

COURSE IMPLEMENTATION DATE:	<u>September 2008</u>
COURSE REVISED IMPLEMENTATION DATE:	<u>September 2013</u>
COURSE TO BE REVIEWED:	<u>September 2019</u>
<i>(six years after UEC approval)</i>	<i>(month, year)</i>

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

ENGL 339	College of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV 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:
 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: 60

STRUCTURE OF HOURS:

Lectures:	<u>20</u>	Hrs
Seminar:	<u>40</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: 25

Expected frequency of course offerings: Once every two years
(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): Susan Fisher and Allan McNeill

Department Head: John Pitcher

Date approved: April 29, 2013

Campus-Wide Consultation (CWC)

Date of meeting: n/a

Curriculum Committee chair: Tetsuomi Anzai

Date approved: May 10, 2013

Dean/Associate VP: Jacqueline Nolte

Date approved: May 10, 2013

Undergraduate Education Committee (UEC) approval

Date of meeting: June 21, 2013

LEARNING OUTCOMES:

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

1. Recognize some key works of British and Irish Fiction since 1930.
2. Articulate the significant developments in British and Irish Fiction since 1930.
3. Demonstrate an understanding of the modes of fiction.
4. Write literary analysis using appropriate scholarly conventions and research methods.
5. Participate appropriately in class through informal discussions and/or formal presentations.
6. Demonstrate knowledge of contexts relevant to course materials.
7. Conduct guided research and synthesize secondary sources in written and oral work.
8. Recognize and apply critical frames to literary analysis.

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

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 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:]*

Short essay:	20%
Term essay:	30%
Seminar presentation:	20%
Final exam:	20%
Participation:	10%

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

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