

COURSE IMPLEMENTATION DATE:	January 1995
COURSE REVISED IMPLEMENTATION DATE:	January 2011
COURSE TO BE REVIEWED:	October 2016
(six years after UPAC 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

ENGL 352	Faculty of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
American Literature of World War II and After		
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

This course will survey key authors and trends in postmodern and contemporary American writing since World War II. Topics may include the emergence of an ecological consciousness in literary works, the effects of twentieth-century linguistic theory on literature, or the feminist and postcolonial challenges to traditional themes, styles, and genres. Course material may include poetry, prose, fiction, or drama.

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: 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): **Miriam Nichols**

Department Head: **John Carroll**

Supporting area consultation (Pre-UPAC)

Curriculum Committee chair: **John Carroll**

Dean/Associate VP: **Jacqueline Nolte**

Undergraduate Program Advisory Committee (UPAC) approval

Date approved: **April 30, 2010**

Date of meeting: **June 4, 2010**

Date approved: **September 17, 2010**

Date approved: **September 17, 2010**

Date of meeting: **October 1, 2010**

**LEARNING OUTCOMES:**

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

1. Define and discuss key assumptions, problems, and formal innovations as exemplified in course texts.
2. Contextualize analysis of particular literary works in terms of course themes.
3. Research and write a scholarly essay.
4. Demonstrate an ability to use secondary sources judiciously.
5. Demonstrate facility with standard editing practices such as those outlined in the MLA Guide.
6. Present an analytical reading of course material in oral form.

**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 for this course might be:]

Jack Kerouac, *On the Road*  
Allen Ginsberg, *Howl and Other Poems*  
Charles Olson, *Selected Poems*, selected essays (coursepack)  
Robert Creeley, *Collected Prose*  
Adrienne Rich, *Diving Into the Wreck*  
Toni Morrison, *Paradise*  
David Mamet, *American Buffalo*  
Ron Silliman, excerpts from *Tjanting* (coursepack)  
Charles Bernstein, *Blind Witness*

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

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

Short paper	15%
Long paper	35%
Class presentation	15%
Class participation	10%
Final examination	25%

**COURSE CONTENT:**

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

Week 1 - 2	Introduction to course themes; Jack Kerouac, <i>On the Road</i>
Week 3	Allen Ginsberg, <i>Howl and Other Poems</i>
Week 4 - 5	Charles Olson, <i>Selected Poems</i> , selected essays (coursepack)
Week 6 - 7	Robert Creeley, selected short stories from <i>Collected Prose</i>
Week 8 - 9	Adrienne Rich, <i>Diving Into the Wreck</i> ; selections from <i>Of Woman Born</i> (coursepack)
Week 10	Toni Morrison, <i>Paradise</i>
Week 11	David Mamet, <i>American Buffalo</i>
Week 12	Ron Silliman, excerpts from <i>Tjanting</i> (coursepack)
Week 13	Charles Bernstein, <i>Blind Witness</i> (opera)