal reports to class.

Each of the above constitutes a major grade and will carry equal weight in the determination of the final grade in the course.

Reading/Course Schedule

Week One

Intro to course; "Introduction to Postmodernism" (historical overview) and "Breaking the Frame"; Cixous "Out and Out, Attacks/Ways Out/Forays" (theory); Hassan "Toward a Concept of Postmodernism" (theory); selections from *Postmodern Culture*(handouts)

Week Two

Burroughs "Nova Express" and "Crab Nebula"; Brautigan "Trout Fishing in America"; Reed "Yellow Back Radio Broke Down"; Barthelme "See the Moon?" "Sentence" and "The Balloon" (handout).

Week Three

Abish "Alphabetical Africa, Ardor/Awe/Atrocity"; Berube "Postmodernism's Journey to Decenter" (theory); Tillman "Living with Contradictions"; O'Brien "How to Tell a True War Story"; Capote "In Cold Blood."

Week Four

"Fact Meets Fiction." *In the Lake of the Woods* (a novel).

Week Five

In the Lake of the Woods continued and finished; Baudrillard “Simulacra and Simulation.” (theory).

Week Six

Auster Selections from “City of Glass.” *City of Glass* (graphic novel based on Auster’s work); Barry “Come Over” and Spielman “Maus” (selections from Graphic Novels).

Week Seven

White Noise (a novel)

Week Eight

White Noise, continued and finished.

Week Nine

“Revising Tradition” and “Technoculture”; Gibson “Gernsback Continuum”; Butler “Imago”; Harraway “A Cyborg Manifesto” (theory).

Week Ten

A Visit from the Goon Squad (a novel).

Week Eleven

A Visit from the Goon Squad continued and finished. Coupland “Generation X”.

Week Twelve

Coover “The Babysitter” (handout); Gifford “Wild at Heart”; Roth “The Ghost Writer.”

Week Thirteen

Review of various forms of Postmodern Literature. Vonnegut “Breakfast of Champions”; Anderson “Stories from the Nerve Bible”; Alexie “Captivity”; LeGuin “Schrodinger’s Cat”

Week Fourteen

Et Tu Babe (a novel)

Week Fifteen

Finish *Et Tu Babe*; review and help sessions for final exam paper/project.

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English Date 8/29/13

Course No. or Level 350 Title American Women Writers

Semester hours 3 Clock hours: Lecture 3 Laboratory 0

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification N/A
(proposed change in course title, course description, course content or method of instruction)

substitute N/A
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate N/A
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Jo Angela Edwins

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation Fall 2014

Date of School/Department approval April 2013

Catalog description: 350 American Women Writers (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Familiarizes students with women's literature in the United States, focusing on women as creators of, and characters within, American literature. Covers novels, essays, short stories, poems, and plays with special emphasis on their social and historical contexts. Draws from texts stretching from the 17th to the 20th centuries and considers, among many other subjects, issues of gender, class, race, and artistic form.

- Purpose:
1. For Whom (generally?)
Undergraduate English majors/minors/collaterals or students seeking to fulfill a literature humanities requirement.
 2. What should the course do for the student?
Provide students with an understanding of women's literary presence in America by examining American women's literature within broader literary, social, and historical contexts.

Teaching method planned: *Lecture and discussion*

Textbook and/or materials planned (including electronic/multimedia): *See attached syllabus.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)
See attached syllabus.

When completed, forward to the Office of the Provost.

9/03

English 350: American Women Writers

Instructor: Jo Angela Edwins

Course Texts:

Perkins, Barbara, Robyn Warhol, and George Perkins, ed. *Women's Work: An Anthology of*

American Literature. New York: McGraw-Hill, 1994.

Any edition of the following texts:

Julia Alvarez, *¡Yo!*

Kate Chopin, *The Awakening*

Zora Neale Hurston, *Their Eyes Were Watching God*

Sharon Olds, *Satan Says*

Edith Wharton, *The Age of Innocence*

Various materials on Blackboard

Other Useful Supplies:

A grammar/MLA style handbook (e.g., *The Prentice Hall Reference Guide*)

A college-level dictionary

Loose-leaf paper

A stapler or a good supply of paper clips

Course Goals:

This course is designed to familiarize students with the rich resources of women's literature in the United States, focusing on women as creators of and characters within American literature. Special emphasis will be placed on the social and historical contexts of the novels, essays, short stories, poems, and plays we will read and discuss in class. We will draw from texts stretching from the 17th to the 20th centuries and will consider, among many other subjects, issues of gender, class, race, and artistic form.

Prerequisites:

Students in English 350 must have successfully completed English 200 before enrolling in the course.

Exams:

There will be two exams in this class, including a midterm and a final exam. Exams will include a variety of question types, including quotation identifications, matchings, fill-ins, and short responses. Each exam will include an out-of-class essay component. Students who miss an exam, except for in cases of documented emergencies, will receive a grade of zero for that exam—*no exceptions*.

Major Paper:

Students will be required to write a formal, researched paper (1250-1750 words) for this course. This paper should be structured on a clear, well focused and well-argued thesis. The paper will require students to incorporate at least three credible secondary sources in partial support of their arguments. Specific guidelines for the papers will be included in the assignment sheets, to be distributed well in advance of the paper due date. Students who wish to submit complete rough drafts of their major research papers to me for feedback prior to final revisions may do so as long as they do so by the date indicated on the course schedule below. NOTE: Only in cases of extreme, documented emergencies will I accept an out-of-class exam essay or major paper late without penalty, and regardless of the circumstances, I will not accept it any later than 48 hours past the assigned due date. If a major paper is submitted late and no emergency arrangements have been made with me, it will lose a letter grade for each 24-hour period that it is late, starting at the close of class on the original due date. Again, I will accept no late papers more than 48 hours past the close of class on the assigned due date, and be aware that I do not accept electronic submission of assignments.

Quizzes/Short Responses:

In an effort to model exam questions and to ensure that students are keeping up with their readings, I will frequently give unannounced quizzes or short writing assignments to be completed at the start of class (in the case of quizzes and a few in-class responses) or by the start of the class day immediately following the date of the assignment (in the case of out-of-class short responses). Students will be allowed to drop two of their lowest grades received on quizzes/short responses; these two dropped grades include zeros received for missed or unsubmitted quizzes or responses. Quizzes and responses will be due early in the class period; students who arrive after quizzes or responses have been collected will *not* be allowed to submit those assignments, so be sure to attend class regularly and arrive on time!

Class Presentations:

Around midterm, the class will be divided into several small (app. 3 members) groups who will choose an American woman writer whom we will not have studied this semester and will research her life and career to present to the class in a brief (app. 10-12 minute) presentation near the end of the semester. The format for these presentations will be left up mostly to the group, but each group should find some way to incorporate a brief

segment of the writer's work into the presentation to give the class a feel for the character of the writer. Grades for class presentations will be divided into two parts: an individual grade (for the individual member's contribution to the project) and a group grade (for the presentation's overall effectiveness). More information regarding this assignment will be distributed as midterm approaches.

Class Participation:

Students are, of course, expected to be in class prepared and on time. While vocal contributions to class discussions are expected, so is basic courtesy to the class as a whole. Basic courtesy means you should not spend class time whispering to neighbors; you should not read any materials not directly related to the course; you should not use your cell phone or tablet or laptop in class; you should not routinely arrive to class late or leave early. In other words, use common sense and show respect to the rest of the class, and you should do fine in this segment of the course. Fail to show such respect, and your class participation grade will plummet.

Attendance:

Because this class will be both discussion and lecture based, your presence in class is vital. You will be allowed six absences in this class. There is *no difference* between excused and unexcused absences. After the sixth absence, you will be dropped from the course. Note that late arrivals or early departures count as 1/2 a class absence, and if you miss more than 10 minutes of any class, it counts as a full absence from that class.

Grading:

Course grades will be calculated based on the following scale:

| | |
|--------------------------|-----|
| Exam #1----- | 20% |
| Exam#2----- | 20% |
| Paper ----- | 30% |
| Quizzes/Responses----- | 15% |
| Presentation----- | 10% |
| Class Participation----- | 5% |

Grades are distributed based on the following percentages: 100%-90%=A; 89.9%-87%=B+; 86.9%-80%=B; 79.9%-77%=C+; 76.9%-70%=C; 69.9%-60%=D; Below 60%=F.

Plagiarism:

A crucial factor in receiving a quality education involves learning to take credit for your own work and giving credit where it's due for work that does not originate with you. Plagiarism includes lifting passages or presentation formats from a text (book, journal, website, friend's paper, etc.) without placing quotation marks around direct quotations and properly citing internally and in a Works Cited page the source of this material; it

includes paraphrasing ideas that are not common knowledge which are derived from other sources; it includes receiving excessive help in writing your paper from anyone, including friends, family members, or writing tutors. For this course, **if you plagiarize a paper, you will automatically receive a 0 (F) on that paper. If the paper is a component of a larger graded assignment (e.g., an essay portion of an exam or a single short response), you will receive a 0 (F) for the entire assignment of which that paper is a part (e.g., a 0 on the entire exam or a 0 for the entire quiz/short response portion of your grade). Recall that, if you already have a record of plagiarism at FMU and you are caught plagiarizing again, more serious penalties apply (suspension and/or expulsion from the university).** If you are ever uncertain about what constitutes plagiarism, please speak with your instructor!

Writing Center:

The FMU Writing Center is located in 114C FH and is staffed by tutors who are eager to help you with any type of writing assignment. Please feel free to use their services if you feel that additional feedback will help you improve your papers for this course.

Disability Services Announcement:

If you have or believe you have a disability and have not already met with the Director of Counseling and Testing at FMU, you may wish to contact her about registering for their services so appropriate accommodations can be provided for you. You may reach the Director by calling the Counseling and Testing Center at 661-1840. If you have already registered for these services and will need special accommodations for any aspect of this course, I urge you to speak to me as soon as possible.

Readings/Assignment Schedule

This schedule is subject to change on short notice.

Be sure that you keep up with changes as they are made!

WW=*Women's Work*; BB=Blackboard

- | | | |
|---|------|--|
| M | 8/18 | Course/class introductions; <i>Short writing—How do you define “Women in American Literature”?</i> |
| W | 8/20 | WW 1-8; Bradstreet introduction and “The Prologue” (WW 9-10); “The Author to Her Book” (23); “In Memory of My Dear Grandchild...” (29) |
| F | 8/22 | Wheatley introduction and “On Being Brought from Africa to America” (WW 111); “On the Death of the Rev. Mr. George Whitefield” (111) |
| M | 8/25 | Rowson, <i>Charlotte Temple: A Tale of Truth</i> (WW118-77) |
| W | 8/27 | Rowson, <i>Charlotte Temple</i> (cont.) |

- F 8/29 Truth, “Reminiscences by Frances D. Gage” and “What Time of Night It Is” (WW 191-95); Fuller, from *Woman in the Nineteenth Century* (WW 205-17)
- M 9/1 LABOR DAY—no classes
- W 9/3 Fern, from *Ruth Hall* (WW 224-43)
- F 9/5 Dickinson, the following poems in WW: 249, 280, 288, 303, 341, 435, 1129, 1737
- M 9/8 Jacobs, from *Incidents in the Life of a Slave Girl* (WW 313-50)
- W 9/10 Jacobs, *Incidents* (cont.)
- F 9/12 Davis, *Life in the Iron Mills* (WW 418-40)
- M 9/15 Freeman, “The Revolt of ‘Mother’” and “A New England Nun” (WW 615-32)
- W 9/17 Gilman, “The Yellow Wallpaper” (WW 639-50); BB: Jewett, “A White Heron”
- F 9/19 Chopin, *The Awakening*
- M 9/22 Chopin, *The Awakening*
- W 9/24 Chopin, *The Awakening*
- F 9/26 Lowell, “Patterns” (WW 708-10); Glaspell, “A Jury of Her Peers” (WW 731-45)
- M 9/29 Wharton, *The Age of Innocence*
- W 10/1 Wharton, *The Age of Innocence*
- F 10/3 Wharton, *The Age of Innocence*; brief exam review
- M 10/6 **MIDTERM EXAM**
- W 10/8 Millay (WW 824-25), “First Fig” (825), “Recuerdo” (825), [What lips my lips have kissed, and where, and why] (827); Bishop—poetry handout
- F 10/10 Hurston, *Their Eyes Were Watching God*
- M 10/13 FALL BREAK—no classes

- W 10/15 Hurston, *Their Eyes Were Watching God*
- F 10/17 Hurston, *Their Eyes Were Watching God*
- M 10/20 Hellman, *Watch on the Rhine* (WW 868-910)
- W 10/22 Brooks (WW 936), “The Bean Eaters” (940), “We Real Cool” (941), “The Crazy Woman” (944); Clifton—poetry (BB)
- F 10/24 BB: Walker, “In Search of Our Mothers’ Gardens”; “Everyday Use” (WW 1131-36)
- M 10/27 Olds, *Satan Says* (focus poems TBA)
- W 10/29 Olds, *Satan Says* (focus poems TBA)
- F 10/31 Rich, “Aunt Jennifer’s Tigers” (1000) and “Diving into the Wreck”;
optional draft
of Major Paper due
- M 11/3 BB: Houston, “How to Talk to a Hunter”; Moore, “You’re Ugly, Too”
- W 11/5 Plath, (1078-79), “Lady Lazarus” (1086-88) and “Child” (1088); Sexton, “Cinderella” (BB)
- F 11/7 BB: Wasserstein, *The Heidi Chronicles*
- M 11/10 BB: Wasserstein, *The Heidi Chronicles* (cont.)
- W 11/12 Alvarez, *¡Yo!*
- F 11/14 Alvarez, *¡Yo!*; **PAPER DUE**
- M 11/17 Alvarez, *¡Yo!*
- W 11/19 BB: Lahiri, “Mrs. Sen” and “Interpreter of Maladies”
- F 11/21 *Class Presentations*
- M 11/24 *Class Presentations*
- W 11/26 THANKSGIVING HOLIDAY—no classes
- F 11/28 THANKSGIVING HOLIDAY—no classes

M 12/2 Catch-up and final exam review

FINAL EXAM on scheduled day and time

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 363 **Title** Literature of the Ancient World

Semester hours 3 Clock hours: Lecture _____ Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation _____

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **363 Literature of the Ancient World (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Introduces the range of world literature in the Ancient World (to 476 C.E.). Studies texts from East and West in the context of the cultures that produced them.

A substantial portion of the course will be devoted to Asian and African literature.

- Purpose:
1. For Whom (generally?) See attached policies and Syllabus
 2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

Literature of the Ancient World

English 363

Prerequisite: Eng 200

Instructor: Dr. Peter Whelan

Office: Founders Hall 148

Telephone: Office: 661-1493 Home: 661-2380 (not after 9.30, please)

E-mail: Office: pwhelan@fmarion.edu

Office Hours: MWF 1:30-2:30, TTh 12:45-2:00. Walk-ins welcome.

The course will concentrate on works produced in the Ancient and Classical Periods of human history--roughly, between 3000 BCE and 500 C.E, from the very beginnings of literature in Sumer and Egypt to the end of the Roman Empire. I have sought to represent a variety of genres: prose fiction; drama; epic, narrative and lyric poetry; personal narrative, etc.

