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 461: Senior Seminar in Literature in History Pre-1700
   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 literature written before 1700, focused on a special topic to be determined by instructor. Open to seniors, with permission of 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.
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 literary texts written by a range of authors within the context of the historical period prior to 1700. 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. 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 Literature in History Pre-1700 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.
ENGL 400  Senior Seminar
Medieval Prime Time: Entertaining the Family in Late 15th Century England

A number of features distinguish this course from others you have taken as an English major. Bearing these in mind should help prepare you for the adventure we are undertaking together this semester.

Medieval Prime Time fulfills requirements for the pre-1700 British Literature requirement of the old major and for the Literature in History, pre-1700, requirement of the new major; as a result, it is primarily focused on the relationship between the literature being studied and the historical moment in which it was produced, a relationship that is mutually influential and constitutive.

In addition, Medieval Prime Time takes a cultural studies approach, treating the texts under investigation as cultural artifacts rather than as freestanding aesthetic products or expressions of an individual author’s unique mind; this approach is closely engaged with a literary historical orientation, even as it takes an interdisciplinary approach (history, religious studies, women’s and gender studies, etc.) that extends beyond literary critical approaches.

As a senior seminar, Medieval Prime Time is geared toward providing students a capstone experience in the major; above all, it is fundamentally student-driven and provides the opportunity to apply the skills, approaches, attitudes, and experiences you have accumulated over your career as a student at CoFC and in the English department, in particular. An important feature of this experience will be your ongoing conversation with your peers and with the scholars whose work we will be engaging.

Through the course of the semester, you will develop a deeper understanding of late Middle English and of late medieval English culture, with a focus especially on the reading practices of the newly-established gentry as represented in a household anthology produced in Leicestershire around 1475, with its mix of texts pious and profane offering to its contemporary reader a range of services and to us an avenue for engaging—often quite playfully—with the dead who can no longer speak to us directly themselves.

Required Texts:

- **Codex Ashmole 61.** Ed. Shuffelen. ISBN: 9781580441292
- **Scanlon, Medieval English Literature 1100-1500** ISBN: 9780521602587
- **Radulescu and Truelove, Gentry Culture in Late Medieval England** ISBN: 0719068258

SEMESTER PARTICIPATION

A seminar, as the small size of this class reflects, differs from traditional upper-level classes: even more than in other English courses, the seminar is generated by the students. The course schedule and assignments will, to some extent, structure the discussion that we have in this class, but how that discussion happens and the various directions it takes are determined by you, collectively. This, needless to say, requires your active presence and engaged participation in the discussion each class meeting, as is true of any course. Beyond that, however, the seminar requires a different kind of preparation: don’t imagine yourself preparing to come to class to respond to my questions and prompts, but instead come prepared to influence the direction of the discussion yourself. Your texts should be filled with your notes and responses before you arrive, and you should have generated some questions and comments that you think might encourage productive conversation in class. Ideally, I should be able to participate in the daily discussion to the same extent that each of you does.
WEEKLY WRITING
BLOG POSTS

Your weekly writing will take the form of weekly blog posts and one Weekly Review that you will publish on the course blog throughout the semester. These posts may respond to questions I post in the “Previewing” section of each week’s “Reviewing and Previewing” post, or they may present your thoughts on anything related to the reading or discussion for that week, connecting (as the semester progresses) to ideas and concepts addressed in previous weeks. Your posts may be formal analyses or they might be more personal and reflective. Your main aim will be to present an observation or provocation that might encourage others in the class to enter a conversation with you. These and all posts on the blog will need to be in academic English (rather than textspeak).

You will, of course, be expected to comment on others’ posts. Each substantial, worthwhile comment will earn you extra points on that week’s blog post grade. If you’d like a comment to count as your own post that week, just be sure that it fulfills the length and other requirements of the weekly post.

WEEKLY REVIEW

In addition to these weekly blog posts, you will at one point in the semester produce a “Weekly Review” in which you will generate a reflection on the week’s class discussions. This Weekly Review will include three sections: Overview, Noteworthy Quotes, and Key Terms. I will produce the Weekly Review for Week 1, as a model, and then the following weeks will be assigned.

You will EMAIL me your Weekly Review by Saturday at 6 pm. Then I will post this Review, accompanied by my Preview of the coming week, on the course blog by Sunday at midnight. Where necessary, I will edit these Weekly Reviews before posting.

A bit on academic integrity: All students, needless to say, must follow the College of Charleston’s academic integrity policy, which forbids cheating, attempted cheating, and plagiarism. Any case of suspected cheating or plagiarism (on any written response for the course) will be sent to the College’s Honor Board, and any student found guilty will receive a grade of XF, indicating failure of the course due to academic dishonesty. “Recycled” papers written for other courses are not acceptable in this class.

