

Eastern Illinois University
New/Revised Course Proposal Format
(Approved by CAA on 4/3/14 and CGS on 4/15/14, Effective Fall 2014)

CGS Agenda Item: 16-31 Effective Summer 2016

Banner/Catalog Information (Coversheet)

1. **New Course or Revision of Existing Course:** Revision of Existing Course
2. **Course prefix and number:** ENG 5061A, B, D
3. **Short title:** Topics Literat/Literary Theory
4. **Long title:** Special Topics in Literature and Literary Theory
5. **Hours per week:** 3 Class 0 Lab 3 Credit
6. **Terms:** Fall Spring Summer X On demand
7. **Initial term:** Fall Spring X Summer Year: 2016
8. **Catalog course description:** Special topics in language and literature not ordinarily treated in standard courses. The topic will vary from semester to semester.
9. **Course attributes:**

General education component: N/A

 Cultural diversity Honors Writing centered Writing intensive Writing active

10. Instructional delivery

Type of Course:

 X Lecture Lab Lecture/lab combined Independent study/research
 Internship Performance Practicum/clinical Other, specify:

Mode(s) of Delivery:

 X Face to Face X Online Study Abroad
 X Hybrid, specify approximate amount of on-line and face-to-face instruction

In the hybrid version, face-to-face instruction takes place for approximately 5-10 hours, with the remaining instruction online.

11. Course(s) to be deleted from the catalog once this course is approved: None

12. Equivalent course(s): N/A

a. **Are students allowed to take equivalent course(s) for credit?** Yes No

13. Prerequisite(s): Graduate standing. Undergraduate students seeking departmental honors may use this class to fulfill their graduate course requirement with approval of the instructor and Dean of the Graduate School.

a. **Can prerequisite be taken concurrently?** Yes No

b. Minimum grade required for the prerequisite course(s)? ☐

c. Use Banner coding to enforce prerequisite course(s)? ☒ Yes ☐ No

d. Who may waive prerequisite(s)?

☐ No one ☒ Chair ☐ Instructor ☐ Advisor ☐ Other (specify)

14. Co-requisite(s): N/A

15. Enrollment restrictions

a. Degrees, colleges, majors, levels, classes which may take the course: MA in English

b. Degrees, colleges, majors, levels, classes which may not take the course: N/A

16. Repeat status: ☐ May not be repeated ☒ May be repeated once with credit

17. Enter the limit, if any, on hours which may be applied to a major or minor: 6

18. Grading methods: ☒ Standard ☐ CR/NC ☐ Audit ☐ ABC/NC

19. Special grading provisions: N/A

☐ Grade for course will not count in a student's grade point average.

☐ Grade for course will not count in hours toward graduation.

☐ Grade for course will be removed from GPA if student already has credit for or is registered in:

☐ Credit hours for course will be removed from student's hours toward graduation if student already has credit for or is registered in: _____

20. Additional costs to students:

Supplemental Materials or Software:

Course Fee ☒ No ☐ Yes, Explain if yes _____

21. Community college transfer:

☐ A community college course may be judged equivalent.

☒ A community college may not be judged equivalent.

Note: Upper division credit (3000+) will not be granted for a community college course, even if the content is judged to be equivalent.

Rationale, Justifications, and Assurances (Part I)

1. ☐ Course is required for the major(s) of _____
☐ Course is required for the minor(s) of _____
☐ Course is required for the certificate program(s) of _____
☒ Course is used as an elective
2. **Rationale for proposal:** This course is being revised to allow for online delivery. Offering a range of topics in advanced critical methodologies, ENG 5061 acquaints students with traditional and cutting-edge theories in literature and cultural studies. ENG 5061 is an elective course and graduate students in all concentrations are eligible to take this course.

3. Justifications for (answer N/A if not applicable)

Similarity to other courses: N/A

Prerequisites: Graduate standing. Undergraduate students seeking departmental honors may use this class to fulfill their graduate course requirement with approval of the instructor and Dean of the Graduate School.

