Contact Name: Tim Carens  Email: carenst@cofc.edu  Phone: 3-5658

Department Name: English Graduate  Program name: M.A. in English

Course Prefix, Number, and Title: ENGL 575 Special Topics in English Literature After 1800

I. CATEGORY OF REVIEW (Check all that apply)

NEW COURSE  CHANGE COURSE  DELETE COURSE

☐ New Course  ☐ Change Number (IV, VII, VIII, IX)  ☐ Delete Course (IV, VII, IX)
(attach syllabus*)  ☐ Change Title (IV, VII, VIII, IX)
☐ Change Credits/Contact hours (II, IV, VII, IX)
☐ Prerequisite Change (IV, VII, VIII, IX)
☐ Edit Description (III, IV, VII, VIII, IX)

☐ Approve for Cross-listing (attach Graduate Permission to Cross-list Form)

Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: fall 2015

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
- Graduate School Grading Scale
- Assignments, student learning outcomes and assessment components
- Policies to include attendance, Honor Code, American Disabilities Act statement
- Tentative course schedule with specific topics

List prerequisites and / or other restrictions below
Those who register for the course must be enrolled in the M.A. in English Literature or have the permission of the instructor.

Will this course be added to the Degree Requirements?

a) ☐ Yes   ☒ No

b) If yes, explain

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
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</thead>
<tbody>
<tr>
<td>A. Contact Hours</td>
<td>3</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? 9

It is possible, although unlikely, that a student would take this course as many as 3 or more times. Because it is a special topics class, it will be used to designate different courses by different professors. A student would not be allowed to take the same exact version of the course more than once.

III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog; include prerequisites, co-requisites, and other restrictions. If changing course description, please include both old and new course descriptions.

A study of an author, topic, or problem in English literature after 1800 that falls outside the routine offerings of the department. The subject for each course will be announced.
IV. RATIONALE / JUSTIFICATION: If course change – please indicate the course change details. 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 and the relationship to the strategic plan.

The Joint M.A. in English program requires six courses in three specific periods of literary history: English Literature Before 1800; English Literature After 1800; and American Literature.

Students satisfy these requirements by taking a variety of courses, among them is English 517 (Special Topics), which is currently offered quite frequently, sometimes more than once in the same semester, because professors at the M.A. level often pursue a highly specialized field of inquiry. Many of our students thus take this course multiple times, as the content of the course changes with almost every new iteration.

We propose to create a new special topics course aligned with each of our period requirements: ENGL 575 (special topics in English Literature after 1800) as well as ENGL 574 (special topics in English Literature Before 1800) and ENGL 576 (special topics in American Literature).

These new classes will benefit students and administrators by simplifying the processes of registering classes and auditing degrees. Because Banner perceives every instance of 517 as the same course, advisors must currently file a special form to allow students to take the class more than once. Banner also cannot appropriately categorize any instance of 517 as fulfilling one of the historical period requirements. The new special topics classes will thus clarify the requirements that students have already fulfilled.

V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
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</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. Acquire a knowledge of English literature within a specific historical period and national culture</td>
<td>Assessment methods will vary according to the specific class, but will generally include class participation, presentations, exams, and extended written analysis of literary and cultural texts. 80% of students should be able to achieve a grade of B or higher on a signature assignment.</td>
</tr>
<tr>
<td>2. Present a persuasive written argument about the topic of the class and the works studied within it</td>
<td>Exams and essays will provide opportunities to demonstrate facility in written argumentation. 80% of students should be able to score a grade of B or better on a signature assignment.</td>
</tr>
</tbody>
</table>
| 3. Conduct thorough and appropriate secondary research that demonstrates a knowledge of leading critical and theoretical methodologies and integrates them effectively into written argument | Extended essays will provide opportunities to demonstrate comprehension of current trends in criticism and theoretical approaches and the ability to integrate them effectively into written arguments. 80% of students should be able to score a grade of B or on a
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?

The course aligns well with central goals of the M.A. degree.

SLO #1 above advances our broader program goal #1: “To develop in our students a knowledge of English literature that combines both depth and breadth.”

SLO #2 above advances our broader program goal #3: “To develop in our students research and writing skills that demonstrate critical and analytical thinking as well as a familiarity with professional conventions and standards of documentation.”

