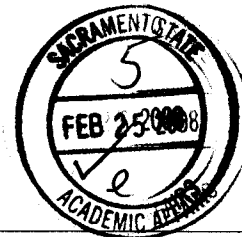




SACRAMENTO
STATE

Course Change Proposal Form A



Academic Group (College): Arts & Letters	Academic Organization (Department): English	Date: 1/28/08
Type of Course Proposal: New <input checked="" type="checkbox"/> Change <input type="checkbox"/> Deletion <input type="checkbox"/>	Department Chair: S. Meyer	Submitted by: D. Toise
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	For Catalog Copy: Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> CCE (Extension): Yes <input type="checkbox"/> No <input type="checkbox"/>	Semester Effective: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> , 2008

This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):

Change from:

Subject Area (prefix) & Catalog Nbr (course no.):	Title:	Units:
---	--------	--------

Change to:

Subject Area (prefix) & Catalog Nbr (course no.): ENGL 260E	Title: History and Theory of the Novel Genre	Units: 3
---	---	-----------------

JUSTIFICATION:

This courses expands our offerings in genre theory, an important approach to literary texts currently under represented in our graduate program. It will be of interest not only students of literature but to creative writing students and future high school teachers, where discussions of literature often focus on genre.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/acaf/univmanual/crspsl.htm> - Guidelines for Catalog Course Description)

The novel is the only major literary genre whose development has been fully recorded, since, in contrast, the 'origins' of poetry, epic, and drama all precede the invention of written language. As such the novel provides compelling opportunity to examine genre development and its connection to social and cultural changes. In addition to examining accounts of the history of the novel, this course will also address the theoretical concerns of the genre: feminist, post-structuralist, and post-colonial, among others.

Note:

Prerequisite:
Enforced at Registration: Yes No

Corequisite:
Enforced at Registration: Yes No

CAN (California Articulation Number):

Graded: Letter Credit/No Credit Instructor Approval Required? Yes No

Course Classification (e.g., lecture, lab, seminar, discussion):
seminar **C-5** Title for CMS (not more than 30 characters)
History/Theory of the Novel

Cross Listed? Yes No If yes, do they meet together and fulfill the same requirement, and what is the other course.

How Many Times Can This Course be Taken for Credit? 1

Can the course be taken for Credit more than once during the same term? Yes No

FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc."
See the example at <http://www.csus.edu/acaf/example.htm>

Students will be able to:

- 1) Compare and examine various approaches to the history of the novel genre.
- 2) Understand the development of the novel genre in a global context
- 3) Understand a variety of accounts of the characteristics of the genre
- 4) Use various theoretical approaches to understand the genre's cultural significance, including feminist and post-colonial approaches, among others.
- 5) Synthesize various approaches and develop an original argument about the history and/or theory based on this synthesis.

****Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

Learning outcomes will be assessed through written work, including a seminar paper of approximately fifteen pages which shows original thought in applying, synthesizing, and critically engaging with the work of critics read throughout the course. Shorter papers over the course of the semester will require students to engage with individual theorists. Student outcomes may also be assessed through oral presentations, where students are asked to explicate a critical or historical approach to his or her peers.

For whom is this course being developed?

Majors in the Dept Majors of other Depts Minors in the Dept General Education Other

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes No

If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes No

If yes, attach a description of resources needed and verify that resources are available.

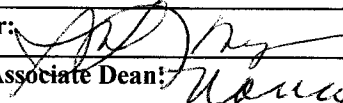
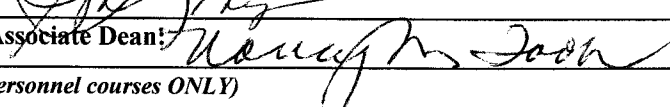
Indicate which department or programs will be affected by the proposed course (if any). _____

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:

Date

Department Chair: 	2/6/08
College Dean or Associate Dean: 	2-21-08
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

College of Arts and Letters Curriculum Committee

CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department English Effective Date 09/08

Proposed Course Number 260E Course Name History/Theory of the Novel

Contact Person (Instructor) DW Toise Email dwtoise@csus.edu Phone 8-6404

Projected Enrollment 15 Units of Credit 3

Has the course been offered before? no If yes, under what number?

