

Proposal Status: Workflow Started

## FULL PROPOSAL: Substantive Change(s) to a Course

Title of proposal (must begin with department abbreviation): ENGL 3420 - Post-War British Literature (new course)

Place an X next to the ones that apply:

<input type="checkbox"/>	Significant modification of course content by the addition or removal of topics embodied in the original course proposal.
<input type="checkbox"/>	Changing the course number by multiples of 1000 (e.g., 1230 to 2230 or 4320 to 3320)
<input type="checkbox"/>	Changing the credit hours awarded for the course
<input type="checkbox"/>	Changing course prerequisites or corequisites
<input checked="" type="checkbox"/>	Creating a new course

Effective date: Fall 2015

Contact information:

Spokesperson Name:Dr. James Arnett	Department:ENGL
Building:HOLT	Office Number:230
Phone Extension:x4602	Email:james-arnett@utc.edu

Faculty of the originating department approved this proposal on 10/10 (date) by a vote of 26 aye votes; 1 nay votes; 0 abstentions; 27 eligible voting members absent

1. Description of proposed changes

Add course for English majors in Post-War British Literature to augment extant offerings in British literature, and expand the reach of these offerings to the present day to maximize the hire of Dr. James Arnett.

2. Rationale for requested change

Include any information and/or data which is being used to justify the change(s)

This course augments and completes the historical breadth of our British literature offerings within the English department, ensuring coverage from Old English language and grammar through the present day. Inasmuch as the English department has recently hired a tenure-track Assistant Professor, James Arnett, to explicitly cover this material, this course is being proposed with an eye to his offering this course periodically. Other courses that have been offered in the past – and Gregory O’Dea’s “Booker Prize Winners” special topics course comes to mind most readily – would have fit under this particular umbrella, and added depth to English majors’ curricular understanding under the proposed title and guidelines.

In light of the tsunami of literatures emerging from former British colonies, British literature after World War II has received much less attention than its postcolonial counterparts. But British literature after the war has helped shaped and form debates in the nature and value of contemporary literature, and for every significant American or postcolonial writer, there’s an undervalued, underappreciated British writer whose skills and production are equally valuable. Indeed, several contemporary British writers have received

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the highest possible international honors – William Golding, Seamus Heaney, Doris Lessing, Harold Pinter, to say nothing of the host of Anglophone writers who participate in the British literary tradition – amongst them, V. S. Naipaul and Nadine Gordimer.

The contemporary moment in literature has been subsumed under the organizing lens of postmodernism, as outlined largely by Lyotard and Jameson; the former argues that the postmodern novel aims to reject ‘master narratives’ of modernity, whereas the latter grounds his analysis in the increasingly-virtual developments of late capitalism. Both agree that the postmodern novel is one that self-consciously rejects the formalist attainments of modernism, and seeks to incorporate more self-consciousness, self-effacement, irony, pastiche, and collage in their literatures. But postmodernism is only one aspect of the rich literature in Britain after the war, and this class will explore other, more subtle and local movements within British literature, like the explosion of class consciousness in the 1950s and 60s, and the return of the ‘novel of ideas’ in the 80s and 90s, as well as the body of literature that emerged as a critique of Thatcherism and neoconservative political values in the 80s (concurrent with the rise of punk music).

3. Current course as listed in the Catalog

Prefix:	Number:
Title:	Credit Hours:
Prerequisites:	Co-Requisites:
Cross-listed courses:	

4. Current course description as listed in the Catalog

5. Proposed new course as it will be listed in the Catalog

Prefix: ENGL	Number: 3420
Title: Post-War British Literature	Credit Hours: 3
Prerequisites: ENGL 1020	Co-Requisites:
Cross-listed courses:	

6. Proposed new description and program requirements to be listed in the Catalog (catalog copy)

Representative prose, poetry, drama, and non-fiction from the United Kingdom after World War II. 3 credits.

7. What is the instructional method for the course (Please select one)?

Lecture - Face-to-face Classroom Instruction

8. How will this course be graded (Please select one)?

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Standard letter grade

9. What are the pedagogical objectives of the course?
  1. To familiarize students with the historical trends and developments in post-World War II British literature in poetry, drama, and prose
  2. To contextualize post-war British literature against international literary and aesthetic movements (modernism, postmodernism, speculative fiction, etc.)
  3. To encourage students to develop, hone, and evolve their literary analysis skills and use of secondary sources (including literary criticism and theory)
  4. To develop the ability to think critically, independently, and creatively about their own personal and ideological relationships to literature
  5. To build the skills necessary for conceiving of, planning, executing, and revising a substantial literary research paper
  
10. Outline the student learning outcomes—a statement of the minimum expectations of students as they complete the course. You must list at least three outcomes.
  1. To become more competent at performing literary analysis of the texts assigned, with attention to developing thesis-driven writing on the texts.
  2. To become more familiar with literary and aesthetic movements in British literature after World War II.
  3. To be able to reflect knowledgeably about the differences among the genres of poetry, drama, and prose.
  4. To be able to develop an independently-created research paper on relevant texts using secondary literary-critical and literary-theoretical texts to situate one's literary analysis.
  5. To be able to make informed syntheses of multiple texts across genres with an eye to recurring themes, motifs, and problematics.