CRITICAL WRITING & PRESENTING

SCHOLARLY ESSAY PRESENTATION

Once or twice each week, as listed on the course schedule (noted by ** after an assigned reading’s title), a student will take responsibility for presenting and leading class discussion of one of the readings. These presentations include a précis and response/assessment of the scholarly essay, followed by questions geared toward generating class discussion of the reading in relation to the larger course concerns. Each student will make one presentation throughout the semester. Those not presenting should read the presenter’s posted precis and questions before coming to class.

See the separate detailed assignment sheet posted on the course blog.

10% of course grade

deadlines throughout semester
(just one presentation per student)

written portion due on blog by 6pm evening before scheduled presentation

Since the deadlines for written work are so clearly spelled out in the syllabus, late assignments will not be accepted except in very extraordinary circumstances.
FINAL PROJECT

The Final Project for this course consists of two parts: an extended researched analysis (65% of project grade) and a creative response (35% of project grade).

The extended research analysis will be on a topic you develop to suit your interests, based on the ongoing focus of the course materials and discussion. You may find that a blog post and the comments it generates leads you toward a question you’d like to pursue in further depth, or you might investigate a particular theme or text addressed by the course, or you might make connections between fifteenth-century experiences and attitudes to something from another time and/or place, including our own.

The creative response is intended to encourage you to consider, beyond the confines of the traditional literary analysis or research paper, how you might express to a similarly informed audience your engagement with the texts and related concepts and ideas we are studying this semester.

A more detailed assignment sheet for both parts of the Final Project will appear on the blog after the first two weeks of the semester.

ANNOTATED BIBLIOGRAPHY

This bibliography is produced as part of your research for your final extended research analysis. The bibliography must contain at least 10 secondary sources (7 of these must be critical resources such as articles or book chapters; bear in mind that if you use two chapters from one book, that counts for two sources, with each one listed separately on the Annotated Bibliography). Only 1 of your sources may be an article assigned for class discussion, and only 1 of your sources may be an unsponsored website. (Your final paper will include at least 5 of these or other such sources, 3 of which must be critical articles.) We will spend class time looking at sample annotated bibliographies.

EXAMS

MIDTERM OUT-OF-CLASS ESSAY EXAM

Instead of an in-class midterm exam or a midterm paper, you will produce 3 short (2-page) essays, in response to prompts of your choosing.

FINAL IN-CLASS EXAM

There will be just one exam: a cumulative final.

Academic accommodation for a documented disability can be arranged through the Center for Disability Services: 953-1431, Lightsey Center, Suite 104, http://disabilityservices.cofc.edu. If you are approved for accommodations, you should let me know as soon as possible so we can organize appropriate arrangements.