Suggested Course Classification C5 Unit distribution: lecture lab activity

List the prerequisite(s) for the proposed course.

For which students or programs is the course designated?

- Majors in the department
- Minors in the department
- Majors of other departments (e.g., *An A&L course designed for Business Administration majors*)
- General Service
- Other (specify)

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program? Yes No

Method of Presentation:

- Lecture
- Lecture/Activity
- Lecture/Discussion
- Lecture/Laboratory
- Activity
- Laboratory
- Seminar
- Films and/or other visuals
- Performance
- other (specify)

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units.

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?

What courses currently offered in Arts and Letters or other colleges/departments most closely resemble the proposed course? Please *list* these other courses and justify why the proposed course will

not duplicate them. Not all approved courses are shown in the current catalog so please consult faculty/chair in other schools/departments where duplication might occur. Please list persons you consulted.

1. none 3.

2. 4.

Can the course be implemented within the existing departmental allocation? yes

If the proposed course will require an expenditure of \$100 or more, append a breakdown of expenditure and source of funding.

If this is a new course, how will it be integrated into your present allocation?

1. Will you be giving up another course to make room for the proposed course?

no

2. What course(s) could you alternate in the schedule with the proposed course?

This course will rotate with other literature courses in the graduate program.

3. How often would you schedule the proposed course?

Approximately once every three years.

4. What full-time faculty can teach the course? What other course would they give up in order to teach it?

David Toise, Nancy Sweet, Peter Grandbois.

5. Realistically, what fiscal impact might the proposed course have? (*e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.*)

none.

List the objectives/goals/expected learning outcomes.

Students will be able to:

- 1) **Compare and examine various approaches to the history of the novel genre.**
- 2) **Understand the development of the novel genre in a global context**
- 3) **Understand a variety of accounts of the characteristics of the genre**
- 4) **Use various theoretical approaches to understand the genre's cultural significance, including feminist and post-colonial approaches, among others.**
- 5) **Synthesize various approaches and develop an original argument about the history and/or theory based on this synthesis.**

What student assessment tools will be used? (*e.g., exams, papers, portfolios.*)

Learning outcomes will be assessed through written work, including a seminar paper of approximately fifteen pages which shows original thought in applying, synthesizing, and critically engaging with the work of critics read throughout the course. Shorter papers over the course of the semester will require students to engage with individual theorists. Student outcomes may also be assessed through oral presentations, where students are asked to explicate a critical or historical approach to his or her peers.

In addition to filling out the Check-Off List form, please submit a course syllabus containing the following information:

- I. Course Content and Objectives
(Brief discursive overview of major topics and goals)
- II. Required Texts
(*e.g., textbooks, class handouts, journals, newspapers, web pages, videos, etc.*)
- III. Course Format
(*e.g., lecture, lecture-discussion, seminar, composition, activities, studio, etc.*)
- IV. Course Requirements
 - A. Class Participation
 - B. Examinations
 - C. Research Paper or Term Project or Short Papers, etc.
 - D. Attendance
 - E. Other Policies
- V. Student Evaluation: How are the requirements in IV weighted in determining the course grade?
(*e.g., attendance 10%, midterm 23%, etc.*)
- VI. Semester Outline
(Course topics ordered weekly)

Sample Syllabus: History/Theory of the Novel
DW TOISE

Course descriptions: The novel is the only major literary genre whose development has been fully recorded, since, in contrast, the 'origins' of poetry, epic, and drama all precede the invention of written language. As such the novel provides compelling opportunity to examine genre development and its connection to social and cultural changes. In addition to examining accounts of the history of the novel, this course will also address the theoretical concerns of the genre: feminist, post-structuralist, and post-colonial, among others.

