3-8-2012

ENL4930 : British Literary Movements & Genres. Course Proposal, Effective: 2012 : 03 : 08

University of South Florida St. Petersburg.

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Recommended Citation
https://digital.usfsp.edu/course_proposal_forms/41
Do the attached changes mirror changes to USF Tampa Curriculum?  No  Yes

Description of Change (attach supporting documents if necessary):

This course provides a more streamlined offering for upper-level (ie, 4000-level) courses in the English major in the study of British literature, with a particular focus on literary movements and genres. In its earlier forms, a similar course was listed as ENL 4338.

Estimated Impact on University Resources:

<table>
<thead>
<tr>
<th>Library</th>
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<tbody>
<tr>
<td>Equipment</td>
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</tr>
<tr>
<td>Faculty/Staff</td>
<td>none</td>
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<td>Other</td>
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APPROVALS  (if Disapprove, Note and attach Comments)

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<thead>
<tr>
<th>Title (print name)</th>
<th>Signature</th>
<th>Approve</th>
<th>Date</th>
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<tbody>
<tr>
<td>Chair, College Academic Programs Comm.</td>
<td></td>
<td>Yes</td>
<td>10/14/11</td>
</tr>
<tr>
<td>College Dean</td>
<td></td>
<td>Yes</td>
<td>10/20/11</td>
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<tr>
<td>Chair, USFSP UGC Committee</td>
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<td>Yes</td>
<td>11/30/11</td>
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<tr>
<td>USFSP Regional V.C. Academic Affairs</td>
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USFSP NEW Undergraduate Course Proposal Form (non-Gen Ed)

1. Department and Contact Information

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<th>Department</th>
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Contact Person: Lisa Starks-Estes
Phone: (727) 873 - 4158
Email: starks@mail.usf.edu
2. Course Information

<table>
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<th>Prefix</th>
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<tbody>
<tr>
<td>ENL</td>
<td>4xxx</td>
<td>British Literary Movements and Genres</td>
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| Is the course title variable? | yes |
| Is a permit required for registration? | no |
| Are the credit hours variable? | no |
| Is this course repeatable for credit? | Yes |
| If yes, Maximum Number of Times? | 2 |
| Maximum Number of Credits? | 6 |

<table>
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<td>Regular Grading</td>
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3. Prerequisites

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<th>Course and Minimum Grade</th>
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4. Co-requisites

None

5. Registration Restrictions

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6. Course Description (255 character maximum for state submission)

This course examines a specific literary movement or genre in British literature (ie, Shakespearean genre, Romanticism).

7. Gordon Rule

<table>
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<tr>
<th>Does this course meet the writing portion of the Gordon Rule?</th>
<th>No</th>
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<tbody>
<tr>
<td>If you indicated &quot;yes&quot; above, specify how the 6,000 words will be covered (exams, papers).</td>
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</tr>
<tr>
<td>Does this course meet the computation portion of the Gordon Rule?</td>
<td>No</td>
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8. Justification

a. Indicate how this course will strengthen the Undergraduate Program. Is this course necessary for accreditation or certification?
This course is an integral part of ALC’s for the new curriculum.

b. What specific area of knowledge is covered by this course which is not covered by courses currently listed?

There are no current courses which allow students to examine, trace genres and/or movements in British Literature over time.

c. What is the need or demand for this course? (Indicate if this course is part of a required sequence in the major.) What other programs would this course service?

This course will fulfill requirements for an English Literature Major. It would also be available to students in other majors interested in this topic for an elective.

d. Has this course been offered as Selected Topics/Experimental Topics course? If yes, what was the enrollment?

Yes, it was cross-listed as undergraduate ENL 4338 and grad special topics, LIT 6934. Enrollment was 35.

e. How frequently will the course be offered? What is the anticipated enrollment?

Once every other year or so, depending on options available. This topic would be offered this many times.

f. What effect will this new course have on the program (major, minor, cognate, etc.)?

ENL 4338 would be dropped from the program or a Special Topics version.

g. What effect will this new course have on the students currently in the program?

There would be no impact as this course fulfills the same role. It just has a better fit with its description.

h. What qualifications for training and/or experience are necessary to teach this course? (List minimum qualifications for the instructor.)

A masters degree with at least 18 graduate credit hours in the discipline or a related discipline.

