

# Add Course Request

Submitted on: 2014-02-12 13:11:01

1. COURSE SUBJECT	ENGL
2. COURSE NUMBER (OR PROPOSED NUMBER)	3207/W
3. COURSE TITLE	American Literature since the Mid-Twentieth C
4. INITIATING DEPARTMENT or UNIT	English
5. NAME OF SUBMITTER	Albert H Fairbanks
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12. Departmental Approval Date	03/06/13
13. School/College Approval Date	09/10/13
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall , Year: 2014
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: 2
21. Student Number	Students/Sections: 35
22. Clarification:	
23. Number of Credits	3 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN	Standard MWF or TTh classes combining lecture and discussion.

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 <b>Consent Required?</b>	No
28. Permissions and Exclusions:	
29. Is this course <b>repeatable for credit?</b>	No If yes, total credits allowed: Allow multiple enrollments in same term? No
30. <b>Grading Basis</b>	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide <b>rationale</b> :	
32. Will the course or any sections of the course be taught as Honors? Possibly, but there are no current plans for such an offering.	
33. Additional Details:	
34. Special Attributes:	
35. <b>REGIONAL CAMPUS AVAILABILITY:</b> The designer of this course, Prof. Knapp, is based at Torrington.	
36. <b>PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY:</b>  ENGL 3207W. American Literature since the Mid-Twentieth Century Three credits. Prerequisite: ENGL 1010 or 1011 or 2011 or 3800; open to sophomores or higher.	
37. <b>RATIONALE FOR ACTION REQUESTED</b>  a) Reasons for adding this course: This course corresponds with British literature offerings that concentrate on a specific period. Currently, we offer two American Literature survey courses—ENGL 2201, Am. Lit to 1880 and ENGL 2203, Am. Lit Since 1880. This course will provide a more advanced examination of the abundant literature that responds to the cultural shifts ushered in by the postwar era. b) N/A c) N/A d) none e) Some overlap with broader survey course, ENGL 2203. There could also be negligible overlap with courses such as Ethnic Literature of the United States; Black American Writers II; and Women in Twentieth Century American Literature. This course would offer a broader context and a more focused time frame for works considered. f) None g) Will be taught at Torrington. h) N/A i) N/A j) N/A	
38. <b>SYLLABUS:</b>	

Online URL: ( [https://web2.uconn.edu/senateform/request/course\\_uploads/ahf02001-1392228230-Syllabus 3207W.doc](https://web2.uconn.edu/senateform/request/course_uploads/ahf02001-1392228230-Syllabus 3207W.doc) )

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

a. This course will address the formal and thematic evolution of American literature from the mid-twentieth century to the present with representative works from the Beat movement of the 1950s; the metafictional and confessional impulses of the 1960s; magical and dirty realism and the rise of multiculturalism in the 1970s and 1980s; the meta-histories of the 1990s; and the full range of postmodern experimentation throughout the period, whether in poetry, drama, the novel, or film. Students will read and write about this literature in the context of broad social changes, ranging from but not limited to postwar suburbanization and cold war anxiety in the 1950s, the various civil rights movements and the Vietnam War of the 1960s and 1970s, the rise of neoliberalism and feminist backlash in the 1980s, the identity politics of the 1990s, and the events of 9/11 and its aftermath, to name a few.

b. Students will write weekly responses (either submitted or online) to weekly readings which include primary texts (selections include poetry, short fiction, memoir, novels, and nonfiction arranged chronologically), as well as critical, historical, and cultural pieces chosen to enhance students' understanding of the material at hand. In addition, students will submit three 5-6-page papers that emerge from their written and in-class engagements with the material. Students are also asked to make in-class presentations on the critical reception of the major authors and works featured in the class. There will also be a midterm.

c. see response to a. above.

