Wilkes University Curriculum Committee

PROPOSAL SUBMITTAL FORM

Directions:
- Use this set of forms for all proposals sent to the Curriculum Committee.
- Pages 1-3 of this document are required. Any unnecessary forms should be deleted from the packet before submissions. If multiple forms are needed (course addition, course deletion, etc), simply copy and paste additional forms into this packet.
- Note that all new programs (majors and minors), program eliminations, significant program revisions and all general education core revisions must be reviewed and approved by the Provost and Academic Planning Committee (APC) prior to submission to the Curriculum Committee. The Provost will make the decision if a program revision requires APC review.
- Completed and signed forms are due no later than the second Tuesday of every month. Submit one signed original hard copy and a scanned electronic copy with all signatures to the Chair of the Curriculum Committee.

1. Originator: English Faculty Team: Mischelle Anthony, Helen Davis, Marcia Farrell, Sean Kelly, Larry Kuhar (chair), Thomas Hamill, and Chad Stanley

2. Proposal Title: Studies in Gothic Literature

3. Check only one type of proposal: (double click on the appropriate check box and change default value to “checked”).

☐ New Program. (Major or Minor Degree Programs). This requires prior review and approval by the Provost and APC.
☐ Elimination of Program. (Major or Minor Degree Programs). This requires prior review and approval by the Provost and APC.
☐ Program Revision. Significant revisions to a program require review and approval by the Provost. The Provost determines if review and approval by APC is necessary.
☐ General Education Revision. Submissions only accepted from the General Education Committee (GEC). Must be reviewed and approved by the Provost.
☐ Creation of new departments, elimination of existing department. This requires prior review and approval by the Provost and APC.
☒ Course additions or deletions not affecting programs (such as elective courses, transition of “topics” courses to permanent courses).
☐ Change in course credit or classroom hours.
☐ Incidental Changes. Includes changes in course/program title, course descriptions, and course prerequisites. (Although these changes do require approval by the Curriculum Committee, they do not go before the full faculty for approval).
☐ Other (Specify)
4. Indicate the number of course modification forms that apply to this proposal:

   __1____ Course Addition Form (plus syllabi)
   ______  Course Deletion Form
   ______  Course Change Form

5. Executive Summary of Proposal.
   Briefly summarize this proposal. The breadth and depth of this executive summary should
   reflect the complexity and significance of the proposal. Include an overview of the
   proposal, background and reasoning behind the proposal and a description of how the
   proposal relates to the mission and strategic long-range plan of the unit and/or university.
   For incidental changes a one or two sentence explanation is adequate.
   “Studies in Gothic Literature” has been taught three times as a Topics (ENG 398) course. Each
   offering has produced strong student enrollments. We propose to add this course to our program
   curriculum in order to expand the offerings of literature that focuses on texts that demonstrate core
   features (aesthetic and intellectual) of Gothic literature and the growing field of criticism connected
   to the literature. “Studies in Gothic Literature” aligns with our Program Learning Objectives (PLOs)
   and program mission and values identified in program reviews that emphasize the importance of
   coverage of periods, movements and genres across literary periods that define the discipline.

6. Other specific information. (Not applicable for incidental changes.)

   What other programs, if any, will be affected by this proposal? Describe what resources
   are available for this proposal. Are they adequate? What would be the effect on the
   curriculum of all potentially affected programs if this proposal were adopted? Include any
   potential effects to the curriculum of current programs, departments and courses.

   This proposal does not affect any other programs. No additional resources are needed for the
   delivery of the course.

7. Program Outline. (Not applicable for incidental changes).
   A semester-by-semester program outline as it would appear in the bulletin for a new
   program or any modified program with all changes clearly indicated.

   Adding this course does not alter the rotation of recommended 300-level courses. This new course
   would be added to the list of courses offered to meet the 300-level requirements.
8. Signatures and Recommendations. (please date)
   - Signatures of involved Department chair(s) and Dean(s) indicate agreement with the proposal and that adequate resources (library, faculty, technology) are available to support proposal.
   - If a potential signatory disagrees with a proposal he/she should write "I disagree with this proposal" and a signed statement should be attached to this submission.

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<th>Print Name/Title</th>
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<tr>
<td>Department chair(s) of all potentially affected programs</td>
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<td>Thomas J. Baldwin</td>
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<td>Dean (s) of any potentially affected College/School.</td>
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<td>Susan Hritzak</td>
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<td>Provost (For new programs, significant revisions and revisions to the General Education Program revisions only).</td>
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<td>Provost should check here if this proposal is a program revision AND the significance of the revision requires review and approval by APC prior to Curriculum Committee.</td>
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<td>Chair, Academic Planning Committee. For new programs, program revisions sent via the provost. Signature indicates that the proposal has been reviewed and approved by APC.</td>
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<td>Chair, General Education Committee. For revisions to General Education program only. (Signature indicates that the proposal has been approved by GEC).</td>
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Wilkes University Curriculum Committee
COURSE ADDITION FORM – page 1

1. Course Title: Studies in Gothic Literature

2. Course Number: Eng. 357
   Coordinate with Registrar to insure course number is available

3. Course Credit Hours:
   Classroom Hours 3       Lab Hours       Other

4. Course Prerequisites: Eng. 101

5. Course Description (as proposed for the Bulletin): Course descriptions provide an overview of the topics covered. If the course is offered on a scheduled basis, i.e. every other year, or only during a set semester, note this in the description. Course descriptions should be no more than two to three sentences in length.

