

Add Course Request

Submitted on: 2012-08-09 16:03:23

1. COURSE SUBJECT	ENGL
2. COURSE NUMBER (OR PROPOSED NUMBER)	3123W
3. COURSE TITLE	Modern British Literature: 1890 to the Mid-Tw
4. INITIATING DEPARTMENT or UNIT	ENGL
5. NAME OF SUBMITTER	Margaret S Breen
6. PHONE of SUBMITTER	Phone: +1 860 486 2873
7. EMAIL of SUBMITTER	Email: margaret.breen@uconn.edu
8. CONTACT PERSON	Margaret Breen
9. UNIT NUMBER of CONTACT PERSON (U-BOX)	4025
10. PHONE of contact person	Phone: 860 486 2873
11. EMAIL of of contact person	Email: margaret.breen@uconn.edu
12. Departmental Approval Date	02/08/12
13. School/College Approval Date	03/20/12
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall , Year: 2013
16. Offered before next printed catalog is distributed?	Yes
17. General Education Content Area	
18. General Education Skill Code (W/Q). Any non-W section?	W Yes
19. Terms Offered	Semester: Fall Spring Summer Year: Every_Year
20. Sections	Sections Taught: 3
21. Student Number	Students/Sections: 2/1
22. Clarification:	
23. Number of Credits	3 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN This course may meet either once, twice, or thrice a week. Discussion format; some lecture when	

necessary.	
25. Will this course be taught in a language other than English?	No If yes, then name the language:
26. Please list any prerequisites, recommended preparation or suggested preparation: ENGL 1010 or 1011 or 2011 or 3800.	
27. Is Instructor, Dept. Head or Unit Consent Required ?	No
28. Permissions and Exclusions:	
Not open for credit to students who have passed ENGL 3119/W	
29. Is this course repeatable for credit ?	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. Grading Basis	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide rationale :	
32. Will the course or any sections of the course be taught as Honors? AsHonors	
33. Additional Details:	
Offered at the May be offered at all the regional campuses. There are qualified faculty available to teach the course at all the campuses. campus	
34. Special Attributes:	
35. REGIONAL CAMPUS AVAILABILITY: This course may be taught at all the regional campuses. English offers the major at all five regionals.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY:	
3123. Modern British Literature: 1890 to the Mid-Twentieth Century Either semester. Three credits. Prerequisite: ENGL 1010 or 1011 or 2011 or 3800. Not open to students who have completed 3119/W. British literature from the late Vicotrian to the immediate post-World War II period. Works by writers such as Conrad, Lawrence, Mansfield, Forster, Woolf, and Eliot.	
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37. RATIONALE FOR ACTION REQUESTED	
a. English currently has a course called "Modern English Literature" (3119/W)that runs from approximately 1890 until the present. COverage of the material is not possible in one course. The current course needs to be split in two. ENGL 3123/W covers the literature of the first half of the	

long twentieth century. The substitution of "British" for "English" clarifies the breadth of material on which this course may draw.

b. n/a

c. Justification for enrollment restrictions: The cap for the non W is the standard 40 students; 19 for the W section cap reflects the standard cap.

d. Effect on other depts.: none

e. Overlap with existing courses: none. That is, once this course (along w/3124/W) is approved, English will phase out 3119/W.

f. Other depts. consulted: n/a.

g. Effects on regional campuses: This course may be offered at the regionals.

h. Specific costs approved by the dean: n/a.

i. cross listed: n/a.

j. experimental: n/a.

38. SYLLABUS:

Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/msb02010-1344540659-ENGL_3123W_Sample_Syllabus.doc)

39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question

A. Course goals and objectives: To offer students an opportunity to improve their reading and writing and in particular their analytical skills with respect to literature. To expose students to an understanding of a range of literary works from a given historical and cultural context. To increase and develop students' appreciation for this body of literature and for literature in general.