9. Other Course Information

A. Objectives

Students will develop critical thinking skills and more fully understand complexity and potential of meaning generated by performance.

B. Learning Outcomes

Students will have a grasp of interdisciplinary theoretical paradigms. Students will have an ability to communicate ideas, explore oral or theatrical traditions though oral presentations, debates or performance. Students will be able to engage with primary theoretical texts, to analyze critical texts and to explore theoretical issues or questions.

a. Major Topics

British Literature – Movement - Themes

b. Textbooks

To vary with instructor.

10. Proposed UG Catalog Language
LIT PROGRAM STUDENT LEARNING OUTCOMES:
Building on the concepts and skills listed below, you should be able to demonstrate the following ENG/LIT Program Student Learning Outcomes in ENL 4583:

- A grasp of interdisciplinary theoretical paradigms and prevalent contemporary literary approaches, as well as the conventions and history of the field itself (in the case of this course, performance theory and related frameworks).
- The ability to communicate ideas, support interpretations, and/or explore the oral or theatrical traditions of literature effectively through oral presentations, debates, or performances.
- The ability to engage with primary theoretical texts, to analyze critical texts, and to explore theoretical issues or questions.

ADDITIONAL COURSE STUDENT LEARNING OUTCOMES:

- The ability to examine Shakespeare’s plays and representative performances of them within relevant cultural, literary, and theatrical contexts through individual reading and reflection.
- The ability to interpret Shakespeare’s plays within these contexts through active class discussions, informal presentations, and group performances.
- The ability to analyze Shakespeare’s plays within these contexts through formal academic writing assignments in which you revisit, rethink, and revise ideas brought up in earlier readings, in-class activities, and reflection.

COURSE CONTENT:

- Concepts (you will be working with the following concepts, among others, in this course): Shakespearean transformation of source materials; dramatic and theatrical concepts, specific to culture and era; interpretation and “directorial decisions” in performance; concepts related to performance theory. The Shakespearean text (and related concepts/terms); theatricality of culture (“theatre-nation”); Shakespearean genres.

- Issues (you may encounter some or all of these critical issues in this course): Pivotal and Problematic moments in the critical and performance histories of plays; cultural, historical, and artistic significance of plays in performance; multiplicity of interpretation page and stage; related questions of textuality, authorship and performance; complexity of Shakespeare’s development of forms, genres, stage conventions and types; complexity of Shakespeare’s transformation of source material; interpretation of Shakespeare’s plays in performance history, adaptation of plays; distinctive features of Shakespeare’s language (style, rhetoric, and poetics) in relation to performance history.

- Skills (you will be working on improving these skills in this course): Actively reading (examining, analyzing, and interpreting) plays; carefully reading cultural/historical contexts of the plays in performance as discussed in introductions, documentaries, course materials, discussion; making meaningful connections between readings of plays and these contexts; exchanging ideas in an active, collaborative classroom setting; interpreting and analyzing through performance and presentation; reflecting on questions discussed later in informal writing; synthesizing material and providing well-substantiated, organized responses in more formal, academic formats (in take-home essay tests).
This course focuses on one literary movements and/or genre of British literature (ie, Romanticism, the Shakespearean stage).

11. Syllabus

Please provide the syllabus with this form when the course is approved for submission. The syllabus must follow the 'Master Course Syllabus' format (including SLO, description, etc.).

See sample syllabus (below).
Dr. Lisa Starks-Estes
Office Location: HBR 207

Office Hours: T/R 4:00-5:00; Additional Hours Available by Appointment
Office Phone: 727-873-4158; Office Email: starks@mail.usf.edu
Office Fax: 727-873-4526

COURSE SYLLABUS

ENL 4503—BRITISH LIT MOVEMENTS & GENRES:

SHAKESPEARE AND PERFORMANCE

COURSE INFORMATION: ENL 4503—British Literature, Movements and Themes.

REQUIRED TEXT: Greenblatt, et al. The Norton Shakespeare Clothbound. 2nd Edition. New York: W.W. Norton, 2008. This text is also available in paperback volumes, which are also permissible. Additional required handouts will need to be printed from posted documents or websites, TBA.

NOTE: This text is REQUIRED. Readings include introductory and ancillary materials only in the Norton. Other editions of Shakespeare, including those used by other instructors elsewhere, are unacceptable replacements for this text.

