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: 4/20/15

COURSE NUMBER: CAS EN 344

COURSE TITLE: MODERN BRITISH FICTION

INSTRUCTOR(S): Professor Sanjay Krishnan

TO BE FIRST OFFERED: Sem./Year: Fall 2016

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.

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

British and Irish fiction from the early 20th century to decades after WWII. Topics include modernism, historical and political ruptures, experiments in style and narrative, waning British colonialism. Authors may include Joyce, Woolf, Lawrence, Conrad, Rhys, Isherwood, Beckett, Naipaul, Ishiguru.

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: 1 previous literature course OR junior/senior status

2. Explain the need for these prerequisites: As an intermediate-level course in the English department, EN 344 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 sophomore with no literary background at all are unlikely to be prepared for its readings and classroom discussions.

CREDITS: (check one)

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

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 544) have recently drawn lower enrollments and have sometimes been canceled. These 500-level courses require the completion of the British literature survey (EN 322-323) as a prerequisite, and are the highest-numbered courses that the department offers. 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 modern British and Irish fiction can fill a need for exposure to the rich history and literature and culture of the period. Students are often deeply drawn to the authors who are likely to be discussed in the course; Woolf and Joyce sometimes seem “modern” to them in ways that earlier fiction writers are not. Yet the survey courses that are required of English majors (EN 322-323) almost never cover these figures, since these surveys conclude with literature from around the year 1900. A course on this material, at this level, is more likely to draw students from outside of EN who are interested in the major figures and texts addressed, and it will serve English majors at virtually any stage of their education, particularly since so much 20th century literature emerges from, reflects upon, or self-consciously challenges the major work of this period.
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.

No cross-listing is planned.

OVERLAP:

1. Are there courses in the 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.)

Existing facilities are entirely adequate.

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.)

The addition of this course will not impact the staffing of our department's core course offerings. We plan to teach EN344 with a cap of 25 students, so it will not require the use of teaching fellows.

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 special budgetary needs.
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
DEPARTMENT CONTACT EMAIL AND PHONE: 617 358 2565 / RCHODAT@BU.EDU

DEPARTMENT APPROVAL: ___________________________ 4-21-15 ___________________________ Date

Department Chair

___________________________ ___________________________

Other Department Chair(s) (for cross-listed courses) Date

DEAN’S OFFICE CURRICULUM ADMINISTRATOR USE ONLY

CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved Date: ___________________________
☐ Tabled Date: ___________________________
☐ Not Approved Date: ___________________________

Divisional Studies Credit:

☐ Endorsed

☐ HU
☐ MCS
☐ NS
☐ SS
☐ Not endorsed
Curriculum Committee Chair Signature and Date

Comments:

PROVISIONAL APPROVAL REQUESTED for Semester/Year

Dean of Arts & Sciences Signature and Date

Comments:

CAS FACULTY: Faculty Meeting Date: □ Approved □ Not Approved

Curriculum Administrator Signature and Date

Comments:
CAS EN 344: The Modern British Novel

Fall 2016
Professor Sanjay Krishnan
Office: 236 Bay State Rd, Room 233
Email: skrishn2@bu.edu
Tuesday, Thursday 12.30-2
Office hours: Tuesday 2-3; Thursday 2.30-3.30 pm; and by appointment

Course Description

We will study novels by British citizens and subjects that explore the changing values attached to being British in the twentieth-century. The upheavals of the twentieth century took the form of political revolution, wars, cultural innovation, colonial independence, and mass migrations. The character of the British novel developed and changed as writers attempted to reflect on this history. Writers discovered new themes; they told stories about faraway, non-European spaces that were relatively unfamiliar to the ordinary British citizen. At the same time, the British novel was influenced by the formal experiments associated with aesthetic modernism, a highly influential movement that began at the end of the nineteenth-century, in which radically self-conscious forms of writing were developed, often as a way of challenging established artistic and social conventions. We will also read secondary and critical texts that help us grasp the broader conversations and social processes of which the novel was part.

Objectives

1. To grasp the complicated nature of the novel’s relation to its time and place. We will try to understand what it means to study the British novel in relation to its context.

2. We will develop our ability to do close reading of literary works. Close reading means looking at what the language of a novel is doing, not just what it is saying. Close reading requires us to look beyond how language communicates knowledge and information. It requires us to attend to matters of form. It teaches us to grasp how a certain picture of the world is being set up. To close read is above all to read slowly: it calls us to look beyond the themes and the content of a novel so as to explore how its formal mechanisms work. Close reading has very practical uses: it helps you think critically about the world and your place in it.