And SLO #3 above advances our broader program goal #2: “To develop in our students an understanding of diverse scholarly and theoretical approaches to the study of literature and language.”

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

There will be no impact on other existing programs.

The new course will only affect the existing ENGL 517, which we currently use for all special topics courses. ENGL 517 will be offered much less frequently. This will cause no problem for students, as the program will be offering the same number of special topics classes and those classes will be more accurately categorized.

We will keep ENGL 517 on the books to use for those special topics that do not fit within any of the required historical period categories. (A course on a particular genre, such as the novel or the lyric, might well draw works from different eras and national cultures.)
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. New courses requiring additional resources will need special justification.

There will be no costs associated with the proposed course.
IX. APPROVAL AND SIGNATURES

Signature of Program Director:

[Signature] Date: 11/10/14

Signature of Department Chair:

[Signature] Date: 1-15-15

Signature of Additional Chair*:

[Signature] Date: 

Signature of Schools' Dean:

[Signature] Date: 1/19/15

Signature of Additional Schools' Dean*:

[Signature] Date: 

Signature of the Provost:

[Signature] Date: 2/13/15

Signature of Budget Director/Business Affairs Office:

[Signature] Date:

*For interdisciplinary courses

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate Education, Continuing Education & Special Programs:

[Signature] Date: 2/24/2015

Signature of Chair of the Graduate Council:

[Signature] Date: 3/13/15

Signature of Faculty Senate Secretary:

[Signature] Date: 

Date Approved by Faculty Senate: 

September 2011
ENGL 575 Special Topics in English Literature After 1800:
Narratives of Slavery

Meeting time: Mondays 7-9:45 pm
Instructor: Simon Lewis
E-mail: lewiss@cofc.edu
English Department Office: 9 College Way
Office hours: TR 8:15-10 am, and by appointment

Classroom: MYBK 210
Office: Room 318, 96 Wentworth Street
Telephone; 953-1920
Telephone: 953-5664

Course Description
This course will explore the representation of slavery and the slave trade in the English-speaking Atlantic World, examining texts from Britain, West Africa, the Caribbean and North America. While the focus will be on fictional narrative in prose and in poetry, we will also be looking at non-fiction (history, autobiography, and polemic) as well as visual representations (historical and contemporary), and music. The specific focus on representations of slavery and the slave trade will enable us to ask probing questions regarding the role of writing in the construction of race and ethnic and national difference, and the centrality of slavery to Euro-American modernity and capitalism. We will also be asking questions about representing the “unspeakable,” taste, authenticity, and memory. Texts have been selected in such a way as to draw attention both to local experience of slavery in South Carolina as well as to the global reach of the institution. Almost all the writers studied—like Olaudah Equiano—will raise questions about the difficulty of assigning neat identities to the writers and about complicity/resistance.

Student Learning Outcomes:

1. Acquire a knowledge of English literature within a specific historical period and national culture
2. Present a persuasive written argument about the topic of the class and the works studied within it
3. Conduct thorough and appropriate secondary research that demonstrates a knowledge of leading critical and theoretical methodologies and integrates them effectively into written argument

Requirements
Each student is expected to produce a research paper of no less than 15 pages (c. 5,000 words) following standard MLA guidelines on presentation, citation, and documentation. A month before the paper is due you are required to turn in an outline of the paper with a selected, annotated bibliography. The outline is not binding (indeed I may suggest substantial changes) but will be graded in its own right. You are also required to turn in three shorter (400-500 word) response papers over the course of the term, make one oral presentation with an accompanying 4-5 page (1500-1750 word) paper, and take mid-term and final exams. You will also receive a class participation grade—which may include contribution to electronic discussion of some sort.

Required Texts
The following texts are available at the College Bookstore and/or at University Books:
Ashton, Susannah, ed. I Belong to SC (USC Press)
Hill, Lawrence. Someone Knows My Name.
Phillips, Caryl. Cambridge.
d'Aguiar, Fred. Feeding the Ghosts.
Phillip, Marie Nourbese. *Zong!*
Morrison, Toni. *Beloved*.
Christianse, Yvette. *Unconfessed*.
Mda, Zakes. *Cion*.
Gurnah, Abdulrazak. *Paradise*.