ADDITIONAL COURSE REQUIREMENTS: Blackboard, computer, and printer access. Students will be required to print any needed hardcopies of course documents, including the course syllabus, and any other handouts posted.

LIBRARY RESERVE: A paperback 2-volume version of the The Norton Shakespeare is available on 3-hour reserve. Also, any VHS or DVDs shown in class will be put on 3-hour reserve in the Poynter library, TBA.

COURSE DESCRIPTION: In this course, you will explore Shakespeare through performance in a variety of ways: assigned readings (course text and handouts), “Daily Rehearsals” (in-class group activities), Weekly Shakespeare journal, Group Performance Project, Quizzes, and Take-home Essay Tests. Through these activities, you will study Shakespeare to learn about the early modern theatre, and then you will examine the performance history of Hamlet by analyzing representative productions in their cultural, historical, and artistic contexts. In so doing, you will explore these productions both from the audience’s and the director’s/performer’s points of view to realize the multiple possibilities of interpretation in performance. From this work on Shakespeare and performance, you should not only further develop your critical thinking skills, but also you should more fully understand the complexity and potential of meanings generated by texts in performance. You should leave this course prepared and confident to continue work in other related upper division or graduate courses, such as Shakespeare or other drama, British literature, or critical theory.

*The course may fulfill one of the requirements towards a major or minor in English (English and American Literature emphasis).
COURSE THEMES: Performance, Interpretation, Adaptation, Theatricality, Transformation.
LEARNING RESOURCES: The Norton Shakespeare provides excellent bibliographies that list scholarly sources for further reading. In addition to these listings, websites or other resources with helpful and reliable information will be posted on Blackboard. Please beware that there many, many non-scholarly, unreliable (or questionable) sources on Shakespeare online and in print. These sources are inappropriate for use in this course. Always start with our text and other classroom materials, then check with the instructor for additional information. One excellent resource is the Folger Shakespeare Library: www.folger.edu.

ASSESSMENT AND GRADING: The quality of your work will be assessed against specific expectations, which will be clear to you before you submit your work for assessment to the instructor. I will use plus and minus grades that follow the standard USF grading scale and post them on Blackboard Grade Center. The following tasks will be assessed for grading purposes:

- **Daily “Rehearsals”** (In-class Activities; 10 pts possible per class, 14 class periods=140 points possible)—15%
- **Quizzes** (10 quizzes at 10 pts possible each, 100 points possible)—10%
- **Shakes-journal** (3 journal entries, 10 pts possible each=30 points possible, *submitted to Safe Assignment on Blackboard*)—15%
- **Take-home Essay Test #1** (25 pts possible; *Submitted to Safe Assignment on Blackboard*)—20%
- **Take-home Essay Test #2** (25 pts possible; *Submitted to Safe Assignment on Blackboard*)—20%
- **Final Group Performance Project** (100 pts possible)—20%

EXTRA CREDIT: You are encouraged to attend any additional film viewings or live stage productions that are designated as extra credit events and posted on Blackboard under “Announcements.” Attendance is voluntary. You may earn up to 20 points per semester (10 pts per event unless indicated otherwise) that may be directly applied to DR (Daily Rehearsal, Class Participation) credit. Additional extra credit points—or points earned with perfect attendance—may be used to boost your grade by one half point (e.g., “B+” to “A-“) in borderline grade situations (up to discretion of the instructor). Details on what events may be approved for extra credit and what is required for students to submit will be posted on Blackboard announcements. If a group event is organized with our class, you may earn extra credit without submitting a ticket, paper, or playbill.

IMPORTANT NOTE—SAFEASSIGNMENT DETECTION SERVICE WILL BE USED FOR ALL INDICATED WRITTEN ASSIGNMENTS IN THIS COURSE. The USF Statement on Safe Assignment is as follows:

“The University of South Florida has an account with an automated plagiarism detection service which allows instructors to submit student assignments to be checked for plagiarism. Assignments are compared automatically against a variety of items in the Internet, and previously submitted papers. Material that may not be original is flagged and a matching score is calculated. The instructor receives the matching score and a report.” (For more on plagiarism issues, see “Academic Dishonesty” below.)

