

UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

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| COLLEGE (check one): | Arts and Sciences <input checked="" type="checkbox"/> | Business <input type="checkbox"/> | Education <input type="checkbox"/> |
| Proposal Submitted By: Gary Richards | | Date Prepared: 12 September 2017 | |
| Course Title: Special Studies in Literature of Historically Marginalized Groups | | | |
| Department/discipline and course number*: | | ENGL 393 | |
| Prerequisites: | | None | |

**This course number must be approved by the Office of the Registrar before the proposal is submitted.*

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| Number of credits: | 3 | Will this course meet for at least 700 contact minutes for each credit hour proposed? <i>If no, provide a credit hour justification.</i> | YES | <input checked="" type="checkbox"/> | NO | |
| Will this be a <i>new, repeatable</i> "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?) | | | NO | <input type="checkbox"/> | YES | <input checked="" type="checkbox"/> |

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| Date of first offering of this <i>new</i> course: FALL SEMESTER, year | | Fall 2018 | |
| Proposed frequency of offering of the course: | | Once each semester or every other semester | |
| List the faculty who will likely teach the course: | | Barrenechea, Dasgupta, Foss, Haffey, Levin, Lorentzen, Richards, Scanlon, Tweedy | |
| Are ANY new resources required? | NO | <input checked="" type="checkbox"/> | YES |
| <i>Document in attached impact statement</i> | | | |

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| This new course will be (check all that apply): | | | |
| Required in the major | | Required in the minor | |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| Elective in the major | <input checked="" type="checkbox"/> | Elective in the minor | <input checked="" type="checkbox"/> |
| | | General Elective | <input checked="" type="checkbox"/> |
| | | General Education** | <input type="checkbox"/> |

***AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.*

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| Catalog Description (suggested length – less than 50 words): | |
| Studies in literature of historically marginalized groups that center on the intersection of literature with age, class, disability, gender, postcoloniality, race, religion, and/or sexuality. Consult <i>Schedule of Courses</i> for specific topics. | |

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| COURSE HISTORY: | Was this course taught previously as a topics or experimental course? | YES | | NO X | |
| Course Number and Title of Previous Course | | Semester Offered | Enrollment | | |
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| CHECK HERE if the proposed course is to be <i>equated</i> with the earlier topics or experimental offerings. If equated, students who took the earlier "topics" course will only be able to take the new course as a repeat (C- grade or lower). | | | | | |
| NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out. | | | | | |

REQUIRED ATTACHMENTS:

1. **Rationale Statement** – Why is this course needed? What purposes will it serve?
2. **Credit Hour Justification** (if required) – explain how this course will comply with the UMW Credit Hours Policy (D.5.3)
3. **Impact Statement** – Provide details about the Library, space, staffing, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. *Any change that impacts another Department must have a written statement (such as a copy of an email) from the Chair(s) agreeing to the change.*
4. **Sample Syllabus**

Department Chair Approval: *Wally Richards*

Date: *Oct. 31, 2017*

CCC Chair Approval: *Don M. Baker*

Date: 11/09/2017

UCC Chair Approval: *Paul Hartley*

Date: 11/16/17

I. Rationale

This course is one of five new special topics courses that are being created to be keyed to the new period and literature of historically marginalized groups distributions in the major in English and the major in English with a Concentration in Creative Writing. This special topics system replaces the current special topics system of ENGL 375/376 and will allow special topics courses to be accurately read in degree audits of the newly revised majors. This particular course number will house special topics courses that focus on literature of historically marginalized groups and centralize the intersection of literature with age, class, disability, gender, postcoloniality, race, religion, and/or sexuality.

The Department has generated a list of all special topics courses offered for the last eight years under the ENGL 375/376 system, and, if a new ENGL 393 duplicates one of those earlier courses, we will work with the Registrar on an individual course basis to equate those two courses so students cannot receive credit for the new offering.

III. Impact Statement

No new resources are needed for this course.

IV. Sample Syllabus:

Below is an example of a special topics course focused on literature of a historically marginalized group and recently submitted under the current system. In the new system, the course would be renumbered ENGL 393A: Nineteenth- and Twentieth-Century British Feminist Novel.

