CAS/GRS New Course Proposal Form
This form is to be used when proposing a new CAS or GRS course.

This form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu. For further information or assistance, contact Associate Dean Susan Jackson (617-353-2410; sjackson@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: ENGLISH
DATE SUBMITTED: 9/30/16

COURSE NUMBER: CAS EN 348

COURSE TITLE: TOPICS IN MODERN LITERATURE

INSTRUCTOR(S): PROFESSOR JOHN PAUL RIQUELME

TO BE FIRST OFFERED: Sem./Year: FALL 2017

SHORT TITLE: The “short title” appears in the course inventory, on the Link University Class Schedule, and on student transcripts and must be 15 characters maximum including spaces. It should be as clear as possible.

| T | P | C | M | O | D | E | R | N | L | I | T |

COURSE DESCRIPTION: This is the description that appears in the CAS and/or GRS Bulletin and The Link. It is the first guide that students have as to what the course is about. The description can contain no more than 40 words.

May be repeated for credit as topics change each semester. Topic for fall 2017: Modern Irish Writers. Poetry, plays, and fiction by Irish authors from 1890s to present. Writers may include Wilde, Yeats, Synge, Joyce, Beckett, Heaney, Muldoon, Boland.

PREREQUISITES: Indicate “None” or list all elements of the prerequisites, clearly indicating “AND” or “OR” where appropriate. Here are three examples: “Junior standing or CAS ZN300 or consent of instructor”; “CAS ZN108 and CAS ZN203 and CAS PQ206; or consent of instructor”; “For SED students only.”

1. State the prerequisites:

One previous literature course or junior/senior status

2. Explain the need for these prerequisites:
As an intermediate-level course, EN 348 is very likely to consist mostly of students with some prior experience in the field. While we are eager to have more non-majors enroll in the course, freshman or sophomores with no literary background whatsoever are unlikely to be prepared for its readings and classroom discussions. We assume that juniors and seniors are more likely to have the general intellectual background, maturity, and skills to do well in the course, no matter what their particular area of study; hence the inclusion of “junior/senior status.”

CREDITS: (check one)

☐ Half course: 2 credits       ☐ Variable: Please describe.
☒ Full course: 4 credits      ☐ Other: Please describe.

Provide a rationale for this number of credits, bearing in mind that for a CAS or GRS course to carry 4 credits, 1) it must normally be scheduled to meet at least 150 minutes/week, AND 2) combined instruction and assignments, as detailed in the attached course syllabus, must anticipate at least 12 total hours/week of student effort to achieve course objectives.

The English department plans to run the course on a normal Monday-Wednesday-Friday schedule of 50 minutes per meeting. Given the amount of reading on the course syllabus and the number of papers and exams that the instructor plans to require, the course will easily require 12 total hours per week of student effort.

DIVISIONAL STUDIES CREDIT: Is this course intended to fulfill Divisional Studies requirements?

☒ No.
☐ Yes. If yes, please indicate which division ________________ and explain why the course should qualify for Divisional Studies credit. Refer to criteria listed here and specify whether this course is intended for “short” or “expanded” divisional list.

HOW FREQUENTLY WILL THE COURSE BE OFFERED?

☒ Every semester  ☐ Once a year, fall  ☐ Once a year, spring  ☐ Every other year
☐ Other: Explain:

NEED FOR THE COURSE: Explain the need for the course and its intended impact. How will it strengthen your overall curriculum? Will it be required or fulfill a requirement for degrees/majors/minors offered by your department/program or for degrees in other departments/school/colleges? Which students are most likely to be served by this course? How will it contribute to program learning outcomes for those students? If you see the course as being of “possible” or “likely” interest to students in another departments/program, please consult directly with colleagues in that unit. (You must attach appropriate cognate comments using cognate
*comment form if this course is intended to serve students in specific other programs. See FURTHER INFORMATION below about cognate comment.*

In the English Department, upper-division courses on the literature of this period (e.g. EN 582 Studies in Modern Literature, EN 535 Modern British and Irish Poetry) have recently drawn lower enrollments than in the past and have occasionally even been canceled. These 500-level courses are the highest-numbered courses that the department offers, and has more official prerequisites than other courses (students must be either juniors or seniors, or have done two prior literature courses). Not only do they rarely attract non-majors, but they may even intimidate some students who are majoring in English.