Directions for posting files to Safe Assignment: PLEASE REMOVE YOUR NAME FROM THE BODY OF YOUR PAPER AND REPLACE IT WITH YOUR USF ID#. ALSO REMOVE YOUR NAME FROM THE FILE NAME AND REPLACE IT WITH YOUR USF ID# (e.g., "U12345678 Essay 1.docx") BEFORE SUBMITTING IT TO SafeAssign. Pursuant to the provisions of the Family Educational Rights and Privacy Act (FERPA), students are requested to maintain confidentiality as a way to keep their personal contact information (i.e. name, address, telephone) from being disclosed to vendors or other outside agencies. By your submission, you are also agreeing to release your original work for review for academic purposes to SafeAssign. Thank you!
**Daily “Rehearsals” (Active Class Participation):** “Daily Rehearsals” include in-class activities (collaborative work, discussions, etc.). Each “Daily Rehearsal” (class period) is worth 10 points each. In order to earn credit, you must be present in class the day of the “Rehearsal” and participate actively. **Note:** Make-up work is an option only if you have an approved, excused, and documented absence. (See “Make-up Work” under Course Policies, below.) Any extra credit points earned (up to 20) will be directly applied to the total “Daily Rehearsal” grade at the end of the semester.

**Quizzes:** Quizzes will include 10 short answer (and/or multiple choice, identification, T/F) questions that cover course readings (including introductions, plays, and any other assigned readings) and important concepts provided in class materials, lecture/discussion. There will be quizzes given throughout the session as indicated on the schedule. Quizzes are closed book/notes. You may only make-up a quiz if you have a documented excuse that is approved by the instructor (see “Course Policies”).

**Shakes-Journal (Weekly Reflection Journal Entries):** You will be keeping a course journal throughout the session. In entries due each week, you will reflect on questions raised during in-class activities on your assigned readings and other materials or issues raised in class. **You should use SJ entries to continue work begun in class and to begin drafting for Essay Tests #1 and #2.** Shakes-Journal entries will count for 10 points each, each entry at least 250 words (no maximum). For full points, journal entries must show active reading and thoughtful engagement in course activities, including specific references from introductions/plays, other assigned readings or other relevant course materials. **Students must submit journals to Safe Assignment on Blackboard by the deadlines provided in the schedule.** No late responses will be accepted unless accompanied by a documented excuse approved by instructor (see “Make-up Work” under Course Policies, below).

**Take-home Essay Test #1:** In this take-home essay test, you will respond in essay form (1 essay, approx 1,000-1,500 words) to one topic chosen from a list derived from class reading, lecture, and discussion up to the test due date. A choice of topics will be posted on Blackboard at least a week prior to the deadline. You must submit these essays to Safe Assignment on Blackboard by the designated due date. Late exams will only be accepted with a documented excuse that is approved by the instructor (see “Course Policies”). Essays will be graded by a rubric posted under “Course Documents” before the test date. Completed Grading Checklists (rubrics) will be returned with essay scores.

**Take-home Essay Test #2:** In this take-home essay test, you will respond in essay form (1 essay, approx 1,000-1,500 words) to one topic chosen from a list derived from post-Test #1 readings and materials (except relevant sections of General Introduction, “Shakespeare’s Stage,” or other introductory materials.) A choice of topics will be posted on Blackboard at least a week prior to the deadline. You must submit these essays to Safe Assignment on Blackboard by the designated due date. Late exams will only be accepted with a documented excuse that is approved by the instructor (see “Course Policies”). Essays will be graded by a rubric posted under “Course Documents” before the test date. Completed Grading Checklists (rubrics) will be returned with essay scores.

**Group Performance Project:** In groups that meet in class, out-of-class, or online through Blackboard, you will plan an imaginary production of *Hamlet*. Besides submitting a Group Performance Statement Form with a description of this imaginary production, you and fellow group members will also plan, edit, direct, and perform a scene from *Hamlet*. The scene should be one that highlights your group’s main interpretation or concept as developed in your “imaginary production” of the play. These scenes will be performed on the last class meeting, followed by an informal, brief talkback in which you will explain the concept of your group’s imaginary production and the significance of your scene. You need not memorize
lines or give beautifully acted performances, but they do have to plan blocking, line delivery, characterization, and demonstrate that you understand the scene on basic and advanced levels. Individual grades will be based on your efforts in planning the concept of your group’s imaginary production and developing a scene in which editorial, directorial, and acting decisions reflect and support your overall interpretation, focus, or concept. Grades will also be based on active participation in planning, rehearsing, and performing in class, along with completed GP Collaborative and Individual Written Statement Forms. More information on this project and grading will be posted in a Group Performance Project Instructions handout posted under “Course Documents.” (NOTE: Class performances may be filmed for assessment purposes only.)