You will have the opportunity to read magical texts from the inside of Egyptian pyramids, hymns that were part of Mesopotamian fertility rituals, Chinese and South Asian lyric poetry, Greek and Roman prose and verse, and folk tales from Africa--among other periods, places and genres. But I have an aim beyond this: I want you to comprehend world literature by exploring your own relation to other cultures. Just what that means you will discover as we go along, but it will probably involve enhancing your sense of world history and geography as well as your ability to perceive the relations between literary texts. If the course succeeds in this aim it will affect the way in which you read everything in the future, and the way you preserve in your memory what you have read in the past. To some extent, it will change the way you think. I hope each of you will let me know whether the course has succeeded for you personally.

Along the way, we shall consider authors, male, female, or unknown; and cultures out of which the texts emerge and to which they in turn contribute. Whether or not the course affects the way you think it will certainly require you to think critically and write about a range of human literature and culture far wider than anything you have experienced before, and your grasp of the texts will be enhanced by maps, art, and music. This is just an introduction; nevertheless, the course may provide you with new directions for a lifetime of reading.

In terms of the goals of the English program as a whole,

1. You will learn more about interpreting texts critically by working with hitherto unfamiliar genres.
2. You will extend your ability to interpret text according to context by paying close attention to cultural context throughout this course.
3. And by writing a research paper (one of your two major assignments) you will practice synthesizing external materials in documented writing. While preparing the research paper you may form an interest group of three to five students who are tackling the same area of research as yourself, and meet with me in a group at least twice during the course of your research to draw up, in consultation with me, working bibliographies which will be of use to each of you in your individual projects. You are encouraged to work closely with each other during this project.

The course textbook is the following:

Damrosch et al. (eds.) *The Longman Anthology of World Literature*, Second Edition, Volume A.

Please come to every class with a copy in hand. I'm aware that students have cash flow problems at the beginning of the year, so I allow a grace period of ten days to acquire the textbook. **This grace period does not absolve you from doing the reading, however, and everyone must come to class with his or her own copy of the day's reading in hand, even if you have not yet acquired the textbook.** To begin any class there may be a quiz to test reading.

Course requirements:

Written work: You will be required to complete two written assignments for the course, plus a mid-term and a final exam. The purpose of these assignments and exams will be to confront you with text and culture in a process of critical and creative thinking. The midterm exam will be worth 15 percent of your final grade and the final 20 (total 35%). The two written assignments will be worth 20 percent each (total 40%). There will also be some quizzes to test your reading and your grasp of the historical and geographical framework the course is designed to create for you (total 15%). Any student who wishes to have a final grade based on more pieces of work than outlined here may, in consultation with me, write extra assignments to be factored into the grade.

The remaining 10 percent will be awarded for participation beyond merely attending class. Credit will be given for participation in discussions and for in-class work generally. Be able to demonstrate your preparation by finding on the map the country whose literature we're dealing with, by being aware of the historical period in which the work was written and by bringing to class an idea or a question about the text. See below for

further information about the participation requirement. If you have to miss a class, make sure you contact a classmate to find out if there are any changes in the reading requirements for the next class.

Attendance policy: Missing more than four classes *for any reason* will cause you to be dropped. Tardies (defined as arriving after the roll is called or leaving early) count half. Please note that I reserve the right to dismiss and count as absent anyone who arrives for class without materials or preparation necessary for participation in that class's work (if you're not prepared you are not present in any useful sense of the word). If you miss a class it is up to you to find out what preparation is required for the next class so make sure you know how to get in contact with your classmates.

. Plagiarism Policy

Deliberate plagiarism will cause the offender to fail the course. "Unintentional" plagiarism will earn a 0 for the assignment. Either kind of plagiarism will cause an entry to be made on your permanent record at the university.

Cell Phone Policy

Cell phones may be brought into class only if kept out of sight with the sound switched off. If you choose to answer a cell phone or read a text message during class you must leave the class to do so and you will not be allowed back in. If you have an emergency that might justify suspending this rule, please see me before class to obtain permission.

Food and Drink Policy

You're welcome to bring food and drink and to consume these in class—which is, after all, at lunch time. Refrain, however, from bringing smelly food (such as fries) or noisy food (such as chips).

Participation

The following are the criteria I use for awarding participation grades. It's in the form of a questionnaire to help you evaluate yourselves and improve as we go along.

Evaluate Your Participation

1. I came to class having read the material carefully

rarely, sometimes, often, very often, always

2. I came to class with a question I wanted answered or a line of thought I wanted to follow

rarely, sometimes, often, very often, always

3. I listened attentively to the other group members

rarely, sometimes, often, very often, always

4. I asked questions for information or clarification

rarely, sometimes, often, very often, always

5. I offered my opinion

rarely, sometimes, often, very often, always

6. I responded to the ideas of other group members

rarely, sometimes, often, very often, always

5. I addressed my remarks to the group as a whole, or to the relevant member of it, not just to the instructor

rarely, sometimes, often, very often, always

6. I encouraged others to participate (by asking them their opinion, by referring to them by name, by mentioning ideas they had put forward on a previous occasion, by responding to their ideas, by recognizing their particular expertise, etc.)

rarely, sometimes, often, very often, always

On the basis of the above, I award myself the following grade on a scale from 1-10 (10 being the best possible):

7. I could improve my participation by . . .

8. The instructor could help me improve my participation by . . . (Please let me know.)

If any of you are particularly shy and find yourselves unable to participate in discussion, please let me know at once so that I can arrange make-up assignments for you. Please also let me know at any time if you feel you are not getting an opportunity to participate, or if you would like me to call on you specifically. You can get a "B" grade in this section by frequent, voluntary participation of a kind that indicates good preparation. An "A" grade will require superior insight, energy, skill, and creativity. You can earn a C by simply attending regularly (not more than 2 absences) and showing when I call on you that you are prepared for class. If you are unprepared when I call on you your grade will be lower than a C. Please remember that your personal response to the work we are studying is always a valid starting point for discussion. When considering this response

to any work try to articulate an emotional reaction, which might answer questions such as, how do you relate to the situation depicted? Do you like or dislike or identify with any of the characters? Then take the second step by preparing to say what it is about the work that produces the reaction you experience. Try also to frame an aesthetic response, in which you talk about the pleasure the work gives you (or perhaps fails to give you) through its structure, imagery, plot, etc. Always ask yourself, how does this work relate to what I know already? Do I recognize the genre, the period, the creative impulse behind the work?

Detailed Syllabus

| Date | Theme/ Literary reading | Date and place (fill this in yourself) | Notes |
|---|---|---|---|
| Week 1 | | | |
| Section 1. The Very Beginnings: Mesopotamia and Egypt | | | |
| (1) | Introduction: The great themes of Ancient Literature; the problems of text and translation | | Learn everyone's name, plus contact information for at least two people. |
| (2) | The Pyramid Texts of Unas, Antechamber East Gable Utterance 273-274 [The Cannibal Hymn] < http://www.pyramidtextsonline.com/translation.html#sarceastg > Bring a copy to class. Bring to class a copy of all readings in this column. | c. 2300 (all dates B.C.E. unless otherwise noted) | View the Pyramid of Unas http://www.pyramidtextsonline.com/photographs.html Compare the Book of the Dead Longman Anthology 102-108 http://projects.vassar.edu/bookofthedead/ ; http://www.sacred-texts.com/egy/ebod/ebod14.htm |
| Comment on the tone of these poems. | | | |
| Week 2 | | | |
| (3) | 29 The Great Hymn to the Aten, http://www.touregypt.net/hymntoaten.htm | c. 1450 | For a comparison, see http://kemet.250x.com/psalm104.html |

| | | | |
|--|---|--|--|
| | Psalm 104 (bring your own bible or use http://www.biblegateway.com/) | | |
| Consider the apparent purpose of the poems. | | | |
| (4) | 41-45 Lyrics: love and religion | 3 rd and 2 nd millennium | check out http://www.humanistictexts.org/egyptlov.htm “Sumerian Songs” and “Egyptian Poems” |
| How do we bring ourselves into relation with these poems? What effort of cultural understanding is required of us? | | | |
| Week 3 | | | |
| (5) | 47-56 Song of Songs | 1 st millennium | *Take handouts of The Song of the Harper; Horace, Odes I, 11 |
| Is this book a unified work or a collection? Be prepared to give your reasons. | | | |
| (6) | The Wisdom Tradition: Ecclesiastes (bring your own copy); the Song of the Harper; Horace, Odes I, 11 check out various translations of I, 11 at http://www.merriampark.com/horcarm111.htm | | compare Proverbs 22:17-23:11 with The Instruction of Amen-em-Opet http://www.britishmuseum.org/explore/highlights/highlight_objects/ae/p/papyrus_from_the_instruction_o.aspx http://www.touregypt.net/instructionofamenemope.htm http://en.wikipedia.org/wiki/Instruction_of_Amenemope |
| According to these writers, what should be our attitude to life? What is their reasoning? How do they express their ideas and/or persuade the reader? To what extent do you agree or disagree? | | | |
| First assignment due before noon on Friday, Jan. 27. Also turn in a completed copy of your “Evaluate Your Participation” sheet. | | | |
| Week 4 | | | |
| (7) | The Epic Tradition: The Epic of Gilgamesh 56-78 | | Be prepared to define the term <i>epic</i> . |
| How many <i>pairs</i> of heroes can you name? | | | |
| (8) | The Epic of Gilgamesh 78-97 | | Compare Genesis chaps. 6-9 (Noah) First assignment due. |
| How does this work relate to the Wisdom Tradition? What questions (literary, philosophical, personal) arise from your reading? Bring at least one to class. | | | |
| Section 2. Second Comers: India and China | | | |
| Week 5 | | | |
| (9) | The Book of Songs 1026-1043 | 1000-600 BCE | Compare Genesis chaps. 1-3 with Book of Songs # 245 (1041) |

| | | | |
|--|--|--|---|
| | | | * Take copy of hymn from the Rig Veda: In the Beginning |
| | Be prepared to say what <i>kind</i> of poems these are. How do they relate to anything else you've read for other courses or on your own? | | |
| (10) | In the Beginning; Lyrics from India 931-43 | | |
| | How would you know that these poems are not medieval or modern? Last day to withdraw with an automatic W. | | |
| Week 6 | | | |
| (11) | Confucius 1046-1104, | | *Take Zhuangzi handout: frog and turtle |
| (12) | Laozi 1062-68; Zhuangzi 1069-1073 "clarity," 1076 "Chü,"-1079 "old"; final section, 1077 "Once"- 1079 "old"; 1083 "Once"- "mud"; frog and turtle (handout) | | |
| | Consider the relevance of these ideas to your own life. What is the meaning of the frog story? Compare and contrast these two philosophers with Confucius. | | |
| Week 7 | | | |
| (13) | | | Midterm exam. |
| Section 3. Greece and Rome and Some Contemporaries | | | |
| (14) | The Odyssey Books 1-4, 259-314 | | |
| | Comment on the way this section sets the story up. | | |
| Week 8 | | | |
| 15) | The Odyssey 5-8 | | |
| | What does Homer accomplish in this section? | | |
| (16) | The Odyssey 9-12 | | |
| | Is Odysseus telling the truth? How long would <i>you</i> have stayed with Kirke or Kalypso? Or an immortal movie star? | | |
| Week 9 | | | |
| (17) | The Odyssey 13-16 | | |
| | What is the relation between Telemachos' journey and Odysseus'? | | |
| (18) | The Odyssey 17-20 | | |
| | How are we to judge the suitors? Answer in terms of the <i>Odyssey's</i> values as well as your own. | | |
| | Spring Break. No Class. | | |
| Week 10 | | | |
| (19) | The Odyssey 21-24 | | |
| | Does the ending satisfy you? Why? Or why not? | | |

| | | | |
|---------|---|--|---|
| (20) | Philosophy: Plato 709-725 | | * Take copy of Plato's chariot allegory |
| Week 11 | | | |
| (21) | Plato: the cave http://webspace.ship.edu/cgboer/platoscave.html the chariot (handout) | | |
| (22) | Greek drama: Sophocles, Oedipus or Antigone | | |
| | What is a tragedy? What's an "Oedipus Complex"? What are themes of the play? | | |
| Week 12 | | | |
| (23) | Sophocles (Oedipus or Antigone) and Aristotle 691-693 | | |
| | How can we moderns relate to this play? | | |
| (24) | Latin lyrics: Catullus 1245-1250, Petronius 1260-1265 | | |
| | Why do you think these works have lasted down to our time? Tomorrow is the last day to withdraw from the class. | | |
| Week 13 | | | |
| (25) | Horace 1309-17 Augustine 1304-05, 1320-22 | | *take handouts for week 15 |
| | Compare Horace with Catullus and Augustine | | |
| (26) | Koumonngoe (handout) | | |
| | African storytellers often use tales to stimulate moral critical thinking. If you were telling the tale, where would you pause, and what questions would you ask your audience at those points? | | |
| Week 14 | | | |
| (27) | Catch-up/revision | | Final draft of your research paper due. |
| (28) | Catch-up/revision | | |
| Week 15 | | | |
| | Final exam. Date: t.b.a. Place: our usual classroom. | | |

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED

NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 364 **Title** Literature of the Medieval World

Semester hours 3 Clock hours: Lecture _____ Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation _____

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description:

364 Literature of the Medieval World (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Introduces the range of world literature in the Medieval World (400 to 1500 C.E.). Texts from East and West will be studied in the context of the cultures that produced them. A substantial portion of the course will be devoted to Asian, Muslim, and African literature.

- Purpose: 1. For Whom (generally?) See attached policies and Syllabus
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

Literature of the Medieval World
Syllabus for English 364
Prerequisite: Eng 200

Instructor: Dr. Peter Whelan
Office: Founders Hall 148
Telephone: Office: 661-1493 Home: 661-2380 (not after 9.30, please)
E-mail: Office: pwhelan@fmarion.edu
Office Hours: Office Hours: MW 1:30-2:20, TTh 12:45-2:00. Walk-ins welcome.

The course will concentrate on works produced in the Middle Period of human history--roughly, between 400 and 1500 C.E.—especially as regards the worlds of Christendom and Dar al-Islam, but with a long look at Japan and Tang-Dynasty China and a foray into Africa. I have sought to represent a variety of genres: prose fiction; drama; epic, narrative and lyric poetry; personal narrative, etc.

You will have the opportunity to read Chinese poetry, tales from the *Thousand and One Nights* and a folk epic from Africa--among a number of periods, places and genres. But I have an aim beyond this: I want you to comprehend world literature by exploring your own relation to other cultures. Just what that means you will discover as we go along, but it will probably involve enhancing your sense of world history and geography as well as your ability to perceive the relations between literary texts. If the course succeeds in this aim it will affect the way in which you read everything in the future, and the way you preserve in your memory what you have read in the past. To some extent, it will change the way you think. I hope each of you will let me know whether the course has succeeded for you personally.

In terms of the goals of the English program as a whole,

1. You will learn more about interpreting texts critically by working with hitherto unfamiliar genres.
2. You will extend your ability to interpret text according to context by paying close attention to cultural context throughout this course.
3. And by writing a research paper (your second major assignment) you will practice synthesizing external materials in documented writing. While preparing the research paper you may form an interest group of three to five students who are tackling the same area of research as yourself, and meet with me in a group at least twice during the course of your research to draw up, in consultation with me, working bibliographies which will be of use to each of you in your individual projects. You are encouraged to work closely with each other during this project.

The course textbook is the following:
Damrosch et al. (eds.) *The Longman Anthology of World Literature*, Second Edition,

Volume B.