A new 300-level course in this area can fill a need for exposure to the rich history and literature and culture of the “long twentieth-century” (roughly the 1870s to the post-WWII decades). It is more likely than EN 582 and comparable courses to draw students from outside of EN who are interested in the major figures and texts addressed in the course. This is particularly true of Professor Riquelme’s “Modern Irish Writers,” which is liable to draw many students who are interested in understanding some of the cultural background of their Irish ancestors. Moreover, the English department currently has no 300-level “Topics” course devoted to literature produced from the late 19th century onwards, despite the fact that we have an enormous number of tenured and tenure-track faculty members (not only Riquelme, but also Matthews, Mizruchi, Krishnan, Breiner, Chodat, Preston, Foltz, Jarrett, Loizeaux, Fogel, Monk, and Henchman) who are ready to teach the American, British, and Anglophone literature that’s been produced from the late 19th century onwards. A new 300-level course will allow these faculty members to showcase their research to a wider group of undergraduates as well as give the department the flexibility to diversify their teaching schedules.

ENROLLMENT: How many undergraduate and/or graduate students do you expect to enroll in the initial offering of this course?

25

CROSS-LISTING: Is this course to be cross-listed or taught with another course? If so, specify. Chairs/directors of all cross-listing units must co-sign this proposal on the signature line below.

OVERLAP:

1. Are there courses in the UIS Course Inventory (CC00) with the same number and/or title as this course?
   - [ ] No.
   - [ ] Yes. If yes, any active course(s) with the same number or title as the proposed course will be phased out upon approval of this proposal.
   
   NOTE: A course number cannot be reused if a different course by that number has been offered in the past five years.

2. Relationship to other courses in your program or others: Is there any significant overlap between this course and others offered by your department/program or by others? (You must attach appropriate cognate comments using cognate comment form if this course might be perceived as overlapping with courses in another department/program. See FURTHER INFORMATION below.)
FACILITIES AND EQUIPMENT: What, if any, are the new or special facilities or equipment needs of the course (e.g., laboratory, library, instructional technology, consumables)? Are currently available facilities, equipment, and other resources adequate for the proposed course? (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

No special new equipment needed

STAFFING: How will the staffing of this course, in terms of faculty and, where relevant, teaching fellows, affect staffing support for other courses? For example, are there other courses that will not be taught as often as now? Is the staffing of this course the result of recent or expected expansion of faculty? (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

No changes to staffing would be needed.

BUDGET AND COST: What, if any, are the other new budgetary needs or implications related to the start-up or continued offering of this course? If start-up or continuation of the course will entail costs not already discussed, identify them and how you expect to cover them. (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

No new budgetary needs or implications.

EXTERNAL PROGRAMS: If this course is being offered at an external program/campus, please provide a brief description of that program and attach a CV for the proposed instructor.

FURTHER INFORMATION THAT MUST BE ATTACHED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:

- A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the specifications of the course described in this proposal; that is, appropriate level, credits, etc. (See guidelines on “Writing a Syllabus” on the Center for Excellence & Innovation in Teaching website.) Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

- Cognate comment from chairs or directors of relevant departments and/or programs. Use the form here under “Curriculum Review & Modification.” You can consult with Susan Jackson (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

DEPARTMENT CONTACT NAME AND POSITION: Robert Chodat, Associate Chair, EN
DEPARTMENT CONTACT EMAIL AND PHONE: RCHODAT@BU.EDU; 617 358 2565

DEPARTMENT APPROVAL: ____________________________ 10.1.16
Department Chair

______________________________
Other Department Chair(s) (for cross-listed courses)
Mr. Riquelme  
Fall 2017 / [MWF.......] / [location]  
Office & Contact: Rm 522, 236 Bay State Road; jpriquel@bu.edu; phone messages: x33402, but email is surer; office hours: 2:45-4:15 M and 2:30-4:00 W; and by appt.

CAS EN 348: Topics in Modern Literature  
Modern Irish Writers

Goals: to read, discuss, and write intensively about selected works in all genres (fiction, poetry, drama, and non-narrative prose) by major Irish writers of the long twentieth century (1885 to now); to explore the stylistic, thematic, and cultural relations between those works and writers; to develop a working definition of Irish literary modernism (as often tending to be anti-realistic, anti-Romantic, and post-colonial in character); to examine the overlap between art and politics, aesthetics and history in Irish literary modernism (as a response to, among other things, aestheticism as a movement in art and literature); to improve your writing [a crucial goal, though listed last].

Put slightly differently:
To develop or improve your—
1. grasp of the history of modern (1890 to the present, the long twentieth century) Irish literature (in all genres, including discursive prose in dialogue form), primarily with regard to major authors but with some attention to history and (of course) to the historical sequence of the writings [the canon]
2. knowledge of literary forms and techniques (such as the dialogue, free indirect discourse in prose fiction, poetic stanzas, figures of speech and of thought), along with their conceptual implications [literary form and its implications]
3. understanding of significant historical and institutional issues relevant to interpreting the writings, especially concerning the relationship of Ireland to the British Empire and the Roman Catholic Church [Irish history]
4. options and skills for producing analytic, interpretive commentaries about key texts of the period. [Your interpretive and essay writing skills should improve.]