**IMPORTANT NOTE:** All written assignments must be submitted to Safe Assignment as on USF Blackboard as indicated. See above under “Course Requirements.” Any papers that include plagiarized material will automatically receive an “F” and possibly a “FF,” according to USF policies on academic dishonesty outlined in the USFSP Undergraduate Catalog (see [http://www.stpete.usf.edu/ugc/documents/MicrosoftWord-Gr.pdf](http://www.stpete.usf.edu/ugc/documents/MicrosoftWord-Gr.pdf) and the policy on Academic Dishonesty for this course, below).

**COURSE POLICIES**

**Attendance:** Attendance is mandatory in this course. Absences may be excused for the following reasons: religious observances (see below), verified school activity, illness, death in immediate family, or obligations at legal proceedings. It is your responsibility to meet with the professor to submit documentation of the absence and to make up missed assignments. However, if your absences (regardless of the reason) total 20% of class meetings, you may automatically fail this course.

**Religious Preference Absence Policy:** If you anticipate the necessity of being absent from class due to the observation of a major religious observance, provide notice of the date(s) to the instructor, in writing, by the second week of class.

**Accommodation Policy:** If you have documented learning and/or physical disabilities in need of accommodation, you are encouraged to work with Student Disability Services and inform the instructor about any special requirements you may have. In this case, all reasonable efforts will be made to accommodate you with regard to note taking, reading assignments, and test taking.

**Punctuality:** When you are late, you disrupt the entire class. You also miss out on the instructions given at the beginning of the hour. Therefore, it is important that you arrive to class on time. Frequent tardiness will seriously impair your in-class activity (and, therefore, final) grade.

**Cell Phones and Beepers:** Cell phones and beepers must be turned off during class. If you take calls or text message during class, you may be dismissed from class.

**Laptops:** You may use your laptop to take notes or work with our course material in class. If you use the laptop for any inappropriate purposes—checking email, surfing the internet, doing work for other classes, etc.—then you will be dismissed from class. If the problem persists, then you may be penalized for Academic Disruption (see below).

**Make-up Work Policy:** You are expected to submit all assignments on designated due dates to Blackboard Assignments and to be present for all in-class activities. Late or make-up assignments will only be accepted (unless there’s a grace period provided) if you submit a documented excuse approved by the instructor. It is your responsibility to contact the instructor to arrange make-up work.
**Academic Dishonesty:** Plagiarism constitutes instances of using the ideas and/or exact words of a source without giving appropriate documentation. You will be expected to read and abide by the definitions and guidelines provided in the USFSP Undergraduate Catalog, Academic Dishonesty Policy (http://www.stpete.usf.edu/ugc/documents/MicrosoftWord-Gr.pdf). If you are guilty of plagiarism or cheating according to this description, you may automatically fail or receive a “FF” in this course. In such cases, the instructor will follow the USF procedures as outlined in its Academic Dishonesty Policy. In order to avoid such cases of plagiarism, you are required to submit all written assignments indicated to Safe Assignment on USF Blackboard. See description of this service above.

**Academic Disruption:** Disruption of academic process is defined as the act or words of a student in a classroom or teaching environment which in the reasonable estimation of a faculty member: (a) directs attention from the academic matters at hand, such as noisy distractions; persistent, disrespectful or abusive interruptions of lecture, exam or academic discussions, or (b) presents a danger to the health, safety or well being of the faculty member or students. Punishments for disruption of academic process will depend on the seriousness of the disruption and will range from a private verbal reprimand to dismissal from class with a final grade of “W,” if the student is passing the course, shown on the student record. If the student is not passing, a grade of “F” will be shown on the student record. Particularly serious instances of disruption or the academic process may result in suspension or permanent expulsion from the University. For more information, go to http://www.stpete.usf.edu/ugc/documents/MicrosoftWord-Gr.pdf.

**Books in Class:** You must always bring the book containing the assigned reading (or a photocopy of it) to class. If you do not have the book (or photocopy) and are obviously unprepared for work in class, you may be asked to leave the classroom.

