GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>College/School</th>
<th>Department/School</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLAS (“The College”)</td>
<td>English</td>
</tr>
</tbody>
</table>

Prefix: EN   Number: 329   Title: 19th-Century British Fiction (Topic: Empire and Adventure in Victorian Fiction)   Units: 3

Course description: Includes such authors as Austen, Dickens, Eliot, and Conrad.

Is this a cross-listed course? Yes
If yes, please identify course(s):

Is this a shared course? No
If so, list all academic units offering this course:

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? Yes
If yes, each topic requires an individual submission, separate from other topics.

Requested designation: HU
Mandatory Review: No

Eligibility: Permanent numbered courses must have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:
For Fall 2020 Effective Date: October 10, 2019
For Spring 2021 Effective Date: March 5, 2020

Area proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:
- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books (SEE SYLLABUS)

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:
Name: Melissa Free   E-mail: mmfree@asu.edu   Phone: 804-731-5790

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Krista Ratcliffe   Date: 11 March 2020
Chair/Director (Signature): [Signature]

Rev. 4/2019
Arizona State University Criteria Checklist for

HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, ARTS AND DESIGN [HU]** courses must meet *either 1, 2 or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.*

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</td>
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<tr>
<td></td>
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<td>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</td>
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<tr>
<td></td>
<td></td>
<td>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
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<td>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
<td></td>
<td></td>
<td>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</td>
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<td>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</td>
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<tr>
<td></td>
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<td>d. Concerns the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:**

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
### Course Prefix | Number | Title | General Studies Designation
---|---|---|---
ENG | 329 | 19th-Century British Fiction | HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Analysis of written texts is the central component of the course</td>
<td>Assignments include reading fiction (see list of books on p. 1 of syllabus), analyzing fiction (see short papers, p. 2; midterm exam, p. 2; and final project, p. 3), and research and analysis of other types of written texts (see presentation, pp. 2 and 5)</td>
</tr>
<tr>
<td>4d</td>
<td>Course analyzed literature and traces development of literary genre</td>
<td>See course overview (p. 1 of syllabus), as well as assignments (short papers, p. 2; midterm, p. 2; final project, p. 3; and presentation, p. 2 and 5)</td>
</tr>
</tbody>
</table>
Empire and Adventure in Victorian Popular Fiction

Spring 2014
Professor Free

Contact Information

Professor Melissa Free
freem@asu.edu
965-5307
Office hours held in LL 313A on MW 2:15-4:15

Course Materials

Books:
- Charles Dickens, *Great Expectations* (1861), Broadview
- Wilkie Collins, *The Moonstone* (1868), Broadview
- Rider Haggard, *King Solomon’s Mines* (1885), Broadview
- Arthur Conan Doyle, *The Sign of Four* (1890), Broadview
- Florence Marryat, *The Blood of the Vampire* (1897), Valancourt Classics

Course Overview

Empire and adventure frequently converge in Victorian popular fiction. As we make our way through Dickensian realism, sensation fiction, the imperial romance, the detective novel, and the vampire tale, we will consider: What were British novelists exploring as they made use of colonial space, whether at the center or the margins of their texts? What possibilities did the colonial enable that the metropolitan did not? What anxieties did it generate or aggravate? And what was its role in the constitution of gendered identity, personal authority, and imperial power?
The course is broken into six units: Adventure in Hollywood; Dickens and Australia; Collins and India; Haggard and South Africa; Doyle, India, and the Andaman Islands; and Marryat and the West Indies.

