
University of South Florida St. Petersburg.
USF St. Petersburg
NEW Undergraduate Course Proposal Form
(non-Gen Ed)

<table>
<thead>
<tr>
<th>Date Submitted</th>
<th>Date/Term Change is Requested to Become Effective</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/07/2011</td>
<td>Fall 2012</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contact Person</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis Simon</td>
<td>(727) 873 - 4481</td>
<td><a href="mailto:lsimon3@mail.usf.edu">lsimon3@mail.usf.edu</a></td>
</tr>
</tbody>
</table>

Do the attached changes mirror changes to USF Tampa Curriculum?  
No  Yes

Description of Change (attach supporting documents if necessary):
This new course provides a 3000-level survey for British literature from 1900 to the present.

Estimated Impact on University Resources:

<table>
<thead>
<tr>
<th>Library</th>
<th>none</th>
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</thead>
<tbody>
<tr>
<td>Equipment</td>
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</tr>
<tr>
<td>Faculty/Staff</td>
<td>none</td>
</tr>
<tr>
<td>Other</td>
<td>none</td>
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APPROVALS (if Disapprove, Note and attach Comments)

<table>
<thead>
<tr>
<th>Title (print name)</th>
<th>Signature</th>
<th>Approve</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>Chair, College Academic Programs Comm.</td>
<td></td>
<td>Yes / No</td>
<td>10/14/11</td>
</tr>
<tr>
<td>College Dean</td>
<td></td>
<td>Yes / No</td>
<td>10/20/11</td>
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<tr>
<td>Chair, USFSP UGC Committee</td>
<td></td>
<td>Yes / No</td>
<td>11-30-11</td>
</tr>
<tr>
<td>USFSP Regional V.C. Academic Affairs</td>
<td></td>
<td>Yes / No</td>
<td>12/7/11</td>
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USFSP NEW Undergraduate Course Proposal Form (non-Gen Ed)

1. Department and Contact Information

<table>
<thead>
<tr>
<th>Department</th>
<th>College</th>
<th>Budget Account Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>VVA</td>
<td>CAS</td>
<td>USFO1STP 10000 511223 000000 000000</td>
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</tbody>
</table>
2. **Course Information**

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Number</th>
<th>Full Title</th>
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<tbody>
<tr>
<td>ENL</td>
<td></td>
<td>British Literature, 1900 to the Present</td>
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</tbody>
</table>

- Is the course title variable? no
- Is a permit required for registration? no
- Are the credit hours variable? no
- Is this course repeatable for credit? no

<table>
<thead>
<tr>
<th>Credit Hours</th>
<th>Section Type</th>
<th>Grading Option</th>
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</thead>
<tbody>
<tr>
<td>3</td>
<td>Lecture</td>
<td>Regular Grading</td>
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</table>

<table>
<thead>
<tr>
<th>Total Clock Hours</th>
<th>Abbreviated Title (30 characters maximum)</th>
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<tr>
<td>45</td>
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</table>

3. **Prerequisites**

<table>
<thead>
<tr>
<th>And/Or</th>
<th>Test and Minimum Grade</th>
<th>Course and Minimum Grade</th>
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<tbody>
<tr>
<td>'C'</td>
<td></td>
<td>ENG 1102 C-</td>
</tr>
</tbody>
</table>

4. **Co-requisites** None

5. **Registration Restrictions**

<table>
<thead>
<tr>
<th>Include/Exclude</th>
<th>Codes</th>
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<tbody>
<tr>
<td>College</td>
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<tr>
<td>Major</td>
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<tr>
<td>Class</td>
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<tr>
<td>Level</td>
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6. **Course Description** (255 character maximum for state submission)

This course surveys major movements and authors in British literature from 1900 to the present, situating literary works within historical and cultural contexts.