Attendance policy: Attendance is mandatory. For a once per week class, more than three absences and you risk failing the class. For a class that meets twice per week, more than 6 absences and you risk failing the class.

Presentation: Lecture-discussion.

Grades:

Present one of the assigned readings to the class	5%
One 4-page essay on each of the three novels and a theorist @ 10% each	30%
Final paper, exploring an a theoretical/historical problem of the genre	45%
Paper proposal with annotated bibliography (includes 10 works)	20%

Required books:

- Austen, Jane. *Persuasion*. Peterborough, Ontario: Broadview Press. 2002.
Garcia-Marquez, Gabriel. *Chronicle of a Death Foretold*. NY: Vintage Press, 2003.
Hoffman, Michael and Murphy, Patrick. *Essentials of the Theory of Fiction*. Durham, NC: Duke University Pres, 1988.
Larsen, Nella. *Quicksand and Passing*. New Brunswick, NJ: Rutgers University Press, 1986.
McKeon, Michael (ed). *Theory of the Novel: A Historical Approach*. Baltimore: The Johns Hopkins University Press, 2000.
Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. Berkeley: University of California Press, 2001.

Photocopy packet with excerpts from:

Critical Texts:

- Armstrong's *How Novels Think*
Armstrong's *Fiction in the Age of Photography*
Bhabha's *Nation and Narration*
Eppler's *Touching Liberty*
Lynch's *Economy of Character*
Mellard's *Using Lacan*
Parry's *Delusions and Discoveries*
Price's *The Anthology and the Rise of the Novel*
Spillers's *Black, White, and Colored*
Spivak's *In Other Worlds*
Wall's *Women of the Harlem Renaissance*
Warner's *Licensing Fiction*
Yellin's "Introduction" to *Incidents in the Life of a Slave Girl*

Photocopy packet with excerpts from (cont'd):

Primary Texts:

Defoe's *Moll Flanders*

Richardson's *Pamela*

Fielding's *Joseph Andrews*

Hawthorne's *Scarlet Letter*

Harriet Jacobs's *Incidents in the Life of a Slave Girl*

Week 1: Watt's History of the Novel

- excerpts from Samuel Richardsons's *Pamela* (1741)
- excerpts from Henry Fieldings's *Joseph Andrews* (1742)
- excerpts from Daniel Defoe's *Moll Flanders*
- read entire Ian Watt's *The Rise of the Novel*

Week 2: Other Influential Accounts of the History Novel

- **Primary text: Jane Austen's *Persuasion* (1819) (Bring Austen with you until week 6)**
- excerpts from Mikhail Bakhtin's *The Dialogic Imagination* in Michael McKeon's *Theory of the Novel* anthology
- Michael McKeon's "Generic Transformation and Social Change: Rethinking the Rise of the Novel" in *Theory of the Novel*
- excerpts from Nancy Armstrong's *Desire and Domestic Fiction* in McKeon's *Theory of the Novel*

Week 3: Narrative Voice in the Novel Genre

- Finish Austen's *Persuasion*
- excerpt from Dorrit Cohn, *Transparent Minds: Narrative Fiction and Representation in the Language of Fiction* from *Theory of the Novel*
- excerpts from Ann Banfield, *Unspeakable Sentences and Representation in the Language of Fiction* from *Theory of the Novel*

Week 4: Recent Revisions of the history of the Novel, Part 1

- excerpts from Nancy Armstrong's *How Novels Think: The Limits of Individualism from 1719-1900* (photocopy)
- excerpts from William B. Warner's *Licensing Fiction* (photocopy)

Week 5: Recent Revisions of the history of the Novel, Part 2

- excerpts from Deirdre Shauna Lynch's *Economy of Character* (photocopy)
- excerpts from Leah Price's *The Anthology and the Rise of the Novel: From Richardson to George Eliot* (photocopy)

