October 18, 2013

Dear Curriculum Committee:

Please find attached the following:

Course Proposal Forms for 3 new courses: AAST 290, 305, and 315
Change of Major Form
Signature Sheet for the entire package

Also, please note that AAST 315: Black Women Writers will be cross-listed with ENGL 315: Black Women Writers. The English department is proposing this course, under separate cover. That proposal functions as the department's approval of cross-listing.

Conseula Francis
Director, African American Studies
FACULTY CURRICULUM COMMITTEE
SIGNATURE PAGE

• In section A, list ALL of the forms covered by this signature page. If you submit a form that is not listed in A, your proposal will be held back until we receive a new, updated signature page.
• You must obtain the signature of your department chair and dean before submitting your proposal.

A. FORMS COVERED BY THIS SIGNATURE PAGE. List each form you are submitting—for instance, PSYC 383, Course Form; PSYC, Change of Major Form; PSYC, Change of Minor Form.

AAST 290, AAST 305, AAST 315, Change of Major Form

B. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:

2. Signature of Academic Dean:

3. Signature of Provost:

4. Signature of Business Affairs (only for course fees):

5. Signature of Curriculum Committee Chair:

6. Signature of Budget Committee Chair (only for new programs):

7. Signature of Academic Planning Committee Chair (only for new programs):

8. Signature of Faculty Senate Secretary:

Date Approved by Faculty Senate: 

□ fee approved on __________
□ BOT approval pending
FACULTY CURRICULUM COMMITTEE
COURSE FORM

Instructions:
• Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
• Fill out the parts of the form specified in part B. You must do this before your request can move forward!
• Remember that your changes will not be implemented until the next catalog year at the earliest.
• If you have questions, start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: Conseula Francis
Phone: 3-7738
Email: francisc@cofc.edu

Department or Program: African American Studies
School: LCWA

Subject Acronym and Course Number: AAST 315

Catalog Year in which changes will take effect: FALL 2014

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☒ Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
☐ Course Number
☐ Course Name
☐ Course Description
☐ Credit/Contact Hours
☐ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☒ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

The African American Studies Program is proposing a number of permanent catalog courses as the program grows and adds faculty.

D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on your own programs and courses as well other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

There is no impact on other programs or courses. The College does not have another course on Black Women Writers.
EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department:  
School:  
Subject Acronym:  
Course Number:  

Credit hours:   ___ lecture   ___ lab   ___ seminar   ___ independent study  
Contact hours:  ___ lecture   ___ lab   ___ seminar   ___ independent study  

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable?   ☐ yes   ☐ no   If yes, how many total credit hours may the student earn?    

E. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use **boldface** for the information that is changing.

Department: AAST  
School: LCWA  
Subject Acronym: AAST  
Course Number: 315

Credit hours:   ___ lecture   ___ lab   ___ seminar   ___ independent study  
Contact hours:  ___ lecture   ___ lab   ___ seminar   ___ independent study  

Course title: Black Women Writers

Course description (maximum 50 words, exactly as it appears in the catalog):

A study of a representative selection of black women’s fiction, poetry and drama, focusing on how these writers use the figure of the black woman and her intersectional identity to explore social, political, and aesthetic ideas. Readings may vary from year to year.

Restrictions (pre-requisites, co-requisites, majors only, etc.):

If this is a newly-created course, is it intended to be the equivalent of an existing course and replace it?   ☐ yes   ☒ no   If so, which course?    

*Note: You must deactivate that course by submitting an additional Course Form.*

Cross-listing, if any (submit approval from relevant department): ENGL 315 (this course is being proposed simultaneously)  
*Note: Cross-listed courses are equivalent.*

Is this course repeatable?   ☐ yes   ☒ no   If yes, how many total credit hours may the student earn?    

This form was last updated on 06/03/13 and replaces all others.
Is there an activity, lab, or other fee associated with this course? □ yes ☒ no What is the fee? $_____

Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.

F. COSTS. List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

No new costs are associated with this course.

H. 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. Students will demonstrate the ability to formulate an effective analytical argument</td>
<td>Final research papers will be assessed with a rubric. Students should receive at least 85% on the rubric.</td>
</tr>
<tr>
<td>2. Students will demonstrate the ability to research and evaluate academic sources about primary texts</td>
<td>10-source Annotated Bibliographies will be assessed with a rubric. Students should receive at least 85% on the rubric.</td>
</tr>
<tr>
<td>3. Students will demonstrate knowledge of the major critical conversations about black women writers</td>
<td>Students will be assessed through a final essay exam. Students should receive at least 85% on the exam.</td>
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<td>4.</td>
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</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?

