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| COURSE IMPLEMENTATION DATE: | September 2007 |
| COURSE REVISED IMPLEMENTATION DATE: | |
| COURSE TO BE REVIEWED: | February 2011 |
| (Four years after UPAC Final Approval Date) | (MONTH YEAR format) |

OFFICIAL COURSE OUTLINE INFORMATION

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| Students are advised to keep course outlines in personal files for future use. |
| Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor |

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| FACULTY/DEPARTMENT: | Faculty of Arts & Applied Arts - English |
| ENGL 264 | 3 |
| COURSE NAME/NUMBER | FORMER COURSE NUMBER |
| Introduction to Literary Criticism and Theory | |
| COURSE DESCRIPTIVE TITLE | |

CALENDAR DESCRIPTION:

This course will introduce the student to a range of literary theories and reading strategies. The objective is to broaden the student's knowledge of the field and offer opportunities for the discussion and practice of literary criticism. The course will also prepare the student for more advanced studies in literary theory.

PREREQUISITES: **Any two 100-level English courses**

COREQUISITES:

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| SYNONYMOUS COURSE(S) | SERVICE COURSE TO: |
| (a) Replaces: _____ (Course #) | (Department/Program) |
| (b) Cannot take: _____ for further credit. (Course #) | (Department/Program) |

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| TOTAL HOURS PER TERM: | 45 | TRAINING DAY-BASED INSTRUCTION |
| STRUCTURE OF HOURS: | | LENGTH OF COURSE: _____ |
| Lectures: 25 Hrs | | HOURS PER DAY: _____ |
| Seminar: 20 Hrs | | |
| Laboratory: _____ Hrs | | |
| Field Experience: _____ Hrs | | |
| Student Directed Learning: _____ Hrs | | |
| Other (Specify): _____ Hrs | | |

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| MAXIMUM ENROLLMENT: | 36 |
| EXPECTED FREQUENCY OF COURSE OFFERINGS: | Once every two years |
| WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only) | <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No |
| WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department) | <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No |
| TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: | <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No |

AUTHORIZATION SIGNATURES:

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| Course Designer(s): | Chairperson: |
| Miriam Nichols | Maira Kloster (Curriculum Committee) |
| Department Head: | Dean: |
| Jim Andersen | Eric Davis |
| UPAC Approval in Principle Date: | UPAC Final Approval Date: Feb. 2, 2007 |

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COURSE NAME/NUMBER

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

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

1. Understand and compare three or four different schools of literary criticism such as the formalist, feminist, psychoanalytic or cultural (schools will differ with the instructor);
2. Apply these literary critical approaches to literary texts of various periods and genres.

METHODS:

Lecture, seminar

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check :) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Exam; portfolio

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

MLA Handbook (Modern Languages Association, 2005)

A Handbook of Critical Approaches to Literature, ed. Wilfred L. Guerin et al. (Oxford UP, 2005)

William Shakespeare, *Hamlet* (Penguin Books, 2005)

Mary Shelley, *Frankenstein*, ed. Maurice Hindle (Penguin Books, 2003)

Mark Twain, *The Adventures of Huckleberry Finn*, ed. John Seelye (Penguin, 2003)

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

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| 2 essays, 1500 words each | 50% |
| In-class quizzes and assignments | 20% |
| Final examination | 30% |

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COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

- Week 1 Introduction to course materials
Readings: *Handbook*, chap. 1, “The Precritical Response”
- Week 2 *Handbook*, chap. 2, “Textual Scholarship and Genre”
Introduction to Shakespeare’s *Hamlet*
- Week 3 Reading of *Hamlet* as tragedy
- Week 4 *Handbook*, chap. 3, “Historical and Biographical Approaches”
Application to *Hamlet*
- Week 5 *Handbook*, chap. 4, “Moral and Philosophical Approaches”
Application to *Hamlet* and Hawthorne’s “Young Goodman Brown”
- Week 6 *Handbook*, chap. 5, “The Formalist Approach”
Application to “Young Goodman Brown”
- Week 7 Formalist reading of *Hamlet*; Introduction to Mary Shelley’s *Frankenstein*
- Week 8 Formalist reading of *Frankenstein*; introduction to Mark Twain’s *Huckleberry Finn*
- Week 9 *Handbook*, chap. 6, “The Psychological Approach: Freud”
Psychological readings of Mark Twain’s *Huckleberry Finn* and *Hamlet*
- Week 10 *Handbook*, chap. 7, “Mythological and Archetypal Approaches”
Jungian readings of “Young Goodman Brown” and *Frankenstein*; mythological reading of *Huckleberry Finn*
- Week 11 *Handbook*, chap. 8, “Feminisms and Gender Studies”
Feminist readings of *Frankenstein* and *Huckleberry Finn*
- Week 12 Feminist reading of *Hamlet*
- Week 13 *Handbook*, chap. 9, “Cultural Studies”
Application to *Frankenstein* and *Huckleberry Finn*
- Week 14 Review of critical schools