1. ENGL 342: Literature of the American Revolution and Early Republic

FCC Course Form (Change Title/Edit Description)
FCC Change/Delete Program Form
Complete Curriculum for Changed Program
Sample Syllabus

2. ENGL 343: American Renaissance

FCC Course Form (Edit Description)

2. ENGL 345: Nineteenth-Century American Poetry

FCC Course Form (New Course)
FCC Change/Delete Program Form
Complete Curriculum for Changed Program
Proposal for New Course Requesting General Education Status
Sample Syllabus
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: Scott Peeples    Email: peepless@cofc.edu    Phone: 3-1993

Department or Program Name: English    School name: Humanities and Social Sciences

Course Prefix, Number, and Title: ENGL 342: Literature of the American Revolution and Early Republic

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

NEW COURSE

☐ New Course (attach syllabus)

CHANGE COURSE

☐ Change Number

☐ Change Title

☐ Change Credits/Contact hours

☐ Prerequisite Change

☐ Edit Description

DELETE COURSE

☐ Re-activate Course

☐ Delete Course

☐ Approve for Cross-listing (attach rationale and written permission from relevant department)

☐ Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must also be submitted for review by the General Education Committee using this form.

Date (Semester/Year) the course will first be offered: Fall 2012

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

ENGL 110

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) ☐ Yes    ☐ No

b) If yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

English
English with Creative Writing Concentration
English with Secondary Education

II. NUMBER OF CREDITS and CONTACT HOURS per week

A. Contact Hours

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B. Credit Hours    3

Is this course repeatable? ☐ yes    ☑ no    If so, how many credit hours may the student earn in this course?
III. CATALOG DESCRIPTION  Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions.

A study of representative novels, poetry, plays, and nonfiction written in the late eighteenth and early nineteenth centuries, with emphasis on the role of manuscript and print culture in the American Revolution and the Early Republic.

IV. RATIONALE OR JUSTIFICATION: If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course, how the course supports a major or minor program, etc. For non-major courses address how the course supports the liberal arts tradition and the mission of the institution.

The new description serves the revised English curriculum by placing this course among those that satisfy the “Literature in History, 1700-1900.” The range of dates for this course falls completely within the range of dates for that requirement, and the shorter period of time covered in the course also better serves the objectives of the “Literature in History” designation.

V. STUDENT LEARNING OUTCOMES AND ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. analyze the development of American literature and its public and private roles in the period of the Revolution and Early Republic</td>
<td>Exams (mid-term and final), quizzes (throughout semester), class discussion (almost every class), essays (throughout semester). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>2. interpret works of literature in light of social and political issues affecting the American colonies and early United States</td>
<td>Exams (mid-term and final), quizzes (throughout semester), class discussion (almost every class), essays (throughout semester). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>3. define literary movements and genres associated with this time period</td>
<td>Exams (mid-term and final), quizzes (throughout semester), essays (throughout semester). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>4. write effective critical analyses of literature in light of social and political issues affecting the American colonies and the early United States</td>
<td>Essays (throughout semester), exams (mid-term and final), quizzes (throughout semester). Students should receive a passing grade on all written work.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?
Goals of the English major include teaching students to read with insight and perception, and to write with clarity and precision; learning outcomes 1, 2, and 4 above are designed to help meet those goals.

These outcomes also help meet the following goals of General Education: Proficiency in gathering and using information, and effective writing and critical reading (Goal I); knowledge of artistic, cultural and intellectual achievements (Goal III).

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact of this new/changed/deleted course on other programs and courses; if deleting a course—list all programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments.

None.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

None.

IX. APPROVAL AND SIGNATURES

1. Signature of Department Chair or Program Director:

   Signature: [Signature]
   Date: 2/24/12

2. Signature of Academic Dean:

   Signature: [Signature]
   Date: 2/27/12

3. Signature of Provost:

   Signature: [Signature]
   Date: 3/8/12

4. Signature of Curriculum Committee Chair:

   Signature: [Signature]
   Date: 

5. Signature of Faculty Senate Secretary:

   Signature: [Signature]
   Date: 

Date Approved by Faculty Senate: 

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
FACULTY CURRICULUM COMMITTEE CHANGE/DELETE PROGRAM FORM

Contact Name: Scott Peeples                Email: peeples@cofo.edu    Phone: 3-1993

Department and School Name: English / Humanities and Social Sciences
Name and Acronym of Program: English / ENGL

Date (Semester/Year) changed/deleted program will take effect: Spring 2013

I. CATEGORY OF REVIEW (Check all that apply)

☐ Terminate Program (check one):    ☐ Degree     ☐ Major     ☐ Emphasis (concentration/track)
(if checked, skip section II, IV, V, and VII below)

☐ Change Request (attach details):
  ☑ Add existing course or courses to requirements or electives
  ☐ Add new course(s) to requirements or electives (complete and attach COURSE FORM for each)
  ☑ Delete courses from requirements or electives
  Add new emphasis (check one):
    ☐ concentration   ☐ track   Total # of hours:
    (note: any emphasis involving more than 18 credit hours will also require CHE approval)

☐ Interdisciplinary (attach evidence of compliance with guidelines and acknowledgement from relevant departments. Guidelines can be found: http://curecomm.cofc.edu/guidelines-interdisc/index.php)

II. DESCRIPTION OF CHANGES: If a changed program—please explain changes here; if a new emphasis—please provide the details here.

Within English Major:

Delete ENGL 342 from Literature in History, Pre-1700

Add ENGL 342 to Literature in History, 1700-1900

III. RATIONALE or JUSTIFICATION For changes or termination, please provide a detailed justification.
For a new emphasis, briefly address the goals/objectives for the new emphasis, provide evidence of student interest (i.e., has the program offered special topics courses in this area? has the program interviewed student focus groups as part of an internal assessment? etc.), and explain how the emphasis supports the liberal arts tradition and the mission of the institution.

The course description is being changed so that the content falls clearly within one of the historical periods (1700-1900) designated in the department's major curriculum. The course will now focus on literature from the period of the American Revolution and Early Republic.
IV. CURRICULUM

A. Provide the complete curriculum for the changed program and/or new emphasis distinguishing between required and elective courses. Note pre-requisite courses where appropriate. Note any sequencing of courses or requirements in the program.

B. Provide the COMPLETE curriculum for the changed program and/or new emphasis distinguishing between required and elective courses. Note pre-requisite courses where appropriate. Note any sequencing of courses or requirements in the program, listed exactly as it should appear in the catalog. Attach the completed COURSE FORM and a sample syllabus for each new course.

The change is highlighted in the attached curriculum for the English Major.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Program-Level Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the program/emphasis? Attach Curriculum Map.</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. analyze the development of American literature and its public and private roles in the period of the</td>
<td>Exams (mid-term and final), quizzes (throughout semester), class discussion (almost every class), essays (throughout semester). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>Revolution and Early Republic</td>
<td></td>
</tr>
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<td>2. interpret works of literature in light of social and political issues affecting the American colonies</td>
<td>Exams (mid-term and final), quizzes (throughout semester), class discussion (almost every class), essays (throughout semester). Students should receive a passing grade on all written work.</td>
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</tr>
<tr>
<td>American colonies and the early United States</td>
<td></td>
</tr>
</tbody>
</table>

Additional Outcomes or Comments:
VI. IMPACT ON EXISTING PROGRAMS and COURSES Please briefly document the impact of this changed/deleted program or new emphasis on other programs and courses; if changing/deleting a program—list all programs that will be impacted (and how); if adding a new emphasis—explain any overlap with existing programs or courses in the same or different departments.