**Incompletes:** An “I” (or incomplete) will ONLY be given to you if, after completing most of the course work (except last paper or test), you are unable to finish the course due to a documented emergency, crisis, or illness. If this occurs, you must contact the instructor personally to discuss the matter as soon as it arises. "I" grades are only given when you have completed the majority of the course work and are otherwise earning a passing grade (USF policy, see Catalog).

**S/U Policy:** S/U contracts must be negotiated in writing within the first three weeks of the term (USF policy, Catalog).

**Auditors in the Classroom:** If you are auditing, you should read assignments and be prepared for class discussion and must abide by all course policies. You are also encouraged to participate in class activities, even though you are exempt from papers and tests and are not given course grades.

**Children in the Classroom:** You may not bring children into the classroom without the instructor’s permission. If you are unexpectedly unable to secure childcare during a class meeting, please contact the instructor before bringing a child to class.

**Distribution of Final Grades:** Your final grades will be posted online via Blackboard but will not be provided in person, by phone, or by email.

**Return of Final Papers:** Any final papers that are not returned on the last class meeting will be available for you to pick up the following semester. Normally, all comments will be provided online with paper grades. The instructor will keep electronic files of all submitted assignments.
**Final Exam Policy:** You are expected to be present for the final exam class meeting unless otherwise noted or unless you are unable to attend due to an excusable, documented absence.

**Notes or Tapes:** Notes or tapes are not permitted for purposes of sale in this class.

**Content Warning:** Shakespeare’s plays often deal frankly with subject matter that contemporary readers may find offensive. In this class, you will confront these aspects of the plays fully and truthfully. You will be expected to examine them within their historical and cultural frameworks.

**Film Viewings:** Films shown in class may contain content that could be offensive to some viewers. If you need to be excused from watching any particular film, you may be assigned an alternative film to view. It is your responsibility to meet with the instructor prior to the film viewing to set up the assignment.

**TENTATIVE COURSE SCHEDULE**

**Handouts:** Readings listed as “Handouts” will be distributed in class and/or posted as electronic texts online. Readings in handouts TBA, posted weekly on Blackboard and announced in class. Additional handout or electronic readings, film screenings, or extra credit events not listed below may be added to schedule and posted on Blackboard Announcements.

**NOTE:** PERFORMANCE JOURNALS AND EXAM ESSAYS MUST BE SUBMITTED TO SAFE ASSIGNMENT BY THE INDICATED DUE DATES.

**WEEK ONE (6/30; 7/2) Topic: Setting the Stage.** T: Orientation; Introductions. R: Read General Introduction, 1-78, paying particular attention to these sections: “The Playing Field” (30-42), “The Theater of the Nation” (51-53), and “The Dream of the Master Text” (67-74). Also carefully read Gurr, “The Shakespearean Stage” (79-99).


**WEEK THREE (7/14-7/16) Topic: Early Modern to Restoration Eighteenth-Century Hamlets.** T: Quiz #3. Introduction and *Hamlet* 1659-1759. (W 7/15 Essay Test #1 Topics posted on Blackboard Announcements.) R: Quiz #4. Read Hapgood (handout) 1-17. SJ #2 must be posted on Blackboard by Sun 7/19, 11:55pm.


**WEEK FIVE (7/28-7/30) Topic: Victorian to Modern Hamlets.** T: Quiz #7. Read Hapgood (handout), 48-55; also read Showalter handout. (W 7/29 Essay Test #2 Topics posted on Blackboard Announcements.) R: Quiz #8. 55-82. SJ #3 must be posted on Blackboard by 8/3, 11:55pm.

**WEEK SIX (8/4-8/6): Our Hamlets.** T: Quiz #9. Read Hapgood (handout), 82-96. R: Quiz #10. Group Performances. GP Collaborative Statement due—**submit hardcopy in class, have one group member send me electronic file via email attachment;** GP Individual Written Statement Due—**submit form to Blackboard by **8/6, 11:55pm. Essay Test #2 must be posted on Blackboard Safe Assignment by F 8/7. No SJ due.
1. Department and Contact Information

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<th>Department</th>
<th>College</th>
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<tbody>
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<td>VVA - Verbal &amp; Visual Arts</td>
<td>Arts &amp; Sciences</td>
<td>USF01 STP 511223 10000</td>
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<tr>
<th>Contact Person</th>
<th>Phone</th>
<th>Email</th>
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<tr>
<td>crossman</td>
<td>7278734143</td>
<td><a href="mailto:crossman@usfsp.edu">crossman@usfsp.edu</a></td>
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</tbody>
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2. Course Information

