

COURSE IMPLEMENTATION DATE:	<u>September 2000</u>
COURSE REVISED IMPLEMENTATION DATE:	<u>September 2013</u>
COURSE TO BE REVIEWED:	<u>September 2019</u>
(six years after UEC approval)	(month, year)

**OFFICIAL UNDERGRADUATE 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 – see course syllabus available from instructor**

<b>ENGL 270</b>	College of Arts - English	<b>3</b>
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Topics in Popular Fiction	
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

This course is a literary study of selected fictional genres popularized in the eighteenth, nineteenth, and/or twentieth centuries.

Note: The specific genre of study is denoted with a letter designation (i.e. ENGL 270C). Students may take ENGL 270 twice for credit as long as the letter designation differs, but may not take it more than twice to meet English major, minor, or extended minor requirements.

PREREQUISITES: Any two 100-level English courses numbered ENGL 105 or higher.  
 COREQUISITES:  
 PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

- (a) Replaces: \_\_\_\_\_  
 (b) Cross-listed with: \_\_\_\_\_  
 (c) Cannot take: \_\_\_\_\_ for further credit.

**SERVICE COURSE TO:** (department/program)

**TOTAL HOURS PER TERM:** 45

**STRUCTURE OF HOURS:**

Lectures:	<u>35</u>	Hrs
Seminar:	<u>10</u>	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify):	_____	Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course: \_\_\_\_\_

Hours per day: \_\_\_\_\_

**OTHER:**

Maximum enrolment: 36  
 Expected frequency of course offerings: Once per year  
 (every semester, annually, every other year, etc.)

**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

Course designer(s): <b>S. Fisher/H.Turner/K. Selesky (reviewed by Tim Haner)</b>	Date approved: <b>April 29, 2013</b>
Department Head: <b>John Pitcher</b>	Date of meeting: <b>n/a</b>
Campus-Wide Consultation (CWC)	Date approved: <b>May 10, 2013</b>
Curriculum Committee chair: <b>Tetsuomi Anzai</b>	Date approved: <b>May 10, 2013</b>
Dean/Associate VP: <b>Jacqueline Nolte</b>	Date of meeting: <b>June 21, 2013</b>
Undergraduate Education Committee (UEC) approval	

**LEARNING OUTCOMES:**

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

1. Identify literary conventions of selected popular genres.
2. Recognize major themes and authors of selected popular genres.
3. Write literary analysis using appropriate scholarly conventions and research methods.
4. Participate appropriately in class through informal discussions and/or formal presentations.
5. Demonstrate knowledge of contexts relevant to course materials.
6. Recognize personal responses to literature and discuss how literature evokes affective responses.

**METHODS:** (Guest lecturers, presentations, online instruction, field trips, etc.)

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

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☐ Examination(s)      ☒ Portfolio assessment      ☒ Interview(s)      ☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:**

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

**ENGL 270C Detective Fiction**

Poe, Edgar Allan. "The Murders in the Rue Morgue." (Course pack)  
Doyle, Arthur Conan. *The Sign of Four*  
Sayers, Dorothy. *The Nine Tailors*  
Chandler, Raymond. *Farewell, My Lovely*  
Hillerman, Tony. *The Blessing Way*  
Ruth Rendell. *The Keys to the Street*  
Connelly, Michael. *Lost Light*  
McCall Smith, Alexander. *The No. 1 Ladies' Detective Agency*

**ENGL 270D Gothic Fiction**

Walpole, Horace. *The Castle of Otranto*  
Radcliffe, Ann. *The Children of the Forest*  
Shelly, Mary. *Frankenstein*  
Stevenson, Robert Louis. *Dr. Jekyll and Mr. Hyde*  
Stoker, Bram. *Dracula*  
Marsh, Richard. *The Beetle*  
DuMaurier, George. *Trilby*  
James, Henry. *The Turn of the Screw*