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| 1    | T 1-11 | *Introductions: Cultural Studies, Late Manuscript Culture, The Disparaged Fifteenth Century, The Gentry*  
Middle English Exercise 1 |
| R 1-13 | Getting a feel for the place:  
Kline, Introduction to *The Medieval British Literature Handbook* (PDF)  
“Welcome to Medieval England” (Mortimer 1-5)  
“The Landscape” (Mortimer 6-34)  
Middle English Exercise 2 |
| 2    | T 1-18 | Getting a feel for the time:  
Gastle, “Historical Context for Middle English Literature” (PDF)  
[consider the chronology Gastle provides alongside the one in Scanlon xi-xix]  
“The People” (Mortimer 35-59)  
Middle English Exercise 3 |
| R 1-20 | Living the Middle Ages:  
Ferris and Bynum, “From the Medieval to the Modern” (PDF)**  
“The Medieval Character” (Mortimer 59-77)  
Barker, Introduction to *Cultural Studies: Theory and Practice* (PDF)  
Middle English Exercise 4 |
| 3    | T 1-25 | Communing with the literary past:  
Introduction to *The Cambridge Companion to Medieval English Literature 1100-1500* (Scanlon 1-8)  
“Reinventing the Vernacular: Middle English Language and its Literature” (Scase: Scanlon 11-24)  
Lerer, “Medieval English Literature and the Idea of the Anthology” (PDF)**  
Middle English Exercise 5 |
| R 1-27 | Meeting our readers:  
“Textual Production and Textual Communities” (Green: Scanlon 25-36)  
“Basic Essentials” (Mortimer 78-100)  
“Editor’s Introduction” (A61 1-17) |
| 4    | T 2-1 | Learning to behave:  
Poems 1-4 (A61 19-39)  
Editors' Introduction to *Gentry Culture in Late Medieval England* (R&T 1-17)** |
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| R | 2-3 | “Literature” (Radulescu: R&T 100-118) **  
“Education and Recreation” (Orme: R&T 63-83) |
|   |   | **Practicing gentry cultural literacy:** |
| 5 | T | 2-8 |
|   |   | Poems 5-8 (A61 39-70)  
“Literacy” (True love: R&T 84-99) ** |
| R | 2-10 | **Consuming identity:** |
|   |   | “What to Wear” (Mortimer 101-121)  
“What to Eat and Drink” (Mortimer 166-188) |
|   |   | **Inscribing religious behavior:** |
| 6 | T | 2-15 |
|   |   | Poems 9-15 (A61 70-74)  
“Religion” (Carpenter: R&T 134-150) **  
“Religious Writing: Hagiography, Pastoralia, Devotional and Contemplative Works” (Newhauser: Scanlon 37-56) |
| R | 2-17 | **Maintaining community networks:** |
|   |   | Poems 16-18 (A61 74-83)  
“Cultural Networks” (Youngs: R&T 119-133) **  
“Dialogue, Debate, and Dream Vision” (Kruger: Scanlon 71-82)  
“What to Do” (Mortimer 246-88) |
|   |   | **Conducting exchange:** |
| 7 | T | 2-22 |
|   |   | Riddy, “Mother Knows Best: Reading Social Change in a Courtesy Text” (PDF) **  
“Gentility” (Maddern: R&T 18-34)  
“Chivalry” (Keen: R&T 35-49) |
| R | 2-24 | **Rewarding virtue:** |
|   |   | Poem 19 (A61 83-111)  
Diamond, “The Ear of Tolous: The Price of Virtue” (PDF) ** |
| M | 2-28 | **Midterm Out-of-Class Essay Exam due at 8pm in OAKS** |
| 8 | T | 3-1 | **Rewarding the self:** |
|   |   | “Romance” (Chism: Scanlon 57-70)  
Smith, “On the Threshold” and “Inescapable Economy” (PDF) ** |
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| R   | 3-3  | 9:00 | **Tormenting virtue:**  
Poem 20 (A61 111-164)  
Blanchfield, “The romances in MS Ashmole 61: an idiosyncratic scribe” (PDF) ** |
|      |      |      | **Spring Break (week of 3-7)** |
| 9   | T    | 3-15 | **Acknowledging failure:**  
Poems 21-23 (A61 164-85)  
Hardman, “Compiling the Nation: Fifteenth-century Miscellany Manuscripts” (PDF) ** |
| R   | 3-17 | 9:00 | **Acknowledging redemption:**  
Poems 24-26 (A61 185-221) |
| 10  | T    | 3-22 | **Re-presenting truths:**  
Poems 27-30 (A61 221-277)  
John Lydgate (Simpson: Scanlon 205-16) |
| R   | 3-24 | 9:00 | **Popularizing instruction:**  
Poems 31-32 (A61 277-310)  
Sponsler, “Eating Lessons: Lydgate’s ‘Dietary’ and Consumer Conduct” (PDF) ** |
| 11  | T    | 3-29 | **Re-presenting doctrine:**  
Poems 33-34 (A61 310-348)  
McGuire, “Purgatory, the Communion of Saints, and Medieval Change” (PDF) ** |
| R   | 3-31 | 9:00 | **Exemplifying sin:**  
Poems 35a-37 A61 349-385) |
| 12  | T    | 4-5  | **Estimating popularity:**  
Poems 38-41 (A61 385-413)  
McDonald, “A Polemical Introduction” (PDF) ** |
| R   | 4-7  | 9:00 | **Considering alternatives:**  
Chaucer, *Second Nun’s Tale* (PDF) and *Retraction* (PDF) |
| 13  | M    | 4-11 | **Annotated Bibliography due at 8pm in OAKS** |
| T   | 4-12 | 9:00 | **Valuing objects:**  
Meyer-Lee, “Manuscript Studies, Literary Value, and the Object of Chaucer Studies” (PDF) ** |
| R   | 4-14 | 9:00 | **Entertaining ourselves:**  
Creative presentations (part 1) |
| 14  | M    | 4-18 | **Paper Proposal due at 8pm in OAKS** |
| T   | 4-19 | 9:00 | **Reconsidering our time:**  
Creative presentations (part 2) and paper workshop |
| R   | 4-21 | 9:00 | **No class** |
| M   | 4-25 | 9:00 | **Researched Analysis due at 8pm in OAKS** |
| T   | 5-3  | 9:00 | **Final exam 12-3** |