Course Objectives

Through regular attendance and consistent, attentive reading, students in this course will
- Identify the central tropes of nineteenth-century British adventure fiction
- Become familiar with several popular Victorian novels and authors
- Become acquainted with the ideologies of British imperialism
- Learn about some of Britain’s former colonies
- Acquire an understanding of the interdependence of cultural, political, social, and economic forces
- Recognize the ongoing influence of imperialist practices and ideologies

Course Requirements and Grading

Participation 8%
Presentation 10%
Short Papers 32%
Midterm Exam 25%
Final Project 25%

100%
Participation: Participation does not simply mean attendance. It means 1) coming to class prepared and on time, 2) contributing to discussion on a regular basis, and 3) doing informal assignments, such as working in groups, formulating questions, or paying attention to specific topics. Success in all three areas will result in a participation grade in the A range. Deficiency in one of these areas will merit a participation grade in the B range; in two of these areas, a grade in the C range; in all three of these areas, a D or an F.

Presentation: Each student will sign up for one presentation. There are three possible categories: 1) author, 2) historical context, and 3) critical reading. You will work individually for the author presentation and in pairs for the other two options. Practice beforehand, organize your material carefully, and include only the most relevant and illuminating information.

For 1), using two scholarly sources (more on which below), give a six-eight minute presentation in which you offer an overview of the author’s life, career, interests, and reputation; also include a supplemental handout that includes MLA (Modern Language Association) citations for your sources. While the presentation itself will be short, you are expected to research your topic carefully. You are required, therefore, to use two scholarly sources. Options include a publication from a university (Princeton, Oxford, Ohio State, University of Illinois, etc.) or other academic press, such as Palgrave, Bedford-St. Martin’s, or Wiley-Blackwell; an introduction to an edition of a novel that is published by an academic press (like Broadview) or to a scholarly edition of a novel (by Penguin, for example); or a peer-reviewed online resource, such as Romanticism and Victorianism on the Net (http://ravonjournal.org) or the Victorian Web (Victorianweb.org). Since you will be penalized for failing to use scholarly sources, email me the correct citation for your two scholarly sources at least five days prior to your presentation, so that I can either approve them or redirect you.

For 2), as a pair, you will read the assigned material (see “Readings for Oral Presentations” at the end of this syllabus), produce a supplemental handout that includes MLA (Modern Language Association) citations, and give an eight-ten minute presentation in which you summarize the material and explain its importance for illuminating the novel with which it is paired.

For 3), as a pair, you will read the assigned material (see “Readings for Oral Presentations” at the end of this syllabus); produce a supplemental handout that includes MLA (Modern Language Association) citations; and give an eight-ten minute presentation in which you state the article’s main claim, explain how it is argued, suggest its utility for comprehending the novel with which it is paired, and indicate any weaknesses in the argument or its presentation.

Grading: A presentation will earn a grade in the A range if it is 1) clear, coherent, and carefully organized, 2) supported by evidence, and 3) enhanced by a useful handout that does more than simply restate the oral component. A presentation deficient in one of these areas will earn a grade in the B range; deficient in two of these areas, a grade in the C range; deficient in all three of these areas, a D or an F. Note that you will also be penalized for going over or under the proscribed time limit. This assignment cannot be made up.

Short Papers: Five times over the course of the semester, you will be given a writing exercise, though only your four best will count toward your final grade. Three of these assignments will be done in class, two at home. The in-class assignments cannot be made up. The take-home assignments are due at the start of class. Work turned in later that day or the following day will be marked down one-third of a letter grade. Each subsequent day that the work is late, it will lose an additional one-third of a letter grade. A writing assignment will earn a grade in the A range if it 1) is well written (clear, coherent, carefully organized), 2) makes an innovative claim (an argument rather than a description), and 3) uses solid evidence (analysis of detail) to support its thesis. A paper will earn a grade in the A range if it succeeds in all three of these areas. A paper deficient in one of these areas will earn a grade in the B range; deficient in two of these areas, a grade in the C range; deficient in all three areas, a D or an F. Points will also be taken off for misattribution, poor or absent documentation, and incorrect statements about the texts.
Midterm Exam: An exam cannot be made up without evidence of a physical accident, an emergency room visit, the unexpected death of a loved one, or something equally serious and unpreventable. NO EXCEPTIONS.