None

VII. COSTS ASSOCIATED WITH THE ACTION REQUESTED List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

None

VIII. APPROVAL and SIGNATURES

1. Signature of Department Chair or Program Director:

[Signature] Date: 2/14/12

2. Signature of Academic Dean:

[Signature] Date: 3/27/12

3. Signature of Provost:

[Signature] Date: 3/8/12

4. Signature of Curriculum Committee Chair:

[Signature] Date:

5. Signature of Budget Committee Chair:

[Signature] Date:

6. Signature of Academic Planning Committee Chair:

[Signature] Date:

7. Signature of Faculty Senate Secretary:

[Signature] Date:

Date Approved by Faculty Senate:

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
English
Phone: 843-953-5664
Patricia H. Ward, Chair
Faculty
Terrance Bowers, Bonnie Devet, Julia Eichelberger, Susan Farrell, Joseph Kelly, Simon Lewis, Bret Lotz, Cynthia Lowenthal, Scott Peoples, Kay Smith, Patricia Ward, Professors Dorylane Hirner, John Bruna, Timothy Carrera, Carol Ann Davis, Consuelo Francia, Valerie Frasier, Allison Pleasmoner, Myra Seemass, Catherine Thomas, Associate Professors Kathleen Berns Rogers, L. Michael Duvall, Amy Mecklenburg-Penzen, Emily Roark, William Russell, Anthony Verallo, Christopher Warnick, Assistant Professors Elizabeth Baker, Marie Fitzwilliam, Catherine Holmes, Marguerite Scott-Copes, Dennis Williams, Senior Instructors
About the Department
The Department of English seeks to teach each student to read with insight, perception, and objectivity and to write with clarity and precision. The English major provides upper-level students with an understanding of their literary heritage, an aesthetic appreciation of literary art, and a knowledge of the importance of literature in the life of any thinking individual.

English Major

English Major
Degree: Bachelor of Arts
Major Hours: 36
Major Requirements:
Before the major:
Students will acquire and demonstrate basic proficiency in writing and reading by completing ENGL 110.
Beginning of the major: 9 hours
Students will gain an understanding of the major developments in literature written in English by taking the following courses:
ENGL 201 British Literature to 1600
ENGL 202 British Literature since 1600
ENGL 207 Survey of American Literature to the Present
Second phase of the major: 3 hours
Students will gain experience in literary interpretation, analytical writing, and research skills.
64 | School of Humanities and Social Sciences
ENGL 299 Introduction to English Studies
Middle of the major: 24 hours
Students will take a variety of 300-level courses that are more narrowly focused than the survey courses, covering literature of a selected theme, genre, author, historical period, or analytical/creative practice. One of these courses may be at the 200 level.
Literature in History:
Students must take one course from each of the following periods:
Pre-1700
ENGL 311 Middle English Literature
ENGL 314 Non-Dramatic Lit of the Renaissance
ENGL 317 The Seventeenth Century
ENGL 337 British Drama to 1642
ENGL 242 Colonial and Revolutionary American Literature
1700-1900
ENGL 318 The Eighteenth Century
ENGL 321 The Romantic Period
ENGL 323 The Victorian Period
ENGL 342 Literature of the American Revolution and Early Republic
ENGL 345 American Renaissance
ENGL 344 Late 19th Century American Literature
1900-Present
ENGL 325 Modern British Literature
ENGL 326 Irish Literature
ENGL 335 Modern Poetry
ENGL 338 Modern Drama
ENGL 341 20th Century Southern Literature
ENGL 346 Contemporary American Fiction
ENGL 355 American Novel 1900-1965
ENGL 359 Contemporary American Poetry
One course from Category 1, Difference and Literary Tradition OR Film and Cultural Studies:
Difference and Literary Tradition
ENGL 216 Introduction to African American Lit
ENGL 226 Survey of World Literature
ENGL 231 Survey of Non-Western 20th Century Literature
ENGL 234 Survey of Third World Masterpieces
ENGL 313 African American Literature
ENGL 336 Women Writers
ENGL 352 Major African Writers
ENGL 353 African Women Writers
ENGL 354 Jewish-American Literature
ENGL 358 Colonial and Postcolonial British Literature
Film and Cultural Studies
ENGL 212 The Cinema: History and Criticism
ENGL 240 Science Fiction
ENGL 351 Studies in American Film
ENGL 390 Studies in Film
One course from Category 2, Creative Writing OR Writing, Rhetoric, and Language:
Creative Writing
ENGL 220 Poetry Writing I
ENGL 222 Writing Song Lyrics
ENGL 223 Writing Fiction
ENGL 359 Advanced Creative Writing
ENGL 347, 348 Writing the Novel
ENGL 377 Poetry Writing II
ENGL 378 Advanced Fiction Writing
ENGL 402 Advanced Workshop in Poetry Writing
ENGL 403 Advanced Workshop in Fiction Writing
ENGL 406 Crazyhorse Literary Publishing Practice
Writing, Rhetoric, and Language
ENGL 215 Interdisciplinary Composition
ENGL 305 Advanced Composition
ENGL 307 Intro to Old English
ENGL 309 English Language: Grammar and History
ENGL 310 on page 174
Theories of Teaching Writing
ENGL 319 Literary Criticism
ENGL 334 Technical Writing
COMM 382 Theories of Rhetoric
One course from Category 3, Theme-, Genre-, OR Author-Centered Approaches:
Theme- and Genre-Centered Approaches
ENGL 320 Literature for Adolescents
ENGL 327 The British Novel: 1
ENGL 328 The British Novel: II
ENGL 340 Restoration and 18th Century Drama
ENGL 349 American Novel to 1900
ENGL 353 The American Short Story
ENGL 356 American Novel 1900-1965
ENGL 357 Contemporary British Literature
ENGL 360 Major Literary Themes
ENGL 370 Major Literary Genres
Author-Centered Approaches
ENGL 391/302 Shakespeare
ENGL 304 Chaucer
ENGL 306 Milton
ENGL 308 Spenser
ENGL 350 Major Authors
In addition to six courses in specified areas, students will take six hours of elective coursework.
End of the major: In the final year of the major, students will have a capstone experience that will increase their awareness of the skills and knowledge they have developed. This course may also satisfy one of the middle of the major requirements.
ENGL 400 Senior Seminar
School of Humanities and Social Sciences | 65

English Concentration
English Major with Concentration in Creative Writing

Concentration Hours: 39

Concentration Requirements:
(Optional in lieu of the major requirements listed above)
1. Prerequisite courses
   ENGL 201 British Literature to 1800
   ENGL 202 British Literature since 1800
   ENGL 207 Survey of American Literature to the Present
   ENGL 220 Poetry Writing I
   ENGL 223 Fiction Writing I

2. One intermediate & one advanced Creative Writing course in either Poetry or Fiction
   Poetry Option:
   ENGL 377 Poetry Writing II
   ENGL 402 Advanced Workshop in Poetry Writing or
   ENGL 404 Independent Study
   Fiction Option:
   ENGL 220 Poetry Writing I
   ENGL 223 Fiction Writing I
   ENGL 378 Fiction Writing II
   ENGL 403 Advanced Workshop in Fiction Writing or
   ENGL 404 Independent Study

3. One additional 300-level creative writing course. Offerings include but are not limited to:
   ENGL 347 Writing the Novel
   ENGL 357 Poetry Writing II (if not used for intermediate course, #2)
   ENGL 378 Fiction Writing II (if not used for intermediate course, #2)
   ENGL 395 Special Topics: Creative Nonfiction
   ENGL 395 Special Topics: Writing Poetry, Sound, Form, Meter
   ENGL 406 Crazyhorse Literary Publishing Practicum
   Internships as approved by the program director.

