New Course Request

Indiana University

South Bend Campus

Check Appropriate Boxes: Undergraduate credit [X] Graduate credit [ ] Professional credit [ ]

1. School/Division Liberal Arts & Sciences
2. Academic Subject Code: ENG-T
3. Course Number 390 (must be cleared with University Enrollment Services)
4. Instructor English faculty
5. Course Title Literary & Intellectual Traditions

Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Summer Session I, 2008
7. Credit Hours: Fixed at 3 or Variable from _______ to _______
8. Is this course to be graded S-F (only)? Yes [ ] No [X]
9. Is variable title approval being requested? Yes [X] No [ ]
10. Course description (not to exceed 50 words) for Bulletin publication: Interdisciplinary exploration of a humanistic tradition of inquiry regarding one of the following themes: ideas of self, truth, beauty, community, nature, or conflict. Writing intensive, discussion-focused. Attention to primary texts and research materials.

11. Lecture Contact Hours: Fixed at 3 or Variable from _______ to _______
12. Non-Lecture Contact Hours: Fixed at _______ or Variable from _______ to _______
13. Estimated enrollment: 30 of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: annually [ ] Will this course be required for majors? n/a [ ]
15. Justification for new course: One of the common core courses for campuswide general education
16. Are the necessary reading materials currently available in the appropriate library? yes [ ]
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant. n/a [ ]
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

Margaret Slocum [Signature]
Department Chairman/Division Director

Date 4/23/08

Approved by:

John [Signature] [Signature]
Dean ASSOC DEAN

Date 2/9/08

Dean of Graduate School (when required)

Date

Chancellor/Vice-President

Date

University Enrollment Services

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724

University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
ENG-T 390 Literary and Intellectual Traditions
Theme: Crimes of Fiction
Professor Joe Chaney; office DW 3169 (520-4870) <jchaney@iusb.edu>

TEXTS
Miscellaneous handouts and Internet resources.

DESCRIPTION
This course examines a range of techniques and abuses that fall into the general category of literary and artistic “borrowing.” We’ll identify and study examples along the continuum from quotation, collage, allusion, translation, imitation, parody, and the milder forms of unacknowledged influence, to instances of copying, theft, and fraud, including authorship hoaxes, plagiarism and other forms of what now counts as copyright infringement. Sometimes the borrowing occurs across disciplines — for instance, in the case of Shakespeare’s Henry IV, Part 1, from a work of history (Holinshead’s Chronicles) to a work of drama. In such cases, what responsibility do authors or artists have toward the “truth” of the previous work from which they borrow? The theme is, in some sense, the problematic nature of originality. Is true originality possible? When and to what extent are influence and borrowing justified, good, and even unavoidable? What authorizes these acts? A series of visiting authors and artists highlight the course. These visitors will serve as “witnesses” to some of the practices with which we’ll be concerned throughout the course.

This course follows up on previous instruction within the general education curriculum by providing instruction in writing. The revision process will be central to the two essay assignments. My comments on papers will be designed to help you refine your expression and improve your argument (thesis, definitions, transitions, evidence, secondary sources, analysis, and conclusions).

ASSIGNMENTS
In order to receive a passing grade for the course, you must complete all major assignments. In addition, your performance on assigned response papers and in-class writing exercises and your participation in group discussions will contribute to your final grade. Attendance is considered a vital element of participation.

Essay #1: A three-page argumentative essay about several examples of literary borrowing in Shakespeare’s play Henry IV, Part I.

Term project: An eight-page research essay on a theme developed in class discussion. The student should apply a theoretical perspective to a specific literary, artistic, or conceptual example. The paper should make meaningful use of at least four credible secondary sources. You will share your research with your classmates in a brief informal presentation.

The final exam will focus primarily on key concepts. There will be some “objective” reading questions, but much of the exam will be short essays. You will have some freedom to choose examples for discussion in the essay sections of the exam. You will be given some of the topics in advance so that you can prepare a thesis and a brief outline.

20% Occasional written assignments, discussions, participation, attendance.
20% Essay #1.
40% Term project.
5% Oral presentation.
15% Final exam.
SCHEDULE

Week 1
- Course introduction; concepts: influence, imitation, borrowing, copying, plagiarism.
- Plato (from The Republic) and Aristotle (from The Poetics) on the concept of representation and mimesis (handout). Imitation, authority, truth, deception, falsehood.
- Literary examples of conventional forms and expressions, as well as innovations: sonnets by Sir Philip Sidney and William Shakespeare (handout).

Week 2
- Examples of literary borrowing: Shakespeare’s Antony and Cleopatra, Plutarch, T.S. Eliot (handout).

Week 3
- Shakespeare, Henry IV, Part 1 and “Shakespeare’s Sources,” 114-147.
- Questions and concepts of plagiarism and pirating in the Renaissance.

Week 4

Week 5
- Due: essay #1.

Week 6
- The Romantics: William Blake and John Milton; Milton and the Bible (handouts).

Week 7
- James Joyce, from Finnegans Wake (handout).

Week 8

Week 9
- Research paper proposal due.
Author visit: David Dodd Lee, “John Ashbery Erasures.”

Week 10
- Student conferences, individual meetings at my office: sign the appointment sheet.

Week 11
- Baruth, The X President. Discussion of term papers.
- Author visit: Philip Baruth, The X President.

Week 12
- Plagiarism cases involving contemporary historians: Doris Kearns Goodwin and Stephen Ambrose (handouts; Internet sources).

Week 13
- Turn in rough draft, outline, sketch of argument, or first several pages of research paper.
- Goodwin and Ambrose (cont.).
- James Whitcomb Riley: Edgar Allan Poe poetry hoax

Week 14
- Artist visit: Michael Lasater, video pieces.
- Student research presentations.

Week 15
- Student research presentations.
- Research paper due.

Final Exam