Please come to every class with a copy in hand. I'm aware that students have cash flow problems at the beginning of the year, so I allow a grace period of ten days to acquire the textbook. **This grace period does not absolve you from doing the reading, however, and everyone must come to class with his or her own copy of the day's reading in hand, even if you have not yet acquired the textbook.** To begin any class there may be a quiz to test reading.

Course requirements:

Written work: You will be required to complete two written assignments for the course, plus a mid-term and a final exam. The purpose of these assignments and exams will be to confront you with text and culture in a process of critical and creative thinking. The midterm exam will be worth 15 percent of your final grade and the final 20 (total 35%). The two written assignments will be worth 20 percent each (total 40%). There will also be some quizzes to test your reading and your grasp of the historical and geographical framework the course is designed to create for you (total 15%). Any student who wishes to have a final grade based on more pieces of work than outlined here may, in consultation with me, write extra assignments to be factored into the grade.

The remaining 10 percent will be awarded for participation beyond merely attending class. Credit will be given for participation in discussions and for in-class work generally. Be able to demonstrate your preparation by finding on the map the country whose literature we're dealing with, by being aware of the historical period in which the work was written and by bringing to class an idea or a question about the text. See below for further information about the participation requirement. If you have to miss a class, make sure you contact a classmate to find out if there are any changes in the reading requirements for the next class.

Attendance Policy

Missing more than four classes *for any reason* will cause you to be dropped. Tardies (defined as arriving up to ten minutes after the roll is called or leaving up to ten minutes early) count half. Please note that I reserve the right to dismiss and count as absent anyone who arrives for class without materials or preparation necessary for participation in that class's work (if you're not prepared you are not present in any useful sense of the word). If you miss a class it is up to you to find out what preparation is required for the next class, so make sure you know how to get in contact with your classmates.

Plagiarism Policy

Deliberate plagiarism will cause the offender to fail the course. "Unintentional" plagiarism will earn a 0 for the assignment. Either kind of plagiarism will cause an entry to be made on your permanent record at the university.

Cell Phone Policy

Cell phones may be brought into class only if kept out of sight with the sound switched off. If you choose to answer a cell phone or read a text message during class you must leave the class to do so and you will not be allowed back in. If you have an emergency that might justify suspending this rule, please see me before class to obtain permission.

Food and Drink Policy

You're welcome to bring food and drink and to consume these in class—which is, after all, at lunch time. Refrain, however, from bringing smelly food (such as fries) or noisy food (such as chips).

Participation

The following are the criteria I use for awarding participation grades. It's in the form of a questionnaire to help you evaluate yourselves and improve as we go along.

Evaluate Your Participation

1. I came to class having read the material carefully

rarely, sometimes, often, very often, always

2. I came to class with a question I wanted answered or a line of thought I wanted to follow

rarely, sometimes, often, very often, always

3. I listened attentively to the other group members

rarely, sometimes, often, very often, always

4. I asked questions for information or clarification

rarely, sometimes, often, very often, always

5. I offered my opinion

rarely, sometimes, often, very often, always

6. I responded to the ideas of other group members

rarely, sometimes, often, very often, always

5. I addressed my remarks to the group as a whole, or to the relevant member of it, not just to the instructor

rarely, sometimes, often, very often, always

6. I encouraged others to participate (by asking them their opinion, by referring to them by name, by mentioning ideas they had put forward on a previous occasion, by responding to their ideas, by recognizing their particular expertise, etc.)

rarely, sometimes, often, very often, always

On the basis of the above, I award myself the following grade on a scale from 1-10 (10 being the best possible):

7. I could improve my participation by . . .

8. The instructor could help me improve my participation by . . . (Please let me know.)

If any of you are particularly shy and find yourselves unable to participate in discussion, please let me know at once so that I can arrange make-up assignments for you. Please also let me know at any time if you feel you are not getting an opportunity to participate, or if you would like me to call on you specifically. You can get a "B" grade in this section by frequent, voluntary participation of a kind that indicates good preparation. An "A" grade will require superior insight, energy, skill, and creativity. You can earn a C by simply attending regularly (not more than 2 absences) and showing when I call on you that you are prepared for class. If you are unprepared when I call on you your grade will be lower than a C. Please remember that your personal response to the work we are studying is always a valid starting point for discussion. When considering this response to any work try to articulate an emotional reaction, which might answer questions such as, how do you relate to the situation depicted? Do you like or dislike or identify with any of the characters? Then take the second step by preparing to say what it is about the work that produces the reaction you experience. Try also to frame an aesthetic response, in which you talk about the pleasure the work gives you (or perhaps fails to give you) through its structure, imagery, plot, etc. Always ask yourself, how does this work relate to what I know already? Do I recognize the genre, the period, the creative impulse behind the work?

Detailed Syllabus

| Date | Theme/ Literary reading | Date , place, language (fill this in | Notes (yours and mine) |
|------|-------------------------|---|------------------------|
|------|-------------------------|---|------------------------|

| | | | |
|------------|--|-----------|--|
| | | yourself) | |
| Week 1 | | | |
| Section 1. | | | |
| (1) | Introduction: The Middle Period— toward a definition—religious and secular impulses—Christian and Pagan and Muslim and Jew | | Learn everyone’s name, plus contact information for at least two classmates. |
| (2) | China, pre-Tang Voices of Women 35-57 | | |
| Week 2 | | | |
| (3) | Tang poetry 1 83-93, Wang Wei, Li Bo | | |
| (4) | Tang Poetry 2, 93-100 Du Fu, Bo Juyi | | |
| Week 3 | | | |
| (5) | Japan, Man’yoshu 134- 146 | | |
| (6) | Noh, 282-291 | | |
| Week 4 | | | |
| (7) | Noh, Kyogen 291-312 | | First assignment due |
| (8) | Islam’s place: Pre- Islamic literature: Imru’l- Qays 331-335, Al- Khansa’ 335-337 | | |
| Week 5 | | | |
| (9) | Al-Sa`alik 338-341, Shanfara (H) | | |
| (10) | The Qur’an: 347-353, 363 (Sura 24), 366-367 (Suras 36, 48) | | |
| Week 6 | | | |
| (11) | The Qur’an 353-368 Gen. 37, 39, 40; Resonance 369-373 | | |
| (12) | Mid-term ID exam | | |
| Week 7 | | | |
| (13) | St. John of the Cross (H), Teresa of Ávila (H), Rumi 481-489, Omar Khayyam (http://www.therubaiyat.com/fitzindex.htm) | | Always bring to class a copy of texts you are asked to find on the Web. You need only bring one of the versions of the Rubaiyat. Which one do you like best? |
| | | | |

| | | | |
|-----------------------|--|--|-----------------------|
| (14) | The religion of love Carmina Burana (H) | | |
| Week 8 | | | |
| (15) | Spain: 756-763, Hebrew poets Solomon Gabirol, Yehuda ha-Levi 770-774 | | |
| (16) | Portugal, Martin Codax, etc. 783-784 (+H) | | |
| Week 9 | | | |
| (17) | 1001 Nights 406-418 (+H) | | |
| (18) | 1001 Nights 418-440 | | |
| Week 10 | | | |
| (19) | 1001 Nights 440-459 | | |
| (20) | Troubadours (H), Andreas Capellanus (H) | | |
| Week 11: Spring Break | | | |
| Week 12 | | | |
| (21) | Marie de France 785-797 | | |
| (22) | Son-Jara 532-547 | | |
| Week 13 | | | |
| (23) | Son-Jara 548-564 | | Second assignment due |
| (24) | Dante <i>Inferno</i> Cantos 1- 11 | | |
| Week 14 | | | |
| (25) | Dante <i>Inferno</i> Cantos 12- 23 | | |
| (26) | Dante <i>Inferno</i> Cantos 24- 34 | | |
| Week 15 | | | |
| (27) | Review, catch-up | | |
| (28) | Review, catch-up | | |
| | Final Exam | | |

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy Date August 2013

Course No. or Level 384 Title African American Film History

Semester hours 3 Clock hours: Lecture _____ Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation _____

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description:

384 African American Film History (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Explores the history of African Americans in North American film and the specific contributions of African Americans to visual forms in narrative films. Chronologically follows the involvement of African Americans in film production, acting, directing, and distribution.

Purpose: 1. For Whom (generally?) See attached policies and Syllabus
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

African American Film History

English 384

Fall 2015

Dr. Shawn Smolen-Morton

Email:

Telephone: 1508

ssmolenmorton@fmarion.edu

Office: FH126

Office Hours:

Course Description: This film studies course covers a variety of genres to explore the image of African Americans on screen and their reception in American culture. It covers the history of African Americans in film from the beginnings of American cinema to the present and demonstrates how African Americans often challenge the conventions of narrative film and the dominant culture conveyed by them. While the emphasis will be on film history and analysis, as opposed to film theory or evaluation, students learn basic terms and concepts for analyzing film. They use analytical tools to deconstruct films, in order to understand how films portray characters and manipulate the viewers' thinking about race. Together, we will explore how African Americans have worked inside and outside traditional production and how they have challenged or supported conventional American film.

Required Material:

Donald Bogle, *Toms, Coons, Mulattoes, Mammies & Bucks: An Interpretive History of Blacks in American Films*. (2001).

Petty, Sheila J. *Contact Zones: Memory, Origin, and Discourses in Black Diasporic Cinema*. (2007).

Learning Objectives:

- To become familiar with the history of African Americans in film, with special emphasis on actors, directors, and film forms.
- To learn how American films have tried to manipulate viewers' emotions and thoughts about race.
- To explore how African Americans have used film to resist racism, challenge dominant culture, and create positive images of themselves.
- To learn the basic terms and concepts for analyzing film.

Attendance: Film Studies thrives on dialogue. In order to communicate, you must be present. Attendance is mandatory. There are no "excused" absences. After six absences, the seventh absence will result in withdrawal from the course or an F for the course, if the 7th absence occurs late in the semester.

Students who arrive after I have taken roll will be marked tardy. Two "tardies" will count as an absence.

Students are expected to make-up work that they have missed. Develop at least one relationship with a classmate and make arrangements to share notes, study for exams, and prepare for class.

Active participation means that you must talk! Prepare remarks and ideas

before class. Engage the conversation with analytical reflection. Your comments need not be fully formed, wonderfully profound, or shocking; but they should pertain to the topic of conversation or initiate a new topic within the rubric of the course.

My classroom discussions are often open and flow freely. Be careful of other students' opinions and treat others' ideas with respect.

All electronic devices must be turned off, or otherwise disarmed, BEFORE you enter the classroom.

GRADING:

05% Quizzes

10% Participation (measures active discussion and close attention in class).

15% Mid-term Exam

15% Final Exam

10% 2 Short Responses (2 pages).

20% Short Essay (4 pages)

25% Term Paper (6-7 pages).

Due Dates and Late Penalties: All work must be submitted on or prior to the date it is due. Late work will be penalized 1 grade per day that it is late. No work will be accepted after the assignment has been reviewed with the class.

NO ELECTRONIC SUBMISSIONS OF ESSAYS WILL BE ACCEPTED.

FILM SCREENING: Students are required to view the film or films before the meeting for which they are assigned. The English Film Series will screen 2 films for the course and students are encouraged to attend those screenings. The Series' screenings are at 3:30PM and 7:30PM on Tuesdays.

Integrity of Scholarship: Academic dishonesty is a serious offense that can undermine the integrity of Francis Marion University and damage a student's reputation as a trustworthy professional. We will discuss academic dishonesty prior to your first written assignment, but you should familiarize yourself with the University's policy and procedures in your Student Handbook, 132-136. In brief, students may not present the work of another student, scholar, or any other source as their own work. Failure to properly document and cite sources may constitute plagiarism.

Substantial plagiarism on an essay or cheating on an exam will result in immediate failure for the course. Minor instances of plagiarism will result in a failing grade (F and 0%) for the assignment.

The syllabus and assignment sheet will be modified as deemed appropriate.

Schedule & Course Outline

- 8/21 Introductions, course requirements, and a clip or two.
- 8/23 Charles Musser, “Early Silent Films” in *African Americans in Cinema* (AAC CD-ROM). Further Reading: Michele Wallace, “Uncle Tom’s Cabins” (AAC).
- 8/26 D. W. Griffith, *Birth of a Nation* (1915). Igniting the fire: race, sexuality, and the embers of the civil war.
- 8/28 Continue *Birth*
- 8/30 READ Bogle Chapter 1.
- 9/2 LABOR DAY: NO CLASS
- 9/4 Oscar Micheaux, *Within Our Gates* (1920). Establishing a black auteur.
- 9/6 Bogle Chapter 4 and Charlene Register, “Oscar Micheaux: Film Pioneer” (AAC).
- 9/9 Continue *Within Our Gates*
- 9/14 Dudley Murphy, *The Emperor Jones* (1933). The emerging black star system.
- 9/16 Continue *The Emperor Jones*. **Response #1**
- Due**
- 9/23 Bogle 94-100 and Mark Reid, “Paul Robeson: Songs of Freedom” (AAC).
- 9/24 King Kong screened in the Lowrimore Auditorium (CEMC) at 3:30 & 7:30PM
- 9/25 Merian Cooper and Earnest Schoedsack, *King Kong* (1933).
- 9/27 Finish off *Kong*.
- 9/30 Spencer Williams, *The Blood of Jesus* (1941).
- 10/2 Mark Giles, “Spencer Williams: Black Auteur” (AAC).
- 10/4 Read Bogle 136-159.
- 10/7 FALL BREAK
- 10/9 Extended Break
- 10/11 **Mid-term Exam.**

10/14 Stanley Kramer, *The Defiant Ones* (1958). Sydney Poitier.

10/16 Finish *The Defiant Ones*.

10/18 Bogle 175-193. Further Reading: Janet Cutler, "Enter Sydney Poitier" (AAC).

Response #2 Due

10/21 Bogle 231-250: Blaxploitation and the return of the Buck.

10/22 Bucking the buck; skinning the Tom: Tarantino, *Django Unchained* (2012)

Screenings at 3:30 and 7:30Pm in the Lowrimore auditorium (CEMC)

10/23 Discuss *Django*.

10/25 Django, Kerry, and Jamie.

10/28 Bogle 298-301; 336-340; AND David E. James' article (handout).

10/30 Charles Burnett, *Killer of Sheep* (1977). Black Independent Cinema.

11/1 More *Sheep*.

11/4 Spike Lee, *Do the Right Thing* (1989). "New Black Independent Cinema."

11/6 Do more.

11/8 Bogle 267-268; 318-323.

Short Essay Due

11/11 Julie Dash, *Daughters of the Dust* (1991). Art house cinema and black feminism.

11/13 Continue *Daughters*.

11/15 Petty, *Contact Zones*, Chapter 2 (pages 52-65).

11/18 Petty, *Contact Zones*, Chapter 3 (ALL).

Further Reading: Wright, Nancy E. "Property Rights and Possession in Daughters of the Dust." *MELUS: The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States*. 33: 3 (Fall 2008) 11-25.

11/20 Hailey Gerima, *Sankofa* (1993). More art house cinema.

11/22 The Afrocentrist movement: African directors in America

11/25 Petty, *Contact Zones*, Chapter 1 (16-30).

11/27 & 29 THANKSGIVING

12/2 Summary and Review for the Final Exam.