Co-requisites: N/A

Enrollment restrictions: N/A

Writing active, intensive, centered: N/A

4. General education assurances (answer N/A if not applicable)

General education component: N/A

Curriculum: N/A

Instruction: N/A

Assessment: N/A

5. Online/Hybrid delivery justification & assurances (answer N/A if not applicable)

Online or hybrid delivery justification: Offering this course online (whether hybrid or entirely online) will allow us to meet the needs of our students more effectively—by giving our part-time students (especially place-bound students) access to a course (that may otherwise not be feasible to complete) and by giving our full-time students more flexibility in their program. In this way, we will keep our program competitive with similar degree programs that are being offered around the state and nation.

Instruction: Using a CMS (course management system) students will access lectures via presentation software or learning modules that contain recorded lectures using multimedia software. Students will also access through CMS assigned readings, links to multimedia, graded weekly discussion threads, other written assignments, rubrics, and an electronic drop box.

Integrity: To ensure the integrity of the course work, text from all written assignments may be submitted through a plagiarism identification system. Academic integrity is discussed in the syllabus, and students will be evaluated through a rigorous assessment. Discussions may use a face-to-face format or use web-conferencing software.

Interaction: Student-instructor interaction will take place via email, the CMS's discussion board, and through comments on student essays and written responses. In addition, synchronous office hours will be held during which students can contact instructor by phone or via the chat mode supported by a CMS. Synchronous course periods are also possible through other online communication venues. Student-student interaction will take place on discussion boards, email, through peer review of essay assignments, and through several small-group assignments for which students will be able to use the chat mode supported by a CMS.

Model Syllabus (Part II)

Please include the following information:

1. Course number and title:

ENG 5061: Special Topics in Literature and Literary Theory

2. Catalog description:

Special topics in language and literature not ordinarily treated in standard courses. The topic will vary from semester to semester.

3. Learning objectives:

Upon completion of the course, the students will be able to:

- (1) discuss, examine, and debate current issues in literary theory and cultural studies (possible examples include: theories of authorship; race and gender theories; digital humanities);
- (2) apply current theories to pertinent primary texts and/or contexts;
- (3) demonstrate competencies in a topic or theory to enable participation in professional or public setting (such as submit a seminar paper for a conference presentation).

If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:

- Depth of content knowledge: 1, 2, 3
- Effective critical thinking and problem solving: 1, 2
- Effective oral and written communication: 1, 2, 3
- Advanced scholarship through research or creative activity: 3

4. Course materials.

Sample Materials:

- Austen, Jane, and Seth Grahame-Smith. *Pride and Prejudice and Zombies*. Philadelphia: Quirk Books, 2009.
- Carey, Bryccchan. "Hermione and the House-Elves: The Literary and Historical Contexts of J.K. Rowling's Antislavery Campaign." *Reading Harry Potter: Critical Essays*. Ed. Giselle Liza Anatol. London: Praeger, 2003. 103-115.
- Derrida, Jacques. *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*. New York: Routledge, 1993.
- Fantasia*. Disney, 1940. ["The Sorcerer's Apprentice" segment].
- Goethe, Wilhelm. "The Sorcerer's Apprentice." 1797.
- Gruss, Susanne. "The Diffusion of Gothic Conventions in Harry Potter and *The Order of the Phoenix*." *Heroism in the Harry Potter Series*. Ed. Katrin Berndt and Lena Steveker. Surrey: Ashgate, 2011.
- Klein, Shawn. "The Mirror of Erised: Why We Should Heed Dumbledore's Warning." *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*. Ed. David Baggett and Shawn Klein. Chicago: Open Court, 2004.
- Lacan, Jacques. "The Mirror Stage." *Ecrits: A Selection*. New York: Norton, 1977.
- Marx, Karl. "Commodity Fetishism." *Capital: A Critique of Political Economy*. 1867.
- Natov, Roni. "Harry Potter and the Extraordinariness of the Ordinary." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Ed. Lana Whited. Columbia: University of Missouri Press, 2002.
- Pharr, Mary. "A Paradox: The Harry Potter Series as Both Epic and Postmodern." *Heroism in the Harry Potter Series*. Ed. Katrin Berndt and Lena Steveker. Surrey: Ashgate, 2011.
- Rowling, J. K. *Harry Potter and the Philosopher's Stone* (1997).
 ----- *Harry Potter and the Chamber of Secrets* (1998).
 ----- *Harry Potter and the Prisoner of Azkaban* (1999).
 ----- *Harry Potter and the Goblet of Fire* (2000).
 ----- *Harry Potter and the Order of the Phoenix* (2003).
 ----- *Harry Potter and the Half-Blood Prince* (2005).
 ----- *Harry Potter and the Deathly Hallows* (2007).
- Teare, Elizabeth. "Harry Potter and the Technology of Magic." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Ed. Lana Whited. Columbia: University of Missouri Press, 2002.
- Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*. Trans. Richard Howard. Cleveland: Case Western Reserve University Press, 1973.
- Walpole, Horace. *The Castle of Otranto: A Gothic Story*. Ed. W.S. Lewis. Oxford: Oxford University Press, 1998.
- Woloch, Alex. *The One vs. the Many: Characters and the Space of the Protagonist in the Novel*. Princeton: Princeton University Press, 2003.
- Wordsworth, William. Excerpt from *The Prelude*, Book I, 357-400 [The "Boat-Stealing Episode"].

