

Glassboro State College Senate Curriculum Committee

Approval Form

10

Proposal Title: Contemporary Fiction in the United States

Sponsor(s) C.T. Donohue Dept.: English Ext. 6001

Nathan R. Carb English 6001

Check one: Course Specialization Concentration Minor Achievement Certificate
 Certification Program Major Program Minor Change (please name deletion or credit/title/catalog change)

Undergraduate Graduate 3 Credit Hours

<p>Step 1 (Department)</p> <p><input checked="" type="checkbox"/> Approved <u>March 3, 1994</u> Date</p> <p><input type="checkbox"/> Not Approved</p> <p><u>Charles T. Donohue</u> Dept. CC Chairperson</p> <p><input checked="" type="checkbox"/> Reviewed <u>March 3, 1994</u> Date</p> <p><u>Michael C. ...</u> Dept. Chairperson</p>	<p>Step 2 (Receipt)</p> <p><input type="checkbox"/> SCC# <u>13-114-39</u></p> <p>Proposal Received <u>SENATE</u> Date</p> <p>MAR 10 1994</p> <p>RECEIVED</p> <p>_____ SCC Chairperson</p>	<p>Step 3 (School CC)</p> <p>Reviewed <u>4/18/94</u></p> <p><input checked="" type="checkbox"/> Approved <input type="checkbox"/> Not Approved</p> <p>Comments:</p> <p><u>Joanne Scott</u> School Curr Comm Chairperson</p>
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<p>Step 4 (Academic Dean)</p> <p><input checked="" type="checkbox"/> Recommend <input type="checkbox"/> Not Recommend <input type="checkbox"/> Conditionally Recommend (see comments)</p> <p>Reviewed <u>4/21/94</u> Date</p>	<p>Comments:</p> <p>SENATE</p> <p>APR 21 1994</p> <p><u>John B. ...</u> Signature, Dean of School</p>
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Step 5 (SCC)

Open Hearing 5/11/94 Approved by Senate Curriculum Committee 5/16/94
Date Date

Returned to sponsor(s) for the following reasons:
Minor Change requested from department

Step 6 (Senate)

Presented to Senate 5/17/94 Approved Not Approved
Date

Notification to Executive Vice-President/Provost 5/17/94 Mary L. ...
Date Signature SCC Chairperson

Step 7 (Executive V.P./Provost)

Received 6/3/97

Date

If no, reasons are as follows:

Approved Yes No

Student credit hours 3 cr.

Faculty load hours _____

Equalized credit hours _____

Official copy and approval sheet filed _____
Date

[Signature]
Signature Executive Vice-President/Provost

Registrar

Approved course description received 22 Aug 97
Date

Hegis Taxonomy and Course Number assigned 1502-423

[Signature]
Signature Registrar

22 Aug 97
Date

Notification forwarded:

- Senate Curriculum Committee Chairperson
- Department Chairperson(s)
- Academic Dean(s)
- Registrar
- Sponsor(s)

Course Proposal
Contemporary Fiction in the United States (1502. 425)

I. Details

- A. Course Title: Contemporary Fiction in the United States (1502. 425)
- B. Sponsors: Terry Donohue, Catherine Wilcoxson, Barbara Patrick, Nathan Carb
- C. Credit Hours: 3 S.H
- D. Course Level: Junior, Senior
- E. Curricular Effect: An upper division English elective for majors, the course will augment the Department's present offerings in American literature.
- F. Prerequisites: None
- G. Suggested Time and Scale of Implementation: Spring, 1996, one section; one section every other year thereafter.
- H. Adequacy of present staff, resources, and library facilities: Adequate.
- I. Short -term evaluations: N/A

II. Rationale: At present, the Department offers three upper division courses in American literature beyond the required two semester survey—Modern American Poetry, Modern American Drama, and the American Novel. Since the novel course deals with a period of nearly 200 years, it is an increasingly inadequate vehicle for the coverage of developments in American fiction since WWII and, especially, during the past two or three decades. This course will make more adequate coverage of this, the so-called "post-modern" period, possible. At the same time it will permit the novel course to concentrate in more detail upon American fiction from the Civil War to WW II and, especially, upon the "modernist" period.

III. Essence of the Course:

A. Course Objectives: Within a context of interactive learning , the student should acquire the ability (1) to identify the major fiction writers in the United States in the period 1945 to the present, especially in the last three decades; (2) to identify and explain the dominant literary movements and tendencies of the period; (3) to read critically in order to identify the major themes and fictional methods of a representative selection of contemporary American novelists and short story writers and to relate their works to the social and cultural milieu; (4) to demonstrate this understanding in appropriate forms such as reports, essay examinations, and intra-term and end-of-term-papers.