11. How will students be assessed on the learning outcomes?

Attendance and Participation – 10%

Attendance is required in this class, although over the course of the semester, you're allowed to take three absences without penalty. A fourth absence sinks your participation grade 10%, a fifth absence sinks it a further 20%. A sixth absence means you've not completed the base-level expectations and will not pass the class.

But more than just coming to class (which I would hope is obvious!), I need you to participate in class. I don't want to kill ten minutes of each class painfully soliciting responses from you. It's true that, inevitably, some students will eagerly participate, but don't retreat behind the cover they're throwing down. If I don't know your name, or your interests in the class, then you're not doing your job. Bring the book to every class; read and mark it in advance; be prepared to bring at least one question (that isn't just plot clarification, although do bring in those questions, too!) into each class that you can float out there for class discussion.

4 Short Papers – 15%/15%/15%/5%

4 pages; 12-pt Times New Roman, Calibri, or Cambria; 1-inch margins; MLA 2009 parenthetical citations and Works Cited page; creative title; last name and page number on every page

In these papers, I expect you to create a thesis-driven short essay that explores one passage of a novel in light of the criticism we've read in conjunction with that text. Although

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there are five units over the semester, you will be able to choose which four of those units you want to respond to, giving you a measure of flexibility to align this course's work with your other coursework. Also, the lowest grade you receive on these papers will be accorded the least percentage (5%, as opposed to 15%) in order to encourage you to take risks, be creative, and fail forward.

I want you to be creative and to work on developing your close reading skills in these papers. That is to say, that I want you to attend really closely to what the text is saying, be specific in your claims, and avoid generalizations and stereotypes. I want you to learn the skills of working with literary criticism.

Each of these short papers will be due on the first class day following the completion of a thematic unit. There are six units, and four short papers; please plan well for these papers, and don't delay writing them until the final four units.

Final Paper Proposal – 10%

The final paper proposal will be required before you embark upon completing the final paper project for the class. This paper proposal will contain a tentative outline of the paper and a tentative thesis statement, as well as three annotated bibliography entries (of two paragraphs each) for sources you estimate will be useful in completing your final paper.

Final Paper – 30%

The final paper in this class will be a 15-20 page paper exploring the relationship between various texts we've read in the class, and the extant body of literary criticism relevant to those texts, ideas, or themes. You will be required to use at least five (5) outside/secondary sources in your paper.

Grade Breakdown:

Attendance & Participation	10%
Short Papers:	15%   15%   15%   5%
Final Paper Proposal	10%
Final Exam	30%

Grades:

90%-100%	A
80%-90%	B
70%-80%	C
60%-70%	D
<60%	F

12. If this course changes the program curriculum map, please attach a copy of the updated curriculum map here.  
Please see the direction at the end of this proposal for how to upload your curriculum map document.
13. Provide additional information about the course including (a) how often the course is to be offered, (b) who will be the routing instructor or course coordinator, and (c) what steps will be taken by the department to ensure its continued coverage (current expertise and interest within the department).

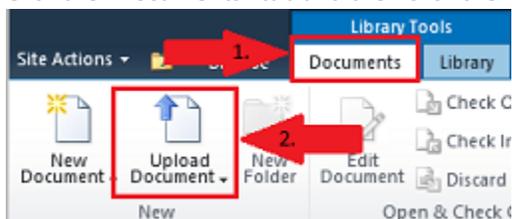
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The course will be offered once a year, and the primary instructor will be Dr. James Arnett, although Gregory O'Dea and other faculty members would be able to offer the course in alternation, as necessary.

14. Will the proposed changes require a change to the Clear Path Showcase (4-year plan)? If yes, please attach both current and revised clear path documents.  
Please see the directions at the end of this proposal for how to upload your clear path document.
15. How will the proposed changes impact the ability of students to complete the degree requirements in a timely manner, and how will the proposed changes impact requirements in other departments or programs?  
No other change to major-level curriculum map, no additional burden to students.
16. Will a laboratory/studio fee or other course fee be assessed? If yes, include a rationale for the fee assessment.  
No
17. Does this change require new resources from the originating department or other departments (including the library)? If yes, please explain.  
The library's English faculty liason is already working on expanding the primary and secondary literary offerings in this particular field; most of these purchases will take place in Spring 2014 after the current library collection has been migrated to the new library.

### Direction for uploading supporting documents:

1. To upload your model syllabus to the folder for your proposal go to <https://spaces.utc.edu/sites/UndergraduateProposal>.
2. Next, click on the name of your proposal under "My Proposals".
3. Click the "Documents" tab and then click the "Upload Document" tab.

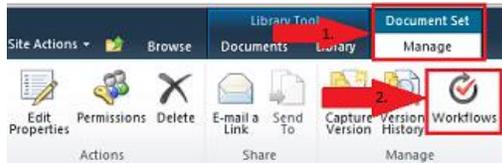


**Important:** After completing your proposal you must start the *Curriculum Proposal Workflow*.

To begin workflow:

1. Click on the name of your proposal below.
2. Next, click the "Document Set Manage" tab in the ribbon at the top of the page and select the "Workflows" button.

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3. Under "Start a New Workflow" click "Curriculum Proposal Workflow" and then click the "Start" button.

### Workflow Sequence for Full Proposal – Course Changes

1. Department Head
2. College Curriculum Committee
3. College Dean
4. Other Areas Affected (If any)
5. Records Office
6. Associate Provost
7. Provost (if a fee will be assessed)
8. Faculty Senate Curriculum Committee
9. Faculty Senate