Zipes, Jack. "The Phenomenon of Harry Potter, or Why All the Talk?" *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*. New York: Routledge, 2000.

5. Weekly outline of content.

ENG 5061 has been offered regularly since 1997 in fall, spring, and summer semesters. The following sample course outline is intended for online delivery over eight weeks.

Course Title: Harry Potter and the Literary Tradition

Module I (Weeks 1-2)

Beginnings: Fear, Desire, Repeat

This module will concentrate on reading the first two books of the Harry Potter series, introducing ways to connect these texts to a longer tradition of writing and authorship in literature. Students will be introduced to:

- 1) historical texts that inform Rowlings's series
- 2) secondary criticism that broadens the scope of the Harry Potter books
- 3) theoretical works that, when applied to the novels, help illuminate ways of reading that are otherwise elusive for graduate students (e.g., Lacanian psychoanalysis), and
- 4) advanced methods for teaching Rowlings's series at the high school level.

Readings (in order):

Harry Potter and the Philosopher's Stone (1997).

Harry Potter and the Chamber of Secrets (1998).

Wordsworth, William. Excerpt from *The Prelude*, Book I, 357-400 [The "Boat-Stealing Episode"].

Lacan, Jacques. "The Mirror Stage." *Ecrits: A Selection*. New York: Norton, 1977.

Klein, Shawn. "The Mirror of Erised: Why We Should Heed Dumbledore's Warning." *Harry Potter and Philosophy: If Aristotle Ran Hogwarts*. Ed. David Baggett and Shawn Klein. Chicago: Open Court, 2004.

Carey, Brycchan. "Hermione and the House-Elves: The Literary and Historical Contexts of J.K. Rowling's Antislavery Campaign." *Reading Harry Potter: Critical Essays*. Ed. Giselle Liza Anatol. London: Praeger, 2003. 103-115.

Writing Assignments: Write a critical response paper, applying one of the theoretical texts we have read in this Module to a scene from one of the first two Potter novels.

Module II (Week 3)

Generic Conventions, Part One: Mythic, Epic, Fantastic

Through short articles and excerpts from literary critics and theorists, students will explore some of the generic conventions that have been associated with the Harry Potter novels. This module will familiarize students with terminology and concepts current in the field, while applying them to the third and fourth novels of the series.

Readings (in order):

Harry Potter and the Prisoner of Azkaban (1999).

Harry Potter and the Goblet of Fire (2000).

Woloch, Alex. *The One vs. the Many: Characters and the Space of the Protagonist in the Novel*. Princeton: Princeton University Press, 2003.

Todorov, Tzvetan, *The Fantastic: A Structural Approach to a Literary Genre*. Trans. Richard Howard. Cleveland: Case Western Reserve University Press, 1973.

Natov, Roni. "Harry Potter and the Extraordinariness of the Ordinary." *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Ed. Lana Whited. Columbia: University of Missouri Press, 2002.

Pharr, Mary. "A Paradox: The Harry Potter Series as Both Epic and Postmodern." *Heroism in the Harry Potter Series*. Ed. Katrin Berndt and Lena Steveker. Surrey: Ashgate, 2011.

Writing Assignments: (1) Respond to the following question: do the Potter novels challenge the theoretical conclusions of either Todorov or Woloch on the novel form? (2) Research Prospectus due.