B. Course requirements: The course will include a substantial reading and writing requirement. Reading assignments may include up to 150-200 pages per week. Re: writing assignments, there will be at least 15 pages of revised writing. Typically the writing assignments will offer students a choice between analysis of a single literary text or a comparative analysis of one or more texts. Students may be asked to write a shorter and a longer paper or two medium sized papers or, even, one long research paper. The course may include a final exam; however, an essay assignment may be offered instead of the exam. The assignments are left up to the instructor's discretion.

The "W" Factor:

This is a writing-intensive course, whose point of departure is the doubled assumption that not only does our thinking shape our writing, but also our writing shapes our thinking. With this in mind, the more we extend and develop our writing skills, the more effective we become as critical, analytical thinkers.

Our course requirements are as follows:

In order to pass the class you must pass its writing component

There will be at least fifteen pages of writing, with revision built into the writing process. Please note: when you submit a revision, be sure to include the original graded version of your essay.

The course will offer regular work on writing issues—e.g., grammar, punctuation, essay structure, argumentation, and revision—throughout the semester

There will be a research component attached to all of the papers

C. This course offers a study of late Victorian and Edwardian literature; literature of the Great War (World War I) and World War II. The course emphasizes the study of Modernist British literature from its beginnings.

[Taken from the sample syllabus--the section on course aims: These readings are meant to provide you with an overview of British literature from the end of the Victorian period (1890) through World War II. We will be considering different genres of literature (drama, short story, novel, poetry) and literary movements (such as realism and early and high modernism) primarily in relation to cultural, social, and political developments. During this time frame, Britain was very much an empire—an empire that sought to keep its colonies subordinate and its businesses profitable. Unsurprisingly, one of the major preoccupations of this time span is war: its necessity, inevitability, cost, and aftermath. Even as we will primarily focus on the aesthetic aspects of our literature selections, we will bear in mind that most of the texts we are reading may fruitfully be understood from an historical perspective; they address the possibility, reality, and repercussions of war: So, for example, Forster's *Howards End* was written shortly before "the Great War" (World War I, 1914-1918), and we could argue that it anticipates that conflict. Shaw's play *Heartbreak House* is a bitter response to that war as well. In her portrait of an upper-class English woman Woolf asks us to consider the effects of the war not simply on the front (or on men) but also at home (and so on those typically denominated as non-soldiers—women). In Mrs Dalloway heroine Clarissa Dalloway has an alter ego in the shell-shocked veteran Septimus Smith. T.S. Eliot explores the consequences of alienation in his poetry, most famously in "The Waste Land," while Katherine Mansfield's short story "The Fly" focuses on a father's unsuccessful struggle to come to terms with the loss of his son in battle. In *The Well of Loneliness* Radclyffe Hall in turn considers the Great War not only as an historical reality but also as a metaphor for that "modern" figure whose gender is at war with his/her biological sex, "the invert."]

40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question

1. Become articulate: Through the range of reading and writing assignments, this course offers students the opportunity to hone their analytical as well as their reading and writing skills.
2. Acquire intellectual breadth and versatility: The emphasis here on British as opposed to English literature from the first half of the twentieth century encourages students to engage not simply English texts but also Irish, Scottish, Welsh works, as well as works written across the British Empire. This breadth allows students to recognize the range of British literature from this period as well as the narrative structures and metaphors (for example) either specific to a particular region of the Empire or common across the Empire.
3. Acquire critical judgement: The attention to literary analysis that this course requires helps develop students' understanding of and appreciation for literary craft/technique.
5. Acquire awareness of their era and society: The historical boundaries of this course allow students to recognize the particular issues (literary but also more broadly aesthetic, cultural, and political) shaping Modernist British literature and the culture(s) that produced it.

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria

a. Arts and Humanities:

- b. **Social Sciences:**
- c. **Science and Technology:**
 - i. **Laboratory:**
- d. **Diversity and Multiculturalism:**
 - 43. **International:**
- e. **Q course:**
- f. **W course:**

W Courses

Courses appropriate for the "W" designation must satisfy the following criteria:

1. The writing assignments enable and enhance learning the content of the course.
2. The course requires a minimum of fifteen pages of revised, edited writing.
3. The student must pass the "W" component in order to pass the course.
4. The course syllabus must inform students of requirements (2.) and (3.) and provide details concerning how those requirements will be met.