4. ENGL 299 Introduction to English Studies
5. One 300-level course from Literature in History, post-1900
6. One 300-level course from Literature in History, pre-1700 or 1700-1900
7. Two courses chosen from two of the following three categories:
   Category #1: Theme-, Genre-, or Author-Centered Approaches or Author-Centered approaches
Category #2: Difference and Literary Tradition or Film & Cultural Studies
Category #3: Writing, Rhetoric, and Language

English Minors

English Minor
Minor Hours: 18

Minor Requirements:
At least nine hours in the minor at the 200 level or above must be earned at the College of Charleston.
ENGL 201 British Literature to 1800
ENGL 202 British Literature since 1800
ENGL 207 Survey of American Literature to the Present
Three other courses selected from those at or above the 300 level which are applicable to the major in English.

Creative Writing Minor
Minor Hours: 18

Minor Requirements:
Choose one from (3 hours):
ENGL 202 British Literature to 1800
ENGL 207 Survey of American Literature to Present
Required (9 hours)
ENGL 220 Poetry Writing I
ENGL 223 Fiction Writing I
Choose a 300-level (or higher) English course that is not in Creative Writing, nor Writing, Rhetoric or Language, nor an internship or independent study.
Choose one from (3 hours):
ENGL 377 Poetry Writing II
ENGL 378 Fiction Writing II
Choose one from (3 hours):
ENGL 402 Advanced Workshop in Poetry Writing
ENGL 403 Advanced Workshop in Fiction Writing
Or
Another 300-level English course

Film Studies Minor

Minor Requirements:
(6 hours of core courses, plus 12 hours of approved elective courses)

Core curriculum:
ENGL 212 The Cinema: History and Criticism
ENGL 351 Studies in American Film
Note: In addition to the courses listed below, certain independent studies, tutorials, and special topics courses dealing specifically with film may also count toward the film minor, as determined by the film studies advisor on a case-by-case basis.

World Cinema/World Cultures (at least 3 hours):
ARTH 340 ST: Recent European Cinema or
ARTH 340 ST: New Wave Cinema or
ARTH 340 ST: Film Noir/Neo-Noir
CLAS 270 The Romans in Cinema
FREN 370 Studies in French Film and Literature
GERM 472 Studies in German Cinema
ITGR 270 Studies in German Film
ITAL 270 Introduction to Italian Cinema
66 | School of Humanities and Social Sciences
LTTT 370 Studies in Italian Cinema
LTPC 270 Studies in Brazilian Film
LTRS 270 Studies in Russian Film
LTSF 256 Latin American Literature and Film
POLS 331 The Politics of Film and Reality in South Africa
POLS 332 The Politics of Film and Reality in Latin America
POLS 339 Politics, Film, and Africa
Specialized Topics in Film and Other Media (at least 3 hours):
ARTH 392 The Camera and Visual Perception
ARTH 283 Introduction to Film Art
COMM 383 Media Criticism
COMM 405 Independent Study in Communication
COMM 499 Writing a Screenplay or
THTR 350 Screenwriting
ENGL 390 Studies in Film
ENGL 399 Tutorial or
ENGL 404 Independent Study
PHIL 183 Philosophy in Film
RELS 280 Religion and Film
THTR 350 Selected Topics in Communication Production

English Teacher Education Program (Grades 9–12)

After declaration of a major in English, students interested in teacher certification in English must meet with the director of certification and clinical practice, School of Education, Health, and Human Performance, 843-953-5613. Students must take EDFS 201 during their sophomore year and apply for acceptance into this program no later than the second semester of their sophomore year. Requirements include admission to and successful completion of the approved teacher education program.

Specific general education, teacher education program, and content major requirements can be found at http://www.oeefe.edu/schoolofeducation/EDFS/.
ENGLISH 395: LITERATURE OF THE AMERICAN REVOLUTION AND EARLY REPUBLIC

Prof. Scott Peeples / 22B Glebe St. Rm. 201 / peepless@cofo.edu / http://www.cofo.edu/~peeples/ 953-1993 / Office Hours MWF 10-11 TR 11-12 and by appointment

OBJECTIVES
To survey American literature—fiction, drama, poetry, autobiography and other nonfiction—of the late eighteenth and early nineteenth centuries; to examine critically the artistic, political, and intellectual currents of the period through these representative texts; to consider how the literature of this period engages the still- vexing question of what it means to be American.

GRADED WORK
In-class writing 40 pts. approx.
2 Q-H-Q essays (3-4 pp.) 40 pts. (20 pts. each)
Presentation 10 pts.
Research Proposal 10 pts.
Research essay (8-10 pp.) 60 pts.
Mid-term exam 30 pts.
Final exam 40 pts.

Total 230 pts. approx.

POLICIES AND OTHER INFORMATION

1. Attendance and participation are requirements of this course. If you miss more than three classes, I will deduct two points from your final grade for each additional class you miss. (For example, if you miss six classes and your numerical grade for the course is an 81, it would turn into a 75.) You should save the three absences you're allowed for illnesses and emergencies, because I do not distinguish between excused and unexcused absences when I calculate grades.

2. In-class writing: At some point in almost every class, I will give you a brief writing assignment, the main purpose of which is to allow you to write without the pressure of a substantial grade, in order to generate ideas for discussion or for your essays. If you demonstrate adequate familiarity with the text and a sincere effort to develop an idea through your writing, I will give you full credit (2 pts.). For writing that shows little effort or little familiarity with the text, I will assign 1 point. No significant effort/familiarity, no credit. No make-ups.

3. Q-H-Q stands for Question-Hypothesis-Question. First you pose an issue question (not a question of fact) regarding the reading for that day. Then you write a brief essay (about 750-1000 words) to support a hypothesis in response to that question. Finally, you present another issue question suggested by your hypothesis. The Q-H-Q requires no outside research, but you might use one or more of the supplemental readings to help support your hypothesis, or as a foil to your hypothesis. The Q-H-Q is not a report—it is an original, thoughtful response to what you've read.

Q-H-Q Essays will be scheduled on the second day of class. On one of the two days you're scheduled to turn in a Q-H-Q, you will give a brief (5-10 min.) presentation to the class, discussing your hypothesis and questions.
4. Criteria for graded writing: I look primarily for content (evidence of original thinking, claims supported by textual evidence and logic), then effective organization of sentences into paragraphs and paragraphs into a coherent essay. Next I am concerned with the clarity of your sentences and your ability to vary sentence structures, and on the mechanical correctness of your writing.

***Late penalty: one letter grade for each class period an essay is late; one letter grade for each weekday an essay is late after classes end. I will not accept any written work after the date of the exam.***

I will assign number grades to your essays.
On a 100-pt. scale, A = 90–100, B+ = 86–89, B = 80–85, C+ = 76–79, C = 70–75, D = 65–69, and an F = 64 or lower.

If you want to improve your grades, talk to me about how you can write better exams and essays in the future; that's what I'm here for. However, I will not allow you to retake an exam or do an additional assignment for extra credit.

5. Documentation and plagiarism: I will assign a grade of zero to any paper that is not adequately documented. Consult Gordon Harvey's Writing with Sources for a clear explanation of how to integrate and document sources into your essays. For the specifics of MLA documentation, there's a link on my homepage to a documentation site; the library web page also includes easy access to MLA documentation guides, and copies of the MLA Handbook are available at the reference desk. I will turn over any paper that I suspect is plagiarized to the Honor Board, and if the student who submitted that paper is found in violation of the Honor Code, he or she will automatically fail this course.