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

**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:**

1. The course demands that students engage the primary and secondary readings in both informal and formal ways that will broaden and deepen their understanding of the material in a rich cultural and historical context while honing their ability to write thoughtful, historically and logically grounded essays. In addition to informal weekly responses, the course requires 3 5-6 page essays that spring from these weekly responses and which have undergone rigorous revision. The "W" component is inextricable from the course's expectations. Their formal and informal writing demonstrates entirely their mastery of the course material.

2.. Students' writing will undergo significant pre- and revision, with the help of in-class writers' workshops both in the pre-writing and revision stages, ongoing peer review by way of a "writing buddy system," and instructor feedback.

3. Online discussion groups, Writers workshops, and the writing buddy system encourage students to constantly test and revise their thinking and writing.

4. The syllabus will inform students that they must pass the "W" component of the course in order to pass the course (see syllabus).

**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:**

**ADMIN COMMENT:**

5/5/14 Senate approved W. // NewW\_02/12/14kcp.

Kathy Knapp

Sample Syllabus

English 3207W: American Literature Since the Mid-Twentieth Century

This course will address the formal and thematic evolution of American literature from the mid-twentieth century to the present. We will develop a broad sense of the cultural, philosophical, social, economic and aesthetic concerns that arose in the wake of World War II, and with the return of American prosperity and the expansion of the middle class by beginning with representative works of the 1950s. We'll read fiction and poetry by members of the countercultural Beat movement; mainstream fiction epitomized by the short stories published by *The New Yorker*; and work by writers who speak for those who barely subsist at the margins of this newly prosperous society. This body of literature will lay a foundation for reading and interpreting works that follow: the metafictional and confessional works of the 1960s and '70s and politically engaged nonfiction of the era; the magical and dirty realism and the rise of multiculturalism in the 1970s and 1980s; and the full range of postmodern experimentation that characterize the period, whether in poetry, short fiction, nonfiction, or the novel. Further, you'll read and write about this literature in the context of broad social changes, ranging from but not limited to postwar prosperity and suburbanization and cold war anxiety in the 1950s, the various civil rights movements and the Vietnam War of the 1960s and 1970s, the rise of neoliberalism and feminist backlash in the 1980s, the identity politics of the 1990s, and the events of 9/11 and its aftermath, to name a few.

## Texts:

*The Heath Anthology of American Literature, Volume E (Contemporary Period: 1945-Present)*. Seventh Edition. Paul Lauter, ed. Boston: Wadsworth Cengage Learning, 2012.

Kerouac, Jack. *On the Road*. 1957.

Morrison, Toni. *The Song of Solomon*. (1977).

Roth, Philip. *American Pastoral*. 1997.

In addition, you will find several stories and essays on our HuskyCT site. I reserve the right to add to these throughout the semester.

## Requirements:

Class attendance and participation is essential: I expect you to be fully present in body and mind. Since the success of this course depends on the group's willingness to thoroughly engage the texts and the issues they raise, you will prepare yourself for class by participating the night before in an online conversation for each of our readings. If I find you are not taking these discussions seriously, I will revert to 1-page response papers. **Your thoughtful participation in the ongoing online discussion allows you to generate and test concrete ideas for our class discussions and provide the seeds for your longer papers, of which there will be three, each 5 to 6 pages.** Indeed, I consider online discussion and class participation to be part of the crucial *prevision* process that will help you write thoughtful, substantive, and polished papers. We will also emphasize pre- and revision skills with writers' workshops where you will read and respond to each other's work. These workshops should be considered an exchange of ideas that will help you not simply to improve your work, but to broaden and deepen its stakes. I will also assign each of you a "writing buddy" with whom you will exchange and critique each other's work at every stage of the process throughout the semester. This is a vital component of the course that you must approach with the utmost seriousness and discipline. I take your efforts at writing and revising seriously and you should, too, since it will have a serious impact on your final grade. **You must pass the "W" component in order to pass the course.** In addition, because we are concerned with the way that history and culture have shaped this body of literature and vice versa, **I will ask each of you to "read around" in the various reviews of these works and present to the class an overview of their critical reception.** There is also an essay-based midterm.