Week 6: Realism and the Question of American Romance

- excerpts from George Levine's *The Realistic Imagination: English Fiction from Frankenstein to Lady Chatterly* from McKeon's *Theory of the Novel*
- excerpts from Michael Davitt Bell's *The Development of American Romance* from *Theory of the Novel*
- excerpt from *The Scarlett Letter*, Nathaniel Hawthorne

Week 7:

- **Primary Text: Nella Larsen's *Quicksand* (1929) (Bring with you until week 11)**
- excerpts from Hortense Spillers's *Black, White, and Colored: Essays on American Literature and*

Culture (photocopy)

- excerpts from Cheryl Wall's *Women of the Harlem Renaissance*
- excerpt from Harriet Jacobs's *Incidents in the Life of a Slave Girl* (photocopy)
- Jean Fagan Yellin's "Introduction" to *Incidents in the Life of a Slave Girl* (photocopy)

Week 8: Feminism and the Novel

- excerpts from Gillian Brown's *Domestic Individualism: Imagining Self in Nineteenth-Century America* in McKeon's *Theory of the Novel*
- Elaine Showalter's "Towards a Feminist Poetics" in *Essentials of the Theory of Fiction*
- Excerpts from Karen Sanchez Eppler's *Touching Liberty: Abolition, Feminism and the Politics of the Body*

Week 9: Psychoanalysis and the Novel

- excerpts from Sigmund Freud's *The Interpretation of Dreams* and *Family Romances* in McKeon's *Theory of the Novel*
- excerpts from Marthe Robert's *Origins of the Novel* in McKeon's *Theory of the Novel*
- excerpts from James Mellard's *Using Lacan, Reading Fiction* (photocopy)

Week 10: Modernism

- excerpts from Virginia Woolf's *Modern Fiction* ("Mr. Bennet and Mrs. Brown") in *Theory of the Novel*
- excerpts from George Lukacs's *Realism in Our Time: Literature and the Class Struggle* in *Theory of the Novel*
- excerpts from Joseph Frank's *Spatial Form in Modern Literature* in *Theory of the Novel*

Week 11: Structuralism and the New Novel

- Tzvetan Todorov, "Reading as Construction" in *Essentials of the Theory of Fiction*
- Roland Barthes, "Writing and the Novel" in *Essential of the Theory of Fiction*
- excerpts from Alain Robbe Grillet's *For a New Novel: Essays on Fiction* in *Theory of the Novel*

Week 12: The Novel, Technology, and Visual Culture

- from Henry James's "Preface to the Golden Bowl" in *Theory of the Novel*
- Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction" in *Theory of the Novel*
- from Keith Cohen's *Film and Fiction: The Dynamics of Exchange* in *Theory of the Novel*
- from Andre Bazin's *In Defense of Mixed Cinema* in *Theory of the Novel*
- excerpt from Nancy Armstrong's *Fiction in the Age of Photography* (photocopy).

Week 13:

- **Primary Text: Gabriel Garcia Marquez *Chronicle of a Death Foretold* (bring with you until week 15)**
- Doris Sommer and George Yudice "Latin American Literature from the 'Boom' On" in *Theory of the Novel*

Week 14: The Novel and Global Contexts

- Kwame Anthony Appiah, "Is the Post- in Postmodernism the Post- in Postcolonial" in *Theory of the Novel*
- Kumkum Sangari, "The Politics of the Possible" in *Theory of the Novel*
- Linda Hutcheon's "Historiographic Metafiction" in *Theory of the Novel*

Week 15: The Novel and Post-Coloniality

- Excerpts from Homi Bhabha's *Nation and Narration* (photocopy)
- Excerpts from Gayatri Spivak's *In Other Worlds: Essays in Cultural Politics* (photocopy)
- Excerpts from Benita Parry's *Delusions and Discoveries: Studies on India in the British Imagination 1880-1930*.
- Excerpts from Priya Joshi's *In Another Country: Colonialism, Culture, and the English Novel in India*