TEXTS:
Olaudah Equiano, The Interesting Narrative and Other Writings (Penguin)
J. Hector St. John de Crèvecoeur, Letters from an American Farmer (Penguin)
The Portable Thomas Jefferson (Penguin)
Early American Drama (Penguin)
Charles Brockden Brown, Edgar Huntly (Penguin)
Susanna Haswell Rowson, Slaves in Algiers (Copley)
Hannah Webster Foster, The Coquette (Oxford)
Selected Writings of Judith Sargent Murray (Oxford)
Washington Irving, The Sketch Book (Oxford)
Gordon Harvey, Writing with Sources (Hackett)

READING SCHEDULE [subject to change / e = electronic reserve]

8/23  Freneau: "To an Author"

8/25  Franklin: The Autobiography, Part 1

8/30  Franklin: The Autobiography, Parts 2, 3 and 4 (skip pp.112-middle of 130); D. H. Lawrence: "Benjamin Franklin"

9/1  Franklin: "The Speech of Polly Baker" (e), "Thoughts Concerning the Savages of North
“Amercia” (e), “Sidi Mehemet Ibrahim on the Slave Trade” (e); Edgar Allan Poe: “The Business Man”

9/6 Equiano: The Interesting Narrative, Chs. 1-9 (+ Carretta’s introduction)

9/8 Equiano: The Interesting Narrative, complete


9/15 Crèvecoeur: Letters 9, 10, 12


9/27 Jefferson: Notes on the State of Virginia, Queries 5, 6, 8, 11, 14, 18

9/29 Jefferson: Notes on the State of Virginia, Queries 15, 16, 17, 19; letters to Martha Jefferson (1783), Peter Carr (1785), Chastellux (1785), Benjamin Banneker (1791), Benjamin Rush (1803), Henri Grégoire (1809), Edward Coles (1814)

10/4 James Madison: Federalist 10 (e); “Agrippa”: [An Anti-Federalist Paper] (e); Jefferson: letters to Francis Hopkinson (3/13/89) and James Madison (3/15/89)

10/6 Royall Tyler: The Contrast (in Early American Drama)

10/11 Catch-up and review

10/13 Mid-term exam

Fall Break

10/20 Brown: Edgar Huntly (through Ch. 7)

10/25 Brown: Edgar Huntly (through Ch. 20)

10/27 Brown: Edgar Huntly (complete)

11/1 Rowson: Slaves in Algiers; Barlow: “The Hasty Pudding” (e)
11/3 Foster: *The Coquette* (through Letter XL)

11/8 Foster: *The Coquette* (completes)


11/22 Dunlap: *André* (in *Early American Drama*)

Thanksgiving Break


12/1 Irving: *The Sketch Book*, pp. 173-82, 250-74, 291-322

Researched essay due Dec. 5 (Mon., 4:00 pm)

Exam 12/10 (Sat., 9-11)
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: Scott Peeples Email: peepless@cofc.edu Phone: 3-1993

Department or Program Name: English School name: School of Humanities and Social Sciences

Course Prefix, Number, and Title: ENGL 343: American Renaissance

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

- NEW COURSE
  - New Course (attach syllabus)

- CHANGE COURSE
  - Change Number
  - Change Title
  - Change Credits/Contact hours
  - Prerequisite Change
  - Edit Description

- DELETE COURSE
  - Re-activate Course
  - Delete Course

- Approve for Cross-listing (attach rationale and written permission from relevant department)

- Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must also be submitted for review by the General Education Committee using this form.

Date (Semester/Year) the course will first be offered: Spring 2013

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

ENGL 110

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) □ Yes □ No X

b) If yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

II. NUMBER OF CREDITS and CONTACT HOURS per week

A. Contact Hours
   - Lecture
   - Lab
   - Seminar
   - Ind. Study

B. Credit Hours

Is this course repeatable? □ yes □ X no If so, how many credit hours may the student earn in this course?
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: Scott Peeples Email: peepless@cofc.edu Phone: 3-1993

Department or Program Name: English School name: School of Humanities and Social Sciences

Course Prefix, Number, and Title: ENGL 343: American Renaissance

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

NEW COURSE
- □ New Course (attach syllabus)

CHANGE COURSE
- □ Change Number
- □ Re-activate Course
- □ Change Title
- □ Change Credits/Contact hours
- □ Prerequisite Change
 □ Edit Description

DELETE COURSE
- □ Re-activate Course
- □ Delete Course

□ Approve for Cross-listing (attach rationale and written permission from relevant department)

□ Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must also be submitted for review by the General Education Committee using this form.

Date (Semester/Year) the course will first be offered: Spring 2013

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

ENGL 110

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) □ Yes □ No

b) If yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

II. NUMBER OF CREDITS and CONTACT HOURS per week

A. Contact Hours
   - Lecture 3
   - Lab
   - Seminar
   - Ind. Study

B. Credit Hours 3

Is this course repeatable? □ yes □ X no If so, how many credit hours may the student earn in this course?
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: Julia Eichelberger  Email: eichelbergerj@cofc.edu  Phone: 8439535646

Department or Program Name: English  School name: HSS

Course Prefix, Number, and Title: ENGL 359 Contemporary American Poetry

Change title to ENGL 359: American Poetry Since 1945

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

NEW COURSE
☐ New Course (attach syllabus)

CHANGE COURSE
☐ Change Number
☐ Change Title
☐ Change Credits/Contact hours
☐ Prerequisite Change
☐ Edit Description

DELETE COURSE
☐ Re-activate Course
☐ Delete Course

☐ Approve for Cross-listing (attach rationale and written permission from relevant department)

☐ Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must also be submitted for review by the General Education Committee using this form.

Date (Semester/Year) the course will first be offered: 2012

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

English 110 or its equivalent

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) ☐ Yes  ☒ No

b) If yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

II. NUMBER OF CREDITS and CONTACT HOURS per week

A. Contact Hours  

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B. Credit Hours  3

Is this course repeatable? ☐ yes ☒ no  If so, how many credit hours may the student earn in this course?
III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog: include prerequisites, co-requisites, and other restrictions.

A study of representative poems written by residents of the United States since 1945. Course examines the ways poetry has responded to political and social developments during this era, investigating the variety of approaches and aesthetic criteria poets have employed to create beauty and meaning.
Prerequisite: English 110 or equivalent

IV. RATIONALE or JUSTIFICATION: If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course, how the course supports a major or minor program, etc. For non-major courses address how the course supports the liberal arts tradition and the mission of the institution.

The new description reflects a change in the course’s emphasis, which is needed for the course to fulfill the “Literature in History, 1700-1900” requirement.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Recognize a range of representative poems written by residents of the United States since 1945.</td>
<td>Several in-class quizzes; objective questions on midterm/final exams. Students should earn a passing grade on these portions of the exam.</td>
</tr>
<tr>
<td>2. Analyze the form and content of some poems from this period and explain their thematic concerns and aesthetic criteria</td>
<td>Several short written assignments, two formal papers, and two essay exams. Students’ average on all written work should earn a passing grade.</td>
</tr>
<tr>
<td>3. Understand how some poems from this period responded to political and social developments of the era</td>
<td>Several short written assignments, two formal papers, and two essay exams. Students’ average on all written work should earn a passing grade.</td>
</tr>
<tr>
<td>4. Understand some of the ways poems from this period have been interpreted by critics</td>
<td>Short written assignments and formal papers responding to the ideas of critics. Students’ average on all written work should earn a passing grade.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

Goals of the English major include teaching students to read with insight and perception, and to write with clarity and precision; learning outcomes 2, 3, and 4 above are designed to help meet those goals.

These outcomes also help meet the following goals of General Education: Proficiency in gathering and using information, and effective writing and critical reading (Goal I); knowledge of artistic, cultural and intellectual achievements (Goal III).
How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

Goals of the English major include teaching students to read with insight and perception, and to write with clarity and precision; learning outcomes 1, 2, and 4 above are designed to help meet those goals.

These outcomes also help meet the following goals of General Education: Proficiency in gathering and using information, and effective writing and critical reading (Goal I); knowledge of artistic, cultural and intellectual achievements (Goal III).

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact of this new/changed/deleted course on other programs and courses; if deleting a course—list all programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments.

None.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

None.

