

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> ENGL 336		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>															
<b>Course Full Title:</b> British and Anglo-Irish Fiction, 1880-1930																	
<b>Course Short Title:</b> (Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)																	
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English															
<b>Calendar Description:</b> Examines major transformations of and continuities between British and Anglo-Irish fiction from the late Victorian era to the early 20th century, including such writers as Thomas Hardy, Olive Schreiner, Joseph Conrad, Dorothy Richardson, and Ford Madox Ford will be covered.																	
<b>Prerequisites (or NONE):</b>		Any two 200-level English courses.															
<b>Corequisites (if applicable, or NONE):</b>		None.															
<b>Pre/corequisites (if applicable, or NONE):</b>		None.															
<b>Antirequisite Courses</b> (Cannot be taken for additional credit.) Former course code/number: Cross-listed with: Dual-listed with: Equivalent course(s): (If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)		<b>Special Topics</b> (Double-click on boxes to select.) This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes (If yes, topic will be recorded when offered.)															
		<b>Independent Study</b> If offered as an Independent Study course, this course may be repeated for further credit: (If yes, topic will be recorded.) <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit															
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar hours</td> <td>60</td> </tr> <tr> <td>Tutorials/workshops</td> <td></td> </tr> <tr> <td>Supervised laboratory hours</td> <td></td> </tr> <tr> <td>Experiential (field experience, practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Supervised online activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>60</b></td> </tr> </table>		Lecture/seminar hours	60	Tutorials/workshops		Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		<b>Total hours</b>	<b>60</b>	<b>Transfer Credit</b> Transfer credit already exists: (See <a href="#">bctransferguide.ca</a> .) <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes Submit outline for (re)articulation: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes (If yes, fill in transfer credit form.)	
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		<b>Grading System</b> <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
		<b>Maximum enrolment (for information only):</b> 25 <b>Expected Frequency of Course Offerings:</b> Once every two years (Every semester, annually, etc.)															
<b>Department / Program Head or Director:</b> John Pitcher (Amy Tang)		<b>Date approved:</b> April 23, 2021															
<b>Faculty Council approval</b>		<b>Date approved:</b> May 7, 2021															
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> January 28, 2022															

**Learning Outcomes:**

Upon successful completion of this course, students will be able to:

- Describe representative works of British and Anglo-Irish fiction writers, 1880-1930.
- Articulate the significant developments in British and Anglo-Irish fiction, 1880-1930.
- Differentiate the modes of fiction.
- Write literary analysis using appropriate scholarly conventions and research methods.
- Analyze how course materials reflect relevant social and historical contexts.
- Conduct guided research and synthesize secondary sources in written and oral work.
- Apply critical frames to literary analysis.
- Analyze personal responses to literature and demonstrate understanding of how literature evokes affective responses.

**Prior Learning Assessment and Recognition (PLAR)**

☒ Yes      ☐ No, PLAR cannot be awarded for this course because

**Typical Instructional Methods** (*Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.*)

Lecture/Seminar format with some audio/visual supplementation

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**Typical Text(s) and Resource Materials** (*If more space is required, download Supplemental Texts and Resource Materials form.*)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Hardy, T.	Jude the Obscure	<input type="checkbox"/>	Norton Critical Editions	1999
2. Schreiner, O.	The Story of an African Farm	<input type="checkbox"/>	Oxford World's Classics	2009
3. Conrad, J.	Lord Jim	<input type="checkbox"/>	Norton Critical Editions	1996
4. Richardson, D.	Pointed Roofs	<input type="checkbox"/>	Broadview	2004
5. Madox Ford, F.	The Good Soldier	<input type="checkbox"/>	Norton Critical Editions	1995
6. Woolf, V.	Jacob's Room	<input type="checkbox"/>	Oxford World's Classics	2008

**Required Additional Supplies and Materials** (*Software, hardware, tools, specialized clothing, etc.*)**Typical Evaluation Methods and Weighting**

Final exam:	20%	Seminar Presentation:	20%	Field experience:	%	Portfolio:	%
Short essay:	20%	Project:	%	Practicum:	%	Participation:	10%
Term Essay:	30%	Lab work:	%	Shop work:	%	Total:	100%

**Details (if necessary):****Typical Course Content and Topics**

- Introduction
- Hardy, *Jude the Obscure*
- Schreiner, *The Story of an African Farm*
- Conrad, *Lord Jim*
- Richardson, *Pointed Roofs*
- Ford, *The Good Solider*
- Woolf, *Jacob's Room*
- Other supplementary materials may include:
- Ruskin, *Selections and Essays*
- Weber, *From Max Weber: Essays in Sociology*
- Lewis, the *Blast* magazine
- Loy, "Feminist Manifesto"