With these criteria in mind, briefly answer ALL FOUR of the following questions about the proposed W course.

1. Describe how the writing assignments will enable and enhance learning the content of the course. Describe the page requirements of the assignments, and the relative weighting of the "W" component of the course for the course grade. The writing assignment serve both to develop students' understanding of the particular literature under discussion and to hone their skills in literary analysis. For example, consider a writing assignment asking students to analyze a Modernist poem. That poem may share some commonalities with a Shakespearean sonnet, but the discussion of the particular aesthetic values and techniques of Modernism also shape students' approach to analysis of the Modernist poem.

Page assignments for writing exercises will vary with the instructor, but in general one can expect one of the following: two or three essays ranging in length from 5-7 or 8-10 pages or one longer paper (15 pages) for a minimum of 15 pages of writing. (Typically ENGL courses at the 3000 level exceed this 15-page requirement). Revision (including editing) is a standard feature of the W requirement. In terms of weighting, the W requirement must be met for the student to pass the course. Typically, the overall weighting of written assignments is at least 75% (with perhaps 25% given over to class participation (15%) and a final exam (10%), which may involve in-class writing). In a class in which no final exam is offered or in which a final paper is offered in lieu of an exam, one might generally expect the division to be 90% of the grade for essays and 10% for class participation.

2. Describe the primary modes of writing instruction in the course (e.g. individual conferences, written commentary, formal instruction to the class, and so on.)

While techniques vary from instructor to instructor, in general the primary modes for writing instruction will be a) written assignments; b) class review of those assignments; c) in-class group and office-based individual discussions of sample arguments and approaches. Some instructors

may wish to set up virtual discussion groups.

3. Explain how opportunities for revision will be structured into the writing assignments in the course. These opportunities will vary with the instructor. In general, however, students will be offered various models (such as the submission of a draft to the instructor or to a student group before the final essay is handed in. Alternatively, instructors might choose to grade the version submitted and then offer students a 2-week turn around from the time the essay is handed back. These possibilities are not mutually exclusive.

4. The syllabus informs students that they must pass the "W" component of the course in order to pass the course. (Failure to include this clause will result in a request for revisions on your proposal.)

NB: The sample syllabus includes the following paragraph:

The "W" Factor:

This is a writing-intensive course, whose point of departure is the doubled assumption that not only does our thinking shape our writing, but also our writing shapes our thinking. With this in mind, the more we extend and develop our writing skills, the more effective we become as critical, analytical thinkers.

Our course requirements are as follows:

In order to pass the class you must pass its writing component

There will be at least fifteen pages of writing, with revision built into the writing process. Please note: when you submit a revision, be sure to include the original graded version of your essay.

The course will offer regular work on writing issues—e.g., grammar, punctuation, essay structure, argumentation, and revision—throughout the semester

There will be a research component attached to all of the papers

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42. **RESOURCES:**

Does the department/school/program currently have resources to offer the course as proposed
YES

If NO, please explain why and what resources are required to offer the course.

43. SUPPLEMENTARY INFORMATION:

non W is not gen ed

ADMIN COMMENT:

Senate approved W 11.12.12 // GEOCWapp_091712AP. newW_081312AP.

Sample Syllabus for ENGL 3123W (Modern British Literature: 1890 to the Mid-Twentieth Century)

Course Texts:

Heart of Darkness by Joseph Conrad

Heartbreak House by George Bernard Shaw

Howards End by E. M. Forster

Selected short stories by D. H. Lawrence (“Odor of Chrysanthemums; “The Horse

Dealer’s Daughter”) and Katherine Mansfield (“The Fly”; “The Garden Party”)

Selections by T. S. Eliot: “The Love Song of J. Alfred Prufrock,” “The Hollow Men,”

“The Waste Land”

Mrs Dalloway by Virginia Woolf

The Well of Loneliness by Radclyffe Hall

Selections by W. H. Auden: “Spain 1937,” “Musée de Beaux Arts,” “In Memory of W.