This course reinforces the SLO that students will be able to identify major writers/movements in the African American literary tradition.
I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? ☒ yes ☐ no

If yes, please attach a Change Minor and/or Change Major/Program Form as appropriate.

J. CHECKLIST.

☐ I have completed all relevant parts of the form.

☒ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☒ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.

☑ I have submitted one Signature Form that lists all of the different forms I am submitting.
Before We Begin
I do prefer that you not use electronic devices during class. No phones, laptops, tablets, iPods, etc. I'm willing to make exceptions on occasion. In general, though, I prefer your attention to be here with us rather than off somewhere in the Cloud. If you insist on using your electronic device during class, please know that I: 1) reserve the right to ask you to turn it off and/or leave the classroom, and 2) am likely silently judging you.

In short, I will take you as seriously as you take this class and me.

Course Materials
- Contending Forces, Pauline Hopkins
- Plum Bun, Jessie Fauset
- Passing, Nella Larsen
- Their Eyes Were Watching God, Zora Neale Hurston
- Sula, Toni Morrison
- Fledgling, Octavia Butler
- Loving Her, Ann Shockley
- Something Like Love, Beverly Jenkins

Course Description
This course explores novels by major black American women writers. While we will cover a great deal of time in this course (the earliest novel was published in 1900 and the latest novel was published in 2007), this is not a historical survey. Instead we will use two critical frameworks, the "coupling convention" (building on Ann DuCille's work) and the "politics of respectability" (building on the work of several contemporary theorists), to frame our discussion of eight novels. We will also conduct research of our own in an effort to explore how these authors, and others, render black female characters in ways that perpetuate, contest, and/or subvert stereotypical images of black women; expand limited constructions of black womanhood; and challenge or destabilize prevailing definitions of "woman" and "normativity" in American society.

Course Goals
- Encounter a variety of challenging texts representing key 20th century African American women authors;
- Research and evaluate secondary critical sources about primary texts;
- Learn and practice strategies for reading carefully, closely, and critically;
- Learn and practice strategies for crafting compelling written analysis;
- Raise questions confidently and offer informed opinions about African American women's literature.
Assignments and Projects
Point/Evidence/Analysis (PEA) 25 points
Critical Response 25 points
Mid-term 50 points
5-source Annotated Bibliography 25 points
Final Project Proposal 25 points
10-source Annotated Bibliography 25 points
Detailed Outline 20 points
Rough Draft 20 points
Final Project 100 points
Final 50 points

Grading Scale
The grading scale for the class is as follows:
100-96 (A); 95-92 (A-); 91-88 (B+); 87-84 (B); 83-77 (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.

You are allowed three absences (excused or unexcused). Use them wisely. After the third absence, I will deduct 2 points from your final grade for each class missed.

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 that an assignment is late. You cannot make up in class writing or quizzes.

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

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

Academic Dishonesty
The College of Charleston enforces a strict policy of academic honesty, as detailed in The College of Charleston Student Handbook: A Guide to Civil and Honorable Conduct, available online at <http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html>. Any student who incorporates the words or ideas of others in an essay without proper acknowledgment, or who commits any other form of academic dishonesty, will be turned in to the College Honor Board. If the Honor Board finds a student responsible for academic dishonesty, that student will receive a grade of XF for the course (for more information, see <http://www.cofc.edu/studentaffairs/general_info/honor_system/>). If you are unsure about whether you are using proper documentation, refer to a MLA style manual or see me about your questions.

Accessibility: If you have a disability and anticipate needing accommodations in this course, please meet with me soon. The Center for Disability Services and I will work with you to make this course fully accessible.
ENGL 364  
**Schedule of Assignments**

The following is a list of due dates. Readings will be discussed on the day they are assigned. Readings with an asterisk (*) will be posted on OAKS. Schedule is subject to change.