Module III (Week 4)**Generic Conventions, Part Two: Gothic**

This module concentrates on the Gothic, including the reading of the "original" Gothic novel, Horace Walpole's *The Castle of Otranto* (1764). As an historical genre, the Gothic—like the Harry Potter series—romanticizes by "longing" specifically after the medieval period, at once idealizing and foregrounding the "horror" of the Middle Ages.

Readings (in order):

Harry Potter and the Order of the Phoenix (2003).

Walpole, Horace. *The Castle of Otranto: A Gothic Story*. Ed. W.S. Lewis. Oxford: Oxford University Press, 1998.

Gruss, Susanne. "The Diffusion of Gothic Conventions in Harry Potter and *The Order of the Phoenix*." *Heroism in the Harry Potter Series*. Ed. Katrin Berndt and Lena Steveker. Surrey: Ashgate, 2011.

Writing Assignments: The Gruss essay that you have read deals specifically with *The Order of the Phoenix*. Find a passage from one of the other Potter novels that you would deem particularly informed by conventions of the gothic, and analyze those in a critical paper.

Module IV (Weeks 5-6)**Generic Conventions, Part Three: Bildungsroman**

Arguably the most famous contemporary example of the Bildungsroman, or novel of education, the Harry Potter series traces the growth of the protagonist from infancy through adulthood. We will investigate the vital role of crises—both external and psychological—in the extraordinary "apprenticeship" of the ordinary individual.

Harry Potter and the Half-Blood Prince (2005).

Austen, Jane, and Seth Grahame-Smith. *Pride and Prejudice and Zombies*. Philadelphia: Quirk Books, 2009.

Goethe, Wilhelm. "The Sorcerer's Apprentice." 1797.

Fantasia. Disney, 1940. ["The Sorcerer's Apprentice" segment].

Writing Assignments: (1) In the literary tradition that we have examined in this module, crisis or trauma functions as a significant impetus for the development of the protagonist in a Bildungsroman. Analyze a passage from *The Half-Blood Prince* that demonstrates how a character's present thoughts or actions are informed by a crisis or trauma in his or her past. (2) Annotated Bibliography due.

Module V (Weeks 7-8)

Endings: Capital, Labor, Class

The final module addresses the subtle and overt critique of class structure and the flow of capital throughout the Harry Potter series. We will examine the literally magical status of the commodity and the books' reflexive relationship to consumerism.

Readings (in order):

Harry Potter and the Deathly Hallows (2007).

Marx, Karl. "Commodity Fetishism." *Capital: A Critique of Political Economy*. 1867.

Derrida, Jacques. *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*. New York: Routledge, 1993.

Teare, Elizabeth. "Harry Potter and the Technology of Magic"

Zipes, Jack. "The Phenomenon of Harry Potter, or Why All the Talk?" *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*. New York: Routledge, 2000.

Writing Assignments: (1) Seminar paper due in Week 8. (2) Record and upload Presentations.

6. Assignments and evaluation, including weights for final course grade.

May vary by instructor and course offered. However, the following is an approximate standard:

Critical Responses (approx. 15 pages in total)	40%
Research Prospectus	10%
Annotated Bibliography	10%
Presentation	10%
Seminar Paper (20-25 pages)	30%

7. Grading scale. Standard Letter.

90-100% = A
 80-89.99% = B
 70-79.99% = C
 60-69.99% = D
 Below 60% = F

8. Correlation of learning objectives to assignments and evaluation.

Upon completion of the course, the students will be able to:

- (1) discuss, examine, and debate current issues in literary theory and cultural studies
 (possible examples include: theories of authorship; race and gender theories; digital humanities);
- (2) apply current theories to pertinent primary texts and/or contexts;
- (3) demonstrate competencies in a topic or theory to enable participation in professional or public setting (such as submit a seminar paper for a conference presentation).

Learning Objective	Weekly Responses (40%)	Annotated Bibliography (10%)	Research Prospectus (10%)	Presentation (10%)	Seminar Paper (30%)
1	X	X	X	X	X
2	X		X	X	X
3				X	X

Date approved by the department or school:

27 January 2016

Date approved by the college curriculum committee:

10 February 2016

Date approved by the Honors Council (*if this is an honors course*):

Date approved by CAA: CGS: 19 April 2016