B. Yeats,” “The Shield of Achilles”

Course Aims:

These readings are meant to provide you with an overview of British literature from the end of the Victorian period (1890) through World War II. We will be considering different genres of literature (drama, short story, novel, poetry) and literary movements (such as realism and early and high modernism) primarily in relation to cultural, social, and political developments. During this time frame, Britain was very much an empire—an empire that sought to keep its colonies subordinate and its businesses profitable. Unsurprisingly, one of the major preoccupations of this time span is war: its necessity, inevitability, cost, and aftermath. Even as we will primarily focus on the aesthetic aspects of our literature selections, we will bear in mind that most of texts we are reading may fruitfully be

understood from an historical perspective; they address the possibility, reality, and repercussions of war: So, for example, Forster's *Howards End* was written shortly before "the Great War" (World War I, 1914-1918), and we could argue that it anticipates that conflict. Shaw's play *Heartbreak House* is a bitter response to that war as well. In her portrait of an upper-class English woman Woolf asks us to consider the effects of the war not simply on the front (or on men) but also at home (and so on those typically denominated as non-soldiers—women). In *Mrs Dalloway* heroine Clarissa Dalloway has an alter ego in the shell-shocked veteran Septimus Smith. T.S. Eliot explores the consequences of alienation in his poetry, most famously in "The Waste Land," while Katherine Mansfield's short story "The Fly" focuses on a father's unsuccessful struggle to come to terms with the loss of his son in battle. In *The Well of Loneliness* Radclyffe Hall in turn considers the Great War not only as an historical reality but also as a metaphor for that "modern" figure whose gender is at war with his/her biological sex, "the invert."

Course Requirements:

Class participation—15%

3 essays (5-7 pages each)—60% (20% each), at least two of which must be revised and resubmitted; in each case I will give you a choice of topics

1 annotated bibliography—(15%)

1 final exam—10%

Class Format:

The success of this course depends largely upon you. I encourage us to have lively discussions. We will all have various "takes" or interpretations of the texts at hand. By voicing our ideas and engaging them in their variety we will learn a great deal—not simply about the stories but about ourselves and others. Class participation, then, is a must. Relatedly, it is important that you attend class regularly. Your absence will mean that discussion will suffer. In any event, if you know that you are going to be absent, please let me know, either via email or phone.

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University Policy on Plagiarism:

A fundamental tenet of all educational institutions is academic honesty; academic work depends upon respect for and acknowledgement of the research and ideas of others. Misrepresenting someone else's work as one's own is a serious offense in any academic setting, and it will not be condoned. Academic misconduct includes, but is not limited to, providing or receiving assistance in a manner not authorized by the instructor in the creation of work to be submitted for academic evaluation (e.g. papers, projects, and examinations) . . . [or] presenting as one's own the ideas or words of another for academic evaluation; doing unauthorized academic work for which another person will receive credit or be evaluated; and presenting the same or substantially the same papers or projects in two or more courses without the explicit permission of the instructors involved. The appropriate academic consequence for serious offenses is generally considered to be failure in the course. For less serious offenses regarding small portions of the course work, failure for that portion is suggested with the requirement that the student repeat the work for no credit.

Assignment Schedule:

Week 1: Introduction and *Heart of Darkness*

Week 2: *Heart of Darkness*

Week 3: *Heartbreak House*

Week 4: short stories by Lawrence and Mansfield

Week 5: **Essay 1 (5-7 pages) due**; *Howards End*

Week 6: *Howards End*

Week 7: Poems by T. S. Eliot

Week 8: *Mrs Dalloway*

Week 9: *Mrs Dalloway*

Week 10: **Essay 2 (5-7 pages) due**; *The Well of Loneliness*

Week 11: *The Well of Loneliness*

Week 12: *The Well of Loneliness*

Week 13: poems by Auden

Week 14: summing up; **Essay 3 (5-7 pages) and annotated bibliography due; all revisions due.**

Week 15: **Final Exam**