IX. APPROVAL AND SIGNATURES

1. Signature of Department Chair or Program Director:

   
   Date: 3/24/12

2. Signature of Academic Dean:

   
   Date: 4/2/12

3. Signature of Provost:

   
   Date: 3/8/12

4. Signature of Curriculum Committee Chair:

   Date:

5. Signature of Faculty Senate Secretary:

   Date:

Date Approved by Faculty Senate:

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
FACULTY CURRICULUM COMMITTEE COURSE FORM

Contact Name: Scott Peeples Email: peepless@cofe.edu Phone: 3-1993

Department or Program Name: English School name: School of Humanities and Social Sciences

Course Prefix, Number, and Title: ENGL 345 Nineteenth-Century American Poetry

I. CATEGORY OF REVIEW (Check all that apply)
(Note: For changes to course, if you check more than two separate changes, you must create a new course.)

<table>
<thead>
<tr>
<th>NEW COURSE</th>
<th>CHANGE COURSE</th>
<th>DELETE COURSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ X New Course (attach syllabus)</td>
<td>☐ Change Number ☐ Re-activate Course</td>
<td>☐ Delete Course</td>
</tr>
<tr>
<td>☐ Approve for Cross-listing (attach rationale and written permission from relevant department)</td>
<td>☐ Change Title</td>
<td>☐ Change Credits/Contact hours</td>
</tr>
<tr>
<td>☐ Intended to fulfill a General Education requirement (new courses only). If this box is checked, the course must be submitted for review by the General Education Committee using this form</td>
<td>☐ Prerequisite Change</td>
<td>☐ Edit Description</td>
</tr>
</tbody>
</table>

Date (Semester/Year) the course will first be offered: Spring 2013

What are the prerequisites AND OTHER RESTRICTIONS (e.g., class level, major, co-requisite, credit for a mutually exclusive course)?

ENGL 110

Will this course be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?

a) ☐ Yes ☐ No

b) If yes, complete and attach the CHANGE DEGREE REQUIREMENT form(s) for each affected program. List the name(s) of each program affected below:

English
English with Creative Writing Concentration
English with Secondary Education

II. NUMBER OF CREDITS and CONTACT HOURS per week

A. Contact Hours

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B. Credit Hours 3
Is this course repeatable? □ yes □ no  If so, how many credit hours may the student earn in this course?

III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions.

An intensive survey of nineteenth-century American poetry, focusing on the development of the genre's formal conventions and predominant themes, as well as innovations.

IV. RATIONALE or JUSTIFICATION: if course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course, how the course supports a major or minor program, etc. For non-major courses address how the course supports the liberal arts tradition and the mission of the institution.

This course parallels ENGL 349: American Novel to 1900 as a course that fulfills the "Genre" requirement for the English major. Typically, not much poetry is taught in ENGL 342, 343, and 344, which fulfill the "Literature in History, 1700-1900" requirement. This course examines the development of the genre in the United States over a broad period of time.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. analyze the development of poetry as a genre in 19th century America</td>
<td>Exams (mid-term and final), class discussion (almost every class), essays (throughout semester), quizzes (at regular intervals throughout course). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>2. define prominent sub-genres of poetry in the period and identify examples</td>
<td>Exams (mid-term and final), class discussion (almost every class), essays (throughout semester), quizzes (at regular intervals throughout course). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>3. interpret 19th century American poetry in light of contemporary literary conventions, as well as aesthetic, philosophical and social issues</td>
<td>Exams (mid-term and final), essays (throughout semester), quizzes (at regular intervals throughout course). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>4. write effective critical analyses of 19th century American poetry</td>
<td>Exams (mid-term and final), essays (throughout semester). Students should receive a passing grade on all written work.</td>
</tr>
</tbody>
</table>
How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

Goals of the English major include teaching students to read with insight, perception and objectivity, and to write with clarity and precision; learning outcomes 1, 2, and 4 above are designed to help meet those goals.

These outcomes also help meet the following goals of General Education: Proficiency in gathering and using information, and effective writing and critical reading (Goal I); knowledge of artistic, cultural and intellectual achievements (Goal III).

VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact of this new/changed/deleted course on other programs and courses; if deleting a course—list all programs that include the course; if adding/ changing a course—explain any overlap with existing courses in the same or different departments.

The content of this course overlaps slightly (no more than 20%) with ENGL 207: Survey of American Literature, and ENGL 343: American Renaissance.

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

No new costs.

IX. APPROVAL AND SIGNATURES

1. Signature of Department Chair or Program Director: 

   ___________________________

   Date: 2/14/12

2. Signature of Academic Dean: 

   ___________________________

   Date: 2/27/12

3. Signature of Provost: 

   ___________________________

   Date: 3/8/12

4. Signature of Curriculum Committee Chair: 

   ___________________________

   Date:

5. Signature of Faculty Senate Secretary: 

   ___________________________

   Date:

Date Approved by Faculty Senate: ___________________________

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
FACULTY CURRICULUM COMMITTEE CHANGE/DELETE PROGRAM FORM

Contact Name: Scott Peeples
Email: peepless@cofc.edu
Phone: 3-1993

Department and School Name: English / Humanities and Social Sciences
Name and Acronym of Program: English ENGL

Date (Semester/Year) changed/deleted program will take effect: Spring 2013

I. CATEGORY OF REVIEW (Check all that apply)

☐ Terminate Program (check one): ☐ Degree ☐ Major ☐ Emphasis (concentration/track)
(if checked, skip section II, IV, V, and VII below)

☐ Change Request (attach details):
☐ Add existing course or courses to requirements or electives
☐ Add new course(s) to requirements or electives (complete and attach COURSE FORM for each)
☐ Delete courses from requirements or electives
☐ Add new emphasis (check one): ☐ concentration ☐ track Total # of hours:
(note: any emphasis involving more than 18 credit hours will also require CHE approval)

☐ Interdisciplinary (attach evidence of compliance with guidelines and acknowledgement from relevant departments. Guidelines can be found: http://curriculum.cofc.edu/guidelines-interdisc/index.php)

II. DESCRIPTION OF CHANGES: If a changed program—please explain changes here; if a new emphasis—please provide the details here.

Within the English Major:

Add ENGL 3XX: Nineteenth-Century American Poetry to Category 3, Theme-, Genre-, OR Author-Centered Approaches.

III. RATIONALE or JUSTIFICATION For changes or termination, please provide a detailed justification. For a new emphasis, briefly address the goals/objectives for the new emphasis, provide evidence of student interest (i.e., has the program offered special topics courses in this area? has the program interviewed student focus groups as part of an internal assessment? etc.), and explain how the emphasis supports the liberal arts tradition and the mission of the institution.

This new course parallels ENGL 349: American Novel to 1900 as a course that fulfills the “Genre” requirement for the English major. This course examines the development of poetry in the United States over a broad period of time.
IV. CURRICULUM

A. Provide the complete curriculum for the changed program and/or new emphasis distinguishing between required and elective courses. Note pre-requisite courses where appropriate. Note any sequencing of courses or requirements in the program.

B. Provide the COMPLETE curriculum for the changed program and/or new emphasis distinguishing between required and elective courses. Note pre-requisite courses where appropriate. Note any sequencing of courses or requirements in the program, listed exactly as it should appear in the catalog. Attach the completed COURSE FORM and a sample syllabus for each new course.

The new course is highlighted in the attached curriculum for the English Major.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Program-Level Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the program/emphasis? Attach Curriculum Map.</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. analyze the development of poetry as a genre in 19th century America</td>
<td>Exams (mid-term and final), class discussion (almost every class), essays (throughout semester), quizzes (at regular intervals throughout course). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>2. define prominent sub-genres of poetry in the period and identify examples</td>
<td>Exams (mid-term and final), class discussion (almost every class), essays (throughout semester), quizzes (at regular intervals throughout course). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>3. interpret 19th century American poetry in light of contemporary literary conventions, as well as aesthetic, philosophical and social issues</td>
<td>Exams (mid-term and final), essays (throughout semester), quizzes (at regular intervals throughout course). Students should receive a passing grade on all written work.</td>
</tr>
<tr>
<td>4. write effective critical analyses of 19th century American poetry</td>
<td>Exams (mid-term and final), essays (throughout semester). Students should receive a passing grade on all written work.</td>
</tr>
</tbody>
</table>

Additional Outcomes or Comments
VI. IMPACT ON EXISTING PROGRAMS and COURSES Please briefly document the impact of this changed/deleted program or new emphasis on other programs and courses; if changing/deleting a program—list all programs that will be impacted (and how); if adding a new emphasis—explain any overlap with existing programs or courses in the same or different departments.