12/5 FINAL EXAM: 11:45AM, FH 108B

Term Paper

Due

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School EMP / A & S **Date** August 26, 2013

Course No. or Level 426 **Title** Rise of the British Novel

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites English 300

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

Substitute English 425
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Christopher D. Johnson

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2012

Date of School/Department approval April 2013

Catalog description:

426 Rise of the British Novel (3) (Prerequisite: 300) Focuses exclusively on the development of prose fiction from 1660 through 1832. Covers a representative sample of

novels and explore various explanations for the “sudden” development of the novel as a distinct genre.

Purpose: 1. For Whom (generally?) The course is designed primarily for English majors completing the Liberal Arts Option.
2. What should the course do for the student? The course is designed to provide advanced students with a detailed knowledge of the development of early-modern prose fiction. During the semester students will have opportunities to learn several theories concerning an important development in English literary history. They will also sharpen their research, interpretative and expressive skills.

Teaching method planned: Lecture and discussion.

Textbook and/or materials planned (including electronic/multimedia):

Primary Texts:

Eliza Haywood, *Fantomina*
Daniel Defoe, *Moll Flanders*
Samuel Richardson, *Pamela*
Henry Fielding, *Tom Jones*
Charlotte Lennox, *The Female Quixote*
Tobias Smollett, *Roderick Random*
Sarah Fielding, *The History of Ophelia*
Laurence Sterne, *A Sentimental Journey*

Secondary Texts:

Through their research, students will be expected to read a variety of journal articles and book chapters related to their topic. In preparation for class discussion, students will be expected to read samples from a variety of important critical books, including

Alan D. McKillop, *The Early Masters of English Fiction*
Ian Watt, *The Rise of the Novel*
J. Paul Hunter, *Before Novels*
Michael McKeon, *The Origins of the English Novel*
Geoffrey Sill, *The Cure of the Passions and the Origins of the English Novel*

Activities:

Students will be expected to write a series of short reaction papers for each of the primary texts and a longer research-based seminar paper.

Course Content:

English 426
The Rise of the British Novel

Dr. Christopher Johnson

Credit Hours: 3

To be Taught: As Required

Purpose: English 426 will focus exclusively on the development of prose fiction throughout the long eighteenth-century. During the semester, students will read a representative sample of novels and explore various explanations for the “sudden” development of the novel as a distinct genre.

Primary Texts:

Eliza Haywood, *Fantomina*
Daniel Defoe, *Moll Flanders*
Samuel Richardson, *Pamela*
Henry Fielding, *Shamela*
Henry Fielding, *Tom Jones*
Tobias Smollett, *Humphry Clinker*
Sarah Fielding, *The History of Ophelia*
Laurence Sterne, *A Sentimental Journey*
Frances Burney, *Evelina*

Additionally, each student will also be required to read one “near novel” (for example, Defoe’s *Journal of the Plague Year*; Henry Fielding’s *Journal of a Voyage to Lisbon*; Philip Doddridge’s *Life of Col. James Gardiner*), which will form the basis for one short paper and perhaps the research paper.

Secondary Texts:

Through their research, students will be expected to read a variety of journal articles and book chapters related to their topic. In preparation for class discussion, students will be expected to read samples from a variety of important critical books, including

Alan D. McKillop, *The Early Masters of English Fiction*
Ian Watt, *The Rise of the Novel*
J. Paul Hunter, *Before Novels*
Michael McKeon, *The Origins of the English Novel*
Geoffrey Sill, *The Cure of the Passions and the Origins of the English Novel*

Requirements:

4 critical assessments of scholarly essays (20% of final grade)
2 short papers (20% of final grade)
Midterm examination (10% of final grade)
Research presentation (10% of final grade)
Research paper (30% of final grade)
Final examination (10% of final grade)

Attendance:

Students are expected to attend every class. Students who miss more than four class meeting can expect to have their final grades lowered by one letter.

Schedule:

Week One:

Origins of novelistic fiction.

Haywood, *Fantomina*

Selected Readings from Hunter, *Before Novels, The Cultural Contexts of Eighteenth-Century Fiction*

Week Two:

Haywood, *Fantomina*, continued.

Daniel Defoe, *Moll Flanders*

Selected Readings from Watt, *The Rise of the Novel*

Week Three:

Daniel Defoe, *Moll Flanders*

Week Four:

Richardson, *Pamela*

Week Five:

Richardson, *Pamela*

Selected Readings, McKeon, *Origins of the English Novel*
First Short Paper Due

Week Six:

Fielding, *Shamela*

The *Pamela* / *Anti-Pamela Craze*

Reserve Room readings from Keymer and Sabor, “*Pamela*” in the *MarketPlace*.

Week Seven:

Fielding, *Tom Jones*

Week Eight:

Fielding, *Tom Jones*, continued

Reserve Room readings from Damrosch, *God’s Plot and Man’s Stories*

Second Short Paper Due

Week Nine:

Fielding, *Tom Jones*, continued

Reserve Room readings, selected essays on picaresque fiction and Providential narrative

Midterm Examination

Week 10:

Smollett, *Humphrey Clinker*

Selected Readings, Sill, *The Cure of the Passions*

Week 11:

Smollett, *Humphry Clinker*, continued
Sarah Fielding, *The History of Ophelia*

Week 12:

Sarah Fielding, *The History of Ophelia*, continued
Burney, *Evelina*

Week 13:

Burney, *Evelina*, continued
Sterne, *A Sentimental Journey*

Week 14:

Sterne, *A Sentimental Journey*
Final Paper Due

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 427 **Title** Advanced Study in British Literature Before 1785

Semester hours 3 **Clock hours:**

Lecture _____ **Laboratory** _____

Prerequisites ENG 300

Enrollment expectation _____

Indicate any course for which this course is a (an)

modification _____

(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam

Rooks _____

Department Chairperson's/Dean's
Signature _____

Provost's
Signature _____

Date of Implementation _____ August
2014 _____

Date of School/Department approval _____ April
2013 _____

Catalog description: 427 Advanced Study in British Literature Before 1785 (3)
(Prerequisite: 300) Focuses on major British writers, groups of writers, a genre, or a theme (e.g. Chaucer, Milton, Satire). May be taken twice for academic credit with departmental approval.

Purpose: 1. For Whom (generally?) See attached policies and Syllabus
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the

Academic Affairs Committee can make an informed judgment.

Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

Syllabus

ENG 427 — Chaucer

I. Instructor : Dr. Ed Eleazer

Office: Founders' Hall 117

Office 'phone: 661-1514

Home 'phone: 665-1609

e-mail : peleazer@fmarion.edu

Class: Periods C, E, and 3

Office Hours: 11:30 – 12:20 ; 1:30-2:30 MWF ; 12:45 – 2:00 T/R

II. Prerequisite : successful completion of, or exemption from, ENG 200

III. Required Texts :

- Chaucer, Geoffrey. *The Canterbury Tales*. Ed. Larry D. Benson. Boston: Houghton Mifflin, 1987. Print.
- . *The Canterbury Tales: Fifteen Tales and the General Prologue*. Eds. V. A. Kolve and Glending Olson. New York: Norton, 2005. Print.
- Patterson, Lee, ed. *Geoffret Chaucer's The Canterbury Tales: A Casebook*. New York: Oxford UP, 2007. Print.

Supplemental / Optional Texts :

- The MLA Handbook* (most recent edition)
- Alexander, Michael. *A History of English Literature*. New York : St. Martin's, 2000.

IV. Materials :

Access to a computer with Adobe Acrobat Reader, an internet connection, and a CD-ROM drive

V. Course Requirements :

- Three short research projects.30% of Final Grade
- Quizzes and Homework. 10% of Final Grade
- Three tests.60% of Final Grade

VI. Course Objectives :

This course shares the goals common to all upper division courses :

1. Learning to read critically
2. Learning to interpret texts contextually
3. Learning to synthesize and document external sources
4. Learn to demonstrate with insight that literary texts communicate perspectives of cultural and historical significance.

These will be assessed throughout the course. but most pointedly in the Research Projects.

VI. General Requirements :

- A. **Attendance:** If you miss more than 4 class periods, you will fail the course. There are no excused absences, and I do not send out Attendance Warnings or Compulsory Attendance forms. When you reach your maximum number of absences, come see me. Keeping track of attendance and dropping the course to avoid a failing grade is your responsibility. Do not assume that I will drop you automatically after your final absence.

- B. Tardiness: You will be counted tardy each time you enter the class after the lesson has begun, or **IF YOU LEAVE CLASS EARLY FOR ANY REASON**. Two “tardies” will equal one absence.
- C. Late papers: All essays must be submitted on the dates specified in the syllabus. Any paper not submitted at the beginning of the hour on the date due will receive an automatic “F.” On certain rare occasions, a student may have a legitimate excuse for turning a paper in late. If so, he or she should warn the instructor in advance and arrange a time to submit the paper to the instructor, in person. You must complete all essays and tests and take the final exam in order to pass the course. No research paper will be accepted after the last day of class. Under no circumstances will projects — either Rough Drafts or Final Drafts — be accepted by e-mail.
- D. Topic Choice: Any essay written on a topic the instructor has not cleared will not be graded.
- E. Make-Up Work: Any tests or projects overdue for three days or longer will be given a zero. Quizzes and homework cannot be made up.
- F. Plagiarism: If any portion of your essay is plagiarized, the entire essay will be given a zero. Reprinting of essays not your own or the copying of substantial portions from an outside source will result in your failing the course. Your name will be submitted to the Provost’s Office in that case.
- G. Grading Scale: For the purposes of computer databased grading, letter grades will be translated into numeric grades as follows:
 A+ = 100 ; A = 95 ; A- = 90; B+ = 89 ; B = 85 ; B- = 80 ; C+ = 79;
 C = 75 ; C- = 70 ; D+ = 69 ; D = 65 ; D- = 60 ; F+ = 59 ; F = 55.
- Final Averages** will be assigned according to the following numerical designations:
- | | |
|----------------|----------------|
| 100-90 = A | 70-79 = C |
| 89-89.99* = B+ | 69-69.99* = D+ |
| 80-89 = B | 60-69 = D |
| 79-79.99* = C+ | 59-00.00 = F |
- [* = repeating decimal(s)]
- H. You must complete all assignments in order to pass the course — *i.e.* take all tests, submit all research projects.
- I. If you make less than a “C ”on any test or project, **I EXPECT YOU TO SCHEDULE A CONFERENCE WITH ME BEFORE THE NEXT TEST OR PROJECT IS DUE !**

J. **Cooperation:** Immature, high school behavior will not be tolerated in this class. If your behavior is inappropriate or if you have come to class unprepared, including not having brought your textbooks, you may be asked to leave. If so, you will be counted absent. Being prepared means bringing textbooks to class for each period.

Reading Assignments

{The following schedule is a guide only, since the professor withholds the right to augment it when necessary. Test and project due dates are fixed and invariable. Rigid adherence to this guide will insure your never being behind in your reading. This list assumes you will be reading the Introductions to each major literary period, as well. The supplemental texts are hyperlinked to this page.}

| | Date | Lesson or Assignment to have prepared |
|-------|--------------|---|
| Jan. | 11 (T) | Intro. to Course, <i>The Boke of the Duchesse</i> |
| | 13 (Th) | <i>The Boke of the Duchesse</i> / <i>The Parliament of the Fowles</i> |
| | 18 (T) | <i>The Parliament of the Fowles</i> / <i>The General Prologue</i> |
| | 20 (Th) | <i>The General Prologue</i> |
| | 25 (T) | <i>The Knight's Tale</i> |
| | 27 (Th) | <i>The Knight's Tale</i> |
| Feb. | 1 (T) | <i>The Miller's Tale</i> |
| | 3 (Th) | <i>The Reeve's Tale</i> / <i>The Cook's Tale</i> . |
| | 8 (T) | <i>The Man of Law's Tale</i> . |
| | 10 (Th) | Test I Last Day to WD w/o Acad Pen. |
| | 15 (T) | <i>The Wife of Bath's Tale</i> |
| | 17 (Th) | <i>The Wife of Bath's Tale</i> . Project One due. |
| | 22 (T) | <i>The Friar's Tale</i> |
| | 24 (Th) | <i>The Summoner's Tale</i> |
| Mar . | 1 (T) | <i>The Clerk's Tale</i> |
| | 3 (Th) | <i>The Clerk's Tale</i> . |
| | 8 (T) | <i>The Merchant's Tale</i> |
| | 10 (Th) | Test II |
| | 15-17 | Spring Break |
| | 22 (T) | <i>The Squire's Tale</i> / <i>The Franklin's Tale</i> . Project Two due. |

24 (Th) *The Physician's Tale / The Pardoner's Tale*

29 (T) *The Pardoner's Tale*

31 (Th) *The Shipman's Tale*

Apr. 5 (T) *The Prioress's Tale.*

7 (Th) *Sir Thopas / Melibee / The Monk's Tale*

8 (F) Last Day to WD

12 (T) *The Nun's Priest's Tale*

14 (Th) *The Second Nun's Tale. Project Three due.*

19 (T) *The Canon Yeoman's Tale*

21 (Th) *The Manciple's Tale / The Parson's Tale*

26 (T) Reading Day. Professor in Office

29 (F) Final Exam (Test III) @ 3:00- 5:00 p. In FH 108B

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 433 **Title** The Nineteenth Century Novel

Semester hours 3 Clock hours: Lecture _____ Laboratory _____

Prerequisites ENG 300

Enrollment expectation _____

Indicate any course for which this course is a (an)

modification _____

(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: 433 The Nineteenth Century Novel (3) (Prerequisite: 300)
Focuses on the development of the novel as an art form in 19th-century Britain, examining the history of the book, readership, serialization, publishing practices, and lending libraries. Also explores the manner in which novels represent several historical and cultural themes, such as class boundaries and conflict, expectations of gendered behavior, domesticity, servitude, detection, imperialism, science, industrialization, and other social issues.

Purpose: 1. For Whom (generally?) See attached policies and Syllabus
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

English 433: Nineteenth-Century British Novel

Dr. Jennifer Kunka

Office Hours: MWF 9:30-10:20 and by appointment

Office: FH 115

Office Phone: 661-1520

Email: jkunka@fmarion.edu

Course Description:

This course focuses on the development of the novel as an art form in nineteenth-century Britain, examining the history of the book, readership, serialization, publishing practices, and lending libraries. This course will also explore the manner in which novels represent several historical and cultural themes, including class boundaries and conflict, expectations of gendered behavior, domesticity, servitude, detection, imperialism, science, industrialization, and other social problems.

Prerequisites:

Completion of English 300 is a prerequisite to taking this course. Completion of English 308 is also strongly recommended before taking this course.