Final Project: Your choice of 1) a critical paper using two peer-reviewed sources, 2) a critical film review that assesses the film’s use of adventure tropes, or 3) a creative assignment of your own invention (fiction, media, film, etc.). You are required to submit a proposal three weeks before the project is due. Group projects are permitted if approved.

Academic Honesty: Do not cheat, misrepresent or fabricate material, collaborate on written work without permission, or plagiarize, either by representing someone else’s words or ideas as your own or by reusing work previously submitted for evaluation in another class. If you are not sure what constitutes plagiarism, ask before turning in work. Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions, and records. Possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification, and dismissal. For more information, see “Academic Integrity” at https://provost.asu.edu/academicintegrity.

Course Policies

Environment: While I encourage you to speak your minds, you should always be considerate of others. Do not belittle or generalize on the basis of race, ethnicity, nationality, religion, sexuality, gender, age, ability, or any other factor. You may use a laptop or other electronic device for class-related purposes only. Do not text during class.

Attendance: If you miss class, contact a classmate, not me, to find out how to prepare for the next one. Although I will be happy to answer your questions, clarify material, and expand on points of interest during office hours, neither office hours nor email is a substitute for class. Consult Blackboard before contacting me.

Other Needs: For information about counseling centers, disability services, and other resources, see “Student Support Services” at https://eoss.asu.edu/dos/supportservices. Students who require disability accommodations in this class should make their requests at the beginning of the semester. Disability information is confidential. Information regarding “Student Success” (including writing instruction) can be found at https://studentsuccess.asu.edu.

Syllabus

Adventure in Hollywood (weeks 1 and 2)

Mon, 1/13 Introduction
Wed, 1/15 Screening: Indiana Jones and the Temple of Doom

Mon, 1/20 NO CLASS (Martin Luther King, Jr. Day)
Wed, 1/22 Screening: Indiana Jones and the Temple of Doom

Dickens and Australia (weeks 3, 4, and 5)

Mon, 1/27 Great Expectations (36-141); author presentation
Wed, 1/29 Great X (142-233)

Mon, 2/3 Great X (233-313)
Wed, 2/5 IN-CLASS PAPER
Great X (313-69); context A
Mon, 2/10  Great X (370-454); context B; critical A
Wed, 2/12  Great X (455-503); critical B; Screening: “Pip,” South Park, season 4, episode 14

Collins and India (weeks 6, 7, and 8)

Mon, 2/17  The Moonstone (45-104); author presentation; context A
Wed, 2/19  Moonstone (104-94)

Mon, 2/24  Moonstone (194-254)
Wed, 2/26  IN-CLASS PAPER
Moonstone (255-330)

Mon, 3/3  Moonstone (331-391); context B
Wed, 3/5  Moonstone (392-465); critical A

Spring Break Week 9

Mon, 3/10  NO CLASS
Wed, 3/12  NO CLASS

Finish Moonstone (week 10)

Mon, 3/17  Moonstone (466-542); critical B
Wed, 3/19  MIDTERM EXAM

Haggard and Southern Africa (weeks 11 and 12)

Mon, 3/24  King Solomon’s Mines (35-91); author presentation
Wed, 3/26  KSM (91-135); context A

Mon, 3/31  KSM (135-92)
Wed, 4/2  TAKE-HOME PAPER DUE
KSM (192-244); critical A

Marryat and the West Indies (weeks 15 and 16)

Mon, 4/21  The Blood of the Vampire (3-62); author presentation; context A
Wed, 4/23  IN-CLASS PAPER
Blood (63-111); context B

Mon, 4/28  Blood (112-77); critical A
Wed, 4/30  FINAL PROJECT DUE
Blood (178-227)
Readings for Oral Presentations

1) Author

You are required to use two scholarly sources. Options include a publication from a university (Princeton, Oxford, Ohio State, University of Illinois, etc.) or other academic press, such as Palgrave, Bedford-St. Martin’s, or Wiley-Blackwell; an introduction to an edition of a novel that is published by an academic press (like Broadview) or to a scholarly edition of a novel (by Penguin, for example); or a peer-reviewed online resource, such as Romanticism and Victorianism on the Net (http://ravonjournal.org) or the Victorian Web (Victorianweb.org). Since you will be penalized for failing to use scholarly sources, email me the correct citation for your two scholarly sources at least five days prior to your presentation, so that I can either approve them or redirect you.

