

LSC Use Only
Number: _____
Submission Date: _____
Action-Date: _____

UWUCC USE Only
Number: 96-23
Submission Date: 3-18-97
Action-Date: 4-1-97

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Jim Cahalan Phone X2262

Department English Email: Jim Cahalan or JCAHALAN

II. PROPOSAL TYPE (Check All Appropriate Lines)

☒ **COURSE** Modern British Lit
Suggested 20 character title

☒ **New Course*** EN 306 Modern British Literature
Course Number and Full Title

☐ **Course Revision** _____
Course Number and Full Title

☐ **Liberal Studies Approval +** _____
for new or existing course Course Number and Full Title

☐ **Course Deletion** _____
Course Number and Full Title

☐ **Number and/or Title Change** _____
Old Number and/or Full Old Title

New Number and/or Full New Title

☐ **Course or Catalog Description Change** _____
Course Number and Full Title

☐ **PROGRAM:** ☐ **Major** ☐ **Minor** ☐ **Track**

☐ **New Program*** _____
Program Name

☐ **Program Revision*** _____
Program Name

☐ **Program Deletion*** _____
Program Name

☐ **Title Change** _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Virginia Perdue May 6, 1996
Department Curriculum Committee

Dr. M. C. Clure 5/10/96
Department Chair

[Signature] 10/30/96
College Curriculum Committee

[Signature] 10/30/96
College Dean

Mark Shaghter 11/1/96
+ Director of Liberal Studies (where applicable)

Mark Shaghter 11/1/96
*Provost (where applicable)

Course Syllabus

I. CATALOG DESCRIPTION

EN 306 Modern British Literature

3 credits
3 lecture hours
0 lab hours
(3c-0l-3sh)

Prerequisites: EN 202, 210, 211, 212, and 213

Examines major works and trends in modern British literature, such as modernism or key fiction writers, dramatists, or poets during the first half of the twentieth century. Rather than survey the period comprehensively, the purpose here is to focus closely on particular aspects or writers as selected by the instructor.

II. COURSE OBJECTIVES

1. Students will emerge from the course with a strong sense of the Zeitgeist of the period, from immersion in a key movement or group of writers in modern British literature,
2. Students will gain an appreciation not only of the aesthetics of the writers and works studied, but also of the social contexts within which they operated and to which they reacted.
3. As related to this last objective, students will learn about the cultural and political contexts of modern Britain.
4. Students will gain a special appreciation for the achievements of women writers.

III. COURSE OUTLINE: MODERNIST FICTION

- | | |
|--|----|
| A. Introduction: Victorian Legacies | 4% |
| B. Joseph Conrad, <u>Heart of Darkness</u> | 8% |
| C. E. M. Forster, <u>Howards End</u> | 8% |
| D. D. H. Lawrence, short stories in <u>Portable Lawrence</u> | 8% |
| E. D. H. Lawrence, <u>Women in Love</u> | 8% |
| F. D. H. Lawrence, <u>Lady Chatterley's Lover</u> | 8% |
| G. Katherine Mansfield, <u>The Garden Party</u> | 8% |
| H. Virginia Woolf, stories and essays in <u>Woolf Reader</u> | 8% |

- | | |
|---|----|
| I. Virginia Woolf, <u>Mrs. Dalloway</u> | 8% |
| J. Virginia Woolf, <u>To the Lighthouse</u> | 8% |
| K. Aldous Huxley, <u>Brave New World</u> | 8% |
| L. George Orwell, <u>Animal Farm</u> | 8% |
| M. George Orwell, <u>1984</u> | 8% |

IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements:

Completion of assigned readings in textbooks.

Participation in class discussion and activities.

Midterm and final examinations, both a combination of factual identifications and essays.

A shorter (5-8 page), original critical essay, due at midterm, on one of the texts read in the course.

A longer (9-15 page) research paper, due at the end of the course, on a topic to be negotiated with the instructor.

V. EVALUATION METHODS

The final grade for the course will be determined as follows:

10% class participation (10 maximum points)

20% midterm examination (20 maximum points)

20% shorter critical essay due around midterm (20 maximum points)

20% final examination (20 maximum points)

30% longer critical research paper due at semester's end (30 maximum points)

Grading scale:

- A 92-100 total points
- B 83-91 total points
- C 74-82 total points
- D 65-73 total points
- F 0-64 total points

VI. REQUIRED TEXTBOOKS

Conrad, Joseph. Heart of Darkness. Ed. Ross C. Murfin. New York: St. Martin's, 1989.

Forster, E. M. Howards End. London: Arnold, 1972.

