Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.

NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Myra Seaman  Email address seamann@cofc.edu Phone 953-5760

1. Department: English

2. Course number and title: ENGL 363: Studies in Literature in History 1900-present
   Number of Credits: 3   Total hrs/week: 3
   Lecture: ☒   Lab: ☐   Recitation: ☐   Seminar: ☐
   For Independent study courses:
     Research: ☐   Field experience: ☐
     Clinical Practice: ☐   Internship: ☐
     Practicum: ☐   Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   A detailed study of literature written since 1900, focused on a special topic to be determined by instructor.

5. CIP Code: 23.1404 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   no

   b) Please explain overlap with any existing courses.
   N/A

This form was approved by FCC on 8/17/2010 and replaces all others.
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8. Prerequisites (or other restrictions):
   ENGL 110 or equivalent

9. Rationale/justification for course (consider the following issues):
   a) What are the goals and objectives of the course?
      The course provides students the opportunity to study literary texts written by a
      range of authors within the context of a historical period between 1900 and the
      present. In particular, it allows them to study a specific issue as determined by
      the instructor for which there is currently no suitable course in the catalog.
   b) How does the course support the mission statement of the department and the organizing
      principles of the major?
      The course is one of a number of courses that may fulfill a requirement for all
      majors, a course in Literature in History 1900-present.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of
     the major?
     This course is part of the end of the major, offering students the opportunity to
     pursue in depth with an instructor a special topic not regularly offered but fulfilling
     the requirements for Literature in History 1900-present.
     b) For courses used by non-majors, how does the course support the liberal arts tradition
        including linkages with other disciplines:
        N/A

11. Method of teaching:
    lecture, discussion

12. a) Address potential enrollment pattern shifts in the department or college-wide related to
     the offering of this course:
     N/A
     b) Address potential shifts in staffing of the department as it relates to the offering of this
        course:
        The course will be offered as staffing is available, on a rotating basis.
     c) Frequency of offering:
        each fall: [ ] each spring: [ ]
        every two years: [ ] every three years: [ ]
        other ☐(Explain): It will be offered when an instructor chooses to offer it;
        the course is not required for the major, though it may fulfill a major requirement.

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13. Requirements for additional resources made necessary by this course:

   a) Staff:
      N/A
   
   b) Budget:
      N/A
   
   c) Library:
      N/A

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   a) ☐ yes  ☑ no
   
   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
Proposal for a New Course

16. Signature of Department Chair or Program Director:

______________________________________________________________

Date: ________________________

17. Signature of Dean of School:

______________________________________________________________

Date: ________________________

18. Signature of Provost:

______________________________________________________________

Date: ________________________

19. Signature of Curriculum Committee Chair

______________________________________________________________

Date: ________________________

20. Signature of Faculty Senate Secretary:

______________________________________________________________

Date Approved by Senate: ________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
Dr. Susan Farrell
Office Hours: M, Tu, Th 1:30-3
26 Glebe Street, #205
Phone: 953-5785
e-mail: farrells@cofc.edu
website: http://www.cofc.edu/~farrells

English 395: Turn-of-the-Century Contemporary American Fiction

Books
--Kurt Vonnegut, Slaughterhouse-5
--Don DeLillo, White Noise
--Tim O'Brien, The Things They Carried
--Joyce Carol Oates, Foxfire
--Norman Mailer, The Executioner’s Song
--Toni Morrison, Song of Solomon
--Louise Erdrich, Tracks
--Jane Smiley, A Thousand Acres
--Jonathan Safran Foer, Extremely Loud and Incredibly Close
--Tom Wolfe/Joan Didion essays (on Web CT)

Course Description
This course examines a selection of contemporary American fiction in historic, aesthetic, and social contexts. In other words, we will explore the relationship between contemporary American literature and the world we live in. Topics may include literature and postmodern culture, how aesthetic style may be influenced by social and historical conditions, the blurring of fact and fiction in contemporary literature, and how literature is affected by issues of race, class, and gender. While the range of contemporary American fiction is extremely broad and varied, and impossible to cover in one semester, students will become acquainted with several of the major trends in American literature since 1965. The course is divided into three main units: 1) post W.W.II and postmodernism; 2) new journalism and popular culture; 3) issues of race, gender and family. As students will discover, these categories are not mutually exclusive. They overlap and intersect one another.