3. We will examine an important aspect of modern European literary and cultural history through an understanding of the overlapping and opposed terms, “realism” and “modernism,” two contrasting impulses within the tradition of modern British writing.
**Required Texts**
*(Available at the BU Barnes and Noble Bookstore. Please buy the editions reserved under the title and section of the course.)*
Rudyard Kipling, *Kim* (Norton ed.)
D. H. Lawrence, *Sons and Lovers* (Penguin)
E. M. Forster, *A Passage to India* (Mariner)
V.S. Naipaul, *The Enigma of Arrival* (Vintage)

**Grading Breakdown**
Three brief close readings (due 9/10, 10/10, 11/28): 15%
First essay (due 10/25): 25%
Final essay (due 12/10): 30%
Final exam: 20%
Attendance and Participation: 10%

**Remarks on Assessments**

**Close readings** (1-2 pgs.): Three times over the course of the semester, you will write a brief analysis of a given passage in a text we are reading, examining its style and narrative form and suggesting ways that it illuminates larger issues in the text. At the beginning of each text, I will identify one or two passages that are available to you for these explications. More information on these assignments will be supplied in due time.

**First essay** (6-8 pgs.), due 10/25: Your first essay is an analytical essay focused on one, or possibly two, texts introduced in the first half of the semester. You will focus your paper on a specific project or argument supported by textual analysis. Essays are to be typed and double-spaced. I do not accept emailed essays.

**Final Paper** (8-10 pgs.), due 12/10: Your final is a critical research paper dealing with any of the texts discussed during the term. For the final, you must include research on your topic, and although the research will vary depending on the goals of your project, you will most likely consult critical essays about the novels and enter into the conversations the novels have sparked.

**Final exam** (during Finals Week): Your final exam will consist of two parts. In part one, you will be given 6-8 passages from texts we have read, and your task is to identify the title and author and to explain the significance of the passage relative to the work as a whole. In part two of the exam, you will write an essay that will synthesize materials from across the entire course, focusing on three or four of the novels we have read. More information about the final will be provided to you in the final week or two of the course.

**Participation and Attendance**: Much of the important work of this course occurs in
class discussions. Your participation, attendance, and careful reading of all assigned texts will determine your grade. Absences due to religious holidays, personal emergencies, or illness will be excused if you make me aware of the circumstances in advance. Important business is conducted at the beginning of each class, and your prompt arrival is necessary. Regular tardiness may lower your grade.

A Word about Academic Conduct and Plagiarism

I expect students to maintain the standards of academic integrity outlined in The BU Academic Conduct Code. This document defines plagiarism: “Representing the work of another as one's own.” We will review how to quote, paraphrase, summarize, and acknowledge sources using MLA style. Cases of suspected plagiarism will be referred to the Dean, and penalties may include expulsion from the university. Read your Academic Conduct Code available at: http://www.bu.edu/academics/policies/academic-conduct-code/

Schedule

Tuesday September 3: Introduction

Thursday, September 5: Joseph Conrad, Heart of Darkness

Tuesday, September 10: Conrad, Heart of Darkness
Woolf, “Modern Fiction”
1st close reading assignment due

Thursday, September 12: Conrad, Heart of Darkness
Adam Hochschild, “Meeting Mr. Kurtz”
Chinua Achebe, “An Image of Africa”

Tuesday, September 17: Rudyard Kipling, Kim

Thursday, September 19: Kipling, Kim
Edward Said, from Culture and Imperialism, 194-206.

September 24: Kipling, Kim

September 26: Kipling, Kim

October 1: E. M. Forster, A Passage to India

October 3: Forster, A Passage to India
October 8: Forster, A Passage to India
           Jenny Sharpe, “The Unspeakable Limits of Rape”

October 10: Forster, A Passage to India
           2nd close reading assignment due

October 15: NO CLASS, MONDAY SCHEDULE

October 17: Macaulay, “Minute on Indian Education”

October 22: D.H. Lawrence, Sons and Lovers

October 24: Lawrence, Sons and Lovers

*First paper due in my office on Friday October 25th at 1 p.m.*

October 29: Lawrence, Sons and Lovers
           Raymond Williams, “D. H. Lawrence”

October 31: Lawrence, Sons and Lovers

November 5: Rhys, Wide Sargasso Sea

November 7: Rhys, Wide Sargasso Sea

Tuesday, November 19: Rhys, Wide Sargasso Sea
           Mary Lou Emery, “Modernist Crosscurrents”
           Judith Raiskin, “England: Dream and Nightmare”

November 21: NO CLASS (THANKSGIVING)

November 26: Naipaul, Enigma of Arrival

November 28: Naipaul, Enigma of Arrival
           Salman Rushdie, “Imaginary Homelands”
           3rd written assignment due

December 3: Naipaul, Enigma of Arrival

December 5: Kazuo Ishiguro, The Remains of the Day

December 10: Ishiguro, The Remains of the Day

*Final Paper Due in class on Wednesday December 10*

*Final Exam during Exam Week*