

LSC Use Only
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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 Amer Lit 1940-Presnt
Suggested 20 character title

New Course* EN 319 American Literature 1940-present
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> Department Curriculum Committee	<u>Del 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>Mark Shuster</u> <u>11/1/96</u> + Director of Liberal Studies (where applicable)	<u>Mark Shuster</u> <u>11/1/96</u> *Provost (where applicable)

Course Syllabus

I. CATALOG DESCRIPTION

EN 319 American Literature 1940-Present

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

Prerequisite: EN 202 and at least two courses from this list: EN 210, 211, 212, 213

Additional prerequisites for BA English majors: EN 210, 211, 212, 213

Focuses on various movements, themes, genres, and authors writing in the United States since 1940. Not a survey course; each section will develop an extended treatment of a particular topic selected by the instructor.

Emphasizes writing by living writers to develop an understanding of the diversity, formally and thematically, of current U.S. literary production across genders and ethnicities.

II. COURSE OBJECTIVES

1. Students will develop an understanding of the characteristic specific to contemporary literary production.
2. Students will develop an understanding of the benefits of literary diversity for cultural practice.
3. Students will gain an appreciation for the variety and thematic sophistication of contemporary literature.
4. Students will be able to recognize the comparative differences among contemporary writers.
5. Students will achieve an understanding of the relationship between themes and forms developed by individual authors.
6. Students will be able to recognize the connections between literary production and cultural contexts.

III. COURSE OUTLINE

	Sample Topic: Contemporary Poetry	
Week 1:	Introduction to course and key concepts.	
Week 2:	Discussion of Ashbery as late East Coast modernist	8%
Week 3:	Discussion of Koch as East Coast narrative postmodernist	8%
Week 4:	Continued discussion of Koch	7%

Week 5:	Discussion of Rich as East Coast feminist	8%
Week 6:	Discussion of Clifton as African-American feminist	8%
Week 7:	Discussion of Antin as West Coast orality postmodernist	7%
Week 8:	Continuing discussion of Antin and comparative analyses of poets read thus far	8%
Week 9:	Discussion of Oliver as nature poet	8%
Week 10:	Discussion of Snyder as multicultural nature poet	7%
Week 11:	Discussion of Harjo as Native-American poet	8%
Week 12:	Discussion of Lee as Asian-American narrative poet	8%
Week 13:	Discussion of Mora as Chicana environmental feminist	7%
Week 14:	Comparative Analyses of poets studied throughout	8%

IV. COURSE REQUIREMENTS

Students will choose one project from three different sets of options and take a final exam. They will negotiate the relative weight of each assignment within pre-established parameters: no assignment may be worth more than 50% of the grade and no assignment worth less than 10% of the grade.

1. Students will do a collaborative project: either a written dialogue, a paper/collage (may be multimedia), or conduct an in-class debate.
2. Students will maintain an ongoing journal or write a set of response statements to each reading assignment.
3. Students will write a thematic critical paper, a comparative process paper, a research paper on a single text or author, or a creative work modelling the form or themes of a particular author.
4. All students will take a final exam.

V. EVALUATION METHODS

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

- 25% collaborative project
- 25% journal
- 25% critical/creative paper
- 25% final exam

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

David Antin, Talking at the Boundaries

John Ashbery, Self-Portrait in a Convex Mirror

Lucille Clifton, Book of Light

Joy Harjo, She had Some Horses

Kenneth Koch, Seasons on Earth

Li-Young Lee, Rose

Pat Mora, Communion

Mary Oliver, American Primitive

Adrienne Rich, A Wild Patience Has Taken Me This Far

Gary Snyder, No Nature: New and Selected Poems

VII. SPECIAL RESOURCE REQUIREMENTS

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

VIII. BIBLIOGRAPHY

Primary Materials

Ai. Sin. Houghton Mifflin, 1986.

Alba, Alicia Gaspar de, Maria Herrera-Sobek, and Demetria Martinez. Three Times a Woman. Bilingual Review 1989.

Algarin, Miguel. Body Bee Calling from the 21st Century. Houston: Arte Publico, 1982.

Anzaldúa, Gloria. Borderlands/La Frontera. Spintzers 1987.

Baca, Jimmy Santiago. Black Mesa Poems. New Directions 1989.

Berssenbrugge, Mei-Mei. Empathy. Station Hill 1989.

Blue Cloud, Peter/Aroniawenrat. The Other Side of Nowhere. White Pine 1990.

Bruchac, Joseph, ed. Breaking Silence, An Anthology of Contemporary Asian American Poets. Greenfield Review 1983.

- , ed. Songs From This Earth on Turtle's Back: Contemporary American Indian Poetry. Greenfield Review 1983.
- Burns, Diane. Riding the One-Eyed Ford. Contact II 1981.
- Bush, Barney. Inherit the Blood. Thunder's Mouth 1985.
- Castillo, Ana. Women Are Not Roses. Arte Publico 1984.
- Cervantes, Lorna Dee. Emplumada. U of Pittsburgh P, 1981.
- Chiang, Fay. In the City of Contradictions. Sunbury, 1979.
- Chin, Marilyn. Dwarf Bamboo. Greenfield Review 1987.
- Chock, Eric. Last Days Here. Bamboo Ridge, 1990.
- Chrystos, Dream On. Press Gang 1991.
- . Not Vanishing. Press Gang 1988.
- Clark, Cheryl. Humid Pitch: Narrative Poetry. Firebrand 1989.
- Clinton, Michelle T. High Blood Pressure. West End 1986.
- Cofer, Judith Ortiz. Terms of Survival. Arte Publico 1987.
- Cortez, Jayne. Coagulations. Thunder's Mouth 1984.
- Cumpián, Carlos. Coyote Sun. Chicago: MARCH/Abrazo Press, 1991.
- DeClue, Charlotte, Without Warning. Strawberry 1985.
- Dove, Rita. Thomas and Beulah. Carnegie-Mellon 1986.
- Endrezze-Danielson, Anita. The North People. Blue Cloud 1983.
- . Burning the Fields. Confluence 1983.
- Erdrich, Louise. Baptism of Desire. Harper & Row 1989.
- . Jacklight. Henry Holt 1984.
- Foster, Sesshu. Angry Days. West End 1987.
- Glancy, Diane. Offering. Holy Cow! 1988.
- Hahn, Kimiko. Air Pocket. Hanging Loose 1989.
- Harjo, Joy. In Mad Love and War. Wesleyan 1990.

