

COURSE IMPLEMENTATION DATE:	September 1994
COURSE REVISED IMPLEMENTATION DATE:	January 2014
COURSE TO BE REVIEWED:	January 2020
(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

ENGL 360	College of Arts/English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Topics in Canadian Literature	
	COURSE DESCRIPTIVE TITLE	

CALENDAR DESCRIPTION:

This course examines a significant theme or topic in Canadian literature such as the North, World War I, urbanization, or social protest. Typically, course materials include works in a variety of genres.

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:	40	Hrs
Seminar:	20	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 (revised by Heather Davis-Fisch)**

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. Explain, with examples, how literary representations of the course topic have changed over time.
3. Write literary analysis using appropriate scholarly conventions and research methods.
4. Participate appropriately in class through informal discussions and/or formal presentations.
5. Apply knowledge of relevant social and historical contexts to course materials.
6. Conduct guided research and synthesize secondary sources in written and oral work.
7. Recognize and apply critical frames to literary analysis.
8. Analyze personal responses to literature, and demonstrate understanding of how literature evokes affective responses.

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

Lectures, seminars, and student presentations.

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:]*

Topic 1: Canada and World War I:

Montgomery, L.M. *Rilla of Ingleside*. 1920. Ballentine, 1987.
Harrison, Charles Yale. *Generals Die in Bed*. 1930. McClelland and Stewart/New Canadian Library, 2004.
Findley, Timothy. *The Wars*. 1977. Penguin 2002.
Major, Kevin. *No Man's Land*. 1995. Anchor, 2001.
Massicotte, Stephen. *Mary's Wedding*. Playwrights Press, 2002.
Cumyn, Alan. *The Sojourn*. 2003. McClelland and Stewart, 2004.
Course package of Canadian poetry about World War

Topic 2: Representations of the North

Robert Flaherty, *Nanook of the North*
Stephen Leacock, *Adventurers of the Far North*
Farley Mowat, *People of the Deer*
Rudy Wiebe, *A Discovery of Strangers*
Henry Beissel, *Inuk and the Sun*
Mordecai Richler, *Solomon Gursky Was Here*
Geoff Kavanagh, *Ditch*
Minnie Aodla Freeman, *Survival in the South*
Gideon Enutsia Etorolopiaq (Dracc Dreque), *Iliariuk*
Zacarias Kunuk, *Atanarjuat*
Reneltta Arluk, *Tumit*

SUPPLIES / MATERIALS:

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

Short essay:	15%
Individual presentation:	15%
Research proposal and bibliography:	10%
Research paper:	20%
Reading responses:	20%
Final exam:	20%

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

Topic 1: Canada and World War I

Week 1: Introduction: Canada and World War I

Weeks 2-3: Heroism and Sacrifice. Rilla of Ingleside and poems from course package

Weeks 4-5: Realism and Cynicism: Generals Die in Bed and poems from course package

Weeks 6-7: The Archive of War: The Wars

Week 8: Poetic Return: course package

Weeks 9-10: A War for Children? No Man's Land

Week 11: A War Romance: Mary's Wedding

Weeks 12-13: Reconstructing the War: The Sojourn

Topic 2: Representations of the North

Week 1: Introduction; Robert Flaherty, *Nanook of the North*

Week 2: Exploring the North. Stephen Leacock, *Adventurers of the Far North*

Week 3: Writing the North. Farley Mowat, *People of the Deer*

Week 4: Rudy Wiebe, *A Discovery of Strangers*

Week 5: Staging North. Henry Beissel, *Inuk and the Sun*

Weeks 6-7: Challenging Northern Narratives. Mordecai Richler, *Solomon Gursky Was Here*

Week 8: Masculinity and the North. Geoff Kavanagh, *Ditch*

Week 9: Reversing the Gaze: Inuit Representations of the South. Minnie Aodla Freeman, *Survival in the South*

Week 10: Gideon Enutsia Etorolopiaq (Dracc Dreque), *Iliariuk*

Week 11: Reneltta Arluk, *Tumit*

Week 12: Seeing the North. Zacarias Kunuk, *Atanarjuat*

Week 13: Presentations