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 seamanm@cofc.edu Phone 953-5760

1. Department: English

2. Course number and title: ENGL 450: Senior Seminar in Major Authors
   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):
   An advanced study of one or two major authors, focused on a special topic to be determined by instructor. Open to seniors, with permission of instructor.

5. CIP Code: 23.1401 (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
Proposal for a New Course

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 one or two authors at an advanced level. This course allows them to study a specific issue as determined by the instructor for which there is currently no suitable course in the catalog. The course is a senior seminar.

   b) How does the course support the mission statement of the department and the organizing principles of the major?
      The course provides students with a capstone experience in the form of a smaller, writing-intensive, and reflexive course at the end of their period of study as English majors.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
    The course fulfills a requirement of all majors that they have a capstone experience. It will also fulfill the Author-Centered Approaches requirement.

    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:
    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 does fulfill a major requirement.
Proposal for a New Course

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.
Joseph Kelly
Office: 22 Glebe Street #105
Phone: 953-4815; e-mail: kellyj@cofc.edu

Office hours: M 10-11; W 11-12

English 450: James Joyce

Course Objectives:

This course will familiarize you with Joyce's fiction, from *Dubliners* through *Ulysses*. The focus of the course will be on *Ulysses*, and we'll take an eclectic approach, using whatever literary techniques serve each particular chapter. Throughout, the course will strongly emphasize the biographical and historical contexts of *Ulysses*. Because *Ulysses* is the central text of European modernism, you will come away with a good knowledge of that cultural movement. This course is a seminar. To a large extent, you will be treated like graduate students. The class will demand a great deal of independent discipline, and certainly a lot of participation in class. By the end, you will produce a significant piece of original criticism on some part of *Ulysses*.

Books:

James Joyce, *Ulysses*, *A Portrait of the Artist as a Young Man*, and *Dubliners*
Beja, *James Joyce: A Literary Life*

Requirements:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class report</td>
<td>20%</td>
</tr>
<tr>
<td>Research prospectus</td>
<td>5%</td>
</tr>
<tr>
<td>Research paper</td>
<td>45%</td>
</tr>
<tr>
<td>Threaded discussions</td>
<td>15%</td>
</tr>
<tr>
<td>Final exam</td>
<td>15%</td>
</tr>
</tbody>
</table>

Class Report

In conjunction with a fellow student, you will be assigned a particular episode in *Ulysses*. Together, you must give the class a PowerPoint preview of your episode in the last ten minutes of the class meeting immediately one week prior to your episode; that preview will discuss pertinent literary parallels (especially from *The Odyssey* and *Hamlet*), motifs and themes, relevant historical and biographical background, etc. You will also provide students with a plot summary of the literal action in your episode.
You will help me lead a class discussion for the episode you've been assigned. As preparation for the class discussion, you will supply the class with one secondary reading that raises an interesting "problem" associated with your episode. You must meet with me on the Wednesday before your report is due and deliver to me a photocopy of this secondary reading.

Your partnership will receive one grade for this assignment: only under extraordinary circumstances would I consent to grade the students differently. So you must learn to work collaboratively in an arrangement acceptable to both parties.

**Threaded Discussions**

This course makes use of WebCT software. As homework for most class meetings, you'll be expected to participate in an on-line threaded discussion about the last class meeting. These are completely low pressure: you will be graded only on the level of your participation--not on the intelligence and style of your messages. Each message should be at least 200 words. You may skip two of these discussions (and thus must complete ten).

The threaded discussion posts are due by Friday at noon after each Monday class.

**Research Project**

**Research prospectus**

Your prospectus should be a short discussion of your strategy for the final paper—that is, a statement of your intentions. It should discuss your critical approach and your research strategy. This paper should be no more than four or five pages long.

**Research Paper**

Write an original essay on *Ulysses*. Specifications:

- at least 15 pages of text
- you should cite at least a dozen or so sources and consult many more
- use footnotes or endnotes
- include a bibliography of all sources and archives that you consulted
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Primary reading</th>
<th>Ancillary work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>12 January</td>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>Week 2</td>
<td>19 January</td>
<td>MLK Day</td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>26 January</td>
<td>Dubliners</td>
<td>Epiphanies and Epicleti; The Evidence of the Letters; Beja, Chs. 1 and 2</td>
</tr>
<tr>
<td>Week 4</td>
<td>2 February</td>
<td>Portrait of the Artist</td>
<td>Epiphanies; <em>from Stephen Hero</em>; Beja, Ch. 3</td>
</tr>
<tr>
<td>Week 5</td>
<td>9 February</td>
<td>“Telemachus,” “Nestor,” “Proteus”</td>
<td>“Ulysses, Order and Myth”</td>
</tr>
<tr>
<td>Week 6</td>
<td>16 February</td>
<td>“Calypso,” “The Lotus Eaters,” “Hades”</td>
<td>Beja, Ch. 4</td>
</tr>
<tr>
<td>Week 7</td>
<td>23 February</td>
<td>“Aeolus” and “Lestrygonians”</td>
<td>Watson, Wilson, and Wooten: “Scylla”</td>
</tr>
<tr>
<td>Week 8</td>
<td>2 March</td>
<td>Spring Break</td>
<td></td>
</tr>
<tr>
<td>Week 9</td>
<td>9 March</td>
<td>“Scylla and Charybdis” and “Wandering Rocks”; prospectus due</td>
<td>Scott and Smither: “Cyclops”</td>
</tr>
<tr>
<td>Week 10</td>
<td>16 March</td>
<td>“Cyclops”</td>
<td>Murtha and Powell: “Nausicaa”</td>
</tr>
<tr>
<td>Week 11</td>
<td>23 March</td>
<td>“Nausicaa”</td>
<td>Hare and Harrigan: “Oxen”</td>
</tr>
<tr>
<td>Week 12</td>
<td>30 March</td>
<td>“Oxen of the Sun”</td>
<td>Downs and DuPuis: “Circe”</td>
</tr>
<tr>
<td>Week 13</td>
<td>6 April</td>
<td>“Circe” and “Eumaeus”</td>
<td>Carson and Cherry: “Ithaca”</td>
</tr>
<tr>
<td>Week 14</td>
<td>13 April</td>
<td>“Ithaca”</td>
<td>Bernstein and Bowling: “Penelope”</td>
</tr>
<tr>
<td>Week 15</td>
<td>20 April</td>
<td>“Penelope”</td>
<td></td>
</tr>
<tr>
<td>Week 16</td>
<td>27 April</td>
<td>Final paper due</td>
<td>Beja, Ch. 5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final Exam</td>
<td>4 May 4-7pm</td>
</tr>
</tbody>
</table>