Your papers should be typed in 12-pt. Times New Roman font, double-spaced, and in the MLA format. **I do not accept late, except under extreme circumstances and when arranged with me ahead of time.**

**Academic Integrity:**

Needless to say, your work should be *your* work. If you want to use outside sources, you must cite them. Academic dishonesty or plagiarism is a serious offense. Any instance of academic dishonesty on your part will result in a failure for the course and a report to your dean.

**Student Services:**

Take note of my office hours and please, please use them. If these are not convenient for you, schedule an appointment. I am here to help. You should also take advantage of the Writing Center. All writing benefits from an extra pair of eyes, and you will find the tutors in the Writing Center helpful in all phases of the writing process, from brainstorming ideas to crafting solid arguments, to helping you revise your draft. Come see for yourself.

**Course Schedule (subject to change):****Week of Tuesday, August 27**

Introduction to course and Postwar American literature in context. Read "Contemporary Period: 1945-Present" and "The Late 1940s and 1950s: Victory Culture" in *Heath* (pp. 2674-2688).

**For week of Tuesday, Sept. 3****Prosperity and its Discontents:**

"The Enormous Radio," John Cheever (*Heath*).

"The A&P." John Updike. (HUSKY CT).

"A Supermarket in California," Allen Ginsberg. (*Heath*).

**Presentation****For week of Sept. 10**

Jack Kerouac, *On the Road*.

**Presentation**

**For week of September 17**

*On the Road* continued.

"Sonny's Blues," James Baldwin (Heath).

"We Real Cool," "The Last Quatrain of the Ballad of Emmett Till," "Ulysses," Gwendolyn Brooks (*Heath*).

**Presentation**

**WRITERS' WORKSHOP: theses and abstracts**

**For week of September 24:**

**Change in the Air:**

"Letter from a Birmingham Jail." Martin Luther King (*Heath*).

Excerpt, *The Autobiography of Malcolm X*. Malcolm X (*Heath*).

**Presentation**

**FIRST PAPER DUE**

**For week of Oct. 1:**

Tuesday: "Her Kind," "Housewife," Anne Sexton.

"Daddy," "Lady Lazarus," Sylvia Plath.

Thursday: **MIDTERM**

**For week of October 8:**

Excerpt, *Dispatches*, Michael Herr (*Heath*)

"In the Field," Tim O'Brien. (*Heath*)

**Presentation**

**WRITERS' WORKSHOP—REVISION**

**For Week of October 15:**

Read “The 1960s: Postmodernism and Other Violent Changes” in *Heath*.

“Entropy.” Thomas Pynchon (*Heath*).

**Presentation**

For Week of October 22:

**The 1970s and '80s: An Era of Experimentation/An Era of Backlash**

“Rock Springs,” Richard Ford (*Heath*).

“Tenderhearted Men: Lonesome, Sad, and Blue.” Vivian Gornick. *New York Times* September 16, 1990. (HUSKYCT).

Excerpt from *Borderlands/La Frontera*. Gloria Anzaldua (*Heath*).

**Presentation**

**WRITERS' WORKSHOP: theses and abstracts**

**For Week of October 29:**

*Song of Solomon*, Toni Morrison.

**SECOND PAPER DUE**

**For Week of November 5:**

*Song of Solomon* continued.

**Presentation.**

**For Week of November 12:**



**Looking Back and Ahead:**

*American Pastoral*, Philip Roth.

“After the Fall: Roth and the 1960s,” in *After the End of History* by Samuel Cohen. (HUSKYCT).

**For Week of November 19:**

*American Pastoral*, Philip Roth.

**Presentation**

**WRITERS’ WORKSHOP—Prevision and reflection**

**THANKSGIVING RECESS**

**For Week of December 3:**

**Negotiating a New Landscape in the 21<sup>st</sup> Century:**

Jhumpa Lahiri, “Unaccustomed Earth.” (HUSKYCT).

“Twilight of the Superheroes.” Deborah Eisenberg. (HUSKYCT.)

**FINAL PAPER DUE.**