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<th>Number</th>
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<tr>
<td>ENL</td>
<td>4503</td>
<td>British Literary Movements and Genres</td>
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| Is the course title variable? | Y |
| Is a permit required for registration? | N |
| Are the credit hours variable? | N |

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<th>Section Type</th>
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<td>Class Lecture (Primarily)</td>
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Abbreviated Title (30 characters maximum)
British Lit Movements & Genres

Prerequisites
ENC 1102 / C-

Corequisites

Co-Prequisites
Repeatable 2 times, maximum of 6 credits

Course Description
This course examines a specific literary movement or genre in British literature (ie, Shakespearean genre, Romanticism).

3. Gordon Rule

Does this course meet the **writing** portion of the Gordon Rule?
N

If you checked "yes" above, specify how the 6,000 words will be covered (exams, papers).
N/A

Does this course meet the **computation** portion of the Gordon Rule?
N
4. Justification

A. Indicate how this course will strengthen the Undergraduate Program. Is this course necessary for accreditation or certification?
This course is an integral part of ALC’s for the new curriculum.

B. What specific area of knowledge is covered by this course which is not covered by courses currently listed?
There are no current courses which allow students to examine, trace genres and/or movements in British Literature over time.

C. What is the need or demand for this course? (Indicate if this course is part of a required sequence in the major.) What other programs would this course service?
This course will fulfill requirements for an English Literature Major. It would also be available to students in other majors interested in this topic for an elective.

D. Has this course been offered as Selected Topics/Experimental Topics course? If yes, what was the enrollment?
Yes, It was cross-listed as undergraduate ENL 4338 and grad special topics, LIT 6934. Enrollment was 35.

E. How frequently will the course be offered? What is the anticipated enrollment?
Once every other year or so, depending on options available. This topic would be offered this many times.

F. Do you plan to drop a course if this course is added? If so, what will be the effect on the program and on the students? (Please forward the nonsubstantive course change form regarding the course to be deleted to the Council secretary.)
ENL 4338 would be dropped from the program or a Special Topics version.

G. What qualifications for training and/or experience are necessary to teach this course? (List minimum qualifications for the instructor.)
A masters degree with at least 18 graduate credit hours in the discipline or a related discipline.

5. Other Course Information

A. Objectives
Students will develop critical thinking skills and more fully understand complexity and potential of meaning generated by performance.

B. Learning Outcomes
Students will have a grasp of interdisciplinary theoretical paradigms. Students will have an ability to communicate ideas, explore oral or theatrical traditions though oral presentations, debates or performance. Students will be able to engage with primary theoretical texts, to analyze critical texts and to explore theoretical issues or questions.

C. Major Topics
British Literature – Movement - Themes

D. Textbooks
To vary with instructor.

6. Syllabus (Anatomy of a Syllabus)

Your college will forward an electronic copy of your syllabus to Undergraduate Studies when your course is approved for submission.
7. Liberal Arts Certification

General Course Requirements
- N/A

Exit Requirements
- N/A

Skills and Dimensions
- N/A
**USF St. Petersburg - NEW Undergraduate Course**

**ENL 4930 – British Literary Movements and Genres**

**Effective 201205**

**Banner Documentation**

### Base Course Record

**Subject:** ENL - English Literature  
**Course Title:** British Lit Movements & Genres  
**Course:** 4930  
**Term:** 201205

### Course Details

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- **Course Title:** British Lit Movements & Genres
- **College:** AP - Arts and Sciences USFSP
- **Division:** VVA - Verbal & Visual Arts
- **Department:** English Literature
- **Status:** Active
- **Approval:**
- **CIP:** 230101 - English, General
- **Prerequisite Waiver:**
- **Duration:**
- **Hours**
  - CEU or Credit: 3.000 - None
  - Billing: 3.000 - None
- **Repeat Details**
  - Limit: NR
  - Maximum: None
- **Contact:**
- **Syllabus Exists:**

### Course Level Record

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- **Level:** UG - Undergraduate
- **Description:**
- **CEU:**

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- **Prerequisite Check Method:** Basic or None
- **Degree Works:**
- **Additional Fees:**
- **Tuition Waiver:**
- **Continuing Education:**
### Grading Mode Record

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### Course Schedule Type Record

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