Grade Distribution:

| | | |
|--|-----|-----|
| Midterm Exam | 20% | |
| Critical Article Presentation/Reflection | | 15% |
| Analytical Paper | 30% | |
| Final Exam | 20% | |
| Class Participation/Assignments/Quizzes | | 15% |

Required Texts:

- Austen, Jane. *Emma*. 1816. New York: Norton Critical Edition, 2011.
- Disraeli, Benjamin. *Sybil*. 1845. New York: Oxford World's Classics, 2009.
- Brontë, Charlotte. *Jane Eyre*. 1847. New York: Norton Critical Edition, 2000.
- Dickens, Charles. *Bleak House*. 1853. New York: Penguin Classics, 2003.
- Braddon, Mary Elizabeth. *Lady Audley's Secret*. 1862. New York: Oxford World's Classics, 2012.
- Wilde, Oscar. *The Picture of Dorian Gray*. 1891. New York: Dover Thrift Edition, 1993.
- Stoker, Bram. *Dracula*. 1897. New York: Norton Critical Edition, 1996.
- David, Deidre, ed. *The Cambridge Companion to the Victorian Novel*. 2nd ed. Cambridge: Cambridge UP, 2012.
- Photocopies of research materials and class readings on reserve

Course Objectives:

This class will focus on wide variety of thematic material, including the following topics:

- ◆ **History of the book** – We will discuss the history of novel publication, from the serialization of stories to “triple-decker” (three-part novel) publications. The role of lending libraries, particularly Mudie’s, will also be discussed.
- ◆ **Class, Industrialization, and the “Condition of England”** – The rise of the middle class and the behaviors that governed class boundaries will be a central focus of our discussion in this course. The novel—particularly through writers such as Charles Dickens and Benjamin Disraeli—became a way for contemporary readers to see beyond their class demarcations and learn about social problems.
- ◆ **Detection** –The nineteenth century witnessed the rise of the Metropolitan Police and Scotland Yard. Similarly, detection became a prominent narrative strategy through this time period, one we will explore through *Bleak House* and *Lady Audley's Secret*.
- ◆ **Gender theory** – Examining the role of gender in the formation of the novels has been a major emphasis in literary criticism since the 1970s, beginning with the landmark publication of Sandra Gilbert and Susan Gubar’s *The Madwoman in the Attic* (the title is inspired by Charlotte Brontë’s *Jane Eyre*). In addition, the marriage plot will be a central area of discussion.

- ◆ **Domesticity and servitude** –To be considered “middle class” during the Victorian era, a family needed to employ at least one domestic servant. By the 1860s, domestic servants (mostly women) constituted the largest working class in England. As critic D. A. Miller argues in *The Novel and the Police*, novels allowed female readers to imagine the domestic worlds throughout their households and in their servants’ quarters. Many mid-century novels, such as Charlotte Brontë’s *Jane Eyre* and Mary Elizabeth Braddon’s *Lady Audley’s Secret*, operate through a surveillant discourse, showing women the potential dangers that lurked in their homes that needed to be controlled with proper domestic management.
- ◆ **Sensation fiction** – In the 1860s, women writers such as Mary Elizabeth Braddon, Mrs. Henry Wood, and Ouida began to profit in the literary marketplace through the production of “sensation fiction.” These works—largely criticized as immoral—often posed challenges to traditional expectations of gender identity. They frequently contained suspenseful mystery plots exploring issues of inappropriate gender or class behavior. These works were termed “sensation novels” because of the “physical sensations” they were said to have elicited from their female readers. Male writers such as Wilkie Collins and Thomas Hardy also published in this genre, and Charles Dickens borrowed conventions from these novels as well.
- ◆ **Science** – Developments in the area of science reverberated through literature of this period. Conflicts between science and faith escalated through the period. We’ll discuss this in the context of Bram Stoker’s *Dracula*.
- ◆ **Sexual anarchy** – Toward the end of the century, spurred by the development of the Pre-Raphaelite Brotherhood and the Decadent Movement, cultural questions about gender identities and expectations became more open and frequent. During the 1890s, Oscar Wilde’s “dandyism” and sodomy trial also forced Victorians to question their gender and sexual expectations. Meanwhile, writers such as Max Nordau argued that contemporary society was experiencing “degeneration” in moral values, largely due to this new confusion in gender roles.
- ◆ **Race, imperialism, and “othering”** – Issues of privileging, white identity, the absence of diversity, and the “othering” of racial identities will be explored through the novels discussed in this course, particularly *Dracula*. The period was marked by Great Britain’s imperialist agenda, and issues of race became increasingly marked in British fiction through the end of the nineteenth century.

Class Policies:

- 1) Policies: This policy sheet supplements the policies printed in the Francis Marion University Handbook.
- 2) Attendance: This class is designed as a seminar class, in which each student participates and brings his or her perspective to our discussions of literary works. It is

extremely important that you attend class and are prepared for the day's activities. Attendance will be taken daily and your grade will be adversely affected by your failure to attend class. Your grade will suffer not only due to lack of class participation, but due to the irreplaceable education which class exercises and lectures provide. Upon your fifth absence (excused or unexcused), you will be dropped from the class. Students are responsible for all lectures and assignments made during their absence.

Excessive tardiness will also be penalized. An attendance sheet will be distributed at the beginning of each class period, upon which you will write your signature. If you arrive after the signature sheet has been collected, you will be considered absent from class. You should sign only your own name on the signature sheet. Please be on time.

3) Daily Reading Assignments: The key to success in a literature course is to read, read, read! Keeping up with reading assignments, especially in a novel course, is vital to your education. Active participation in course discussions will be expected and appreciated. All course materials can be accessed through Blackboard (blackboardtest.fmarion.edu). Please enroll in the course on Blackboard as soon as possible.

4) Papers and Exams: Final copies of papers (double-spaced, 12-point Times New Roman font, one-inch margins, word-processed, with page numbers) are to be submitted at the beginning of each class period they are due. No late work will be accepted. Exams will be distributed only during the appointed exam times.

5) Academic Honesty: Academic dishonesty (plagiarism) is presenting the work or ideas of someone else as your own without careful and accurate acknowledgment. Academic dishonesty is a serious offense. Plagiarized papers will receive a zero; additional penalties may be imposed by the Provost's Office. Chapter 68 in the *Prentice Hall Reference Guide* discusses ways to avoid plagiarism; you are responsible for mastering those ways immediately. If you have questions about the use of source materials, please do not hesitate to ask. MLA format will be expected for all papers.

Assistance:

1) Conferences and Office Hours: As you begin to develop ideas for your papers, you may discover that you have questions and need advice as to how to approach your writing. Please feel free to stop in during office hours or to schedule an appointment with me at any time to discuss any difficulties you may be having with class, your writing, or anything else.

2) Writing Center: As you develop ideas for your research paper, you might also consider visiting a consultant in the FMU Writing Center. This is an excellent resource that can help you think about developing and organizing your ideas. The Writing Center is located in Founders Hall 114-C. You can stop by or call ahead (661-1528) to schedule an appointment.

3) Disabilities: If you have any learning or physical disability that may possibly affect your progress in this course, please notify me as soon as possible.

| Sample Calendar - Fall 2013 | |
|------------------------------------|--|
| Tuesday, August 20 | Introduction to course |
| Thursday, August 22 | Rise of the novel Austen, <i>Emma</i> |
| Tuesday, August 27 | Austen, <i>Emma</i> |
| Thursday, August 29 | Austen, <i>Emma</i> Mary Poovey, "The True English Style" (Norton) Claudia Johnson, " <i>Emma</i> : "Woman, lovely woman reigns alone"(Norton) |
| Tuesday, September 3 | Kate Flint, "The Victorian Novel and Its Readers," <i>Cambridge</i> Simon Eliot, "The Business of Victorian Publishing," <i>Cambridge</i> Brontë, <i>Jane Eyre</i> |
| Thursday, September 5 | Brontë, <i>Jane Eyre</i> Selection from Sandra L. Gilbert and Susan Gubar, <i>The Madwoman in the Attic</i> (on reserve) |
| Tuesday, September 10 | Brontë, <i>Jane Eyre</i> |
| Thursday, September 12 | Brontë, <i>Jane Eyre</i> Nancy Armstrong, "Where Gender Meets Sexuality in the Victorian Novel," <i>Cambridge</i> |
| Tuesday, September 17 | Disraeli, <i>Sybil</i> |
| Thursday, September 19 | Disraeli, <i>Sybil</i> Joseph Childers, "Social Class and the Victorian Novel," <i>Cambridge</i> |
| Tuesday, September 24 | Disraeli, <i>Sybil</i> |
| Thursday, September 26 | Dickens, <i>Bleak House</i> |
| Tuesday, October 1 | Dickens, <i>Bleak House</i> |
| Thursday, October 3 | Dickens, <i>Bleak House</i> Rachel Ablow, "Victorian Feelings," <i>Cambridge</i> |
| Tuesday, October 8 | No Class Meeting – Fall Break |
| Thursday, October 10 | Dickens, <i>Bleak House</i> Ronald R. Thomas - "Detection and the Victorian Novel" (on reserve) |
| Tuesday, October 15 | Dickens, <i>Bleak House</i> |
| Thursday, October 17 | Midterm Exam |
| Tuesday, October 22 | Braddon, <i>Lady Audley's Secret</i> Lyn Pickett, "Sensation and the Fantastic in the Victorian Novel," <i>Cambridge</i> |
| Thursday, October 24 | Braddon, <i>Lady Audley's Secret</i> Selection from D. A. Miller's <i>The Novel and the Police</i> (on reserve) |
| Tuesday, October 29 | Braddon, <i>Lady Audley's Secret</i> |
| Thursday, October 31 | Braddon, <i>Lady Audley's Secret</i> |
| Tuesday, November 5 | Wilde, <i>Picture of Dorian Gray</i> Selection from Elaine Showalter's <i>Sexual Anarchy</i> (on reserve) |

| | |
|-----------------------|---|
| Thursday, November 7 | Topics Due for Final Research Paper Wilde, <i>Picture of Dorian Gray</i> |
| Tuesday, November 12 | Wilde, <i>Picture of Dorian Gray</i> |
| Thursday, November 14 | Stoker, <i>Dracula</i> |
| November 18-22 | Conference Week |
| Tuesday, November 19 | Stoker, <i>Dracula</i> Phyllis Roth, “Suddenly Sexual Women in Bram Stoker’s <i>Dracula</i> ” (Norton) |
| Thursday, November 21 | Stoker, <i>Dracula</i> |
| Tuesday, November 26 | Stoker, <i>Dracula</i> Stephen D. Arata, “The Occidental Tourist: <i>Dracula</i> and the Anxiety of Reverse Colonization” (Norton) |
| Thursday, November 28 | No Class Meeting - Thanksgiving |
| Monday, December 2 | Final Papers Due by 5:00 p.m. |
| TBA | Final Exam |

Critical Article and Presentation

Your participation in our class discussions is an important component in our learning about the nineteenth-century British novel. For this assignment, you will need to locate an article of literary criticism relevant to one of the works we are discussing in class and share your thoughts about that article during our class discussions. This assignment will require the following steps:

1. Sign up for a presentation date. A list of dates and novels will be circulated during the first week of class.
2. Locate an article of literary criticism in the MLA Bibliography database, located on the Rogers Library website. Your article should either be an article from a literary journal (*Victorian Studies*, *Nineteenth-Century Studies*, *Studies in the Novel*, *English Literature in Transition (ELT)*, and *Nineteenth-Century Contexts* are good choices for this assignment) or a chapter from a fairly current book of literary criticism (published 1985 or later). Pick a work that explores issues of gender or class in relation to the novel we will be discussing on your presentation date. You should have your article approved by me at least two classes prior to your presentation.
3. Write a three-page summary of the article and your response to the ideas raised in it. Offer a summary, fairly and objectively, before you launch into your critique of its ideas.
4. During your presentation date, you will be responsible for working a discussion of your chosen article into the class conversation. Do not simply read your paper; rather, you should provide a brief oral summary of the key ideas raised in the article and your thoughts about them. Your goal should be to add a new perspective to the class conversation. Hand in your written summary and response at the end of the class period.

5. Your assessment will be based on the thoroughness of your reading and response to the article in both your paper and your oral presentation.

Analytical Paper

For your final project, you will need to develop a ten-page research paper that explores an issue related to the novels we are reading in our course. This paper should not be a plot summary; rather, it should provide a thoughtful examination of a character or set of characters; a theme; or a social issue explored in the novel. You must write about at least one of the novels discussed in class. You may pair this with a discussion of another novel discussed in class, or another British novel that you are interested in exploring on your own.

Your goal should be to assert a thesis that makes a statement about how characters, plots, or social issues are presented in a novel, and then use a combination of close reading and support from articles of literary criticism to back your point. Position your discussion within the larger framework of literary criticism about your selected work(s). Research articles can be found in the MLA Bibliography, located on the Rogers Library website. I suggest you use critical works dated 1985 or later.

Topic proposals explaining your suggested thesis and plan of research will be due in class no later than Thursday, November 7. However, topic proposals may be submitted for approval well before this date, if you choose to get an early start on your project (which I recommend).

Conferences with me about the progress of your final paper will be held the week on November 18. I suggest you bring as much as your draft as you have available (a minimum of three pages, including your introductory paragraph and thesis).

The final paper will be due on Monday, December 2, by 5:00 p.m. Your paper should be ten pages, plus a Works Cited page in MLA format.

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 434 **Title** Advanced Study in British Literature 1785

Semester hours 3 Clock hours: Lecture _____ Laboratory _____

Prerequisites ENG 300

Enrollment expectation _____

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Pam Rooks _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description: 434 Advanced Study in British Literature After 1785 (3)
(Prerequisite: 300) Focuses on major British writers, groups of writers, a genre, or a theme (e.g. Dickens, the Brontës, C.S. Lewis). May be taken twice for academic credit with departmental approval.

Purpose: 1. For Whom (generally?) See attached policies and Syllabus
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
English 434: Advanced Study in British Literature after 1785 Topic: C. S.
Lewis: The Worlds Beyond

Instructor: Dr. Linda L. Jacobs **Office Phone:** 661-1498
Office: 149 Founders Hall **Phone:** 664-0941
E-mail: LJACOBS@FMARION.EDU **Office Hours:** MW 11:30-12:30;
2:30-3:30; TTh 10-12; 2:00-3:00
and by appointment

TEXTS: *Surprised by Joy* (autobiography)
The Lion, the Witch, and the Wardrobe (children's fantasy)
Perelandra (Voyage to Venus) (science fiction)

The Pilgrim's Regress (allegory)

The Great Divorce (fantasy dream vision)

Screwtape Letters (epistolary comic novel)

The Abolition of Man (essay on education)

Mere Christianity (classical apologetic argument)

Till We Have Faces (feminist novel)

(All these are by Lewis, but I will also pass out occasional handouts by or about Lewis that I expect you to be familiar with. We will in addition view a couple of the important films concerning Lewis's life and works, and these may appear on the tests as well.)

OBJECTIVES: This course examines the work and significance of 20th century English professor and Christian apologist C. S. Lewis, covering a sampling of his literary genres, and applying background through discussion of his life and his influence as a philosophical and religious thinker.

PREREQUISITES: Completion of English 300 is a prerequisite to taking this course. Completion of English 308 is also strongly recommended before taking this course.

COURSE REQUIREMENTS: My classes in literature follow a standard preferred procedure: to encourage you to keep up with the reading, 10-14 occasional announced and unannounced quizzes will comprise one test grade (I'll add your 10 highest 10-point quiz grades). Two other 50-point scores will reflect your oral presentations or write-ups of your own creative work for the rest of the class. These writing assignments should be typed. We will also have a midterm and a final exam that include both objective and essay questions and require you to analyze and compare readings and ideas.

You should furthermore begin early to develop ideas for a term project which involves work in the library and with texts beyond those read in class. For that research assignment, you should locate at least 5 scholarly articles related to your subject. I will give you a handout in a few days suggesting topics and guidelines for the project.

GRADING: Your grade will depend on the following:

| | |
|-----------------------------------|-----|
| 2 tests and a comprehensive final | 30% |
| Research project | 25% |
| Creative work | 25% |
| Reports & class participation | 20% |

Late quizzes cannot be made up, and larger tests will normally receive a point penalty unless we have agreed on prior arrangements for a make-up.

