

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** Contmporary Brit Lit  
Suggested 20 character title

**New Course \*** EN 307 Contemporary 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)**

|  |   |
|--|---|
| <u>Virginia Perdue</u> <u>May 6, 1996</u><br>Department Curriculum Committee           | <u>D. S. McClure</u> <u>5/10/96</u><br>Department Chair           |
| <u>[Signature]</u> <u>10/30/96</u><br>College Curriculum Committee                     | <u>[Signature]</u> <u>10/30/96</u><br>College Dean                |
| <u>Phil Stanley</u> <u>11/1/96</u><br>+ Director of Liberal Studies (where applicable) | <u>Mont Stanley</u> <u>11/1/96</u><br>*Provost (where applicable) |

## Course Syllabus

### I. CATALOG DESCRIPTION

EN 307 Contemporary British Literature

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

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

Examines major works and trends in contemporary British literature, such as late modernism, postmodernism, the age of diminishment, or key novelists, dramatists, and/or poets from the period, 1945 to the present. 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 with an in-depth knowledge of the distinguishing features of the period and a key movement or group of writers in contemporary British literature.
2. Students will demonstrate an appreciation not only of the aesthetics of the writers and works studied, but also of the social contexts and critical discourses within which the authors operated and to which they reacted.
3. Students will come to a clear understanding of the cultural and political contexts of contemporary Britain.

### III. SAMPLE COURSE OUTLINE: POSTMODERN WOMEN NOVELISTS

- |  |    |
|--|----|
| A. Introduction: Modernist Legacies (Virginia Woolf)       | 4% |
| B. John Fowles, <u>The French Lieutenant's Woman</u> .     | 8% |
| C. Muriel Spark, <u>The Prime of Miss Jean Brodie</u> .    | 8% |
| D. Elizabeth Taylor, <u>Mrs Palfrey at the Claremont</u> . | 8% |
| E. Jean Rhys, <u>The Wide Sargasso Sea</u> .               | 8% |
| F. Doris Lessing, <u>The Golden Notebook</u> .             | 8% |
| G. Olivia Manning, <u>The Levant Trilogy</u> .             | 8% |
| H. Rosamund Lehmann, <u>The Echoing Grove</u> .            | 8% |
| I. Anita Brookner, <u>Hotel du Lac</u> .                   | 8% |

- J. Margaret Drabble, The Millstone. 8%
- K. Iris Murdoch, An Accidental Man. 8%
- L. Winterson, Jeannette, Oranges Are Not the Only Fruit. 8%
- M. Byatt, A.S., Possession: A Romance. 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 discussions and activities.

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

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

A longer (9-15 pp) 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.

20% final examination.

30% longer critical research paper.

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

Fowles, John. The French Lieutenant's Woman. New York: NAL- Dutton, 1981.

- Spark, Muriel. The Prime of Miss Jean Brodie. New York: NAL-Dutton, 1984.
- Taylor, Elizabeth. Mrs. Palfrey at the Claremont. New York: Virago Press, 1992.
- Rhys, Jean. The Wide Sargasso Sea. New York: Norton, 1992.
- Lessing, Doris. The Golden Notebook. New York: Bantam, 1981.
- Manning, Olivia. The Levant Trilogy. New York: Viking Penguin, 1983.
- Lehmann, Rosamond. The Echoing Grove. New York: Harcourt Brace, 1980.
- Brookner, Anita. Hotel du Lac. New York: NAL-Dutton, 1986.
- Drabble, Margaret. The Millstone. New York: NAL-Dutton, 1984.
- Murdoch, Iris. An Accidental Man. New York: Viking Penguin, 1988.
- Winterson, Jeanette. Oranges Are Not the Only Fruit. New York: Grove-Atlantic, 1987.
- Byatt, A.S. Possession: A Romance. New York: Random, 1991.

#### VII. SPECIAL RESOURCE REQUIREMENTS

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

#### VIII. BIBLIOGRAPHY

- Auerbach, Nina. Communities of Women: An Idea in Fiction. Cambridge, Mass.: Harvard University Press, 1978.
- Baker, Niamh. Happily Ever After? Women's Fiction in Postwar Britain, 1945-60. St. Martin's Press, 1989.
- Bradbury, Malcolm and David Palmer, eds. The Contemporary English Novel. New York: Holmes and Meier Publishers, 1980.
- Daly, Mary. Beyond God the Father: Towards a Philosophy of Women's Liberation. Boston: Beacon Press, 1973.
- Doan, Laura L., ed. Old Maids to Radical Spinsters: Unmarried Women in the Twentieth-Century Novel.

- Chicago: University of Illinois Press, 1991.
- DuPlessis, Rachel Blau. Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers. Bloomington: Indiana University Press, 1985.
- Friedman, Alan. The Turn of the Novel. New York: Oxford University Press, 1966.
- Heller, Dana A. The Feminization of Quest-Romance: Radical Departures. Austin: University of Texas Press, 1990.
- Hunt, Linda C. A Woman's Portion: Ideology, Culture, and the British Female Novel Tradition. New York: Garland Publishers, Inc., 1988.
- Karl, Frederick R. A Reader's Guide to the Contemporary English Novel. New York: Farrar, Straus and Giroux, 1972.
- Kennedy, Alan. The Protean Self: Dramatic Action in Contemporary Fiction. New York: Columbia University Press, 1974.
- Little, Judy. Comedy and the Woman Writer: Woolf, Spark, and Feminism. Lincoln: University of Nebraska Press, 1983.
- Lodge, David. The Novelist at the Crossroads. London: Routledge Kegan Paul, 1971.
- Scholes, Robert. The Fabulators. New York: Oxford University Press, 1967.
- Shapiro, Charles, ed. Contemporary British Novelists. Carbondale: Southern Illinois University Press, 1965.
- Showalter, Elaine. The Female Malady: Women, Madness, and English Culture, 1830-1980. New York: Pantheon, 1985.
- Swinden, Patrick. Unofficial Selves. London: Macmillan, 1980.

## EN 307 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 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:  
  
Duquesne University: Contemporary British Literature  
Kutztown University of PA: Contemporary British & Irish Lit.  
Penn State University: British Fiction since 1945  
Villanova University: Contemporary 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).