

COURSE IMPLEMENTATION DATE:	September 2008
COURSE REVISED IMPLEMENTATION DATE:	
COURSE TO BE REVIEWED:	November 2011
(Four years after UPAC final approval date)	(MONTH YEAR)

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:	Faculty of Arts - English	
ENGL 339		4
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	British and Irish Fiction Since 1930	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course examines what has happened in British and Irish fiction since modernism. While much has changed under the influence of such forces as postmodernism, postcolonialism, and devolution, there has also been continuity: British and Irish novelists continue to write in such familiar modes as realism, social comedy, and historical fiction. In this course, you will have an opportunity to read a range of authors, and to consider how their works reflect both the traditions of the novel and the radically altered cultural landscape of contemporary Britain and Ireland.

PREREQUISITES: Any two 200-level English courses.
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:	60	TRAINING DAY-BASED INSTRUCTION
STRUCTURE OF HOURS:		LENGTH OF COURSE: _____
Lectures:	30 Hrs	HOURS PER DAY: _____
Seminar:	30 Hrs	
Laboratory:	Hrs	
Field Experience:	Hrs	
Student Directed Learning:	Hrs	
Other (Specify):	Hrs	

MAXIMUM ENROLLMENT:	25
EXPECTED FREQUENCY OF COURSE OFFERINGS:	Once every 2 years
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input 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:	
Course Designer(s): _____ Susan Fisher	Chairperson: _____ Maira Kloster (Curriculum Committee)
Department Head: _____ John Carroll	Dean: _____ Eric Davis
UPAC Approval in Principle Date:	UPAC Final Approval Date: Nov. 23, 2007

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

By the end of this course, successful students should be able to:

1. Contrast works from the beginning of the course period (1930s) with more recent (post-1980) works, suggesting how changing social and political circumstances are reflected in fiction.
2. Discuss, with examples, how contemporary British and Irish fiction uses such conventional settings as London, the pastoral countryside, and the Industrial north.
3. Discuss, with examples, ways in which contemporary British and Irish fiction disrupts what readers expect from a novel.
4. Use at least one theoretical approach -- e.g., postcolonialism, dialogism, narratology--to discuss a work of fiction.
5. Explicate a passage from a prose work, analyzing such features as diction, sentence structure, allusion, and imagery.

METHODS:

Lecture, seminar, research projects

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

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

METHODS OF OBTAINING PLAR:

Portfolio, exam

TEXTBOOKS, REFERENCES, MATERIALS:

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

For an offering of this course focusing on representations of childhood:

Bowen, Elizabeth. *Death of the Heart* (1938)
Carter, Angela. *The Magic Toyshop* (1967)
Doyle, Roddy. *Paddy Clarke Ha Ha Ha* (1993)
Fitzgerald, Penelope. *Offshore* (1979)
Hoban, Russell. *Riddley Walker* (1980)
McEwan, Ian. *The Cement Garden* (1978)

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

Assignment 1: In-class essay, plus revision	15%
Mid-term exam	20%
Assignment 2: At-home research paper	30%
Journal entries and participation	15%
Final exam	20%

COURSE CONTENT:

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

Week 1 and 2	Bowen's <i>Death of the Heart</i> Innocence and worldliness
Week 3 and 4	Carter's <i>The Magic Toyshop</i> Innocence ended
Week 5 and 6	Fitzgerald's <i>Offshore</i> Children and other marginals
Week 7 and 8	McEwan's <i>Cement Garden</i> Going it alone
Week 9 and 10	Hoban's <i>Riddley Walker</i> A Child of the Future
Week 11 and 12	Doyle's <i>Paddy Clarke Ha Ha Ha</i> From the mouth of a child
Week 13	Review