ATTENDANCE: More than 3 absences will lower your term grade. You cannot pass with more than 6 (7=20% of the course). 3 partially missed classes (come late, leave early) add up to one absence. Missing class does not excuse being unprepared for a test or quiz. Please see someone in class to get the assignment and notes if you must be absent.

The research project will be due on Tuesday, April 15. Please do not force me to remind or cajole you into getting started early—it’s your obvious responsibility. Preliminary stages (outline, bib, draft) count 50% of your term paper grade. Other written assignments will have their grades lowered one letter for each day late.

SCHEDULE: My schedules must perforce be considered tentative: I am what one would designate an “enthusiastic”-style learner, not a structured one—though my thinking and writing follow a more tightly structured mode. However, I like to give you at least an idea of the reading schedule. We will normally spend 1-2 weeks on each book. The reading should be rather fast, since Lewis intended several of them for young or adolescent readers. As usual in my class, you may drop a couple of quizzes, so you don’t have to be perfectly up-to-date all the time.

NOTE: I have deliberately set out a lot of material here. I reserve the right to drop or move assignments as time requires.

| <u>Week</u> | <u>Date</u> | <u>Assignment</u> |
|-------------|-------------------|---|
| 1 | Jan. 8 T 10 Th | Intro/ biography Bio/ <i>Shadowlands</i> (Media Center) |
| 2 | 15 T 17 Th | <i>Surprised by Joy</i> (1-100) <i>Surprised by Joy</i> (101-181) |
| <u>Week</u> | <u>Date</u> | <u>Assignment</u> |
| 3 | 22 T 24 Th | <i>Surprised by Joy</i> (182-end) Quiz #1 <i>Lion, Witch, & Wardrobe</i> (movie) |
| 4 | 29 T 31 Th | <i>Lion, Witch, & Wardrobe</i> (1-106) <i>Lion, Witch, & Wardrobe</i> (107-186) Quiz #2 |
| 5 | Feb. 5 T 7 Th | <i>Perelandra (Voyage to Venus)</i> (1-71) <i>Perelandra (Voyage to Venus)</i> (72-124) Creative piece due |

| | | |
|-------------|------------------|--|
| 6 | 12 T 14 Th | <i>Perelandra (Voyage to Venus)</i> (125-171) <i>Perelandra (Voyage to Venus)</i> (172-end) Quiz #3 |
| 7 | 19 T 21 Th | <i>Pilgrim's Regress</i> (1-56) <i>Pilgrim's Regress</i> (57-130) |
| 8 | 26 T 28 Th | <i>Pilgrim's Regress</i> (132-end) Quiz #4 Midterm Exam |
| 9 | Mar. 4 T 6 Th | <i>Great Divorce</i> (1-50) <i>Great Divorce</i> (51-115) Quiz #5 |
| | Mar. 10-14 | SPRING BREAK (NO CLASS) |
| 10 | 18 T 20 Th | <i>Great Divorce</i> (116-end) Quiz #6 <i>Screwtape Letters</i> (1-56) Outline & bib. due |
| 11 | 25 T 27 Th | <i>Screwtape Letters</i> (57-109) <i>Screwtape Letters</i> (110-end) Quiz #7 |
| Week | Date | Assignment |
| 12 | Apr. 1 T 3 Th | <i>Mere Christianity</i> (portions) <i>Mere Christianity</i> (portions) Quiz #8 |
| 13 | 8 T 10 Th | <i>Till We Have Faces</i> (1-76) Rough Draft due <i>Faces</i> (cont.) (77-139) Quiz #9 |
| 14 | 15 T 17 Th | <i>Faces</i> (140-250) FINAL DRAFT DUE <i>Faces</i> (251-end) Quiz #10 |

15 22 T Reading Day (Review)

28 M 9-11 FINAL EXAM

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School EMP Date 8/27/13

Course No. or Level 443 Title The American Novel

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites: English 300

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification _____
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Beckie Flannagan

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval _____

Catalog description:

443 The American Novel (3) (Prerequisite: 300) Considers how this particular genre has evolved within the framework of American literature. Traces the development of the novel in America from its beginnings as a hybrid form toward its more contemporary forms in later centuries. Examines how the novel changes to accommodate other movements in American literature such as Romanticism, Realism, Naturalism, Modernism, and Post-modernism. Looks at the relationship of novels to other cultural and historical phenomena.

Purpose: 1. For Whom (generally?) English majors and minors

2. What should the course do for the student? The student will develop an understanding of the novel as genre, as well as develop a clearer understanding of how that genre both reflects and responds to American culture and history.

Teaching method planned: lecture, research papers, in-class discussion

Textbook and/or materials planned (including electronic/multimedia):

Hawthorne, *The Scarlet Letter* (Norton Critical Edition)

Twain, *The Adventures of Huckleberry Finn* (Norton)

Wharton, *The Age of Innocence* (Norton)

Hemingway, *The Sun Also Rises* (Scribner)

Faulkner, *As I Lay Dying* (Norton)

Kesey, *One Flew Over the Cuckoo's Nest* (Penguin)

Morrison, *Beloved*(Vintage)

Woodrell, *Winter's Bone* (Little, Brown)

Course Content: See attached syllabus (Please explain the content of the course in enough detail so that the

Academic Affairs Committee can make an informed judgment.

Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

ENG 443: The American Novel

Instructor: Beckie Flannagan

Texts:

Hawthorne, *The Scarlet Letter* (Norton Critical Edition)

Twain, *The Adventures of Huckleberry Finn* (Norton)

Wharton, *The Age of Innocence* (Norton)

Hemingway, *The Sun Also Rises* (Scribner)

Faulkner, *As I Lay Dying* (Norton)

Kesey, *One Flew Over the Cuckoo's Nest* (Penguin)

Morrison, *Beloved*(Vintage)

Woodrell, *Winter's Bone* (Little, Brown)

Class Goals:

In this survey course, we will consider the genre of “novel,” and how this particular genre has evolved within the framework of American literature. We will trace the development of the novel in America from its beginnings as a hybrid form toward its more contemporary forms in later centuries. I hope we will see how the novel changes to accommodate other movements in American literature such as romanticism, realism,

naturalism, modernism, and post modernism. We will look at the relationship of novels to other cultural and historical phenomena, as well as impose a variety of perspectives on the texts.

The syllabus, course assignments, grades, reading list, and other pertinent documents will be posted on Blackboard.

Class requirements and grading:

- We will have a mid-term on October 13th. The midterm will be worth 100 points of your total grade.
- We will have a partially comprehensive final worth 150 points.
- You will write one short paper for this course.
 - o The short paper will be a 2-5 page paper in which you write about one of the novels of the course and one critical article. In this paper, you will essentially take a point (or points) from another person's argument and weave your own reading of the novel within that argument. You will have access to multiple critical articles in the Norton editions which we will read; I will also supply you with the occasional critical article on novels not in the Norton editions. I hope this paper allows you to argue intelligently with another critic without the necessity for additional outside sources. Papers for this class will follow the most current MLA guidelines. Worth 50 points.
- You will periodically be asked to write about a text and/or assignment or be quizzed on material. You can expect one of these kinds of writing assignments nearly every class period as we're engaged in our reading of the novels. The average of these grades will be worth 150 points. I usually drop the lowest score on the quizzes before I average at the end of the term.
- I value good class discussion and contribution, as well as preparedness, attentiveness, and attendance. Those of you who are perpetually good citizens of the class will receive top points for class participation. If you are quiet, do not despair! Good students can be quiet students, as well. Worth up to 50 points.

Extra Credit:

- My quizzes (and tests) typically have additional extra credit questions to help raise those averages.
- If you attend an event from the Pee Dee Fiction and Poetry Festival (November 10-11, 2011), write a brief (1-2 page) discussion of that event, and turn this into me by November 29, you may get up to 5 points extra credit. For complete listing of PDFPF events, consult the webpage at <http://departments.fmarion.edu/English/PDFPF/>. Follow the event on Twitter at PDFPF.

Attendance and Reading:

I expect you to be in class every day, on time, the day's reading completed, the novel we're studying in hand, with questions and comments ready to go. This course will be a discussion course and as such, I will rely upon you to participate and keep it lively. Since this is a novels course, I will assign you large chunks of reading from the work in question for each class period. You can certainly read ahead, but make sure you've read up to the page in question. We will have three class sessions before our first discussion of *The Scarlet Letter* begins, so you might want to use that time to get started on the reading. The reading list will contain the required amount of reading you should have prepared each day. If you are a slow reader, you should make sure you allow yourself plenty of time to complete the reading.

Since we are reading novels which require concentration for a longer period of time, you may find that annotating the novels and/or taking notes about what you're reading will help you as you read.

If you are frequently unprepared for class, I will ask you to leave and count you absent. You will get one warning before this goes into effect. I have the usual dislike of text messaging and/or fiddling with your handheld device. Please turn off your phone when you enter my class and leave it concealed for the duration of the course. You will receive one warning about texting. On the second instance, you will be asked to leave the class and will be counted absent. **If you forget to turn off your phone and it rings in class, I will ask you to sing a few lines from a song of your choice.**

After five absences of any variety, you will be dropped from the course. Try to be on time; I will count every two tardies as an absence.

In class quizzes and writings cannot be made up. If you are absent on the day of the test, you need to bring me some authoritative excuse in order to be allowed to make up these events. If you know you must be absent in advance, please let me know.

Papers are due at class time on the day they are due. If you are in class on the due date, you may turn that paper into me by 4:00 without penalty. Papers are lowered ten points for every day they are late, including weekends.

Please consult your *FMU Handbook* about our plagiarism policy. If you use someone else's words as your own without giving correct credit, you will be guilty of plagiarism. I follow the FMU guidelines for plagiarism offenses.

Day-by-Day Reading/Discussion Guide

8/20—Introduction to Course; syllabus

8/22—Foster, Brown, Rowson and the American novel's beginnings

8/27—James Fennimore Cooper

8/29—*The Scarlet Letter*

9/3— *The Scarlet Letter*
 9/5— *The Scarlet Letter*
 9/10—The Rise of Realism
 9/12—*The Adventures of Huckleberry Finn*
 9/17— *The Adventures of Huckleberry Finn*
 9/19— *The Adventures of Huckleberry Finn*
 9/24— *The Age of Innocence*
 9/26— *The Age of Innocence*
 10/1— *The Age of Innocence*
 10/3— Modernism
 10/8—Fall Break
 10/10—Mid-term
 10/15—*The Sun Also Rises*
 10/17— *The Sun Also Rises*
 10/22— *The Sun Also Rises*
 10/24—*As I Lay Dying*
 10/29— *As I Lay Dying*
 10/31— *As I Lay Dying*
 11/5—*One Flew Over the Cuckoo's Nest*
 11/7— *One Flew Over the Cuckoo's Nest*
 11/12— *One Flew Over the Cuckoo's Nest*
 11/14—*Beloved*
 11/19—*Beloved*
 11/21—*Winter's Bone*
 11/26—*Winter's Bone*; Prepare for final

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English Date 8/29/13

Course No. or Level 444 Title American Poetry

Semester hours 3 Clock hours: Lecture 3 Laboratory 0

Prerequisites English 300

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification N/A
 (proposed change in course title, course description, course content or method of instruction)

substitute N/A
 (The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____ N/A _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Jo Angela Edwins _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ Fall 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description: 444 American Poetry (3) (Prerequisite: 300) Familiarizes students with American poetry from colonization to the present day. Lecture and discussion will emphasize the historical and sociocultural context of the poems. Potential poets of focus include Bradstreet, Wheatley, Whitman, Dickinson, Eliot, Pound, Hughes, Stein, Williams, Stevens, Brooks, Bishop, Lowell, Plath, Ammons, and Ashbery.

Purpose: 1. For Whom (generally?)

English majors/minors/collaterals

2. What should the course do for the student?

Provide students with an in-depth understanding of the works of an instructor-selected group of American poets from the colonial period to the present day. The course will place emphasis on the social and cultural contexts of the poetry studied.

Teaching method planned: *Lecture and seminar-style discussion*

Textbook and/or materials planned (including electronic/multimedia): *See attached syllabus.*

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment.
Include a syllabus for the course.)

See attached syllabus.

When completed, forward to the Office of the Provost.

9/03

English 444: American Poetry

Instructor: Jo Angela Edwins

Required Texts:

Lehman, David, and John Brehm, ed. *The Oxford Book of American Poetry*. New York: Oxford

UP USA, 2006. Print.

Select poems posted on Blackboard.

Other Useful Supplies:

A grammar/MLA style handbook (e.g., *The Prentice Hall Reference Guide*)
A college-level dictionary
Loose-leaf paper
A stapler or a good supply of paper clips

Course Goals:

This course is designed to familiarize students with American poetry production from colonization to the present day. Students will be evaluated via exams, quizzes/short writings, a group presentation, and a major paper.

Prerequisites:

Students in English 3XX must have successfully completed English 200 before enrolling in the course.

Exams:

There will be two exams in this class, including a midterm and a final exam. Exams will include a variety of question types, including quotation identifications, matchings, fill-ins, and short responses. Each exam will include an out-of-class essay component. Students who miss an exam, except for in cases of documented emergencies, will receive a grade of zero for that exam—*no exceptions*.

Major Paper:

Students will be required to write a formal, researched paper (1250-1750 words) for this course. This paper should be structured on a clear, well focused and well-argued thesis. The paper will require students to incorporate at least three credible secondary sources in partial support of their arguments. Specific guidelines for the papers will be included in the assignment sheets, to be distributed well in advance of the paper due date. Students who wish to submit complete rough drafts of their major research papers to me for feedback prior to final revisions may do so as long as they do so by the date indicated on the course schedule below. NOTE: Only in cases of extreme, documented emergencies will I accept an out-of-class exam essay or major paper late without penalty, and regardless of the circumstances, I will not accept it any later than 48 hours past the assigned due date. If a major paper is submitted late and no emergency arrangements have been made with me, it will lose a letter grade for each 24-hour period that it is late, starting at the close of class on the original due date. Again, I will accept no late papers more than 48 hours past the close of class on the assigned due date, and be aware that I do not accept electronic submission of assignments.

Quizzes/Short Responses:

In an effort to model exam questions and to ensure that students are keeping up with their readings, I will frequently give unannounced quizzes or short writing assignments to be completed at the start of class (in the case of quizzes and a few in-class responses) or by the start of the class day immediately following the date of the assignment (in the case of out-of-class short responses). Students will be allowed to drop two of their lowest grades received on quizzes/short responses; these two dropped grades include zeros received for missed or unsubmitted quizzes or responses. Quizzes and responses will be due early in the class period; students who arrive after quizzes or responses have been collected will *not* be allowed to submit those assignments, so be sure to attend class regularly and arrive on time!

Class Presentation:

Next week, the class will be divided into several small (app. 3 members) groups who will choose an American poet whom we will not have studied this semester and will research her/his life and career to present to the class in a brief (app. 10-12 minute) presentation near the end of the semester. The format for these presentations will be left up mostly to the group, but each group should find some way to incorporate a brief segment of the writer's work into the presentation to give the class a feel for the character of the writer. Grades for class presentations will be divided into two parts: an individual grade (for the individual member's contribution to the project) and a group grade (for the presentation's overall effectiveness). Presentations will take place at the start of a class period approximating the time period that the group's chosen poet was active. More information regarding this assignment will be distributed next week.