2) Historical Context

All readings are available on Blackboard, except those that are from the Broadview edition of the relevant novel. In those instances, use your Broadview edition or the one on reserve at Hayden.

Great Expectations

   • Convict Experiences (1837-38): The Chain Gang, Penal Settlements, Transportation as Slavery
   • J. Bethel, “The Farewell of the Convicts” (1830)
   • Anonymous, “Comforts of Transportation” (1832)
   • Anonymous, “Emigration to New South Wales. Convict-System —Free Settlers” (1838)
   • William Smith O’Brien, “Transportation as it Now Is” (1849)
   Broadview edition of Great Expectations, ed. Graham Law and Adrian J. Pilkington
   • “The Autobiography of a Convict” (1854)
   • Thomas Beard, “A Dialogue Concerning Convicts” (1861)
   • Lord William Bentinck, “Bentick’s Minute on Sati, 8 November 1892”
   • Sati Regulation XVII, A. D. 1829 of the Bengal Code, 4 December 1829
   • “The Duties of a Faithful Widow,” from Digest of Hindi Law (n.d.)
   • Raja Ram Mohan Roy, Petitions and Addresses on the Practice of Suttee (1818-1831)

The Moonstone

   • Selected Letters between Tipu and Company Governors-General, 1798-1799

B) Broadview edition of The Moonstone, ed. Steve Farmer
   • Wilkie Collins, “A Sermon for Sepoys” (1858)

King Solomon’s Mines

A) Broadview edition of King Solomon’s Mines, ed. Gerald Monsman
   • Fred Fynney, Zululand and the Zulus (1880)
   • The Bible, I Kings 10: 1-13
   • Kebra Negast (c. 14th century)
   • “The Ophir of Scripture,” The Illustrated London News (11 Jan. 1873)
   • High Mulleneux Walmsley, The Ruined Cities of Zulu Land (1869)
   • Olive Schreiner, “Diamond Fields” (c. 1880)
   • Frederick Courteney Selous, A Hunter’s Wanderings in Africa (1881)
The Sign of Four


- Selected Documents from John William Kaye’s *The History of the Sepoy War in India, 1857-1858* (1880)
- Act. No. XIV of 1857 (on the punishment of soldiers under Company rule) (1880)
- Charles Ball, “Summary Justice” (1858-1859)
- “Justice” (1857) (illustration)

Broadview edition of *The Sign of Four*, ed. Shafquat Towheed

- Mrs. R. M. Coopland, *A Lady’s Escape from Gwalior and Life in Agra Fort during the Mutinies of 1857* (1859)

B) Broadview edition of *The Sign of Four*, ed. Shafquat Towheed

- “The Adaman Islands, A Penal Settlement for India,” letter to the editor of *The Times* (11 Nov. 1857)
- Frederic J. Mouat, *Adventures and Researches Among the Andaman Islanders* (1863)
- Annual Report on the Settlement of Port Blair and the Nicobars for the Year 1872-1873
- Annual Report on the Settlement of Port Blair and the Nicobars for the Year 1873-1874 (1874)
- Edward Horace Man, *On the Aboriginal Inhabitants of the Andaman Islands* (1884)
- Maurice Vidal Portman, *A History of Our Relations with the Andamanese* (1899)

The Blood of the Vampire


3) Critical Reading

All readings are available on Blackboard, except those that are from the Broadview edition of the relevant novel. In those instances, use your Broadview edition or the one on reserve at Hayden.

Great Expectations


The Moonstone


King Solomon’s Mines

The Sign of Four

The Blood of the Vampire