B. Typical Course Content Represented As Topical Outline: The following outline lists over fifty writers whose works are represented in one or more of the standard anthologies of American literature: James E. Miller, ed., Heritage of American Literature (Harcourt Brace Jovanovich); Paul Lauter, ed., Heath Anthology of American Literature (D. C. Heath and Co.); George McMichael, ed., Anthology of American Literature (Macmillan Publishing Co.); George and Barbara Perkins, eds., The American Tradition in Literature (McGraw-Hill, Inc.); Nina Baym, ed., The Norton Anthology of American Literature (W. W. Norton & Co.); George and

Barbara Perkins, eds., Contemporary American Literature (Random House). From among the writers listed, all of whom are worthy of study, the teacher should choose a manageable number of authors and works, selecting those most likely to provide students with a comprehensive introduction to the period and give them opportunities as well for a more intensive exploration of several texts of particular merit and relevance. The texts included in the course syllabus will necessarily vary to reflect the changing interests and enthusiasms of the instructors who teach the course. But they should be chosen to demonstrate at least the following three characteristics of the period covered by the course: the persistence of an anti-modernist or realistic tradition (Bellow, Ellison, O'Connor, for example); the emergence of a highly experimental, anti-realistic, "post-modernist" movement which defines fiction as autonomous expression (Barth, Barthelme, Pynchon, for example); the explosion in the period of an iconoclastic and anti-hierarchical body of work dealing with issues of race and gender (Morrison, Momaday, Tan, for example). Typically, this will require the selection of a combination of novels and short fiction. Most likely, authors such as those underscored in the following outline would be selected for particular attention and represented with a novel or a *collection* of short stories. Additional writers in each chronological group would be represented by a short story or an excerpt from a novel. Reasonable coverage of the period and demonstration of its three major characteristics could result from the choice of two full length works from group one, three from group two, and one from group three. But of course other combinations would be possible.

I. American Fiction at Mid-Century: 1945-1965

James Baldwin, Saul Bellow (*Seize the Day*, 1956, or *Henderson the Rain King*, 1959), John Cheever, Ralph Ellison (*Invisible Man*, 1952), Joseph Heller, Jack Kerouac, Norman Mailer, Bernard Malamud, Wright Morris, Tillie Olsen, Flannery O'Connor (*Wise Blood*, 1952, or *A Good Man is Hard to Find*, 1955), Ann Petry, Peter Taylor

II. The Sixties and Beyond: 1965-1980

Toni Cade Bambara, John Barth (*Lost in the Funhouse: Fiction for Print, Tape, Live Voice*, 1968), Donald Barthelme (*Snow White*, 1967, or *CityLife*, 1970), Richard Brautigan, Robert Coover, E.L. Doctorow, Ernest J. Gaines, William Gaddis, John Gardner, Gail Godwin, Ursula Le Guin, John Hawkes, John Irving, N. Scott Momaday (*House Made of Dawn*, 1968), Toni Morrison (*Sula*, 1973), Vladimir Nabokov, Joyce Carol Oates, Tim O'Brien (*Going After Cacciato*, 1978), Grace Paley, Thomas Pynchon (*The Crying of Lot 49*, 1966), Ishmael Reed, Philip Roth, Robert Stone, John Updike, Kurt Vonnegut, Alice Walker

III. Recent Fiction: 1980-Present

Ann Beattie, Raymond Carver (*What We Talk About When We Talk About Love*, 1981), Denise Chavez, Sandra Cisneros, Louise Erdrich, Barry Hannah, Maxine Hong Kingston, Bobbie Ann Mason (*Shiloh and Other Stories*, 1982), Gloria Naylor, Jayne Anne Phillips, Leslie Marmon Silko, Elizabeth Tallent, Amy Tan (*The Joy Luck Club*, 1989), Anne Tyler, James Welch

- C. Evaluation and Grading Procedures: Such procedures will be consistent with those followed in all upper-division literature courses taught in the English Department—one or two intra-semester essay examinations, a final examination, and a semester paper of substantial length. At the professor's discretion three or four papers of moderate length may be substituted for the intra-term examinations. Occasional oral reports may also be required, and students will be expected to

participate in class discussions.

- D. Course Evaluation: (1) Students will complete a written evaluation at the end of the course. (2) Professors who teach American literature courses will meet periodically for short colloquies to discuss any problems which might arise in this or any newly instituted course.

- E. Consultations: All members of the English Department were consulted during the development of this course. The course has been approved by unanimous vote. Members of the Department include: Nathan R. Carb, Ph.D.; Charles T. Donohue, Ph.D.; Minna Doskow, Ph.D.; Jim Haba, Ph.D.; Beverly Horton, (Dissertation in Progress); Barbara Patrick, Ph.D.; Cindy Vitto, Ph.D.; Catherine Wilcoxson, Ph.D.; Edward Wolfe, Ph.D.

Catalog Description
Contemporary Fiction in the United States
Catalog Number: 1502.425

This course focuses on American fiction from the end of World War II to the present. The study of works by writers such as Bellow, Ellison, Barth, Coover, Pynchon, Momaday, Morrison, Carver, Mason and Tan will demonstrate the three major characteristics of the period: the persistence of an anti-modernist or realistic tradition, the emergence of a highly experimental anti-realistic, "post-modernist" movement, and the explosion of an iconoclastic and anti-hierarchical body of work dealing with issues pertinent to race and gender.