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 465: Senior Seminar in Cultural Studies
   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 film and/or cultural studies, focused on a special topic to be determined by instructor. Open to seniors, with permission of instructor.

5. CIP Code: 50.0601 and 30.26 (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
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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 forms of cultural production, possibly including film, visual cultures, popular cultures, and subcultures. 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 Film and Cultural Studies 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.

This form was approved by FCC on 8/17/2010 and replaces all others. p. 2
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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.
ENGL 400: Black Speculative Fiction  
Professor Conseula Francis

Spring 2007 • MW 2:00-3:15 • MYBK 116  
Office: 65 Coming #208 • Office Hours: MWF 9:00-10:00 and by appt.  
Email: francisc@cofc.edu • phone: 843-953-7738 • Website: http://www.cofc.edu/~francisc/

Course Materials
- Dark Matter: Reading the Bones, ed. Sheree Thomas
- Black No More, George Schuyler
- Dawn, Octavia Butler
- Futureland, Walter Mosley
- The Between, Tananarive Due
- Brown Girl in the Ring, Nalo Hopkinson
- Soul City, Toure
- Intuitionist, Colson Whitehead
- Parable of the Sower, Octavia Butler
- Birth of a Nation, Aaron McGruder and Reginald Hudlin

Course Description
In this course we will study speculative fiction from the African diaspora. In addition to studying the generic elements of speculative fiction, we will try to answer the following questions: Has science fiction become the most effective way to talk about black experiences? How do the science fiction themes of abduction, displacement, utopia/dystopia, and alienation refer to the history of the African diaspora, yet imagine possible futures, futures that enable a broad range of cultural expression and an ever-widening definition of "blackness?" How do black authors re-vision the prominent themes/icons of speculative fiction?

Assignments
Critical Analysis
We will begin the course by reading a number of short stories. Each of you will write a close reading (explication/analysis) of one or more of the stories. This assignment requires no outside research. I want you to demonstrate your analytical skill here. This close reading will be short (500-600 words) and should not be a response. I am not interested here in whether or not you like a story, but rather in your ability to articulate how the parts of the story (plot, character, setting, theme, etc.) come together (or not) to make a whole.

Reception History
Each of you will be assigned one book to research. You will have two research assignments. The first is a 2-3 page reception history of the book with a bibliography of relevant book review sources. The second is a ten-item annotated bibliography of critical sources related to your book. These sources can include critical arguments, author interviews, historical sources, or other sources that shed critical light on your book. These research assignments will be due on the first day we discuss your book. You should prepare a one-page handout summary of your findings, which will be distributed to the entire class. Presentations should be no longer than 10 minutes.

Position Papers
Each of you will write five 500-word position papers on the books we read this semester. I will provide specific topics that these papers should address. You will not write a position paper on the book that you research for your bibliography and presentation. These papers are informal and are meant to generate class discussion. Be prepared to read your position papers out loud. Position papers are due the second day we discuss a work. No late position papers will be accepted.
Final Paper
Each of you will write a 12-15 page paper in which you will offer a well-researched, well-thought-out analysis of one of the novels on our syllabus. While I encourage you to write on the book you research and present on, you are free to write about any of the books you choose. While the main point of the paper is for you to provide your own argument about your focused topic, you should also place this argument within a critical context or conversation. You will write and submit a 1-page proposal for this essay several weeks for the essay is due. Essays are due on the last day of class.

Close Reading 10 points
Reception History 25 points
Annotated Bibliography 25 points
Presentation 10 points
Position Papers (5) 10 points each
Final Paper 100 points

Grading Scale
100-96 (A); 95-92 (A-); 91-88 (B+); 87-84 (B); 83-80 (B-); 79-77 (C+); 76-73 (C); 72-70 (C-); 69-67 (D+); 66-63 (D); 62-60 (D-); 59 and below (F)

Attendance and Participation
Come to class everyday.
Come to class on time.
Come to class prepared.

If you miss more than three classes, I will deduct two points from your final grade for each additional class you miss. I do not distinguish between excused and unexcused absences, so use them wisely.

Late and Missing Work
Missing class is not an excuse for missing work. It is your responsibility to get things in on time. I will deduct two points for every day or fraction of a day an essay or research assignment is late. You cannot make up position papers.

I do not accept papers over e-mail and a paper slipped under my door doesn’t count.

If you are having problems with any assignment, please come and see me before the problem gets out of hand.

Electronic Devices
Please turn off all cell phones, pagers, iPods, mp3 players, hyperdrive engines, time machines, etc. before you come to class. You can survive an hour without them.

Plaigarism
In a word—don’t. The work you turn in should be your own. While I encourage you to discuss ideas and look to your classmates to help you work through challenging material, the work you turn in for a grade should be work that you have done. You will receive a zero for any work not your own (this includes essays purchased or cut and pasted from various sources, as well as work that incorporates others’ ideas/words without proper acknowledgement). You will also be referred to the honor board. If you have any questions about what constitutes plagiarism, please see me.