7. **Gordon Rule**

<table>
<thead>
<tr>
<th>Does this course meet the writing portion of the Gordon Rule?</th>
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<tbody>
<tr>
<td>No</td>
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<thead>
<tr>
<th>If you indicated &quot;yes&quot; above, specify how the 6,000 words will be covered (exams, papers).</th>
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<td></td>
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</table>

<table>
<thead>
<tr>
<th>Does this course meet the computation portion of the Gordon Rule?</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
</tr>
</tbody>
</table>

8. **Justification**

a. Indicate how this course will strengthen the Undergraduate Program. Is this course necessary for accreditation or certification?
This course meets the need for upper-division courses in literature for the English major.

b. What specific area of knowledge is covered by this course which is not covered by courses currently listed?

The course provides upper-level (ie. more rigorous) studies in 20th Century British literature.

c. What is the need or demand for this course? (Indicate if this course is part of a required sequence in the major.) What other programs would this course service?

The course meets literature requirements for the English major.

d. Has this course been offered as Selected Topics/Experimental Topics course? If yes, what was the enrollment?

No

e. How frequently will the course be offered? What is the anticipated enrollment?

Once yearly, anticipated enrollment 20-30

f. What effect will this new course have on the program (major, minor, cognate, etc.)?

None.

g. What effect will this new course have on the students currently in the program?

None.

h. What qualifications for training and/or experience are necessary to teach this course? (List minimum qualifications for the instructor.)

A masters degree with at least 18 graduate credit hours in the discipline or a related discipline.

9. **Other Course Information**

**A. Objectives**

As noted on the syllabus, students will gain a deeper understanding of literature from the British Isles in the 20th Century, and in doing so: read literary texts critically; understand texts from diverse cultural contexts within the British and Irish traditions, taking into account the historical, social and political contexts in which they are produced and consumed; appreciate the interaction of literature, language, and culture; understand and use critical literary terminology; express their understanding of texts in written and oral form; use textual evidence to support their views, effectively incorporating and citing primary sources in their writing and class discussion; improve formal writing skills.

**B. Learning Outcomes**

As noted on the syllabus, and consistent with the Student Learning Outcomes articulated in the English and Writing programs, students will learn to: (a) interpret figurative meanings of texts and analyze their formal effects within appropriate aesthetic, literary, or cultural/ historical contexts; (b) examine the manner in which power is embedded in language and literature (and the field of literary study itself) by analyzing literary and artistic texts within their historical/ cultural contexts, including that of their own production, and by examining the ways in which intellectual, political, cultural, and social forces shape oral and written texts.

**a. Major Topics**

British literature, 20th Century.
To vary with course.

10. Proposed UG Catalog Language

This course illuminates a sample of the broad array of texts from the British Isles since 1900. While investigating these texts, students will examine how social, economic and cultural forces have shaped literary works.

11. Syllabus

Please provide the syllabus with this form when the course is approved for submission. The syllabus must follow the 'Master Course Syllabus' format (including SLO, description, etc.).

See sample syllabus (below)
Instructor: Dr. Lachlan Whalen/Dr. Louis Simon  
Office: Davis 111  
Phone: (727) 873-4801

Office hours: T/R 11:15-11:45, 5-6:30, & by appointment

From “The Love Song of J. Alfred Prufrock”

Let us go then, you and I
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to ask an overwhelming question...
Oh, do not ask, ‘What is it?’
Let us go and make our visit. (1-12)

This excerpt from “The Love Song of J. Alfred Prufrock” by T.S. Eliot is something of a miniature case study with regard to ENL 3270. The philosophy behind this class is that literature in general and writing in particular is necessary not only for aesthetic enjoyment but also in some cases for survival. Literary texts are often used as tools for examination of the self and society; sometimes they are critiques, sometimes celebrations, sometimes both of these and more.

A primary goal of the course is to illuminate a sample of the broad array of texts produced in Britain and Ireland since 1900. As we shall see, there is more to literature than those works produced within England itself, and more to this time-period than Modernism. Within the British Isles there is an immense diversity: Irish Gaelic, Welsh, Scots Gaelic, and Manx are just four examples of indigenous languages and cultures distinct in important ways from that of the imperial centre of London—and this before we consider the far-flung colonies in Asia and Africa, as well as immigrants to the imperial centre from those places. It could truthfully be said that the history of English literature is inextricably bound to colonization, injustice, and discontent, and as such we will be examining the historical moments that produced these works in some detail. Literature does not exist in a vacuum: it is molded by culture and perception. By investigating these texts we will learn not only about the forces that shape their authors, but those at work on ourselves as well.