English 376ZZ: 19th- & 20th-Century British Feminist Novel

Gender in the Novel, and Other Revolutions of the Mind

TR 12:30-1:45 / 111 Combs Hall / Section 01 / Fall 2017

Instructor: Dr. Eric G. Lorentzen

OFFICE: 304 Combs / OFFICE HOURS: TR 10:45-12:30 & 1:45-2:30

Course Description (and reasons to love English 376ZZ):

English 376 is designed as an in-depth, reading-intensive course in one of the more interesting (sub?)-genres of the British novel, the Feminist novel or narrative. In English 376, we will examine a number of different concerns upon which scholars have focused in Feminist or Gender Studies, including issues of education, reading, gender(s), class, nationality, empire, violence, sexuality, desire, transgression, and, of course, revolutions of the mind. Through reading the fascinating novels we will encounter in English 376, we will try to develop a sense of the "inter-connectedness" of "feminist" literary works, and how these works of fiction "speak to each other." By examining how their literary motifs (such as "literacy" or "education" – major motifs in this class) are developed, revised, challenged, parodied, and turned on their heads throughout different novels and their corresponding contexts, we will attempt to expand our notions of what constitutes the "British feminist novel." In particular, we will explore just how well the critical commonplaces about feminist novels hold up, as we explore our own unique genealogy of the 19th- and 20th-century British feminist novel. Finally, we will constantly consider what we can learn about our own 21st-century lives from these terrific texts, reaffirming the crucial power that reading feminist fiction can have in our real day to day existence. While we will recognize that there is great disagreement about what "feminism" is or does, we will not be seeking to re-define the term in any corrective way. Rather, we will be exploring the ways in which what we will be calling "feminisms" function in the British novel, and the ways they can help us excavate the literature and cultures of the last 200+ years, with regard to these particular narratives. In the words of the great British novelist E. M. Forster, in his beautiful novel *Howards End* (a novel that in many ways would have been perfect for this course), we will be attempting to "Only Connect!"

In English 376, we will cultivate strong rhetorical skills, both oral and written, through our debates about feminist novels and their culture in class, unannounced reading quizzes, one comprehensive final exam, and an annotated bibliography. We will learn to read texts closely, develop and defend strong beliefs about those texts and the world(s) they represent, formulate powerful critical claims, and back up those claims with supporting evidence (both textual and analytical, and in both oral and written form). These skills are all crucial to your success as English (or Humanities) majors at the University of Mary Washington, and as professionals (in

all realms) in "the real world." Since so much of what we are doing is based on the reading component of class, **insightful participation in each course meeting will be absolutely required, and will be correspondingly rewarded.**

Required Texts:

- *Wollstonecraft, Mary, *The Vindication of the Rights of Woman*. (Penguin Classics)
- *Austen, Jane, *Pride and Prejudice*. (Penguin Classics)
- *Brontë, Charlotte, *Jane Eyre*. (Penguin Classics)
- *Hardy, Thomas, *Tess of the D'Urbervilles*. (Penguin Classics)
- *Woolf, Virginia, *Mrs. Dalloway*. (Plume)
- *Rhys, Jean, *Wide Sargasso Sea*. (Norton Critical)
- *Winterson, Jeanette, *Sexing the Cherry*. (Vintage)

*Also, if you do not already own one, please purchase a good college *English* dictionary (a vital tool for reading literature -- and anything else, for that matter) to have at your side at all times.

Requirements:

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| 1. | Attendance*, Enthusiastic Participation, and Preparation | 25% |
| 2. | 5 Reading Quizzes | 25% |
| 3. | 1 Annotated Bibliography | 25% |
| 4. | 1 Comprehensive Final Examination | 25% |

*** The instructor does not take kindly to excessive absences (or lates, which count as half an absence). More than 3 absences -- for whatever reasons -- will seriously jeopardize your participation grade. Furthermore, there will be no make-up quizzes under any circumstances.**

The Classroom and the Office:

This class is designed to improve both your ability to talk about (debate, argue) literature and to write about literature (construct a persuasive, original paper). We will undertake the majority of work on the former skill in the classroom, so **participation will be crucial to your success in this class**. Meanwhile, we will work on the latter skill, mostly, in a one-on-one dynamic during office hours, so **taking advantage of office hours will be crucial to your success in this class** as well.

Accommodation and Alternative Formats:

The Office of Disability Services has been designated by the university as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in the strictest confidence unless you give me permission to do otherwise.

Unsatisfactory mid-semester reports:

I will report all failing grades (F) on the university mid-semester reports.