**ENGL 270E Science Fiction** (chosen from among the following)

Asimov, Isaac. *I Robot*  
Burgess, Anthony. *A Clockwork Orange*  
Butler, Octavia. *Parable of the Sower* and *Bloodchild*  
Clarke, Arthur C. *Childhood's End* and *The Sentinel*  
Dick, Philip K. *Ubick*, *Blade Runner*, *Do Androids Dream of Electric Sleep* "The Electric Ant"  
Ellison, Harlen. *I Have No Mouth and I Must Scream*  
Gibson, William. *Neuromancer*  
Heinlein, Robert A. *Starship Troopers*  
LeGuin, Ursula K. *The Left Hand of Darkness*  
Lem, Stanislaw. *Solaris*  
Lewitt, Shariann. *A Real Girl*  
Russ, Joanna. *When it Changed*  
Shelley, Mary. *Frankenstein*  
Smith, Cordwainer. *Scanners Live in Vain*  
Wells, H.G. *The Time Machine*, *The War of the Worlds*, "The Star"  
Womack, Jack. *Random Acts of Senseless Violence*

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

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

Two essays (20% each)	40%
Seminar	15%
Mid-term	15%
Final exam	30%

**COURSE CONTENT:**

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

**ENGL 270C Detective Fiction**

<b>Week 1:</b>	Introduction to detective fiction-- Establishing conventions "The Murders in the Rue Morgue"
<b>Week 2:</b>	The Amateur Detective - <i>The Sign of Four</i>
<b>Weeks 3 and 4:</b>	The Golden Age and the Village Mystery - <i>The Nine Tailors</i>
<b>Weeks 5 and 6:</b>	The Hard-Boiled Detective - <i>Farewell My Lovely</i>
<b>Week 7:</b>	Native Murder and the Police Procedural - <i>The Blessing Way</i>
<b>Weeks 8 and 9:</b>	The Psychological Thriller - <i>Keys to the Street</i>
<b>Weeks 10 and 11:</b>	The New Hard-Boiled Detective - <i>Lost Light</i>
<b>Weeks 12 and 13:</b>	New Geographies of Crime - <i>The No. 1 Ladies' Detective Agency</i>

**ENGL 270D Gothic Fiction**

<b>Week 1:</b>	Introduction to the Enlightenment, Romanticism, and the gothic
<b>Week 2:</b>	The first gothic novel – <i>The Castle of Otranto</i>
<b>Week 3:</b>	The spin-tingling gothic – <i>The Children of the Forest</i>
<b>Week 4:</b>	The gothic critique of science – <i>Frankenstein</i>
<b>Week 5:</b>	<i>Frankenstein</i> as political and social treatise
<b>Week 6:</b>	The late Victorian gothic: Impressionism, syphilis, decadence, and crime
<b>Week 7:</b>	The divided self: <i>Dr. Jekyll and Mr. Hyde</i>
<b>Week 8:</b>	The return of the repressed: <i>Dracula</i>
<b>Week 9:</b>	<i>Dracula</i> in film and popular culture
<b>Week 10:</b>	The empire strikes back: <i>The Beetle</i>
<b>Week 11:</b>	Gothic harassment: <i>Trilby</i>
<b>Week 12:</b>	The psychological gothic: <i>The Turn of the Screw</i>
<b>Week 13:</b>	The future of the gothic

**ENGL 270E Science Fiction**

<b>Week 1:</b>	Introduction to Science Fiction Literature – Wells "The Star"
<b>Week 2:</b>	Robots and Cyborgs – <i>Frankenstein</i>
<b>Week 3:</b>	Robots and Cyborgs – <i>Frankenstein</i>
<b>Week 4:</b>	Robots and Cyborgs – <i>I Robot</i>
<b>Week 5:</b>	Robots and Cyborgs – <i>I Robot</i>
<b>Week 6:</b>	Aliens and Apocalypse – <i>The Time Machine</i>
<b>Week 7:</b>	Aliens and Apocalypse – <i>The Time Machine</i>
<b>Week 8:</b>	Aliens and Apocalypse – <i>Childhood's End</i>
<b>Week 9:</b>	Aliens and Apocalypse – <i>Childhood's End</i>
<b>Week 10:</b>	Thought Experiments – <i>Solaris</i>
<b>Week 11:</b>	Thought Experiments – <i>Solaris</i>
<b>Week 12:</b>	A Young Person's Guide to the Near Future – <i>A Clockwork Orange</i>
<b>Week 13:</b>	A Young Person's Guide to the Near Future – <i>A Clockwork Orange</i>