Class Participation:

Students are, of course, expected to be in class prepared and on time. While vocal contributions to class discussions are expected, so is basic courtesy to the class as a whole. Basic courtesy means you should not spend class time whispering to neighbors; you should not read any materials not directly related to the course; you should not use your cell phone or tablet or laptop in class; you should not routinely arrive to class late or leave early. In other words, use common sense and show respect to the rest of the class, and you should do fine in this segment of the course. Fail to show such respect, and your class participation grade will plummet.

Attendance:

Because this class will be both discussion and lecture based, your presence in class is vital. You will be allowed four absences in this class. There is *no difference* between excused and unexcused absences. After the fourth absence, you will be dropped from

the course. Note that late arrivals or early departures count as ½ a class absence, and if you miss more than 10 minutes of any class, it counts as a full absence from that class.

Grading:

Course grades will be calculated based on the following scale:

| | |
|--------------------------|-----|
| Exam #1----- | 20% |
| Exam#2----- | 20% |
| Paper ----- | 30% |
| Quizzes/Responses----- | 15% |
| Presentation----- | 10% |
| Class Participation----- | 5% |

Grades are distributed based on the following percentages: 100%-90%=A; 89.9%-87%=B+; 86.9%-80%=B; 79.9%-77%=C+; 76.9%-70%=C; 69.9%-60%=D; Below 60%=F.

Plagiarism:

A crucial factor in receiving a quality education involves learning to take credit for your own work and giving credit where it's due for work that does not originate with you. Plagiarism includes lifting passages or presentation formats from a text (book, journal, website, friend's paper, etc.) without placing quotation marks around direct quotations and properly citing internally and in a Works Cited page the source of this material; it includes paraphrasing ideas that are not common knowledge which are derived from other sources; it includes receiving excessive help in writing your paper from anyone, including friends, family members, or writing tutors. For this course, **if you plagiarize a paper, you will automatically receive a 0 (F) on that paper. If the paper is a component of a larger graded assignment (e.g., an essay portion of an exam or a single short response), you will receive a 0 (F) for the entire assignment of which that paper is a part (e.g., a 0 on the entire exam or a 0 for the entire quiz/short response portion of your grade). Recall that, if you already have a record of plagiarism at FMU and you are caught plagiarizing again, more serious penalties apply (suspension and/or expulsion from the university).** If you are ever uncertain about what constitutes plagiarism, please speak with your instructor!

Writing Center:

The FMU Writing Center is located in 114C FH and is staffed by tutors who are eager to help you with any type of writing assignment. Please feel free to use their services if you feel that additional feedback will help you improve your papers for this course.

Disability Services Announcement:

If you have or believe you have a disability and have not already met with the Director of Counseling and Testing at FMU, you may wish to contact her about registering for their services so appropriate accommodations can be provided for you. You may reach the Director by calling the Counseling and Testing Center at 661-1840. If you have already registered for these services and will need special accommodations for any aspect of this course, I urge you to speak to me as soon as possible.

American Poetry Course Calendar

| | | |
|------------------------|-------------|--|
| T | 1/8 | Course/class introductions |
| Th and | 1/10 | Bradstreet, “The Prologue”; “The Author to Her Book”; “To My Dear and Loving Husband”; Taylor, “Upon a Spider Catching a Fly”; “Huswifery” |
| T | 1/15 | Freneau, “The Wild Honey Suckle”; “The Indian Burying Ground”; Wheatley, “On Being Brought from Africa to America”; “To His Excellency George Washington” (BB) |
| Th | 1/17 | Bryant, “Thanatopsis”; Emerson, “Concord Hymn”; “Brahma” |
| T | 1/22 | Poe, “To Helen”; “The Raven”; “Ulalume”; “Annabel Lee” |
| Th | 1/24 | Whitman, selections from <i>Song of Myself</i> |
| T | 1/29 | Whitman, “Crossing Brooklyn Ferry”; “Out of the Cradle Endlessly Rocking” |
| Th Nights!]; | 1/31 | Dickinson, [Success is counted sweetest]; [Wild Nights—Wild Nights!]; [After great pain a formal feeling comes]; [There’s a certain slant of light] |
| T when | 2/5 | Dickinson, [Much madness is divinest Sense]; [I heard a Fly buzz— I died]; [The Brain—is wider than the Sky]; [Because I could not stop for Death] |
| Th to | 2/7 | Robinson, “Richard Cory”; “Miniver Cheevy”; S. Crane, “A man said the universe” (BB); P. L. Dunbar, “We Wear the Mask” |
| T | 2/12 | Frost, “Mending Wall”; “Design”; “The Road Not Taken” |

- Th 2/14** A. Lowell, "Patterns" (BB); Stein, "Susie Asado" (BB)
- T 2/19** MIDTERM EXAM
- Th 2/21** Stevens, "Disillusionment of Ten O'Clock"; "The Idea of Order in Key West"
- T 2/26** Williams, "The Young Housewife"; "To Elsie"; "The Red Wheelbarrow"
- Th 2/28** Pound, "The River Merchant's Wife: A Letter"; "In A Station of the Metro"; H.D., "Oread"; "Helen"
- T 3/5** Eliot, "The Love Song of J. Alfred Prufrock"
- Th 3/7** Eliot, *The Waste Land*
- T 3/12** **Major Paper Workshop**
- Th 3/14** Millay, [If I should learn in some quite casual way]; [What lips my lips have kissed and where and why]; "Recuerdo" (BB)
- T&Th 3/19&21** **SPRING BREAK—NO CLASS**
- T 3/26** Toomer, "Reapers"; "Georgia Dusk"; Hughes, "The Weary Blues"; "Harlem" (BB);
MAJOR PAPER DUE
- Th 3/28** Roethke, "My Papa's Waltz"; "The Waking"; Bishop, "In the Waiting Room"; "One Art"
- T 4/2** Lowell, "Skunk Hour"; "Night Sweat"; O'Hara, "The Day Lady Died"
- Th 4/4** Plath, "Daddy"; "Lady Lazarus"; Sexton, "Cinderella"
- T 4/9** Rich, "Diving into the Wreck"; Oliver, "Wild Geese" (BB); "The Black Walnut Tree" (BB)
- Th 4/11** Olds, "The One Girl at the Boy's Party"; "The Pope's Penis"; Ryan, "Blandeur"; "Home to Roost"
- T 4/16** Forché, "The Colonel"; Komunyakaa, "To Do Street"; "Facing It"
- Th 4/18** Catch-up and Exam Review

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English Date 8/29/13

Course No. or Level 447 Title Advanced Study in American Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory 0

Prerequisites English 300

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification N/A
(proposed change in course title, course description, course content or method of instruction)

substitute N/A
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate N/A
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation Fall 2014

Date of School/Department approval April
2013

Catalog description: 447 Advanced Study in American Literature (3) (Prerequisite: 300)
Focuses on major American writers, groups of writers, a genre, or a theme (e.g. Faulkner, Dickinson, drama). May be taken twice for academic credit with departmental approval.

Purpose: 1. For Whom (generally?) See attached policies and syllabus
2. What should the course do for the student?

Teaching method planned: *Lecture and seminar-style discussion*

Textbook and/or materials planned (including electronic/multimedia): *See attached syllabus.*

Course Content: (Please explain the content of the course in enough detail so that the

Academic Affairs Committee can make an informed judgment.
(Include a syllabus for the course.)
See attached syllabus.

When completed, forward to the Office of the Provost.

9/03

English 447: Advanced Study in American Literature: Faulkner

Instructor: Shawn E. Miller

Course Texts:

The Unvanquished (1938)
Flags in the Dust (1973)
The Sound and the Fury (1929)
As I Lay Dying (1930)
Sanctuary (1931)
Light in August (1932)
Absalom, Absalom! (1936)
The Hamlet (1940)
Go Down, Moses (1942)

Course Description:

A study in the long fiction of William Faulkner's major period, roughly 1928 to 1942. In those fourteen years, Faulkner cranked out eleven novels, two short story collections, about seventy individual short stories, and a handful of screenplays. Remarkably, they were all good; in the interest of time, though, we'll limit ourselves to nine of the best novels. Our emphasis will fall on the texts themselves, but we'll also pay some attention to context: biography, literary history, and the expansive critical industry that still hums around the diminutive Mississippian and his big books.

Requirements :

Your grade in the course will be determined by your performance on the following:

- A 3,000-word (minimum) research article due Tuesday 20 November on a topic of your choosing. Must develop a thesis about one or more of the primary texts in this course, and must cite at least eight high-quality secondary sources. MLA format and documentation required.
- Two short (750-1,000 words) close reading papers, each analyzing some aspect of one of the primary texts. No secondary sources. MLA format and documentation

- required. Due dates: Thursday 04 October and Thursday 01 November.
- One journal on one of the primary texts consisting of at least ten entries. Entries may record your first impressions of and responses to the work; informal, exploratory critical analysis of some aspect of the work; problems or questions you've identified and believe need to be resolved; and any original idea you have concerning the work, including those you're unsure of. Primary text to be assigned in class. Journals are due on the first discussion day for the primary text. Note that this means you'll have to finish the novel earlier than others will be expected to.
 - Group surveys of criticism (at least ten secondary sources) for each novel. Given the size of the class as I type this, it looks like you'll participate in two of these groups. Each group will prepare a handout to be distributed to the class and present the survey as an informal panel-style discussion on the last discussion day for the novel.
 - A single-essay take-home examination distributed on the last day of class and due at our final exam period on Monday 10 December. Each student will write the exam on a different topic.

Final letter grades will be based on the standard 10-point scale. Here is what everything is worth:

| | |
|------------------|-----|
| Journal | 10% |
| Close reading 1 | 15% |
| Close reading 2 | 15% |
| Critical surveys | 10% |
| Research article | 30% |
| Final exam | 20% |

Due Dates:

The **close reading papers** and the **research article** are due at the beginning of class on the days indicated in your schedule. Papers turned in on time will be graded with commentary. Papers turned in late but before I return graded papers to the class will be graded only (no additional penalty). Papers turned in after I return papers to the class will not be graded. **Journals** are due at the beginning of class on the first discussion day of the novel; yours will be penalized one letter grade each 24 hours (or portion thereof) it is late. **Surveys of criticism** are presented the last discussion day for the novel; there are no makeups. The **final exam** must be turned in no later than our scheduled exam day to receive credit.

Attendance:

My assumption is that you will be in class and prepared every day, although I recognize that illness and other emergencies will occasionally intervene. Since none of you is a loopy freshman anymore, I don't have to tell you that attendance and course performance are related. There is no attendance policy in this class. Of course, you are responsible for everything that happens in class whether you are there or not.

Academic Honesty:

The *Francis Marion University Student Handbook* defines plagiarism as using “the ideas or writings of another without acknowledgment of that use” (74) and emphasizes that “[s]tudents who use another’s ideas or language without giving credit violate the most basic agreement between the student and the University; they attack the academic enterprise at its very heart” (74).

Cheating and plagiarism are therefore serious offenses, and ignorance of what they entail is not an acceptable excuse. Students unsure about how to acknowledge borrowed words or ideas should see me as needed for clarification. A student who cheats will, at minimum, fail this course. Other sanctions, including suspension or expulsion from the University, may be imposed for serious or repeat infractions.

All graded assignments you submit for this class must contain this pledge, written out and signed by you: “On my honor, I have neither given nor received unauthorized aid on this assignment.” Unpledged work will not be graded.

Authorized forms of aid include conferences with me and consultations at the FMU Writing Center. All other forms of aid must be approved by me ahead of time.

Course Schedule (subject to changes announced in class)

| Tuesday | Thursday |
|--|---|
| 2012 Aug 21 01 Day Introductory lecture | 2012 Aug 23 02 Day <i>The Unvanquished</i> |
| 2012 Aug 28 03 Day <i>The Unvanquished</i> | 2012 Aug 30 04 Day <i>The Unvanquished</i> |
| 2012 Sep 04 05 Day <i>Flags in the Dust</i> Journal DUE | 2012 Sep 06 06 Day <i>Flags in the Dust</i> |
| 2012 Sep 11 07 Day <i>Flags in the Dust</i> Critical survey DUE | 2012 Sep 13 08 Day <i>The Sound and the Fury</i> Journal DUE |
| 2012 Sep 18 09 Day <i>The Sound and the Fury</i> | 2012 Sep 20 10 Day <i>The Sound and the Fury</i> Critical survey DUE |

| | |
|--|---|
| 2012 Sep 25 11 Day <i>As I Lay Dying</i> Journal DUE | 2012 Sep 27 12 Day <i>As I Lay Dying</i> |
| 2012 Oct 02 13 Day <i>As I Lay Dying</i> Critical survey DUE | 2012 Oct 04 14 Day <i>Sanctuary</i> Journal DUE Close reading DUE |
| 2012 Oct 09 15 Day <i>Sanctuary</i> | 2012 Oct 11 16 Day <i>Sanctuary</i> Critical survey DUE |

Tuesday

Thursday

| | |
|---|---|
| 2012 Oct 16 17 Day <i>Light in August</i> Journal DUE | 2012 Oct 18 18 Day <i>Light in August</i> |
| 2012 Oct 23 19 Day <i>Light in August</i> Critical survey DUE | 2012 Oct 25 20 Day <i>Absalom, Absalom!</i> Journal DUE |
| 2012 Oct 30 21 Day <i>Absalom, Absalom!</i> | 2012 Nov 01 22 Day <i>Absalom, Absalom!</i> Critical survey DUE Close reading DUE |
| 2012 Nov 06 <i>No Class</i> | 2012 Nov 08 23 Day |

| | |
|--|---|
| Fall Break | <i>The Hamlet</i> Journal DUE |
| 2012 Nov 13 24 <i>The Hamlet</i> | 2012 Nov 15 25 <i>The Hamlet</i> Critical survey DUE |
| 2012 Nov 20 26 <i>Go Down, Moses</i> Journal DUE Research Article DUE | 2012 Nov 22 <i>No Class</i> Thanksgiving |
| 2012 Nov 27 27 <i>Go Down, Moses</i> | 2012 Nov 29 28 <i>Go Down, Moses</i> Critical survey DUE |

Final Exam: Monday 10 December, 8:30-10:30 AM

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School: English, Modern Languages and Philosophy Date
te _____9/4/2013_____

Course No. or Level_467__Title___Advanced Study in Language, Rhetoric, or
Theory_____

Semester hours__3__Clock hours: 3 Lecture_X_____Laboratory_____

Prerequisites_____ENG 300 or permission by the department chair_____

Enrollment expectation_____25_____

Indicate any course for which this course is a (an)

modification_____ (proposed change in course title, course description, course content or method of instruction)

substitute_____ (The proposed new course replaces a deleted course as a General Education or program

requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Dr. Amy Lea Clemons _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description: 467 Advanced Study in Language, Rhetoric, or Theory (3)
(Prerequisite: 300) Focuses on an area of contemporary rhetorical theory (e.g. Serial Narratology). May be taken twice for academic credit with departmental approval.

Purpose: ENG 467 provides English majors with an in-depth, focused introduction to one area of contemporary rhetorical theory. The course invites students to investigate bodies of texts from a specific perspective (e.g. Narratology, Disability Rhetorics, Rhetoric of Science Writing) using primary theoretical works. Students who complete the course will acquire a strong base knowledge of the field and will be able to apply various lenses to perform textual analyses.