Grading Scheme
20% for each of three papers = 60%
20% Final exam
20% Participation. (includes attendance, engagement in discussions, quizzes or in-class writings, miscellaneous assignments (if any), and the initial response commentary)
Texts: Buy and refer to these and only these texts
--Eavan Boland, Collected Poems (Carcanet)
--Richard J. Finneran, ed. The Yeats Reader, Revised Edition (Scribners)
--John P. Harrington, ed. Modern Irish Drama (Norton)
--Seamus Heaney, Opened Ground: Selected Poems, 1966-1996 (Farrar, Strauss)
--James Joyce, A Portrait of the Artist as a Young Man, ed. myself (Norton Critical Ed.)
--James Joyce, Dubliners, ed. Margot Norris (Norton Critical Ed.)
--Isobel Murray, ed. Oscar Wilde—The Major Works (Oxford World’s Classics)

Schedule of lecture meetings, readings, writings, and exams:

DRAMA

W 6 September Overview of syllabus, inclusions, exclusions, goals; Irish history toolkit (photocopy)—will probably come later; screening (Geddes Lab, 5th Floor of CAS, in the larger big-screen room at the end of the hall) of two versions of Oscar Wilde (1856-1900) Salomé (1892-94—ask me about these dates)
A working definition of Irish literary modernism as constituted by anti-realist, anti-Romantic, post-colonial forms of writing developed by Irish authors of the long 20th-century who merge aesthetics and politics in distinctive, surprising styles that challenge widely held attitudes (about art, the artist, the self [including gender], the nation, and values) by pressing beyond the domain of the feasible.

F 8 Sep – W 13 Sep Meet in Geddes for continued screening of 2 versions of Salomé
Reading: Salomé in Murray (ed.), 299ff. The play is short. Read all of it for Friday, including the notes in the back.

Th 14 Sep Initial Response Commentary (2 pages double spaced/600 words maximum) due at noon in my dept. mailbox: a brief interpretive commentary on one or both film versions of Salomé in relation to some significant aspects of Wilde’s text, or vice versa—that is, you may focus on the text primarily or on the film(s) primarily, but both need some treatment. Hardcopy submission only; no electronic submissions.

F 15 Sep In Geddes: discussion of 3 versions (2 films and Wilde’s text) of Salomé
Arranging of appointments to discuss the initial commentary

M 18 Sep Yeats, On Baile’s Strand (1904) (Harrington’s Modern Irish Drama, 12ff), plus prose (406ff; by Yeats, Marcus, and Flannery)
W 20 Sep  **Lady [Augusta] Gregory (1852-1932), Spreading the News (1904),** in Harrington (40ff) plus prose (431-441)

F 22 Sep – M 25 Sep  **John Millington Synge (1871-1909), The Playboy of the Western World (1907),** in Harrington plus prose (by Synge, 451; Yeats, Ellis-Fermor, and Grene, 460ff)

Meet in Geddes all 3 days.  Paper on KLT due T 14 Oct.

W 4 Oct – F 7 Oct  **Brian Friel (b.1929), Translations (1980),** plus prose (551-570)

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**FICTION & DIALOGUES on ART**

T 10 Oct (=M schedule) Wilde, *The Picture of Dorian Gray* (1891), chapters 1-7 (Murray, 48-117); distribution of passages from Walter Pater (1839-94) (Mona Lisa; conclusion of *The Renaissance*)

W 11 Oct  **Dorian Gray,** chapters 8-15 (117-84)

F 13 Oct  finish reading Dorian Gray, chapters 16-20 (184-214)

M 16 Oct  Final discussion of Dorian Gray
*Paper #1 due in class: 5-7 pp. (1500-2100 words) on Krapp’s Last Tape*

W 18 Oct – F 20 Oct  Wilde, “The Decay of Lying” (1889-91) (Murray, 215-39 plus notes in the back), one of OW’s dialogues on art, a form also attempted by Yeats in his poetry, by Joyce in the Library (or Scylla & Charybdis) episode of *Ulysses*, and by Beckett in Three Dialogues (about modern painting); we might return in this class to some of the aphorisms from the preface to DG.