A simultaneous goal of ENL 3270 is to continue to improve the writing and analytical skills you developed in previous classes through in-depth examination of the course texts. By emphasizing close reading and careful explication of literary works, ENL 3270 seeks to help you become a writer who not only communicates fluently, but more importantly, one who also thinks in a critical fashion. Development along these lines requires hard work: reading, discussion, and the continued practice of writing are integral parts of this class. It is a basic tenet of the course that reading and writing are intimately linked activities; practice in one area will help you develop critical awareness in the other. By consciously linking these activities, ENL 3270 seeks to immerse you in a process by which you examine your own work not just as a writer but as an editor and critic as well. As the value of the final product of a writing assignment depends in large part on the quality of the work put into it, I want you to become involved in your writing, to take an active part in its cultivation and revision. In addition to my role as a writing teacher I want to help you help yourself become a better writer and reader: I do not want you to “look through my eyes,” but to be able to write correctly and think critically on your own.

STUDENT LEARNING OUTCOMES

Literature Program Outcomes:
• Students will interpret figurative meanings of texts and analyze their formal effects within appropriate aesthetic, literary, or cultural/historical contexts.
• Students will examine the manner in which power is embedded in language and literature (and the field of literary study itself) by analyzing literary and artistic texts within their historical/cultural contexts, including that of their own production, and by examining the ways in which intellectual, political, cultural, and social forces shape oral and written texts.

Successful students in this course will be able to do the following in addition to the Literature Program Outcomes listed above:
• read literary texts critically
• understand texts from diverse cultural contexts within the British and Irish traditions, taking into account the historical, social and political contexts in which they are produced and consumed
• appreciate the interaction of literature, language, and culture
• understand and use critical literary terminology
• express their understanding of texts in written and oral form
• use textual evidence to support their views, effectively incorporating and citing primary sources in their writing and class discussion
• improve formal writing skills

**Required Texts:**


In addition to the print texts, we will be viewing two films, *The Wind that Shakes the Barley* and *Tom and Viv*. Note that the first film is rated R for violence: if for this reason you would prefer not to view it, please let me know in advance and we will arrange an alternate film for you to watch on your own (on which you will write a response paper). These films (or their alternatives) are required viewing and will appear on the midterm and final exams.

**Classroom Procedures**
It is your responsibility to know all classroom procedures outlined in this syllabus. You will save yourself much heartbreak simply by reading this syllabus, paying attention when procedures are explained and the syllabus is reviewed in class, and asking questions about any policies that you do not fully grasp. If you require any clarification of classroom procedures, don’t hesitate to ask: I’m more than happy to go over them in as much detail as you require.

**Cell Phone/ Laptop Policy**
Due to abuses within the last year, unless you have accommodation issues documented in writing by Student Disability Services (see below), use of laptops will not be permitted in class. Similarly, use of cell phones (including texting, Internet access, etc.) is not permitted during class. Failure to abide by these procedures will result in ejection from the class period; subsequent instances will be dealt with according to the Academic Disruption sections of USF’s policies. [Note: I am aware that emergencies do arise and there may be occasions where you need to be available to others. With this in mind, you may keep your cell phones on in silent/vibrate mode in order to take emergency calls should the need arise.]

Attendance Policy

It should go without saying that you need to keep abreast of your work. You are required to complete all reading and writing assignments by the date listed unless otherwise notified in class. Note that a portion of your grade depends upon your active and prepared participation in class discussion. Please realize that in order to participate, you must attend, and attend for the entire period. As this class meets only once a week, expect to lose points once you have accumulated the equivalent of two class periods’ worth of unexcused absences. This total can be reached either by being absent from an entire class meeting or by leaving early. If you leave during the break (except in the cases of excused absences outlined below), expect to be penalized accordingly: after all, if you leave at the halfway point you’ve only attended half the class, and at most will receive only half of the participation points.