Course Goals
Students completing the course should demonstrate:
• Knowledge of the literary and cultural history of the United States from 1965 to the present, which includes:
  • Awareness of the wide range of literary texts that were written in this period
  • Familiarity with topics, themes, and literary techniques of some of these works, and an understanding of how the works reflect the culture in which they were written
  • Knowledge of the philosophical underpinnings of some of these works
  • Familiarity with some of the ways these works of literature have been interpreted and appreciated by others
• Skills in analyzing and interpreting literary texts
• Skills in conducting literary research
• Skills in writing, critical reading, and oral communication
Coursework
Required work for the course includes careful reading of all assigned material and active participation in class discussions. Please come to class prepared with questions and comments about the assigned reading for each day--the success of the course depends on your involvement.

Papers, Presentations
Early in the semester, you will choose (or be assigned) one of the books on the syllabus. Your two major papers and your class presentation will revolve around this text. The first paper will be an annotated bibliography that summarizes at least ten outside sources and two critical disagreements surrounding the book. You will present your research findings to the class on the presentation day scheduled for your book (usually the last day we spend on the book). Your final annotated bibliography will be due on the day of your class presentation. The second essay is an approximately 8-10 page research paper that should build on both your own reading of the book and what you discovered in your research. I will expect you to place your reading of the work within a critical context relevant to it. Your research paper is due two weeks after your annotated bibliography. I will give more detailed instructions about each of the papers and the presentation well in advance of their due dates.

Position Papers
In addition to the two major written assignments (the annotated bibliography and the research paper), I will ask you to write five short (approximately 500 words) position papers. For each of the books, I will provide several discussion questions, and you may choose which question to answer for each position paper. These short papers will be due on scheduled days. They may be turned in early, but will not be accepted late. You will choose which five books to write position papers on and which books to skip.

Note: You may not write one of your position papers on the book that you're writing your research paper on. This will be one you skip.

Exams
There will be a mid-term and a final exam. Each exam will have a take-home essay component. I will give you more information about the exams before you take them.

Grading
Your final grade will be determined according to these percentages:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>5%</td>
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<tr>
<td>Position Papers</td>
<td>20%</td>
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<tr>
<td>Annotated Bibliography</td>
<td>10%</td>
</tr>
<tr>
<td>Presentation</td>
<td>5%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>25%</td>
</tr>
<tr>
<td>Mid-Term Exam</td>
<td>15%</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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</tbody>
</table>

Letter grades assigned will have the following numerical values:

- A+/98
- B+/88
- C+/78
- D+/68
- A/95
- B/85
- C/75
- D/65
- A-/92
- B-/82
- C-/72
- D-/62

F = 50  Paper not turned in = 0

Late Papers
Late papers will be penalized five points for each day or fraction of a day they are late. I will not accept late position papers, and late presentations will not be allowed. Make-up exams will not be given except in rare circumstances when the student has documentation to prove a serious accident or illness. If at all possible, you must notify me in advance when a make-up exam is necessary.
**Attendance**
Regular attendance and participation are requirements to pass the course. You may take 3 absences without being penalized (although I don't recommend it—it's best for you to be in class every meeting). I don't distinguish between excused and unexcused absences, so you should save your 3 absences for when you're really sick or out of town. For each absence over 3 (for any reason—excused or unexcused), I will automatically subtract 3 points from your final course average. You are responsible for all work covered during your absence.

**Plagiarism**
All work submitted must be your own. You may discuss writing assignments and prepare for tests with your classmates (in fact, I strongly **encourage** you to do so), but all that you write should be yours. Incorporating others' words or ideas in your essays without proper acknowledgment, or any other form of academic dishonesty, will result in an "F" for the entire course.