In every aspect of the course, I expect you to adhere at all times to the Honor Code of the University of Mary Washington. All work that you submit should bear a signed honor pledge on the back. If you have any questions about Honor Code issues, ask me BEFORE you hand in your work -- I will be happy to discuss any such matters with you during my office hours.

Explanation of Assignments:

QUIZZES:

Quizzes ensure that everyone is reading the assigned material, and are not meant to trick you – rather, they show that you have completed the assignment and understand the basic nature of the material. Quizzes may be on a single work (*Pride and Prejudice*), a number of works, or a theme we have been pursuing (Education and Economic Class).

Most quizzes will consist of 5 questions, much like the following:

1. What is the sub-title for *Tess*, and what message do you think Hardy is trying to convey with this choice?
2. How does the theme of education emerge in *Pride and Prejudice*?
3. How does Winterson separate “chapters” in *Sexing the Cherry*, and how does her strategy seem to reflect postmodern principles?

ANNOTATED BIBLIOGRAPHY:

Each of you will choose a work that we read as a class and compile research about the major critical voices in the field that take up that work. A brief one-page summary should give us an overview of the state of scholarship as it now stands, and an annotated bibliography of at least ten items should follow, in which you note which critical works you consider most compelling, productive, relevant, etc. In your discussion of each source, you should attempt to explain what the source is trying to do, determine what critical/theoretic schools the essay might represent, and relate the source to the others about which you write. A brief one-page essay will follow the annotated bibliography in which you will outline (where, how, and why) you would attempt to take the scholarly conversation in new directions, if you were to write a critical paper on the work of your choice.

EXAM:

The final exam will consist of mostly essay questions, even though some other types of questions, such as identification and short answer, may be included as well. We will discuss the exam before you take it, and you will know what to expect in advance.

Course Schedule (subject to change) – assignments and readings are due on listed dates:
(Schedule may include voluntary film sessions, to be arranged as a group)

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| 8/29 | T | Introduction to course policies; syllabus review; buy the books; voluntary reserve reading |
| 8/31 | R | Why should we read (feminist) literary texts? Introduction to Romantic period; Intro to “feminisms”; in-class handout |
| 9/5 | T | NO CLASS – I have a previous family commitment |
| 9/7 | R | <i>A Vindication of the Rights of Woman</i> , chapters 1-3 |
| 9/12 | T | <i>A Vindication of the Rights of Woman</i> , chapters 4-6 |
| 9/14 | R | Finish <i>A Vindication of the Rights of Woman</i> |
| 9/19 | T | <i>Pride & Prejudice</i> , Volume 1 |
| 9/21 | R | <i>Pride & Prejudice</i> , Volume 2 |
| 9/26 | T | Finish <i>Pride & Prejudice</i> |
| 9/28 | R | Introduction to the Victorian period; J.S. Mill? |
| 10/3 | T | <i>Jane Eyre</i> , Volume 1 |
| 10/5 | R | <i>Jane Eyre</i> , Volume 2 |
| 10/10 | T | Finish <i>Jane Eyre</i> |
| 10/12 | R | NO CLASS – I have to give a talk at a scholarly conference |
| 10/17 | T | NO CLASS – FALL BREAK! |
| 10/19 | R | Finish Brontë discussion |
| 10/24 | T | <i>Tess of the D'Urbervilles</i> , Phases 1-2 |
| 10/26 | R | <i>Tess of the D'Urbervilles</i> , Phases 3-4 |
| 10/31 | T | <i>Tess of the D'Urbervilles</i> , Phases 5-6 |
| 11/2 | R | Finish <i>Tess of the D'Urbervilles</i> |

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| 11/7 | T | Introduction to Modernism; "A Room of One's Own"? |
| 11/9 | R | <i>Mrs. Dalloway</i> , 1-64 |
| 11/14 | T | <i>Mrs. Dalloway</i> , 64-151 |
| 11/16 | R | Finish <i>Mrs. Dalloway</i> |
| 11/21 | T | Annotated Bibliography due in class! Introduction to Postmodernism <i>Wide Sargasso Sea</i> , part 1 |
| 11/23 | R | Finish <i>Wide Sargasso Sea</i> |
| 11/28 | T | <i>Sexing the Cherry</i> |
| 11/30 | R | NO CLASS – THANKSGIVING! |
| 12/5 | T | Finish <i>Sexing the Cherry</i> |
| 12/7 | R | "A Day of Our Own": Catch up, Film, Theory, etc.? |
| 12/12 | T | FINAL EXAM – 8:30-11:00 AM |