If you know in advance that you will be absent for any class, please inform me so that makeup work can be arranged. In order to obtain an excused absence for illness, deaths in the family, etc. you must provide documentation to me. It is absolutely essential to provide documentation in such circumstances as MAKE-UPS OF QUIZZES AND EXAMS WILL ONLY BE ALLOWED IN THE EVENT OF AN EXCUSED ABSENCE; IF A STUDENT IS ABSENT ON THE DAY OF A QUIZ OR EXAM AND CANNOT PROVIDE DOCUMENTATION THAT SUCH AN ABSENCE SHOULD BE EXCUSED, A GRADE OF ZERO WILL BE RECORDED FOR THE MISSED ACTIVITY. It is your responsibility to keep track of your absences and to make sure that I receive documentation of excused absences.

The following are examples of the sort of absences that qualify as excused, as well as the sort of documentation required to officially excuse them:

Habitual Tardiness

In addition to absences, continual tardiness will result in penalties. Four instances of unexcused tardiness (defined as being more than 5 minutes late) are equivalent to one unexcused absence.

Grading

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>35%</td>
<td>Midterm exam</td>
</tr>
<tr>
<td>35%</td>
<td>Final exam</td>
</tr>
<tr>
<td>10%</td>
<td>Class participation (peer-editing sessions, discussion, etc.)</td>
</tr>
</tbody>
</table>
My evaluation system utilizes plus and minus letter grades. A score of 90-93% earns an A-, 94-97% an A, and a 98% or higher earns an A+. The same point ratio applies for other letter grades: 80-83, 84-86, and 87-89.9% earn a B-, B, and B+ respectively. By using a plus and minus system, a more accurate evaluation of a final letter grade can be made.

The above grading weights assume that all work has been turned in. Please note that a grade of Incomplete (I) is only given when there is demonstrable need, when most of the coursework has been turned in already, and only after prior permission has been granted by your professor: you DO NOT receive an “I” simply by not turning in your assignments.

**Quiz Policies**

You can expect a number of pop quizzes over the course of the semester. Most quizzes are pop quizzes: no warning should be expected. Make-up quizzes will be given only for excused absences (documented in writing—see Attendance Policy above) or for other compelling reasons that have been approved by me well in advance of the quiz date. **Students who miss a quiz without having their absence excused in one of these two ways will receive a zero on that particular quiz.**

During these quizzes you will not be permitted to refer to any books, notes, or other aids of any sort: all materials must be placed inside your bookbags and out of sight under your desks. Hopefully, it goes without saying that once the quiz begins you may not speak with any other students: if you have a question, raise your hand.

Please do not leave yourself open to any accusations of cheating: **any student discovered speaking/communicating with other students or referring to notes, etc during a quiz will receive a zero on the test in question.**

**Response Papers**

In addition to quizzes there will be three brief (400 word minimum) written responses to class texts. A list of prompts will be handed out in advance: you will frequently have a choice of topics for each paper. **Unless otherwise directed DO NOT turn to any outside sources (including Internet study guides like Sparknotes) when answering response paper prompts.** These short papers are intended to help you hone your close reading skills through analysis of the works in question, and are not mini-research papers: the explication should be yours alone.

However, when writing your responses be sure to illustrate your points with specific examples from the text: **directly quote the work(s) being examined in order to support your claims.** For instance, if you are arguing in your
response that the speaker of a story seems cynical, what passage(s) best demonstrate this cynicism? Always use sufficient direct textual evidence to back up your points and always cite your texts using proper MLA format.

You must submit a paper copy of your response papers at the beginning of class. In addition, you must have submitted an electronic version of your paper to SafeAssignment (through your myUSF account) before class begins: any response papers that have not been submitted to SafeAssignment in the correct format on the day that the paper is due will receive a zero. USF’s statement on SafeAssignment is as follows:

The University of South Florida has an account with an automated plagiarism detection service which allows instructors to submit student assignments to be checked for plagiarism. Assignments are compared automatically against a variety of items in the Internet and previously submitted papers. Material that may not be original is flagged and a matching score is calculated. The instructor receives the matching score and a report. Don’t panic: we will have a “dry run” to practice the procedure before a paper is due. (See <http://www.cte.usf.edu/plagiarism/sa/index.html> for detailed instructions and a video demonstration of the submission process. If you have any questions at all about the submission process, please see me ASAP—I’m more than willing to walk you through it during my office hours if needed.)