- . What Moon Drove Me To This? I.Reed Books 1979.
- Hogan, Linda. Daughters, I Love You. Research Ctr on Women 1981.
- . Savings. Coffee House 1988.
- Hongo, Garret Kaoru. The River of Heaven. Knopf 1988.
- . Yellow Light. Wesleyan 1982.
- Hull, Gloria T. Healing Heart. Kitchen Table 1989
- Jordan, June. Living Room. Thunder's Mouth 1985.
- . Naming Our Destiny. Thunder's Mouth 1989.
- Lau, Alan Chong. Songs for Jadina. Greenfield Review 1980.
- Lee, Li-Young. The City in Which I Love You. BOA 1990.
- Lim, Shirley Geok-lin. Modern Secrets. Dangaroo 1989.
- Lorde, Audre. Our Dead Behind Us. Norton 1986.
- Louis, Adrian C. Fire Water World. West End 1989.
- Lum, Wing Tek. Expounding the Doubtful Points. Bamboo Ridge 1987.
- Mirikitani, Janice. Awake in the River. Isthmus Press, 1978.
- . Shedding Silence. Berkeley: Celestial Arts, 1987.
- Momaday, N. Scott. The Gourd Dancer. Harper & Row 1976.
- Mora, Pat. Borders. Arte Publico 1986.
- . Chants. Arte Publico 1985.
- Mura, David. After We Lost Our Way. Dutton 1989.
- Ortiz, Simon. From Sand Creek. Thunder's Mouth 1981.
- Pau-Llosa, Ricardo. Sorting Metaphors. Anhinga 1983.
- Reed, Ishmael. New and Collected Poems. Atheneum 1989.
- Rose, Wendy. The Halfbreed Chronicles and Other Poems. West End 1985.
- Sanchez, Sonia. homegirls & handgrenades. Thunder's Mouth 1984.

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- Song, Cathy. Frameless Window, Squares of Light. Norton 1988.
- . Picture Bride. Yale 1983.
- Soto, Gary. The Tale of Sunlight. UPittsburghP 1978.
- . Where Sparrows Work Hard. UPittsburghP 1981.
- Tapahanso, Luci. A Breeze Swept Through. West End 1987.
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- Welch, James. Riding the Earthboy 40. Harper & Row 1976.
- Whiteman, Roberta Hill. Star Quilt. Holy Cow! 1984.
- Wong, Nellie. The Death of Long Steam Lady. West End 1984.
- Yau, John. Radiant Silhouette. Black Sparrow 1990.
- Secondary Books**
- Allen, Paula Gunn. The Sacred Hoop. Beacon 1986.
- , ed. Studies in American Literature. MLA 1983.
- Altieri, Charles. Self and Sensibility in Contemporary American Poetry. Cambridge UP 1984.
- Baker, Houston, Jr., ed. Three American Literatures. MLA 1982.
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- Cooper, Jane, ed. reading Adrienne Rich. Michigan 1984.

- Diaz-Diocaretz, Myriam. Translating Poetic Discourse: Questions on Feminist Strategies in Adrienne Rich. Benjamins 1985.
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- Harris, Marie, and Kathleen Aguero, eds. A Gift of Tongues: Challenges in Contemporary Poetry. U Georgia P 1987.
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- Horno-Delgado, Asuncion, et al, eds. Breaking Boundaries: Latina Writing and Critical Readings. Amherst: U Mass P, 1989.
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- Kalaidjian, Walter. Languages of Liberation. Columbia UP, 1989.
- Keyes, Claire. The Aesthetics of Power: The Poetry of Adrienne Rich. Georgia 1986.
- Lincoln, Kenneth. Native American Renaissance. U California P, 1983.
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- Murphy, Patrick D. Understanding Gary Snyder. South Carolina 1992.
- , ed. Critical Essays on Gary Snyder. GK Hall, 1991.
- Ross, Andrew. The Failure of Modernism. Columbia 1986.
- Ruoff, A. LaVonne Brown. American Indian Literatures. MLA 1990.
- , and Jerry W. Ward, eds. Redefining American Literary History. MLA 1990.
- Sanchez, Marta Ester. Contemporary Chicana Poetry. Berkeley: U California P, 1987.

Spiegelman, Willard. The Didactic Muse. Princeton UP 1989.

Wall, Cheryl, ed. Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women. Rutgers, 1989.

Weixlman, Joe, and Houston Baker, Jr., eds. Black Feminist Criticism and Critical Theory. Penkeville 1988.

Yorke, Liz. Impertinent Voices: Subversive Strategies in Contemporary Women's Poetry. Routledge, 1991.

Zimmerman, Marc. U.S. Latino Literature: Annotated Bibliography & Essay. Oka Park, IL: I.L.P.A., 1992.

EN 319 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:
Edinboro Univ. of PA: Contemporary American Literature
Duquesne University: Modern American Literature
University of Pittsburgh: Twentieth Century American Lit.
Penn State University: American Fiction Since 1945
- 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).