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| COURSE IMPLEMENTATION DATE: | September 2008 |
| COURSE REVISED IMPLEMENTATION DATE: | September 2013 |
| COURSE TO BE REVIEWED: | September 2019 |
| (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

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| ENGL 341 | College of Arts/English | 4 |
| COURSE NAME/NUMBER | FACULTY/DEPARTMENT | UFV CREDITS |
| | Topics in Contemporary British and Irish Studies | |
| | COURSE DESCRIPTIVE TITLE | |

CALENDAR DESCRIPTION:

This course examines a significant theme or topic in contemporary British studies, ranging from broad cultural concerns such as immigration and devolution to more specifically literary topics such as historical drama, elegy, or postmodernism.

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: | 30 | Hrs |
| Seminar: | 30 | 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 (reviewed by Trevor Carolan)**

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. Identify significant works that deal with the course topic.
2. Discuss why the topic/theme is of special significance in contemporary British and Irish literature.
3. Discuss, with examples, how treatment of the course topic varies according to genre.
4. Give examples of central images, themes, and patterns in treatments of the course topic.
5. Write literary analysis using appropriate scholarly conventions and research methods.
6. Participate appropriately in class through informal discussions and/or formal presentations.
7. Apply knowledge of relevant social and historical contexts to course materials.
8. Conduct guided research and synthesize secondary sources in written and oral work.
9. Recognize and apply critical frames to literary analysis.
10. Analyze personal responses to literature, and demonstrate understanding of how literature evokes affective responses.

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

Lecture and seminar.

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 might be:]*

For a course on London as a postmodern metropolis:

Films:

Neil Jordan, dir. *The Crying Game*.
Alfonso Cuarón, dir. *Children of Men*.

Fiction:

Ali, Monica. *Brick Lane*.
Carter, Angela. *Wise Children*.
Levy, Andrea. *Small Island*.
MacEwan, Ian. *Saturday*.
Vine, Barbara [Ruth Rendell]. *King Solomon's Carpet*.

Course pack of selected poetry and essays by John Betjeman, Alan Bennett, Fleur Adcock, Peter Ackroyd, Charles Dickens, and others.

SUPPLIES / MATERIALS:

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

| | |
|---|-----|
| One short response paper: | 10% |
| In-class essay (midterm) plus revision: | 25% |
| Research paper: | 35% |
| Seminar presentation: | 20% |
| Participation: | 10% |

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

Week 1: Introduction

Background to London: geography, history, demography (plus coursepack excerpts including maps)

Weeks 2-3: Carter: *Wise Children* (plus coursepack excerpts on working-class London)

Weeks 4-5: Levy: *Small Island* (plus coursepack excerpts on Caribbeans and other postcolonial migrants to London)

Weeks 6-7: Vine: *King Solomon's Carpet* (plus coursepack excerpts on London transport and neighbourhoods)

Week 8: Jordan: *Crying Game* (plus coursepack excerpts on Irish in London)

Weeks 9-10: MacEwan: *Saturday* (plus coursepack excerpts on New Labour and contemporary London)

Weeks 11-12: Ali: *Brick Lane* (plus coursepack excerpts on South Asians in London)

Week 13: Cuarón: *Children of Men* (plus coursepack excerpts on London as a dystopia)