Be conscientious about response paper due dates: except in the case of an excused absence of the sort described above under “Quiz Policies” no late response papers will be accepted for a grade: late response papers will count as a zero when determining your average. (Say, for example, there are 2 quizzes and 3 response papers and you hand in one of them late: your quiz/ response paper average will still be calculated as a percentage based on five.) Because of the departmental policies outlined above, you will still need to hand in the paper in order to avoid failure of the class.

If for some reason you need to turn in a hard copy of a paper outside of class, I will only accept it if it is submitted to me directly during my office hours or through the department secretary in the CAS main office (1st floor, DAV). **DO NOT SLIDE PAPERS UNDER MY OFFICE DOOR OR LEAVE THEM PROPPEP UP AGAINST IT:** even in the unlikely event that such virtually-abandoned papers actually reach me, I will not accept papers left in that fashion. It is in your own best interest to have someone in the CAS office time/ date stamp the paper, especially if time is of the essence.

**Without such official confirmation of the time the paper was submitted I will calculate any lateness penalties from the day that I first discover it in my mailbox.** Keep in mind that the doors of the College of Arts and Science office are only open during regular business hours, Monday through Friday.

I reiterate the point made earlier with regard to classroom procedures in general: the paper policies have been set up in the syllabus, and there is no excuse to be ignorant of them. It is your responsibility to familiarize yourself with the guidelines set up in the syllabus: be sure to talk with me if any procedures seem unclear.

**Format Guidelines**

As this class assumes that you have been through the first-year college writing sequence, I expect that you have experience properly citing outside sources and preparing an academic paper. Except for in-class writings, all work must be typed, and you are required to follow MLA citation guidelines. Double space and use 1” margins all around, and use standard font and font size (10 or 12 point).
Plagiarism

It is imperative that you understand MLA citation conventions and utilize them in all of your written work. In the online version of their student handbook (http://www.ugs.usf.edu/catalogs/0607/stpgsrrp.htm#acadis), the University of South Florida argues that

Plagiarism is defined as 'literary theft' and consists of the unattributed quotation of the exact words of a published text, or the unattributed borrowing of original ideas by paraphrase from a published text. On written papers for which the student employs information gathered from books, articles, web sites, or oral sources, each direct quotation, as well as ideas and facts that are not generally known to the public at large, or the form, structure, or style of a secondary source must be attributed to its author by means of the appropriate citation procedure. Only widely known facts and first-hand thoughts and observations original to the student do not require citations... Plagiarism also consists of passing off one’s own segments or the total of another person’s work.

Please note that this definition of plagiarism makes no distinction between that which is deliberate and that which is unintentional. It is imperative for your own sake that you learn the appropriate conventions of documentation in order to properly cite materials that you incorporate into your writing, including those garnered from electronic sources.

Plagiarism is a serious academic offence and I deal with it severely: if any is discovered in ANY of your work (whether on a rough draft, final draft, response paper, etc.) you will receive an F for the course, and possibly an “FF” depending upon the circumstances. (See USF’s policies on academic dishonesty outlined at http://www.stpete.usf.edu/ugc/documents/MicrosoftWord-Gr.pdf ) The University of South Florida’s plagiarism policies and procedures will be followed in all instances.

Accommodation Policy

Students with documented learning and/or physical disabilities in need of accommodation should work closely with Student Disability Services (SDS) and inform me as soon as possible (at latest by the second week of class) regarding any special requirements that they might have, providing documentation from SDS. All reasonable efforts will be made to accommodate students with documented disabilities with regard to note taking, reading assignments, and test taking.