VII. COSTS ASSOCIATED WITH THE ACTION REQUESTED List all of the new costs or cost savings, including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

VIII. APPROVAL and SIGNATURES

1. Signature of Department Chair or Program Director: ___________________________ Date: 3/24/12

2. Signature of Academic Dean: ___________________________ Date: 3/27/12

3. Signature of Provost: ___________________________ Date: 3/28/12

4. Signature of Curriculum Committee Chair: ___________________________ Date: ____________

5. Signature of Budget Committee Chair: ___________________________ Date: ____________

6. Signature of Academic Planning Committee Chair: ___________________________ Date: ____________

7. Signature of Faculty Senate Secretary: ___________________________ Date: ____________

Date Approved by Faculty Senate: ___________________________

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
VII. IMPACT ON EXISTING PROGRAMS and COURSES: Please briefly document the impact of this new/changed/deleted course on other programs and courses: if deleting a course—list all programs that include the course; if adding/changing a course—explain any overlap with existing courses in the same or different departments.

N/A

VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED: List all of the new costs or cost savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.

N/A

IX. APPROVAL AND SIGNATURES

1. Signature of Department Chair or Program Director:

   

   Date: 3/8/12

2. Signature of Academic Dean:

   

   Date: 3/8/12

3. Signature of Provost:

   

   Date: 3/8/12

4. Signature of Curriculum Committee Chair:

   

   Date: __________

5. Signature of Faculty Senate Secretary:

   

   Date: __________

Date Approved by Faculty Senate: _______________________

Following Senate approval, the Faculty Senate Secretary will forward the entire packet to the Registrar.
English
Phone: 843-953-5664
Patricia H. Ward, Chair
Faculty
Tasnee Bowass, Bonnie Devet, Julia Fliebelberger, Susan
Farrell, Joseph Kelly, Simon Lewis, Brett Lott, Cynthia
Lowenthal, Scott Peoples, Kay Smith, Patricia Ward, Professor
Darylene Binner, John Bruna, Timothy Cernea, Carol Ann Davis,
Constance Frazola, Valerie Frazier, Alison Fraser, Myra
Seaman, Catherine Thomas, Associate Professors
Kathleen Beres Rogers, J. Michael Duvall, Amy McKimbura-
Feeney, Emily Rostro, William Russell, Anthony Vaillo,
Christopher Wemlick, Assistant Professors
Elizabeth Baker, Marie Fitzwilliam, Catherine Holmes,
Marguerite Scott-Conway, Dennis Williams, Senior Instructors
About the Department
The Department of English seeks to teach each student to read
with insight, perception, and objectivity and to write with
clarity and precision. The English major provides upper-level
students with an understanding of their literary heritage, an
esthetic appreciation of literary art, and a knowledge of the
importance of literature in the life of any thinking individual.
English Major
English Major
Degree: Bachelor of Arts
Major Hours: 36
Major Requirements:
Before the major:
Students will acquire and demonstrate basic proficiency in
writing and reading by completing ENGL 110.
Beginning of the major: 9 hours
Students will gain an understanding of the major
developments in literature written in English by taking the
following courses:
ENGL 201 British Literature to 1800
ENGL 202 British Literature since 1800
ENGL 207 Survey of American Literature to the Present
Second phase of the major: 8 hours
Students will gain experience in literary interpretation,
analytical writing, and research skills.
ENGL 299 Introduction to English Studies
Middle of the major: 24 hours
Students will take a variety of 300-level courses that are more
narrowly focused than the survey courses, covering literature
of a selected theme, genre, author, historical period, or
analytical/creative practice. One of these courses may be at the
200 level.
Literature in History:
Students must take one course from each of the following periods:
ENGL 311 Middle English Literature
ENGL 314 Non-Dramatic Lit of the Renaissance
ENGL 317 The Seventeenth Century
ENGL 337 British Drama to 1642
ENGL 342 Colonial and Revolutionary American Literature
1700-1800
ENGL 318 The Eighteenth Century
ENGL 321 The Romantic Period
ENGL 323 The Victorian Period
ENGL 343 American Renaissance
ENGL 344 Late 19th Century American Literature
1900-Present
ENGL 325 Modern British Literature
ENGL 326 Irish Literature
ENGL 335 Modern Poetry
ENGL 338 Modern Drama
ENGL 341 20th Century, Southern Literature
ENGL 346 Contemporary American Fiction
ENGL 356 American Novel 1900-1965
ENGL 359 Contemporary American Poetry
One course from Category 1, Difference and Literary Tradition OR Film and Cultural Studies:

Difference and Literary Tradition
ENGL 216 Introduction to African American Lit
ENGL 226 Survey of World Literature
ENGL 233 Survey of Non-Western 20th Century Literature
ENGL 234 Survey of Third-World Masterpieces
ENGL 313 African American Literature
ENGL 336 Women Writers
ENGL 352 Major African Writers
ENGL 353 African Writers
ENGL 354 Jewish-American Literature
ENGL 358 Colonial and Postcolonial British Literature
Film and Cultural Studies
ENGL 212 The Cinema: History and Criticism
ENGL 240 Science Fiction
ENGL 351 Studies in American Film
ENGL 390 Studies in Film
One course from Category 2, Creative Writing OR Writing, Rhetoric, and Language:

Creative Writing
ENGL 220 Poetry Writing I
ENGL 222 Writing Song Lyrics
ENGL 223 Writing Fiction
ENGL 339 Advanced Creative Writing
ENGL 347, 348 Writing the Novel
ENGL 377 Poetry Writing II
ENGL 378 Advanced Fiction Writing
ENGL 402 Advanced Workshop in Poetry Writing
ENGL 403 Advanced Workshop in Fiction Writing
ENGL 406 Crazyhorse Literary Publishing Practicum
Writing, Rhetoric, and Language
ENGL 215 Interdisciplinary Composition
ENGL 305 Advanced Composition
ENGL 307 Intro to Old English
ENGL 309 English Language: Grammar and History
ENGL 310 on

page 174
Theories of Teaching Writing
ENGL 319 Literary Criticism
ENGL 334 Technical Writing
COMM 382 Theories of Rhetoric
One course from Category 3, Theme-, Genre-, OR Author-Centered Approaches:
Theme- and Genre-Centered Approaches
ENGL 320 Literature for Adolescents
ENGL 327 The British Novel: I
ENGL 328 The British Novel: II
ENGL 340 Restoration and 18th Century Drama
ENGL 349 American Novel to 1900
ENGL 3XX: Nineteenth-Century American Poetry
ENGL 355 The American Short Story
ENGL 356 American Novel 1900-1963
ENGL 377 Contemporary British Literature
ENGL 380 Major Literary Themes
ENGL 370 Major Literary Genres
ENGL 371 Author-Centered Approaches
ENGL 381 Shakespeare
ENGL 383 Chaucer
ENGL 396 Milton
ENGL 398 Spenser
ENGL 350 Major Authors

In addition to six courses in specified areas, students will take six hours of elective coursework.

End of the major: In the final year of the major, students will have a capstone experience that will increase their awareness of the skills and knowledge they have developed. This course may also satisfy one of the middle of the major requirements.