**Reading Schedule**

**Week 1:** W 26 August  Course Introduction  
F 8 August  *Slaughterhouse-Five* (Chapters 1-3)

**Week 2:** M 31 August  *Slaughterhouse-Five* (Chapters 4-6)  
W 2 September  *Slaughterhouse-Five* (Chapters 7-10)  
F 4 September  *Slaughterhouse-Five*

**Week 3:** M 7 September  *Slaughterhouse-Five*  
**presentations; position papers due**  
W 9 September  *White Noise* (Part I: "Waves and Radiation")  
F 11 September  *White Noise* (Part II: "The Airborne Toxic Event")

**Week 4:** M 14 September  *White Noise* (Part III: "Dylarama")  
W 16 September  *White Noise*  
**presentations; position papers**  
F 18 September  *The Things They Carried* (through “Friends”)

**Week 5:** M 21 September  *The Things They Carried* (through “Church”)  
**Research Papers Due* (*Slaughterhouse-Five*)  
W 23 September  *The Things They Carried* (through “Good Form”)  
F 25 September  *The Things They Carried* (finish book)

**Week 6:** M 28 September  *The Things They Carried*  
**presentations; position papers due**  
W 30 September  *Foxfire* (Parts I and II)  
**Research Papers Due* (*White Noise*)  
F 2 October  *Foxfire* (Parts III and IV)  
**TIM O’BRIEN VISIT, 5:00 PM**

**Week 7:** M 5 October  *Foxfire* (finish book)  
W 7 October  *Foxfire*
<table>
<thead>
<tr>
<th>Week 8:</th>
<th>M 12 October</th>
<th>Fall Break</th>
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<tbody>
<tr>
<td>W 14 October</td>
<td>Tom Wolfe, Essays from <em>The New Journalism</em></td>
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<tr>
<td>F 16 October</td>
<td>Joan Didion, “The White Album”; <em>The Executioner's Song</em> (Book I, Parts 1-3)</td>
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<thead>
<tr>
<th>Week 9:</th>
<th>M 19 October</th>
<th><em>The Executioner's Song</em> (Book I, Parts 4-7)</th>
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<tbody>
<tr>
<td>W 21 October</td>
<td><em>The Executioner's Song</em> (Book II, Parts 1-2)</td>
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<tr>
<td>F 23 October</td>
<td><em>The Executioner's Song</em> (Book II, Parts 3-4)</td>
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<tr>
<th>Week 10:</th>
<th>M 26 October</th>
<th><em>The Executioner's Song</em> (Book II, Parts 5-7)</th>
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<tr>
<td>W 28 October</td>
<td><em>Song of Solomon</em> (Chapters 1-3)</td>
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<td>F 30 October</td>
<td><em>Song of Solomon</em> (Chapters 4-9)</td>
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<tr>
<th>Week 11:</th>
<th>M 2 November</th>
<th><em>Song of Solomon</em> (Chapters 10-15)</th>
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<tr>
<td>W 4 November</td>
<td><em>Song of Solomon</em></td>
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<tr>
<td>F 6 November</td>
<td><em>Tracks</em> (Chapters 1-3)</td>
<td>presentations; position papers due</td>
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<tr>
<th>Week 12:</th>
<th>M 9 November</th>
<th><em>Tracks</em> (Chapters 4-6)</th>
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<tbody>
<tr>
<td>W 11 November</td>
<td><em>Tracks</em> (Chapters 7-9)</td>
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<tr>
<td>F 13 November</td>
<td><em>Tracks</em></td>
<td>presentations; position papers due</td>
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<tr>
<th>Week 13:</th>
<th>M 16 November</th>
<th><em>A Thousand Acres</em> (Books I and II)</th>
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<tr>
<td>W 18 November</td>
<td><em>A Thousand Acres</em> (Book III)</td>
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<tr>
<td>F 20 November</td>
<td><em>A Thousand Acres</em> (finish book)</td>
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<tr>
<th>Week 14:</th>
<th>M 23 November</th>
<th><em>A Thousand Acres</em></th>
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<tbody>
<tr>
<td>W 25 November</td>
<td>Thanksgiving</td>
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<tr>
<td>F 27 November</td>
<td>Thanksgiving</td>
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<tr>
<th>Week 15:</th>
<th>M 30 November</th>
<th><em>Extremely Loud and Incredibly Close</em> (through “The Only Animal”)</th>
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<tr>
<td>W 2 December</td>
<td><em>Extremely Loud and Incredibly Close</em> (through “Why I’m Not Where You Are, 4/12/78”)</td>
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</tbody>
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Mid-Term Exam

Research Papers Due

Presentations; position papers due
F  4 December  Extremely Loud and Incredibly Close (finish book)
    position papers due

Week 16:  M  7 December  Last Day of Class

Final Exam:  Wednesday, December 9, 12:00-3:00 p.m.