There will be a number of books, periodicals, articles, and additional materials on reserve in the Addlestone Library and via OAKS

**Recommended (not required)**
Baucom, Ian. *Specters of the Atlantic*.
Gikandi, Simon. *Slavery and the Culture of Taste*.
Wood, Peter. *Black Majority*.
Any introductory texts, readers, websites on postcolonial criticism and theory; appropriate journals, etc.

**Class Schedule**

**January**
13 In-class—slavery and the slave trade in poetry: Blake, Wheatley, Burns, Cowper, [Day], Césaire, Hayden, Walcott, Rediker, Osundare, Finney, Dawes, Osbey.

Reading for 01/27—*I Belong to South Carolina; Equiano’s Interesting Narrative . . .* including selected secondary materials in textbooks plus material on OAKS by Rediker, Plasa, and White

20 No class—Martin Luther King, Jr. Holiday

27 In-class — Equiano’s *Interesting Narrative . . .*, and *I Belong to SC* (questions of autobiography, authenticity, form and variety)

Reading for 02/03—Aidoo’s *Anowa and Dilemma of a Ghost*, plus extracts from Hartman, Murphy, *et al* on OAKS

**February**
3 In-class — *Anowa/Dilemma of a Ghost* (African complicity and shame)

Reading for 02/10—Hill’s *Someone Knows My Name*, plus research materials in Addlestone Library on “Black Loyalists”

10 In-class—*Someone Knows My Name* (South Carolina in the global story of slavery)

Reading for 02/17—Phillips’s *Cambridge*, plus selected materials on OAKS

17 In-class—*Cambridge* (the Caribbean in the global story of slavery)
Reading for 02/24—selected reviews of *12 Years a Slave, Django Unchained*, etc.

24 In-class — Haile Gerima’s *Sankofa* and mid-term exam essay
Reading for 03/10—D’Aguiar’s *Feeding the Ghosts* and Phillip’s *Zong!*, plus extracts from Walvin and Baucom

10 In-class—*Feeding the Ghosts* and *Zong!* (the *Zong* case)

Reading for 03/17—Rhys’s *Wide Sargasso Sea*, including selected secondary material in edition, and extracts from Wood on OAKS

17 In-class—*Wide Sargasso Sea* (abolition; Creole identity)

Reading for 03/24—Morrison’s *Beloved* and extracts from *Playing in the Dark* on OAKS

24 In-class—*Beloved*

Reading for 03/31—Christianse’s *Unconfessed* plus extracts from *Castaway* and *Imprenderhara*, and articles by Coetzee, and Ward and Worden on OAKS

31 In-class—*Unconfessed*

Reading for 04/07—Mda’s *Cion*, plus extract from Fincham on OAKS

April

7 In-class—*Cion*

Reading for 04/14—Gurnah’s *Paradise*, plus articles on East African slave trade on OAKS

14 In-class—*Paradise*

21 and 23 In-class—mini-conference

28 Final exam (begins 7:30 pm)

All dates and assignments are subject to change, but I will attempt to keep as close as possible to this schedule. All the usual requirements regarding attendance, conduct, courtesy, presentation of work and so on will be enforced. Please come to see me if you are experiencing any difficulty or if you anticipate any such difficulty.

A couple of ideas to mull on:

... there is nothing at all self-evident in the idea or, more properly, the high esteem in which we in the West hold freedom. For most of human history, and for nearly all of the non-Western world prior to Western contact, freedom was, and for many still remains, anything but an obvious or desirable goal. Other values and ideals were, or are, of far greater importance to them—values such as the pursuit of glory, honor, and power for oneself or one’s family and clan, nationalism, and imperial grandeur, militarism and valor in warfare, filial piety, the harmony of heaven and earth, the spreading of the “true faith,” nirvana, hedonism, altruism, justice, equality, material progress—the list is endless. But almost never, outside the context of Western culture and its influence, has it included freedom. (Orlando Patterson, *Freedom in the Making of Western Culture*. New York: Basic Books, 1991. X.)
. . . if subjectivity was premised on the capacity for individual autonomy and self-reflection—
the ability to say I—then the slave, defined as socially dead or as chattel, would have no such
status in theory or discourse. And, by extension or implication, the African, whether free or
enslaved, could not have the capacity for sense and sensibility that was a precondition for
understanding. (Simon Gikandi, Slavery and the Culture of Taste. Princeton: Princeton UP,
2011. 224.)