

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** Lit Since 1900  
Suggested 20 character title

**New Course\*** EN 213 British and American Literature Since 1900  
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)**

<u>Virginia Fendue</u> <u>March 6, 1996</u> Department Curriculum Committee	<u>D. S. McPherson</u> <u>5/10/96</u> Department Chair
<u>[Signature]</u> <u>10/30/96</u> College Curriculum Committee	<u>[Signature]</u> <u>10/30/96</u> College Dean
<u>[Signature]</u> <u>11/1/96</u> +Director of Liberal Studies (where applicable)	<u>[Signature]</u> <u>11/1/96</u> *Provost (where applicable)

## Course Syllabus

### I. CATALOG DESCRIPTION

EN 213 British and American Literature Since 1900  
3 credits  
3 lecture hours  
0 lab hours  
(3c-0l-3sh)

Prerequisites: EN 101, 122, or permission

A survey of major authors and works in British and American literature since 1900. Begins with the shift from Victorianism and late nineteenth-century literature into modernism, as exemplified by writers such as Woolf, Hemingway, and O'Neill, and continues with postmodernism and contemporary literature.

### II. COURSE OBJECTIVES

1. Students will be able to identify major movements in twentieth-century British and American literature, such as modernism and postmodernism.

2. Students will gain an appreciation for the internationalism of these movements, but also a sense of the importance of particular places and areas in the literature, such as London and the U.S. South.

3. Students will come to understand how the cultural and political contexts of modern Britain and the United States impact the literature of the era.

4. Students will come to recognize special contributions of women and minority writers.

### III. COURSE OUTLINE

A. Nineteenth-Century and Victorian Legacies	5%
B. Ezra Pound and Imagism	5%
C. T. S. Eliot and Modernism	5%
1. Eliot's early poems	
2. <u>The Waste Land</u>	
3. "Tradition and the Individual Talent"	
D. Modernism as an international development, as exemplified in selected works of fiction by:	25%

1. D. H. Lawrence
  2. Virginia Woolf
  3. Ernest Hemingway
  4. William Faulkner.
- E. Modernism in other poets and selected dramatists: 10%
1. William Carlos Williams
  2. Eugene O'Neill
- F. Postmodernist developments in modernist writers--for example, in late Joyce and Faulkner. 5%
- G. Contemporary fiction 15%
1. Postmodernism, as seen for example in John Fowles and John Barth.
  2. African-American and U. S. Southern fiction from Richard Wright and Flannery O'Connor to Eudora Welty and Alice Walker.
- H. Contemporary poetry 15%
1. British poets from Philip Larkin to Geoffrey Hill.
  2. U. S. poets from Theodore Roethke to Adrienne Rich.
- I. Contemporary drama 15%
1. The "angry young men": John Osborne.
  2. Tennessee Williams and Arthur Miller.
  3. Selected recent drama.

#### 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.

20% midterm examination.

20% shorter critical essay due around midterm.

20% final examination.

30% longer critical research paper due at semester's end.

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

Abrams, M. H., et al., eds. The Norton Anthology of English Literature. 6th ed. vol. 2. New York: Norton, 1993.

Baym, Nina, et al, eds. The Norton Anthology of American Literature. 3rd ed. vol. 2. New York: Norton, 1989.

Faulkner, William. As I Lay Dying. 1930. New York: Random House, 1990.

#### VII. SPECIAL RESOURCE REQUIREMENTS

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

#### VIII. BIBLIOGRAPHY

Allsop, Kenneth. The Angry Decade: A Survey of the Cultural Revolt of the 1950s. London: Owen, 1964.

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

Bradbury, Malcolm. The Modern American Novel. New York: Oxford UP, 1983.

- Conn, Peter J. The Divided Mind: Ideology and Imagination in America, 1898-1917. New York: Cambridge UP, 1983.
- 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.
- French, Warren, introd. Twentieth-Century American Literature. New York: St. Martin's, 1980.
- Gilbert, Sandra, and Susan Gubar, eds. The Female Imagination and the Modernist Aesthetic. New York: Gordon and Breach, 1986.
- Harris, Trudier, and Thadious M. Davis, eds. Afro-American Writers from the Harlem Renaissance to 1940. Detroit: Gale, 1987.
- Hobson, Fred. The Southern Writer in the Postmodern World. Athens: U of Georgia P, 1991.
- Hoffman, Michael, and Patrick D. Murphy, eds. Critical Essays on American Modernism. New York: G. K. Hall, 1992.
- Humm, Maggie. Border Traffic: Strategies of Contemporary Women Writers. Manchester, England: Manchester UP, 1991.
- Hynes, Samuel L. The Auden Generation: Literature and Politics in England in the 1930s. New York: Viking, 1977.
- Johnson, Charles R. Being and Race: Black Writing since 1970. Bloomington: Indiana UP, 1988.
- Kenner, Hugh. A Homemade World: The American Modernist Writers. New York: Knopf, 1975.
- Klinkowitz, Jerome. The American 1960s: Imaginative Acts in a Decade of Change. Ames: Iowa State UP, 1980.
- Lawr, Karen, ed. Decolonizing Tradition: New Views of Twentieth-Century "British" Literary Canons. Urbana: U of Illinois P, 1992.
- Lee, Alison. Realism and Power: Postmodern British Fiction. New York: Routledge, 1990.

McDowell, Robert, ed. Poetry after Modernism. Brownsville,  
OR: Story Line Press, 1991.

Stevick, Philip, ed. The American Short Story, 1900-1945:  
A Critical History. Boston: Twayne, 1984.

Sultan, Stanley. Eliot, Joyce, and Company. New York:  
Oxford UP, 1987.

Wagner-Martin, Linda. The Modern American Novel, 1914-1945:  
A Critical History. Boston: Twayne, 1990.

Young, Alan. Dada and After: Extremist Modernism and  
English Literature. Manchester, England: Manchester  
UP, 1981.

## EN 213 Course Analysis Questionnaire

### Section A: Details of the Course

- A1 This course is required of all B.A. English majors. 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:
- Slippery Rock Univ. of PA: Modern English & American Lit.  
Shippensburg Univ. of PA: Contemporary English & Amer. Lit.  
West Chester Univ of PA: Themes in Contemporary Lit. in Eng.  
Temple University: Modern British and American Literature
- 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).