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
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</thead>
<tbody>
<tr>
<td>August 22</td>
<td>Course Introductions</td>
</tr>
</tbody>
</table>
| August 24  | "Trajectories of Self-Definition: Placing Contemporary Afro-American Women's Fiction," Barbara Christian*  
"Mammies, Matriarchs and Other Controlling Images," Patricia Hill Collins* |
| August 27  | from *Sister Citizen*, Melissa-Perry*  
Music Videos                                                          |
| August 29  | "Rape and the Inner Lives of Black Women in the Middle West: Preliminary Thoughts on the Culture of Dissemblance," Darlene Clark Hine*  
from *Beyond the Black Lady*, Lisa B. Thompson*                         |
| August 31  | *Sula*, through "1922"                                                      |
| September 3| *Sula*, through "1939"                                                      |
| September 5| *Sula*, through "1965"                                                      |
| September 7| "Foreword," Toni Morrison*                                                  |
| September 10| Chapter 1, *Coupling Convention*, Ann duCille*  
"Uses of the Erotic: The Erotic as Power," Audre Lorde (link on OAKS)  
"Romancing Reality: The Power of Romance Fiction to Reinforce and Re-Vison the Real," Jennifer Crusie (link on OAKS) |
<p>| September 12| <em>Contending Forces</em>, 1-6                                                   |
| September 14| <em>Contending Forces</em>, 7-14                                                   |
| September 17| <em>Contending Forces</em>, 15-22                                                  |
| September 19| Chapter 2, <em>Coupling Convention</em>, Ann duCille*                             |
| September 21| &quot;Disrespectability Politics&quot;—Crunk Feminist Collective (link on OAKS)       |
| September 24| Critical Response Due                                                       |
|            | Passing, Part 1                                                            |
| September 26| Passing, Parts 2-3                                                         |
| September 28| &quot;Deauthenticating Community: The Passing Intrusion of Clare Kendry,&quot; Josh Toth* |
| October 1   | <em>Something Like Love</em>, 1-5                                                  |
| October 3   | <em>Something Like Love</em>, 6-11                                                 |
| October 5   | <em>Something Like Love</em>, 12-17                                                |
| October 8   | Beverly Jenkins interview @ Popular Romance Project (link on OAKS)          |
|            | history book                                                               |
|            | 5-source annotated bibliography due                                         |
| October 10  | Mid-term                                                                   |
| October 12  | <em>Plum Bun</em>, &quot;Home&quot; and &quot;Market&quot;                                             |
| October 15  | Fall Break                                                                 |</p>
<table>
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<th>Date</th>
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</tr>
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<tbody>
<tr>
<td>October 17</td>
<td>&quot;Plum Bun,&quot; &quot;Plum Bun,&quot; and &quot;Home Again&quot;</td>
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<tr>
<td>October 19</td>
<td>&quot;Plum Bun,&quot; &quot;Market is Done&quot;</td>
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<td>October 22</td>
<td>&quot;On Being Young—A Woman—And Colored,&quot; Marita Bonner*</td>
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<td><strong>Paper Proposals Due</strong></td>
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<tr>
<td>October 24</td>
<td>Loving Her, 1-6</td>
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<tr>
<td>October 26</td>
<td>Loving Her, 7-12</td>
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<tr>
<td>October 29</td>
<td>Loving Her, 13-21</td>
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<tr>
<td>October 31</td>
<td>&quot;The Black Lesbian in American Literature: An Overview,&quot; Ann Shockley*</td>
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<td></td>
<td>&quot;Black (W)holes and the Geometry of Black Female Sexuality,&quot; Evelyn Hammonds*</td>
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<tr>
<td>November 2</td>
<td>Fledgling</td>
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<td>November 5</td>
<td>Fledgling</td>
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<td></td>
<td>10-source annotated bibliography</td>
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<tr>
<td>November 7</td>
<td>Fledgling</td>
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<td>November 9</td>
<td>&quot;Messages of Race and Sexuality in Octavia E. Butler’s Fledgling,&quot; Margaret Borders</td>
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<td></td>
<td>(link OAKS)</td>
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<tr>
<td>November 12</td>
<td>Their Eyes Were Watching God, 1-6</td>
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<tr>
<td>November 14</td>
<td>Their Eyes Were Watching God, 7-13</td>
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<tr>
<td>November 16</td>
<td>Their Eyes Were Watching God, 14-20</td>
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<tr>
<td>November 19</td>
<td>&quot;In Search of Zora Neale Hurston,&quot; Alice Walker*</td>
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<td>&quot;What Does Soulful Mean?&quot;, Zadie Smith*</td>
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<tr>
<td>November 21</td>
<td>Thanksgiving</td>
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<tr>
<td>November 23</td>
<td>Thanksgiving</td>
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<td>November 26</td>
<td>Detailed Outline Due</td>
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<td>November 28</td>
<td>Rough Draft Due</td>
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<td>November 30</td>
<td>Writing Day</td>
</tr>
<tr>
<td>December 3</td>
<td>Final Paper Due</td>
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<tr>
<td>December 10</td>
<td>Final Exam—8-11am</td>
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