ENGL 400 Senior Seminar

School of Humanities and Social Sciences | 65

English Concentration

English Major with Concentration in Creative Writing

Concentration Hours: 39

Concentration Requirements:

(fulfilled in lieu of the major requirements listed above)

1. Prerequisite courses
ENGL 201 British Literature to 1800
ENGL 202 British Literature since 1800
ENGL 207 Survey of American Literature to the Present
ENGL 220 Poetry Writing I
ENGL 223 Fiction Writing I

2. One Intermediate & One advanced Creative Writing course in either Poetry or Fiction

Poetry Option:
ENGL 377 Poetry Writing II
ENGL 402 Advanced Workshop in Poetry Writing or
ENGL 404 Independent Study

Fiction Option:
ENGL 220 Poetry Writing I
ENGL 223 Fiction Writing I
ENGL 378 Fiction Writing II
ENGL 402 Advanced Workshop in Fiction Writing or
ENGL 404 Independent Study

3. One additional 300-level creative writing course. Offerings include but are not limited to:
ENGL 347 Writing the Novel
ENGL 377 Poetry Writing II (if not used for intermediate course, #2)
ENGL 378 Fiction Writing II (if not used for intermediate course, #2)
ENGL 395 Special Topics: Creative Nonfiction
ENGL 395 Special Topics: Writing Poetry, Sound, Form, Meter
ENGL 406 Crazyhorse Literary Publishing Practicum

Internships as approved by the program director.

4. ENGL 299 Introduction to English Studies

5. One 300-level course from Literature in History, post-1900

6. One 300-level course from Literature in History, pre-1700 or 1700-1900

7. Two courses chosen from two of the following three categories:
Category #1: Theme-, Genre-, or Author-Centered Approaches or Author-Centered approaches
Category #2: Difference and Literary Tradition or Film & Cultural Studies
Category #3: Writing, Rhetoric, and Language

English Minors

English Minor

Minor Hours: 18

Minor Requirements:
At least nine hours in the minor at the 200 level or above must be earned at the College of Charleston.
ENGL 201 British Literature to 1800
ENGL 202 British Literature since 1800
ENGL 207 Survey of American Literature to the Present
Three other courses selected from those at or above the 300 level which are applicable to the major in English.

Creative Writing Minor

Minor Hours: 18

Minor Requirements:
Choose one from (3 hours):
ENGL 202 British Literature to 1800
ENGL 207 Survey of American Literature to Present
Required (9 hours)
ENGL 220 Poetry Writing I
ENGL 223 Fiction Writing I
Choose a 300-level (or higher) English course that is not in Creative Writing nor Writing, Rhetoric or Language, nor an internship or independent study.
Choose one from (3 hours):
ENGL 377 Poetry Writing II
ENGL 378 Fiction Writing II
Choose one from (3 hours):
ENGL 402 Advanced Workshop in Poetry Writing
ENGL 403 Advanced Workshop in Fiction Writing

Or
Another 300-level English course

Film Studies Minor

Minor Requirements:
(6 hours of core courses, plus 12 hours of approved elective courses)

Core curriculum:
ENGL 212 The Cinema: History and Criticism
ENGL 351 Studies in American Film

Note: In addition to the courses listed below, certain independent studies, tutorials, and special topics courses dealing specifically with film may also count toward the film minor, as determined by the film studies advisor on a case-by-case basis.

World Cinema/World Cultures (at least 3 hours):
ARTH 340 ST: Recent European Cinema or
ARTH 340 ST: New Wave Cinema or
ARTH 340 ST: Film Noir/Neo-Noir
CLAS 270 The Romans in Cinema
FREN 370 Studies in French Film and Literature
GERM 472 Studies in German Cinema
LITG 270 Studies in German Film
LITT 270 Introduction to Italian Cinema
66 | School of Humanities and Social Sciences
LITI 370 Studies in Italian Cinema
LITP 270 Studies in Brazilian Film
LITR 270 Studies in Russian Film
LITSP 256 Latin American Literature and Film
POLS 331 The Politics of Film and Reality in South Africa
POLS 332 The Politics of Film and Reality in Latin America
POLS 339 Politics, Film, and Africa
Specialized Topics in Film and Other Media (at least 3 hours);
ARTH 392 The Camera and Visual Perception
ARTH 293 Introduction to Film Art
COMM 383 Media Criticism
COMM 405 Independent Study in Communication
COMM 499 Writing a Screenplay or
THTR 330 Screenwriting
ENGL 390 Studies in Film
ENGL 399 Tutorial or
ENGL 404 Independent Study
PHIL 185 Philosophy in Film
RELS 280 Religion and Film
THTR 330 Selected Topics in Communication Production

English Teacher Education Program (Grades 9–12)

After declaration of a major in English, students interested in teacher certification in English must meet with the director of certification and clinical practice, School of Education, Health, and Human Performance, 843-953-5613. Students must take EDFS 201 during their sophomore year and apply for acceptance into this program no later than the second semester of their sophomore year. Requirements include admission to and successful completion of the approved teacher education program.

Specific general education, teacher education program, and content major requirements can be found at http://www.cofo.edu/schoolofeducation/EDFS/.
Proposal for new course requesting General Education status

Course Number: **ENGL 345**  
Course Name: NINETEENTH-CENTURY AMERICAN POETRY  
Department: **English**

*GenEd Competency Table (check competencies addressed in the course)*

<table>
<thead>
<tr>
<th>I. Research and Communication in Multiple Media and Languages, including proficiency in:</th>
<th></th>
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<tbody>
<tr>
<td>Gathering and using information</td>
<td>X</td>
</tr>
<tr>
<td>Effective writing and critical reading</td>
<td></td>
</tr>
<tr>
<td>Oral and visual communication</td>
<td></td>
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<tr>
<td>Foreign language</td>
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<table>
<thead>
<tr>
<th>II. Analytical and Critical reasoning, including:</th>
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<tbody>
<tr>
<td>Mathematical and scientific reasoning and analysis</td>
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<tr>
<td>Social and cultural analysis</td>
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<tr>
<td>Interdisciplinary analysis and creative problem solving</td>
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<table>
<thead>
<tr>
<th>III. Historical, Cultural, and Intellectual Perspectives, including knowledge of:</th>
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<tbody>
<tr>
<td>Human history and the natural world</td>
<td></td>
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<tr>
<td>Artistic, cultural, and intellectual achievements</td>
<td></td>
</tr>
<tr>
<td>Human behavior and social interaction</td>
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<tr>
<td>Perspectives and contributions of academic disciplines</td>
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</table>

<table>
<thead>
<tr>
<th>IV. International and Intercultural Perspectives, gained by:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Knowledge of international and global contexts</td>
<td></td>
</tr>
<tr>
<td>Experiencing, understanding and using multiple cultural perspectives</td>
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</table>

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<tr>
<th>V. Personal and Ethical Perspectives, including experiences that promote:</th>
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<tbody>
<tr>
<td>Self-understanding, curiosity and creativity</td>
<td></td>
</tr>
<tr>
<td>Personal, academic, and professional integrity</td>
<td></td>
</tr>
<tr>
<td>Moral and ethical responsibility; community and global citizenship</td>
<td></td>
</tr>
</tbody>
</table>
VI. Advanced Knowledge and Skills in Major Area of Study, consisting of:

<table>
<thead>
<tr>
<th>Skills and knowledge of the discipline</th>
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</thead>
<tbody>
<tr>
<td>Sequence of coursework that fosters intellectual growth</td>
</tr>
<tr>
<td>Coursework that extends and builds upon knowledge and skills gained from the core curriculum</td>
</tr>
<tr>
<td>The ability to transfer the skills and knowledge of the major into another setting</td>
</tr>
</tbody>
</table>

- Explain how students taking this course will acquire each of the proposed General Education Competencies checked in the table. Specifically detail (with reference to the syllabus) the ways in which students taking this course will meet the competencies checked in the table. Please include a syllabus.