Lawrence, D. H. The Portable D. H. Lawrence. New York: Penguin, 1977.

Lawrence, D. H. Women in Love. New York: Penguin, 1976.

Lawrence, D. H. Lady Chatterley's Lover. New York: New American Library, 1962.

Mansfield, Katherine. The Garden Party and Other Stories. New York: Penguin, 1951.

Woolf, Virginia. The Virginia Woolf Reader. Ed. Mitchell Leaska. New York: Harcourt, 1984.

Woolf, Virginia. Mrs. Dalloway. New York: Harcourt, 1953.

Woolf, Virginia. To the Lighthouse. New York: Harcourt, 1927.

Huxley, Aldous. Brave New World. London: Harper, 1946.

Orwell, George. Animal Farm. New York: Harcourt, 1954.

Orwell, George. 1984. New York: New American Library, 1949.

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/notetaking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Bell, Michael, ed. The Contexts of English Literature, 1900-1930. New York: Holmes and Meier, 1980.

Biles, Jack I. British Novelists since 1900. New York: AMS, 1987.

Bloom, Harold, ed. British Modernist Fiction, 1920 to 1945. New York: Chelsea House, 1986.

Crosland, Margaret. Beyond the Lighthouse: English Women Novelists in the Twentieth Century. New York: Taplinger, 1981.

- Cunningham, Valentine. British Writers of the Thirties. New York: Oxford UP, 1988.
- Davies, Alastair, ed.. An Annotated Critical Bibliography of Modernism. Totowa, NJ: Barnes and Noble, 1982.
- D'Aquila, Ulysses L. Bloomsbury and Modernism. New York: Lang, 1989.
- Dowling, David. Bloomsbury Aesthetics and the Novels of Forster and Woolf. New York: St. Martin's, 1985.
- Gilbert, Sandra and Susan Gubar, eds. The Female Imagination and the Modernist Aesthetic. New York: Gordon and Breach, 1986.
- Greene, Gayle. Changing the Story: Feminist Fiction and the Tradition. Bloomington: Indiana UP, 1991.
- Lawr, Karen, ed. Decolonizing Tradition: New Views of Twentieth-Century "British" Literary Canons. Urbana: U of Illinois P, 1992.
- Stanley, Thomas F. British Novelists, 1930-1959: Traditionalists. Detroit: Gale, 1985.
- Stevenson, Randall. The British Novel since the Thirties. Athens: U of Georgia P, 1986.
- Vinson, James, ed. Twentieth-Century Fiction. Chicago: St. James Press, 1983.

EN 306 Course Analysis Questionnaire

Section A: Details of the Course

- A1 This course is intended for B.A. English majors. It is one of the courses that can fulfill Category A (Period Courses); it goes into much more depth than EN 213, for example. It is not currently being proposed as a Liberal Studies elective.
- A2 This course does not require changes in content of any other existing courses or programs in the department.
- A3 This course has not been offered at IUP before.
- A4 This course is not intended to be a dual-level course and will accommodate only undergraduates.
- A5 This course may not be taken for variable credit.
- A6 Other higher education institutions currently offering a similar course include these ones:
- Temple University: Modern British Fiction
California Univ. of Pa.: Twentieth Century British Lit.
Penn State University: British Fiction Since 1900
Villanova University: The Modern British Novel
- A7 Relevant accrediting agencies (such as the Association of Departments of English) recommend but do not require this course.
- A8 The content and skills of this course are not required by a professional society, accrediting authority, law, or other external agency. No other existing course focuses on the material covered in this course.

Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 This course does not overlap with any course in any other department in the university.
- B3 One or more seats will be reserved in this course for students from the School of Continuing Education.

Section C: Implementation

- C1 No additional faculty resources are required to teach this course.
- C2 Current resources are adequate to teach this course.

- C3 No resources for this course are funded by a grant.
- C4 This course will be offered in our rotation so that at least one (or more than one) section in the category of courses into which this course fits (see summary table at the beginning of our program revision document) will be offered every semester, making sure that students can get the courses they need.
- C5 One section of the course is anticipated each semester the course is offered.
- C6 We plan to accommodate a maximum of twenty-five students in a section of this course (though twenty would be a better size). This number is not limited by the availability of resources but by the nature and complexity of the material, which will require quite a bit of class discussion, writing, and conferencing.
- C7 ADE Guidelines for Class Size and Work Load for College and University Teachers of English: A Statement of Policy of the Association of Departments of English (1993): "College English teachers should teach no more than thirty-five students in a literature course and no more than twenty-five in a writing-intensive course" (2).