Important dates:

28 January: Heart of Darkness response paper due
25 February: mid-term exam
18 March: The Third Policeman response paper due
29 April: Orlando response paper due
6 May: final exam

Reading Timetable

Reading timetable subject to amendment as needed. Unless otherwise specified, starting page numbers are from The Longman Anthology of British Literature: The Twentieth Century and Beyond. 4th ed. Vol. 2C.

14 Jan. Intro/ syllabus

21 Jan. Brooke, “The Soldier” (2136); Sassoon, “The Rear Guard” (2131); Owen, “Dulce et Decorum Est” (2160)/ Celtic-language poetry handout/ submit practice SafeAssignment paper before class


4 Feb. film: The Wind That Shakes the Barley, from “Speeches on Irish Independence”: background information (2163-2165); “Proclamation of the Irish Republic” (2169-70); Collins, “The Substance of Freedom” (2171-2173)
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment/Reading</th>
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<tbody>
<tr>
<td>18 Feb.</td>
<td>Joyce, “The Dead” (2229); Lawrence, “The Horse Dealer’s Daughter” (handout); “The Odour of Chrysanthemums” (2501)</td>
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<tr>
<td>25 Feb.</td>
<td><strong>MID-TERM EXAM (NO BLUEBOOKS NEEDED)</strong></td>
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<tr>
<td>4 Mar.</td>
<td>Mansfield, “The Daughters of the Late Colonel” (2478); Auden “Musée des Beaux Arts” (2621), “September 1, 1939” (2619)</td>
</tr>
<tr>
<td>11 Mar.</td>
<td><strong>SPRING BREAK</strong></td>
</tr>
<tr>
<td>18 Mar.</td>
<td><em>The Third Policeman</em> (response paper 2 due)</td>
</tr>
<tr>
<td>1 Apr.</td>
<td>Ngũgĩ, “Native African Languages” (2774); Walcott, “A Far Cry from Africa” (2662); Gordimer, “What Were You Dreaming?” (2655)</td>
</tr>
<tr>
<td>8 Apr.</td>
<td>Rushdie, “Chekov and Zulu” (2749); Duffy, “Little Red Cap” (2650), “The Diet” (2652)</td>
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<tr>
<td>15 Apr.</td>
<td>from <em>The Bloody Chamber</em>: “The Bloody Chamber” (7); “The Company of Wolves” (110); “The Lady of the House of Love” (93); “The Erl-King” (84)</td>
</tr>
<tr>
<td>22 Apr.</td>
<td>film: <em>Tom and Viv</em></td>
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<tr>
<td>29 Apr.</td>
<td><em>Orlando</em> (response paper 3 due)</td>
</tr>
<tr>
<td>6 May.</td>
<td><strong>FINAL EXAM (NO BLUEBOOKS NEEDED)</strong></td>
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*Syllabus subject to amendment as needed.*
USF ST. PETERSBURG - NEW COURSE PROPOSAL SUBMITTED


1. Department and Contact Information

Department: VVA-Verbal & Visual Arts  
College: Arts & Sciences  
Budget Account Number: USF01 STP 511223 10000

Contact Person: crossman  
Phone: 7278734143  
Email: crossman@usfsp.edu

2. Course Information

Prefix   Number   Full Title
ENL      327X     British Literature, 1900 to the Present

Is the course title variable?  N
Is a permit required for registration?  N
Are the credit hours variable?  N

Credit Hours: 3.0  
Section Type: Class Lecture (Primarily)  
Grading Option: Regular

Abbreviated Title (30 characters maximum)
British Lit 1900-Present

Prerequisites
ENC 1102/C-

Corequisites

Co-Prequisites

Course Description
This course surveys major movements and authors in British literature from 1900 to the present, situating literary works within historical and cultural contexts.

3. Gordon Rule

Does this course meet the writing portion of the Gordon Rule?
N

If you checked "yes" above, specify how the 6,000 words will be covered (exams, papers).
N/A

Does this course meet the computation portion of the Gordon Rule?
N

4. Justification

http://www.ugs.usf.edu/ugc/Proposals/STP/newinsert.cfm  
1/30/2012
A. Indicate how this course will strengthen the Undergraduate Program. Is this course necessary for accreditation or certification?
This course meets the need for upper-division courses in literature for the English major.