   Studies of major writers, works, and topics of Gothic fiction

6. Required Documentation:
   Proposed Syllabus   Attach proposed syllabus immediately after this document. In some situations the official syllabus may contain information which is beyond the review needs of the Curriculum Committee (such as extensive rubrics, etc). It is permissible to attach an abbreviated syllabus. In general, syllabi (whether full or abbreviated) should contain the following information: Course Title, Course Number, Credit hours, Faculty Information (name contact information, office hours), Course Description, Course Outcomes or Objectives, Assessment (grading) informations, required texts (or other things such as tools, software, etc), pertinent policies and a proposed schedule of topics.

   See attached syllabus.
Sire, I have often said, that History in general is a Romance that is believed,
and that Romance is a History that is not believed;
and that I do not see much other difference between them.

--author Horace Walpole to historian
and minister Robert Hony, 1783

FICTION GONE AWRY: THE GOTHIC NOVEL OF VIOLENCE
ENG 397A/Seminar
Dr. Miscelle B. Anthony

Spring 2011
MW 1-2:15 pm

miscelle.anthony@wilkes.edu
Office: Kirby 309
408-4529
Hours: TTh 2:30-4:30pm
W 10am-noon
and by appt.

COURSE DESCRIPTION
Highlighting the conflict between rational and irrational, natural and unnatural forces in our lives, the
Gothic is about subversion. Though we could say that all writers write against some aspect of society,
the Gothic style is more direct, harsh, and heavy-handed. Whether it's the Swans singing their ballad
"Goddamn the Sun" with their minor chords or Mark Danielewski's complete breakdown of fictional
structure and language itself in House Of Leaves, the Gothic emphasizes the fragility of our taxonomies
and paradigms. Gothic scholars and Gothicism's scope are legion. For our purposes, this course will
investigate how and why violence permeates Gothic novels. Beginning with the Gothic narrative's
origins in mid-eighteenth-century England, we will move to contemporary violent fiction to study how
structure and content relate in these texts.

While I will encourage you to go your own way with your research for this class, we will together
explore why these texts encourage breakdown—to criticize? to entertain? to shock? to encourage
social revision? Whatever our observations, I intend this course to be descriptive rather than
proscriptive, to act as a further discussion of what some call a genre, others deem a mode, as ephemeral
as the specters haunting our texts this semester.

Because this course is a senior seminar, it requires the most in-depth literary research, knowledge
of literary theory, careful argument, and close textual reading. Students who opt to continue in this
gothic struggle will make interlibrary loans throughout the semester, participate in analytic discussion
and writings. I assume you already have these skills; we will build upon them.

This course's assignments include weekly query papers, an in-class presentation, a conference
paper, and a literary research essay. The reading load for this course is heavy—about 100 pages for
every class period. Make sure to keep up.

TEXTS
Matthew Lewis, The Monk (Oxford 2008)
Ann Radcliffe, The Italian (Oxford 2008)
Charles Brockden Brown, Wieland (Oxford 2009)
Jane Austen, Northanger Abbey (Oxford 2003)
Katherine Dunn, *Geek Love* (Vintage 2002)  
Hunter S. Thompson, *Fear & Loathing in Las Vegas* (Random House 2005)  

—and additional secondary readings

**ATTENDANCE** is intimately linked to your grade in this course. Because daily work is not accepted late and essays are penalized one letter grade for each class period late, absences bring penalties beyond just missing interesting and informative discussion. Six absences will result in automatic failure of the course. After five consecutive absences from a class, a student may be readmitted to the class only by the department chairperson concerned after consultation with the Dean of University College/Student Affairs. Missing class for any reason counts as an absence.

**MAJOR ASSIGNMENTS AND DUE DATES**

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<tr>
<th>Assignment</th>
<th>Due Date</th>
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<tr>
<td>10 Query Papers (15%)</td>
<td>Most Wednesdays</td>
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<td>Mid-term exam (15%)</td>
<td>2 March</td>
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<tr>
<td>Presentation (15%)</td>
<td>Sign up</td>
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<tr>
<td>Conference paper (10%)</td>
<td>TBA</td>
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<tr>
<td>Research essay (20%)</td>
<td>4 May</td>
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<tr>
<td>Final exam (25%)</td>
<td>Finals week (as scheduled)</td>
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Every assignment in this course should follow MLA guidelines.

Beginning the second week of class, a 1-2 page double-spaced **QUERY PAPER (QP)** will be due most Wednesdays. In it, you may explore some focused point covered in discussion and one assigned text you’ve read. Somewhere in the brief paper, posit a question that doesn’t have an easy answer. For example, “When did Horace Walpole build Strawberry Hill?” is not a discussion-building question; instead, try something more like, “How did the structure of the castle in *Otranto* work into the supernatural elements of Walpole’s text?” Feel free to wonder. Also briefly reference other novels, movies, or music if you’d like. These papers are to help you develop your thoughts for class discussion and larger assignments, and will earn a √, ½, or --. This assignment is semi-formal and should conform to standard grammatical and structural guidelines. I will remind you of this assignment, at times changing the prompt a bit.

