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 463: Senior Seminar 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):
   An advanced study of literature written from 1900 to the present, 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.  p. 1
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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 the 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. 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 1900-Present 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.
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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).
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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.
This class is designed as a senior capstone experience for English majors; interested juniors may be eligible as well if they have had several upper-level courses. (In the new major, it fulfills the “Literature In History, 1900-Present” requirement as well as the seminar requirement. In the old major, it fulfills the post-1900 American Lit requirement.) I will give you guidance on how to do the advanced research projects in the course, but I am assuming that students are very familiar with literary analysis, reading and responding to literary scholarship, and writing papers for 300-level courses. Work that is below this level will receive poor grades.

Due dates & reading assignments are printed on the schedule, although I may need to adjust these dates during the semester; I’ll post these changes on OAKS and announce them in class. Due dates are not postponed by your absence. Late papers are normally penalized one letter grade for every day the paper is late, unless you have arranged for an extension in advance.

Since this is a seminar, you are expected to participate actively in class discussions and to present some of your own work orally. If you don’t volunteer to speak, I will sometimes call on you. If you speak a lot more often than others in the class, I may also call on others to encourage a wider range of participation.

You should always bring your reading notebook and copies of the assigned readings; students without this material may be counted absent, especially if this occurs repeatedly. Leaving the room during the class period, arriving late, or departing early will also be noted as partial absences. One or two absences will not, in themselves, affect your grade. Three or more will bring down your grade. In addition, quizzes may be given in your absence; these cannot be made up. Quizzes will consist of 5-10 objective questions on the reading and on material covered in earlier classes.

Academic Dishonesty: The College of Charleston enforces a strict policy of academic honesty (see http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html, The College of Charleston Student Handbook: A Guide to Civil and Honorable Conduct). Any student who incorporates the words or ideas of others in an essay or other written work without proper acknowledgment, or who commits any other form of academic dishonesty, will be turned in to the College Honor Board. An Honor Board conviction will result in an "F" for the entire course, and may incur other penalties as specified by the honor system. If you are unsure about whether you are using proper documentation, refer to an MLA style manual and see me about your questions. For more info, see this link: http://www.cofc.edu/studentaffairs/general_info/honor_system/.

Accommodations for Students with Disabilities: The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services located on the first floor of the Lightsey Center, Suite 104. Students approved for accommodations are responsible for notifying me. Should you have questions about disability services at the College of Charleston, please contact the Center for Disability Services at 953-1431 or visit their website at http://www.cofc.edu/~cds/.

Requirements:
Reading notebook, quizzes, and attendance 20%
1 midterm and 1 final exam 20%
1 in-class presentation (literary and cultural analysis of assigned reading) 5%
1 annotated bibliography & report on critical response to a text we study 10%
1 critical essay (8-10 pp) on how texts have highlighted, misinterpreted, distorted, or reinterpreted some aspect of Charleston 28%
1 creative work interpreting Charleston, adding to or revising the stories we tell ourselves about the city and the region 17%

Directions for all assignments will be explained in class and posted on OAKS.
Overview of texts we’ll study

**Jan/Feb:** Stories we tell ourselves about Charleston: journalists’ portrayals, tourist guides, etc.

- History and Memoir: selections from Edward Ball’s *Slaves in the Family* and Mamie Garvin Fields’ *Lemon Swamp*
  - *Doctor to the Dead: Grotesque Legends and Folk Tales of Old Charleston*, by John Bennett. Folk tales collected and rewritten by Bennett, a white writer who heard them in the early 20th century from African Americans who worked for his family.
  - *Porgy*, by Dubose Heyward—the 1925 novel that first told the story of Porgy and his neighbors in Catfish Row. The novel was later turned into a play, and in 1935 Heyward, who was a friend of John Bennett, wrote the libretto for George Gershwin’s opera *Porgy and Bess.*

**February: Three O’Clock Dinner,** by Josephine Pinckney. Set in the mid-1930s, this novel of manners depicts the consternation of an “old” Charleston family whose son marries a neighbor from an upwardly mobile, non-aristocratic family.

- *The Golden Weather* by Louis Rubin. An autobiographical novel about a Jewish boy living in a brand-new Hampton Park neighborhood in 1936 as the city celebrates the 75th anniversary of the start of the Civil War.

**March:** Selections from *Ain’t You Got a Right to the Tree of Life,* recorded/edited by Guy and Candie Carawan. Songs, sermons, prayers, and personal narratives by residents of Johns Island in the early 1960s; includes black-and-white photographs. The editors collected this material while living on Johns Island and working with Septima Clark and other residents to promote literacy, increased voter registration, and improved community services for African Americans in the Lowcountry.

- *The Lords of Discipline,* by Pat Conroy (1980). The protagonist attends a fictionalized version of The Citadel in the 1960s; during his senior year, the first African American cadet enrolls there.

- *Rich in Love,* by Josephine Humphreys. Set in the early 1980s, narrated by Lucille Odom, an angst-ridden, acerbic Mount Pleasant teenager whose family is in crisis.


**April:**

- Chapters from “Royce” by C of C graduate Martha Attisano (her novel depicting a young girl living in West Ashley in the mid 1960s).

- Selections from *Outbound: The Curious Secession of Latter-Day Charleston,* by C of C graduate Charlie Geer (also a C of C graduate). Geer imagines a contemporary downtown Charleston on the weekend that an arts festival, a wildlife/hunting festival, and a mini-storage convention are all taking place. Naturally, the peninsula breaks off from the mainland and floats out to sea.

- Original interpretations of 21st-century Charleston, written by members of the seminar.
Readings and Due Dates

(This schedule may be revised. Presentations and bibliography due dates vary by topic & aren’t listed here.)

1/10 (cancelled)
1/12 Intro to the course: stories Charlestonians tell themselves, the notion of cultural work
1/13 Thurs, 7 PM, Avery Research Ctr: “Performing History” student workshop, Roger Guenveur Smith

1/17 MLK holiday
1/19 Ball, Slaves in the Family, 7-109, 375-391. Scott Peeples discusses Poe and Charleston.

1/24 Doctor to the Dead through page 131
1/26 Introduction to archival research

1/31 Porgy (11-196)
2/2, Lemon Swamp 1-65, 98-140

2/7 Doctor to the Dead 131-260
2/9 Three O’Clock Dinner (Books 1-1V)

2/14 Three O’Clock Dinner (V-end)
2/16 Midterm
February 17 6 PM, Avery Research Center: Lecture on Septima Clark

2/21 The Golden Weather
2/23 The Golden Weather

2/28 Ain’t You Got a Right to the Tree of Life?
3/2 Ain’t You Got a Right to the Tree of Life?

Spring Break March 3-5: Carolina Lowcountry and Atlantic World’s conference on the Civil War

3/14 The Lords of Discipline
3/16 The Lords of Discipline

3/21 Rich in Love
3/23 Rich in Love

3/28 Visit by Jo Humphreys
3/30 Visit by Brett Lott; read “Wadmalaw,” “Propriety,” intro to A Year in Place

4/4 Workshop
4/6 Workshop
Research papers due 4/8

4/11 Selections from “Royce”, visit by author Martha Attisano (tentative date)
4/13 Selections from Outbound

4/18 Workshop creative papers
4/20 Workshop creative papers

4/25 last day—present creative papers (due 4/26)
5/2 Final exam 12-3 PM