Teaching method planned: Lecture and discussion

Textbook and/or materials planned (including electronic/multimedia): See attached sample syllabus and course policies

Course Content: See attached sample syllabus and course policies

ENG 467: Advanced Study in Language, Rhetoric, or Theory: Serial Narratology

Course Description

The nature of entertainment media is inherently narrative, and unlike the episodic entertainment of the past, television, books, comic books, and even films are becoming more and more "serial," with complex story arcs, transmedia that fill in the gaps, and invitations to fans to create their own continuations or explanations of the storyline. This course introduces serial narratology by giving an historical and theoretical overview of the serial as form by examining theories of narratology through cultural studies, psychoanalytic, and (primarily) formalist-structuralist lenses. After establishing the key concepts of serial narrative studies in the first month of the semester, the course will invite students to read, interpret, and discuss serial narrative in several media as it has emerged since the Industrial Revolution: Serial novels, radio programs, television, franchise films, and comic books. The course will end with a look at transmedia and fandom as ways "participatory culture" has been formed to help audiences cope with the delay of desire associated with serial structure.

Course Goals

By the end of the course, students will be able to

1. explain the relationship between the rise of industrialism and the rise of the serial form
2. use formalist and cultural studies terms to describe the plotting of a narrative
3. explain the "psychology of form" (Kenneth Burke) as it relates to serial production
4. apply narratological theories to a range of texts
5. interpret texts through a narratological lens
6. explain how "participatory culture" fills both an economic and a narratological need

Required reading/screening

Note 1: All readings marked with a * will be available via PDF on Blackboard. Both comic series (*Avengers* and *Buffy*) will be available for purchase or students may read them on reserve in the Media Center. Note 2: All radio, television, and film texts will be available in the Media Center. Students must view/listen to all audio and audio-visual texts *before* class.

Note 3: As these are serial, students will be directed to online fan- or academic-created synopses of the series to aid in understanding the larger narrative framework.

For Purchase:

- + Jennifer Hayward's *Consuming Pleasures: Active Audiences and Serial Fictions from Dickens to Soap Opera*. U Kentucky Press, 1997.
- +Serialized novel (Dickens' *Hard Times*)
- +*Harry Potter and the Prisoner of Azkaban* (3rd in the series): Book and Film

Available online or at Media Center:

- +Selections from Rene Girard's *Deceit, Desire, and the Novel**, Kenneth Burke's "Lexicon Rhetoricae"* and "Psychology of Form*," Peter Brooks' *Reading for the Plot**, and Henry Jenkins' *Textual Poachers**.
- + Additional readings online from Purdue's *Guide to Theory (GtT)* modules on Girard, Jacques Lacan, and intro to Marxist criticism
- +Two "episodes" of a radio program (*The Shadow*)
- +Two comic book issues (From *Marvel Avenger's* "Civil War" arc) compared to film (Whedon's *The Avengers*)
- +Two episodes of a *telenovela* (TBA)
- +Three episodes of *Buffy the Vampire Slayer* plus first issue of the "Season 8" comic
- +Fan-produced short fiction, art, and video

Assessment

Students will be assessed on both objective and subjective fronts. Exams and quizzes will test students' familiarity with the reading/screening, terms, history, and theoretical constructs. Weekly blogs and a term paper will test students' abilities in application of theory. Blogs will be graded for both engagement with the texts and engagement with classmates in discussion outside of class.

Midterm Exam: 15%

Final Exam: 20%

Reading quizzes: 10%

Participation: 10%

Blogs: 30%

Critical essay: 15%

Schedule

Intro to Narratology

Week 1: Intro chapter (p. 1-20) of Hayward's *Consuming Pleasures*, Marxism module on *GtT*

Week 2: Conclusion chapter to Girard's *Deceit, Desire, and the Novel*, Girard module on the *GtT*

Week 3: Brooks' *Reading for the Plot*: Chapter 1 and 2

Reading Serial Narratives

Week 4-5: Dickens' *Hard Times*. Hayward Chapter 1

Week 6: Radio serial—*The Shadow*. Brooks, Chapter 6

Week 7-8: Comics: Marvel and DC universes in comics and film. "Civil War" arc and *The Avengers*. Hayward Chapter 2.

Week 9: *Telenovela* (TBA). Possible guest lecture. Hayward Chapter 3.

Week 10-11: *Buffy*—Episodes 5.22, 6.1, 7.22 and Season 8, issue 1. Girard Chapter 1. *GtT* module on Lacan and psychosexual development.

Week 12-13: *Harry Potter* (both texts), Kenneth Burke's "Lexicon" and "Psychology of Form"

Week 14-15: Jenkins—selections from Chapter 3, Chapter 5, and Chapter 6. Selected fanfiction, fanart, and fanvids from *Buffy*, *Marvel*, and *Harry Potter* fandoms.

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School _____ Date _____

Course No. or Level 306 Title Development of Modern English

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Catalog Description Change (below)
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **306 Development of Modern English (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Treats the evolution of English in an historical light, giving special emphasis to each phase of its development. Comparatively examines Old English, Middle English, and Modern English. Gives attention to the nature of language, as well as to the history and structure of African American Vernacular English.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 310 **Title** Modern English Grammar

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Catalog Description Change (below)
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Pam Rooks _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description: **310 Modern English Grammar (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Reviews traditional grammar, requiring students to demonstrate mastery of traditional grammar and grammatical terminology. Introduces analysis of style and modern grammatical theory including structural linguistics and transformational-generative linguistics. Gives attention to language acquisition by children and to regional and social variations of modern American English.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 360 (366) **Title** Literary Nonfiction

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation _____ 25 _____

Indicate any course for which this course is a (an)

modification Change the course number, description, and order on page 93 of the current catalog

(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Pam Rooks _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description: **366 Creative Writing: Literary Nonfiction (3)** (Prerequisite: English 200 with a grade of C or higher) As needed. Introduction to writing literary nonfiction. Students will study a variety of literary nonfiction written in English, with an emphasis on the twentieth century. The class will emphasize the techniques of nonfiction writing. Students will complete and discuss in workshop extended nonfiction assignments.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 380 to 367 **Title** Creative Writing: Fiction Workshop

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the course description, and order on page 93 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **367 Creative Writing: Fiction Workshop (3)** (Prerequisite: Completion of 200 with a grade of C or higher; one previous literature course is recommended) Introduces students to the fundamentals of fiction writing. Emphasizes the composition of original student fiction and the development of editorial skills in classroom discussion and workshop formats.

Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the

Academic Affairs Committee can make an informed judgment.
Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 381 to 368 **Title** Creative Writing:Advanced Fiction Workshop

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the course numbers and order on page 93 of the current
catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program
requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **368 Creative Writing: Advanced Fiction Workshop (3)**
(Prerequisite: 367; one previous literature course is strongly recommended) Builds on
the fundamentals of prose fiction writing and emphasizes the study and mastery of a wide
range of techniques in original student fiction using classroom discussion and workshop
formats. Also explores strategies for submitting fiction for publication.

Purpose: 1. For Whom (generally?)

2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 390 to 372 **Title** Creative Writing: Playwriting Workshop

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the course numbers and order on page 93 of the current catalog

(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **372 Creative Writing: Playwriting Workshop (3)** (Prerequisite: Completion of 200 with a grade of C or higher; one previous literature course is strongly recommended) Introduces students to writing for the stage. Class discussion emphasizes stagecraft, character development and dramatic conflict. Students will be expected to write their own plays for in-class critique and possible submission for production/publication.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 250 **Title** Introduction to Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the catalog description of 250 on page 93 of the current catalog

(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **250 Introduction to Literature** (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Introduces a variety of fiction, poetry, and drama; helps students to appreciate, interpret, and analyze imaginative literature while understanding how literature relates to the human condition and the social and natural worlds around us. May be supplemented with multimedia and readings from other disciplines.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 251 **Title** Introduction to film studies

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the catalog description of 251 on page 93 of the current catalog

(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Pam Rooks _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description: **251 Introduction to Film Studies (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Provides a historical survey of Western cinema, introducing standard film terms, key historical developments, film analysis, and interpretation. Covers salient issues in contemporary film studies.

Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 300 **Title** Foundations for Literary Studies
Semester hours 3 Clock hours: Lecture 3 Laboratory

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the catalog description of 316 on page 94 of the current catalog

(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **300 Foundations for Literary Studies (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Introduces literary studies with emphasis on research methodologies, elementary literary theory, analysis, and the skills necessary to read and respond to poetry, fiction, and drama.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 313 **Title** Literature for the Young Child

When completed, forward to the Office of the Provost.

9/03

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy Date August 2013

Course No. or Level 315 Title Literature for Children

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the description of 315 on page 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **315 Literature for Children (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Studies the history and scope of children's literature as well as the prominent illustrators of children's books. Emphasis on the evaluation of books suitable for the preschool, elementary, and middle school child. Required of all Elementary Education majors. Not applicable toward General Education Requirements (Literature), English Liberal Arts major, Professional Writing option, minor, or collateral.

- Purpose:
1. For Whom (generally?)
 2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy Date August 2013

Course No. or Level 316 Title Literature for Young Adults

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the description of 316 on page 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **316 Literature for Young Adults** (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Studies literature appropriate for use in middle and high school grades. Special attention to defining and evaluating "young adult" literature. Basic

instruction in literary reading, writing, and criticism. Required of all English teacher certification program majors. Not applicable toward General Education Requirements (Literature), English Liberal Arts major, Professional Writing option, minor, or collateral.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 311 to 348 **Title** African American Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number and description of 311 on page 94 of the current catalog

(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **348 African American Literature (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Presents an overview of literature produced by African Americans from the mid-19th century to the present. Explores how African American writers address issues surrounding gender, race, class, sexual orientation, and identity. Using poetry, novels, essays, autobiographies, short stories, and speeches, examines themes, literary movements, and the development of an African American literary tradition. Authors include Frederick Douglass, Richard Wright, Jessie Fauset, Ralph Ellison, Toni Morrison, and James Baldwin.

- Purpose:
1. For Whom (generally?)
 2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 312 to 349 **Title** Literature of the South

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number and description of 312 on page 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Pam Rooks _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description: **349 Literature of the South (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Studies the literature and culture of the U.S. South. Emphasizes writers and works from the 20th century Southern Literary Renaissance (e.g., Faulkner, Williams, Tate, Warren) to contemporary times, with attention to how these writers engage questions of region.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 320 to 365 **Title** Modern Drama

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation _____ 25 _____

Indicate any course for which this course is a (an)

modification Change the number and description of 320 on page 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description _____ Pam Rooks _____

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation _____ August 2014 _____

Date of School/Department approval _____ April 2013 _____

Catalog description: **365 Modern Drama** (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Surveys 20th century world drama and dramatic theory. Examines the literary, technical and aesthetic developments in world drama since the late nineteenth century, beginning with Realism, then tracing the various reactions to it, including Symbolist, Expressionist, Absurdist and Epic theatre, and contemporary hybrid forms. Emphasizes seminal playwrights, directors and theatre companies important to the cultivation of the modern theatre audience.

- Purpose:
1. For Whom (generally?)
 2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED

NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 321 to 361 **Title** Shakespeare

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number and description of 321 on page 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **361 Shakespeare** (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Examines in detail selected histories, comedies, and tragedies. Requires outside reading and individual research to broaden the student's comprehension and appreciation of Shakespeare's works.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy Date August 2013

Course No. or Level 322 to 362 Title Mythology and Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number and description of 322 on page 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **362 Mythology and Literature** (3) (Prerequisite: Completion of 200 with a grade of C or higher.) Studies worldwide mythologies (with emphasis on the Greek) and their relation to selected literary works, leading to an understanding of universal mythic themes and their application to literature.

Purpose: 1. For Whom (generally?)

2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 325 to 352 **Title** History of American Drama

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number and description of 325 on page 94 of the current catalog

(proposed change in course title, course description, course content or method of instruction)

substitute _____

(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____

(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **352 History of American Drama (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Surveys American dramatic literature from the colonial period to the modern, including developments in form, technology, aesthetics and dramatic theory in the context of American culture and politics.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy Date August 2013

Course No. or Level 330 to 382 Title Special Topics in Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number and description of 330 on page 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **382 Special Topics in Literature (3)** (Prerequisite: Completion of 200 with a grade of C or higher.) Examines a specific literary theme or topic to acquaint the student with a significant aspect of literature. May be taken twice for academic credit with departmental approval.

Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 345 to 448 **Title** Issues in African-American
Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number, title, and description of 345 on page 94 of the
current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **448 Advanced Study in African American Literature (3)**
(Prerequisite: 300) Focuses on major African American writers, groups of writers, a genre, or a theme (e.g. Toni Morrison, the Harlem Renaissance). May be taken twice for academic credit with departmental approval.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages & Philosophy Date August 2013

Course No. or Level 351 to 383 Title Film, Genres and Styles

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number of 351 on pge 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **383 Film, Genres and Styles (3)** (Prerequisite: Completion of 200 with a grade of C or higher)

Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy Date August 2013

Course No. or Level 369 to 385 Title Sex, Gender & Literature

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number of 369 on page 94 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **385 Sex, Gender, and Literature (3)** (Prerequisite: Completion of 200 with a grade of C or higher)

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost. 9/03
FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE

Department/School English, Modern Languages, and Philosophy **Date** 10/1/2013

Course No. or Level 466 (from 455) **Title** Advanced Study in International

Literature

Semester hour 3 Clock hours: Lecture 3 Laboratory N/A

Prerequisites 300 or permission of department

Enrollment expectation 25

Indicate any course for which this course is a (an)

Modification 455 Advanced Study in International Literature
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pamela Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **466 Advanced Study in International Literature (30**
(Prerequisite: 300) Focuses on the literature of countries other than Britain and the United States (e.g. Latin American literature, Arab literature, Sub-Saharan African literature).
May be taken twice for academic credit with departmental approval.

- Purpose: 1. For Whom (generally?)
2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment.
Include a syllabus for the course.)

When completed, forward to the Office of the Provost.

9/03

**FRANCIS MARION UNIVERSITY: DESCRIPTION OF PROPOSED
NEW COURSE or MODIFICATION OF AN EXISTING COURSE**

Department/School English, Modern Languages & Philosophy **Date** August 2013

Course No. or Level 491 to 481 **Title** Senior Seminar

Semester hours 3 Clock hours: Lecture 3 Laboratory _____

Prerequisites Completion of ENG 200 with a grade of C or higher

Enrollment expectation 25

Indicate any course for which this course is a (an)

modification Change the number and description of 491 on page 98 of the current catalog
(proposed change in course title, course description, course content or method of instruction)

substitute _____
(The proposed new course replaces a deleted course as a General Education or program requirement.)

alternate _____
(The proposed new course can be taken as an alternate to an existing course.)

Name of person preparing course description Pam Rooks

Department Chairperson's/Dean's Signature _____

Provost's Signature _____

Date of Implementation August 2014

Date of School/Department approval April 2013

Catalog description: **481 Senior Seminar** (3) (Prerequisite: 300 or permission of chair; either grade point average of 3.0 or better in English courses or permission of chair)
Focuses on a variety of topics not included in the regular English curriculum, and taught by several faculty members. Uses a seminar format with emphasis on student presentations and on the types of research projects students are likely to encounter in graduate school.

- Purpose:
1. For Whom (generally?)
 2. What should the course do for the student?

Teaching method planned:

Textbook and/or materials planned (including electronic/multimedia):

Course Content: (Please explain the content of the course in enough detail so that the Academic Affairs Committee can make an informed judgment. Include a syllabus for the course.)

When completed, forward to the Office of the Provost.