Once during our time together, you will lead class discussion with a **20-30 MINUTE PRESENTATION**. These will be graded on how well they analyze the primary text (not merely summarize its plot), integrate various literary critics, show an awareness of difficult passages and break them down into understandable scenarios, and relate all this information well within your chosen angle of research. Though how you present is important, your oral grade will emphasize the quality of material provided. (Stay tuned for sign-up sheet with several suggested angles.) A sample presentation outline and paper is attached to the end of this syllabus. Above all, have fun! This is your chance to research sex, death, and horror and earn a grade for it. **YOU MUST CHECK YOUR PROGRESS WITH ME BY 4 P.M. ONE WEEK BEFORE YOUR PRESENTATION TIME TO GAIN CREDIT FOR THIS PART OF THE COURSE.**
One class day after your presentation, a short (3-5 page) PRESENTATION PAPER is due. This assignment should expand on your ideas and those you gained from class discussion. This shorter essay should have a focused, arguable thesis and be accompanied by both a 2-3 source MLA works cited page. The week of your presentation, no query paper is due.

I expect you to spend the most amount of time on the RESEARCH ESSAY for this course. These should be 10-12 pages and could simply be an expansion of your oral presentation or favorite reading response. Whereas the earlier assignment might have covered subterranean passages in The Castle of Otranto, for this paper you’ll want to go deeper into the text and criticism to make a well-honed argument. You may cover as many as three primary texts for this assignment, but keep the focus on your argument, not a listing of common features among the novels. Your essay must include 5-6 outside sources that fit well into your discussion, and your topic must receive my approval. We’ll spend some class time discussing topics and drafting.

To help you develop your ideas and conclusions in your essay, its ROUGH DRAFT (5-8 pages, no secondary sources) is due soon after midterm. The topic of the conference paper will be presented during the Seminar Conference in the Kirby Salon. Designed to enhance the Seminar experience, the Seminar Conference will provide students with the opportunity to share their work with a general audience while benefitting from the feedback of classmates, English faculty, and other audience members. During the conference, students will be placed into panels depending on their paper topics and then present the major argument of their paper in a brief (5 minutes) presentation that will then be followed by a question and answer period. Because the conference is a proto-professional experience, students are expected to dress and behave accordingly. The Conference date and time will be announced at a later date; however, students will have plenty of time to prepare. Both seminar sections will participate in this activity. Other students and faculty are welcome to attend this Kirby Hall event. Use this opportunity and discussion to further refine your thesis and research direction. The conference and subsequent research work mimics how literary scholars function. This is the out-of-class work that drives our teaching, and that our classroom discussions often inspire.

The Women’s Studies Conference is the first weekend in April. If students in the class who have topics that cover issues appropriate for this conference (so anything having to do with gender), we can work up a proposal for a panel session. Students could present either their rough draft or their discussion-leading paper or even a more-extensive QP at this conference.

LATE WORK
Major assignments will be penalized 5% for every class day late. Query papers will not be accepted late. Your best bet is to check with me before you miss class and arrange for extra time to turn in your work. Students must submit every major assignment (the presentations, exams, and essays) to pass the course.

The MID-TERM and FINAL EXAMS will consist of short answer and comprehensive essay questions.

PLAGIARISM is the stealing of someone else’s words or ideas and passing them off as your own. Painfully easy to catch, plagiarism is dishonest, inappropriate and insulting to you, the person you stole from, and me. This asinine behavior will result, at least, in a failure of the assignment and may result in expulsion from the university. See the Student Bulletin for a fuller definition of and penalties for plagiarism at Wilkes University.
If any member of the class has a DISABILITY and needs special accommodation of any nature whatsoever, please talk with me so I may provide reasonable assistance to ensure you a fair opportunity to perform in this class. Please tell me of the issue and your desires immediately after our first scheduled class meeting.

TENTATIVE COURSE SCHEDULE

1/17  Introductions; Gothic definitions
19   Gothic definitions cont.; Walpole
24   Walpole; Lewis
26   Lewis (QP1)
31   Lewis
2/2   Lewis (QP2)
7    Radcliffe
9    Radcliffe (QP3)
14   Radcliffe
16   Radcliffe (QP4)
21   Brown
23   Brown (QP5)
28   Brown
3/2   Midterm
7    Spring Break
9    Spring Break
14   Austen
16   Austen (QP6)
21   Austen
23   Alcott (selected) (QP7)
28   Alcott (selected); rough draft of research essay due
30   Thompson (QP8)
4/4   Thompson;
6    Dunn (QP9)
11   Dunn
13   Dunn (QP10)
18   Breathing room;
20    Danielewski

25    *Easter Break*
27    Danielewski (QP11)

5/2    Danielewski; final exam prep
4     Research essays due by 4pm in my office (*No class—Friday schedule*)

**FINAL EXAM AS SCHEDULED**