  See attached

- Outline the ways in which the learning outcomes for the course connect to the competencies checked in the table

- What General Education Requirements will this course fulfill?

- Anticipate impact of implementation (consider here issues such as transfer credit, AP credit, whether the course will be a pre-requisite for other courses, etc.)
*Explain how students taking this course will acquire each of the proposed General Education Competencies checked in the table. Specifically detail (with reference to the syllabus) the ways in which students taking this course will meet the competencies checked in the table. Please include a syllabus.

Students will practice critical reading in this course by examining and discussing poems from the syllabus in class. Guided by the professor, they will analyze diction, syntax, and literary devices such as metaphor and irony. Students will practice effective writing by writing in a variety of modes: spontaneous responses to assigned reading, essays in response to exam questions, and formal papers drafted and revised out of class, with guidance from the professor in and out of class.

* Outline the ways in which the learning outcomes for the course connect to the competencies checked in the table

Learning outcome #3 from the course proposal form is “students will interpret 19th century American poetry in light of contemporary literary conventions, as well as aesthetic, philosophical and social issues.” In order to do this, students will need to practice critical reading as described above.

Learning outcome #4 from the course proposal is “students will write effective critical analyses of 19th century American poetry.” In order to do this, students will practice their writing skills with the professor’s guidance as described above.

* What General Education Requirements will this course fulfill? Humanities

* Anticipate impact of implementation (consider here issues such as transfer credit, AP credit, whether the course will be a pre-requisite for other courses, etc.)

We anticipate no impact beyond providing another Humanities elective. This course will not be a pre-requisite for other courses.

* Suggested start date, if approved (please note that the start date may be impacted by advising and registration dates) Spring 2013
English 3XX: Nineteenth-Century American Poetry
Spring 2013

COURSE OBJECTIVES

Students will be able to discuss the development of poetry as a genre in nineteenth-century America; define prominent sub-genres of poetry in the period and identify examples; interpret nineteenth-century American poetry in light of contemporary literary conventions, as well as aesthetic, philosophical and social issues; and write effective critical analyses of nineteenth-century American poetry.

TEXTS

Spengemann and Roberts, eds., Nineteenth-Century American Poetry (Penguin)
Barrett and Miller, eds., "Words for the Hour": A New Anthology of American Civil War Poetry (Univ. of Massachusetts Press)
Course Packet available at SASE-Ink.

GRADED REQUIREMENTS

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
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<tbody>
<tr>
<td>In-class writing</td>
<td>30-40 pts.</td>
</tr>
<tr>
<td>Two &quot;Explicator&quot; essays</td>
<td>20 pts. each</td>
</tr>
<tr>
<td>Preliminary work for final paper (due 4/14)</td>
<td>20 pts.</td>
</tr>
<tr>
<td>Final paper (due 4/28)</td>
<td>60 pts.</td>
</tr>
<tr>
<td>Mid-term exam</td>
<td>30 pts.</td>
</tr>
<tr>
<td>Final exam</td>
<td>50 pts.</td>
</tr>
<tr>
<td>Total</td>
<td>230-240 pts.</td>
</tr>
</tbody>
</table>

POLICIES AND OTHER INFORMATION

1. Attendance and participation are requirements of this course. If you miss more than four classes, I will deduct two points from your final grade for each additional class you miss. (For example, if you miss six classes and your numerical grade for the course is an 81, it would turn into a 77.) You should save the three absences you’re allowed for illnesses and emergencies, because I do not distinguish between excused and unexcused absences when I calculate grades.

2. In-class writing: On most class days, I will give you a brief writing assignment, the main purpose of which is to allow you to write without the pressure of a substantial grade, in order to generate ideas for discussion or for your essays. If you demonstrate adequate familiarity with the text and a sincere effort to develop an idea through your writing, I will give you full credit (2 pts.). For writing that shows little effort or little familiarity with the text, I will assign 1 point. No significant effort/familiarity, no credit. No make-ups.

3. Grades: I assign points to everything I grade. At the end of the semester, I divide the number of points you’ve earned by the number of available points and convert that percentage to a letter grade:
On a 100-pt. scale, A = 92 or above, A− = 89-91, B+ = 88-88, B = 82-85, B− = 79-81, 

The penalty for turning in a paper late is one letter grade for each weekday the work is 
late. I will not accept any written work after the date of the exam.

4. Documentation and academic dishonesty: I will assign a grade of zero to any 
paper that is not adequately documented. In addition to the recommended Guide to 
MLA Documentation, the library web page also includes easy access to MLA 
documentation guides, and copies of the MLA Handbook are available at the reference 
desk. I will report any case of suspected academic dishonesty to the Honor Board; if the 
Honor Board finds the student responsible for academic dishonesty, he or she will 
receive a grade of XF for the course.

Reading Schedule (subject to change)

* course packet ~ Words for the Hour
   All other poems are in Nineteenth-Century American Poetry

1/13 Intro / Thomas Cole, “A Painter,” “Lago Maggiore” (handout)

1/15 Williams Cullen Bryant, “Thanatopsis,” “To a Waterfowl,” “Green River”

1/20 Bryant, “The Prairies,” “To a Fringed Gentian,” “To an American Painter, 
Departing for Europe”*

1/22 Lydia Huntley Sigourney, “Death of an Infant,” “The Cherokee Mother,” 
“Indian Names,” “The Indian’s Welcome to the Pilgrim Fathers,” “The 
Volunteer,” “The Scene at Sea,” “Fallen Forests” (all *); Cheryl Walker, “A 
Composite Biography” (from The Nightingale’s Burden)*

1/27 Edgar Allan Poe, “Dreams,” “Sonnet: To Science,” “Romance,” “The City in the 
Sea,” “The Sleeper,” “Dreamland”

1/29 Poe, “The Raven,” “Ulalume,” “Annabel Lee,” “The Philosophy of 
Composition”*; Eliza Richards, “Outsourcing ‘The Raven’: Retroactive Origins”*

2/3 Ralph Waldo Emerson, “Each and All,” “Blight,” “Hamatreya,” “Mithridates,” 
“The Poet”*

2/5 Henry Wadsworth Longfellow, “The Village Blacksmith,”* “Mezzo Cammin,” 
“The Day Is Done,” “The Jewish Cemetery at Newport,” “Snow-Flakes,” “The 
Ropewalk”


2/17 Frederick Goddard Tuckerman, Sonnets: First Series 1-10, 28

2/29 Walt Whitman, “Song of Myself” (sections 1-26)

2/24 Whitman, “Song of Myself”; David S. Reynolds, “Sex Is the Root of It All”: Eroticism and Gender (from Walt Whitman’s America)

2/26 Mid-term exam

3/3 and 3/5 Spring Break


3/19 Herman Melville, “The Portent,” “The March into Virginia,” “Dupont’s Round Fight,” “Donelson” (all -*)


4/7 Dickinson, “I know that He exists,” “Those—dying then,” “I like a look of Agony,” ” “After great pain, a formal feeling comes—”” “I never hear that one is dead,” “Willis Buckingham, “Poetry Readers and Reading in the 1890s: Emily Dickinson’s First Reception”∗

4/9 Dickenson, “This was a Poet—It is That,” “They shut me up in Prose,” “I dwell in Possibility,” “One need not be a Chamber—to be Haunted,” “My Life had stood—a Loaded Gun,” “Publication—is the Auction,” “The Brain—is wider than the Sky”


4/16 Emma Lazarus, “The South,” from “By the Waters of Babylon,” “The New Colossus,” “Assurance” (all∗); Paul Laurence Dunbar, “When Day Listed Colored Soldiers,” “When Malindy Sings,” “Accountability,” “Then and Now” (all∗)

4/21 Ella Wheeler Wilcox, “Goddess of Liberty, Answer,” “The Engine,” “Nothing New” (all ∗); Stephen Crane, from The Black Riders and Other Lines, from War Is Kind (all ∗)