

COURSE IMPLEMENTATION DATE:	September 1999
COURSE REVISED IMPLEMENTATION DATE:	
COURSE TO BE REVIEWED:	September 2003
(Four years after implementation date)	(MONTH YEAR format)

OFFICIAL COURSE OUTLINE INFORMATION

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

FACULTY/DEPARTMENT:	ENGLISH	
ENGLISH 270	260	3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	POPULAR FICTION	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course offers a study of one of the genres popularized in the nineteenth and twentieth centuries such as detective fiction, horror, or historical romance.

PREREQUISITES: **Any two 100-level English courses - ENGL 105 or higher.**

COREQUISITES:

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

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

MAXIMUM ENROLLMENT:

35

EXPECTED FREQUENCY OF COURSE OFFERINGS:

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)

☒ Yes ☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)

☐ Yes ☐ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:

☐ Yes ☐ No

AUTHORIZATION SIGNATURES:

Course Designer(s): _____ T. Herron	Chairperson: _____ E. Davis (<i>Curriculum Committee</i>)
Department Head: _____ R. Schuller	Dean: _____ J.D. Tunstall, Ph.D.
PAC Approval in Principle Date: _____	PAC Final Approval Date: December 16, 1998

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

The course will widen the students' literary background and also improve their skills in literary criticism, the writing of essays, and the oral presentation of ideas.

METHODS:

The standard format will involve a combination of lecture, seminar, and class discussion.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

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

METHODS OF OBTAINING PLAR:

TEXTBOOKS, REFERENCES, MATERIALS:

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

For a study of detective fiction, the texts would be chosen in large measure from among the following:

William Godwin, *Caleb Williams* (1794)
Edgar A. Poe, *The Murders in the Rue Morgue* (1841)
Wilkie Collins, *The Moonstone* (1868)
A. Conan Doyle, *The Adventures of Sherlock Holmes* (1892)
Agatha Christie, *The Murder of Roger Ackroyd* (1926)
Dashiell Hammett, *The Glass Key* (1931)
Dorothy Sayers, *The Nine Tailors* (1934)
Michael Innes, *Lament for a Maker* (1938)
Raymond Chandler, *The Big Sleep* (1939)
Ira Levin, *A Kiss Before Dying* (1953)
Michael Gilbert, *Death of a Favourite Girl* (1980)
P.D. James, *The Skull Beneath the Skin* (1982)

- variant texts by these authors are possible
- an anthology of short fiction might substitute for two novels

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

Two essays
Seminar
Midterm (optional)
Final exam

COURSE CONTENT:

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

For the detective fiction course, this is a possible outline designed around the previously listed authors.

Week 1	Seventeenth and Eighteenth-Century Background
Week 2	Philosophical, Cultural, and Literary Contexts of Godwin
Weeks 3-4	Poe, Language, and Freud's "Uncanny"
Weeks 4-5	Collins and the Romantic Sublime

Weeks 5-6	Conan Doyle, Deduction, and the Idea of Evidence
Weeks 6-7	Agatha Christie and the Cult of the Sleuth
Weeks 7-8	Dorothy Sayers and the Culture of English Aristocratic Society
Weeks 8-9	Michael Innes, Narrative, and Knowledge
Weeks 9-10	Dashiell Hammett, the Femme Fatale, and the "Hard-boiled" Detective
Weeks 10-11	Raymond Chandler and American Urban Culture
Weeks 11-12	Ira Levin and American Gothic
Weeks 12-13	Michael Gilbert and the Sexuality of Detection
Weeks 13-14	P.D. James and the Pastoral Detective Novel