M 23 Oct  **James Joyce (1882-1941): “The Dead”** (1907; from *Dubliners*, 1914)

W 25 Oct  “The Dead” (continued); **A Portrait of the Artist as a Young Man (1916):** Part One (5-52)

F 27 Oct  **A Portrait,** Parts 2-3 (52-127)

M 30 Oct  **A Portrait,** Parts 4-5 (128-224)

W 1 Nov  final discussion of A Portrait; discuss topics for essay #2 (5-7 pages/1500-2100 words) on Dorian Gray and/or A Portrait; essay due F 17 November
Beckett/Finnegans Wake Interlude
F 3 Nov – M 6 Nov  Sucking stones passage from Molloy; “Three Dialogues”; Anna Livia Plurabelle (will be made available)  Meet in Geddes both days

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POETRY  (W 5 Nov – M 24 Nov)

Yeats
W 8 Nov  W. B. Yeats (1865-1939): Readings in Finneran, The Yeats Reader, 2nd ed.— The Lake Isle of Innisfree (13), The Sorrow of Love (14; 2 versions; photocopy), The Cap and Bells (26), Adam’s Curse (32), The Mask (39), The Magi (53), Easter 1916 (76), from Meditations in Time of Civil War: V The Road at My Door (94) and VI The Stare’s Nest at My Window (95)

F 10 Nov  The Second Coming (80), Leda and the Swan (102), Crazy Jane Talks to the Bishop (121) (Consider together, because of the common stanza: Sailing to Byzantium (84) and Among School Children (103))

M 13 Nov  Lapis Lazuli (132), Cuchulain Comforted (145), Man and the Echo (148)

W 12 Nov  The Tower (85-91), Under Ben Bulben (141-144)

F 17 Nov  Final discussion of Yeats (no new reading)
*Paper #2 due on Dorian Gray or A Portrait (topics to be announced)*

M 20 Nov, M 27 Nov  Seamus Heaney (b. 1939): Tentative list, subject to revision— Digging (3), Death of a Naturalist (5), Mid-Term Break (11), Bogland (41), Bog Queen (108), The Skunk (168), The Harvest Bow (175), Alphabets (269), The Sky Light (325), St. Kevin and the Blackbird (384) plus closing of Nobel acceptance speech (426-30).

  Thanksgiving Break W 22 Nov – Su 26 Nov  Happy Thanks! Enjoy!

CODA

M 4 Dec – F 8 Dec   Oscar Wilde, *An Ideal Husband*
     Screening in Geddes, 5th floor CAS. Read at least half the play for M and finish it
     for W. Reread the play for Friday.

W 3 Dec   *Paper # 3 due* on a poem by Yeats, Heaney, or Boland (list of poems to
     be provided)*

F 5 Dec and M 8 Dec:  Discussion of *AIH*—also in Geddes

M 11 Dec   Closing discussion; overview of final exam; student course evaluations

*Final Exam: TBA during exam period*

Some final notes on this course:

Conferences
Please come to see me. Take advantage of my office hours or arrange an
appointment for another time that is mutually convenient. We'll confer about your
writing early in the course and throughout the semester, depending on your individual
needs. I'm happy to correspond by email.

Papers
The out of class writing amounts to 17-23 pages, divided into 4 assignments. The initial
writing assignment (2 pages double spaced; 600 words max.) and the three papers (5-7
pages double spaced; 1500-2100 words) are due as hardcopy (no electronic
submissions) on the dates indicated. Late papers will lose .5 letter grade per day.
Topics will be announced at least ten days before the papers are due. Print out your
papers with double spacing using either a 10-12 point typeface and margins (top,
bottom, sides) of 1 inch. Number your pages, put your name in the running head of
each page, and staple the pages. Unless you are a graduate student, do not consult
outside sources (printed or otherwise) in producing your papers. If you do use sources
from outside the course, provide a list of works or other material consulted; that includes
on-line sources. Formulate your own interpretations; do not to rely on the work of
others.

Plagiarism and Academic Conduct in General
Plagiarism, the taking of someone else's ideas or work and representing those ideas or
that work as your own, is intellectual theft. Plagiarism is grounds for no credit (zero) on
the particular assignment and can result in failure in the course and in complaints under
the Academic Conduct Code. The same is true for giving or receiving unauthorized assistance during an examination or quiz. Do your own work and acknowledge your sources fully, including on-line sources. If you would like more information about academic conduct, please let me know. Information is available at: http://www.bu.edu/academics/policies/academic-conduct-code/.

No use of laptops during class.

Exams
There will be no midterm exam because of the comparatively frequent writing assignments. The final will likely consist of some identifications, one 30-minute commentary on a passage, and one hour-long essay about several authors.

Attendance
Attendance is required. A sign-in sheet will likely be circulated at each class meeting. Unexcused absences in excess of 10% (4 classes) will result in a lower mark in the course and can result in a failing grade. A reasonable number of absences due to sickness or personal emergencies that you can document do not count against you; please let me know about excused absences. No documentation, no excused absence.