B. What specific area of knowledge is covered by this course which is not covered by courses currently listed?
The course provides upper-level (ie. more rigorous) studies in 20th Century British literature.

C. What is the need or demand for this course? (Indicate if this course is part of a required sequence in the major.) What other programs would this course service?
The course meets literature requirements for the English major.

D. Has this course been offered as Selected Topics/Experimental Topics course? If yes, what was the enrollment?
no

E. How frequently will the course be offered? What is the anticipated enrollment?
Once yearly, anticipated enrollment 20-30

F. Do you plan to drop a course if this course is added? If so, what will be the effect on the program and on the students? (Please forward the nonsubstantive course change form regarding the course to be deleted to the Council secretary.)
ENL 3273

G. What qualifications for training and/or experience are necessary to teach this course? (List minimum qualifications for the instructor.)
A masters degree with at least 18 graduate credit hours in the discipline or a related discipline.

5. Other Course Information

A. Objectives
As noted on the syllabus, students will gain a deeper understanding of literature from the British Isles in the 20th Century, and in doing so: read literary texts critically; understand texts from diverse cultural contexts within the British and Irish traditions, taking into account the historical, social and political contexts in which they are produced and consumed; appreciate the interaction of literature, language, and culture; understand and use critical literary terminology; express their understanding of texts in written and oral form; use textual evidence to support their views, effectively incorporating and citing primary sources in their writing and class discussion; improve formal writing skills.

B. Learning Outcomes
As noted on the syllabus, and consistent with the Student Learning Outcomes articulated in the English and Writing programs, students will learn to: (a) interpret figurative meanings of texts and analyze their formal effects within appropriate aesthetic, literary, or cultural/historical contexts; (b) examine the manner in which power is embedded in language and literature (and the field of literary study itself) by analyzing literary and artistic texts within their historical/cultural contexts, including that of their own production, and by examining the ways in which intellectual, political, cultural, and social forces shape oral and written texts.

C. Major Topics
British literature, 20th Century.

D. Textbooks
To vary with course.

6. Syllabus (Anatomy of a Syllabus)
Your college will forward an electronic copy of your syllabus to Undergraduate Studies when your course is approved for submission.

7. Liberal Arts Certification

General Course Requirements
  - N/A

Exit Requirements
  - N/A

Skills and Dimensions
  - N/A
USF St. Petersburg - NEW Undergraduate Course
ENL 3270 – British Literature 1900-Present
Effective Term 201208
Banner Documentation

Base Course Record
( SCACRSE )

Subject: ENL  English Literature
Course: 3270  Term: 201208
Course Title: British Lit 1900-Present

Course Details
From Term: 201205  Copy  To Term: 999999

Course Title: British Lit 1900-Present
College: AP  Arts and Sciences USFSP
Division:  
Department: VVA  Verbal & Visual Arts
Status: A  Active
Approval:  
CIP: 230101  English, General
Prerequisite Waiver:  
Duration:  

Hours
CEU or Credit: 3.000  None
Billing: 3.000  None
Lecture:  
Lab:  
Other:  
Contact:  

Repeat Details
Limit:  
Repeat Status: NR  Maxim

Course Level Record
From Term: 201205  Copy  To Term: 999999

Level  Description  CEU
UG  Undergraduate  

Prerequisite Check Method:  Basic or None  CAPP  DegreeWorks
Syllabus Exists:  

Banner Documentation
**Grading Mode Record**

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**Course Schedule Type Record**

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Supplemental Data

From Term: 201205  
Maintenance  
To Term: 999999

Account Number: USF01STP51122310000 00000000000000  

Occupational Course:  
Classification:  

Cooperative Education  

Course Identifier:  
Credit Category:  

Institutional Reporting  
Description

Element 1: F  
Fixed title

Element 2:  

Element 3: 050  
50 - Primary

Element 4:  

Course Description Record

Course Description

From Term: 201205  
Maintenance  
To Term: 999999

Description

This course surveys major movements and authors in British literature from 1900 to the present, situating literary works within historical and cultural contexts.
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