



**EFFECTIVE: JANUARY 2011**  
**CURRICULUM GUIDELINES**

**A. Division:** EDUCATION Effective Date: **January 2011**

**B. Department / Program Area:** LANGUAGE, LITERATURE AND PERFORMING ARTS Revision  New Course

If Revision, Section(s) Revised:  
 Date of Previous Revision:  
 Date of Current Revision:

**C: ENGLISH 3190** **D: Topics in Literary Modernism** **E: 4**

| Subject & Course No.   | Descriptive Title   | Semester Credits |
|--|---|------------------|
| <b>F: Calendar Description:</b><br><br>Focusing on the period between 1885 and 1939, this course surveys a selection of modernist texts in any genre(s), chosen to highlight an organizing theoretical, national, or thematic focus. Secondary readings will include theory/criticism, and will introduce students to a range of modernist aesthetic practices and perspectives. |   |                  |
| <b>G: Allocation of Contact Hours to Type of Instruction / Learning Settings</b><br><br>Primary Methods of Instructional Delivery and/or Learning Settings:<br><br><b>Classroom Related</b><br><br>Number of Contact Hours: (per week / semester for each descriptor)<br><br><b>4</b><br><br>Number of Weeks per Semester:<br><br><b>15</b>                                      | <b>H: Course Prerequisites:</b><br><br>Any TWO university-transfer first-year English courses, or ONE first-year university-transfer English course and ONE first-year university-transfer CRWR course, AND a minimum of 45 credit hours. |                  |
|  | <b>I: Course Corequisites:</b><br><br>None  |                  |
|  | <b>J: Course for which this Course is a Prerequisite</b><br><br>None  |                  |
|  | <b>K: Maximum Class Size:</b><br><br><b>25</b>  |                  |
| <b>L: PLEASE INDICATE:</b><br><input type="checkbox"/> Non-Credit<br><input type="checkbox"/> College Credit Non-Transfer<br><input checked="" type="checkbox"/> College Credit Transfer:<br>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS ( <a href="http://www.bctransferguide.ca">www.bctransferguide.ca</a> )   |   |                  |

**M:** Course Objectives / Learning Outcomes

Upon completion of any third-year English literature course, students should be able to

1. read and analyze literary texts with increased skill and insight;
2. integrate their understanding of literature into an evolving awareness of relevant cultural and historical contexts and perspectives;
3. perceive connections among literary texts across genres, historical periods, and/or cultural contexts;
4. conduct independent research to supplement the course material and integrate this information into course assignments; and
5. write different kinds of literary analyses, such as thematic, technical, or theoretical.

Upon completion of English 3190, students should also have

1. developed an understanding and appreciation of the historical development of modernism;
2. developed an understanding of some of the social, political, cultural or historical conditions out of which literary modernism arises, and to which it responds;
3. developed an understanding of the numerous schools and aesthetic concerns of the early twentieth-century artistic avant-garde(s);
4. developed an appreciation of the range of the particular experiences and issues as reflected in modernist writing, such as the impact of warfare, technologies, and urbanization on the production of, and expectations for, literary expression.

**N:** Course Content:

All third-year English courses share the following features:

1. Students are presumed to have had first-year level instruction and experience in writing critical essays on literary subjects.
2. Students are required to read in the course subject area beyond the texts assigned by the instructor.
3. Students are required to incorporate into their oral and written coursework secondary source materials which may include biographical information, literary criticism or theory, unassigned texts by the author under study, relevant cultural or intellectual history, or other aesthetic works such as music or visual art.

Readings and topics vary with each instructor's presentation of a course, but all course materials are consistent with the objectives and outcomes outlined in Section M.

Additionally, in English 3190

1. students will read a selection of modernist texts, as well as some theoretical/critical material relevant to the particular theme or focus.
2. areas of concentration and course content will vary with the instructor but may include, but not be limited to, explorations of: the influence of technology on creative practice; the role of warfare—and artist's experiences of warfare—in artistic production; the effect of shifting genre expectations; the effect of new creative modes such as advertising, cinema, and comics on creative practice; the role of other literary traditions, styles, perspectives in the development of modernist aesthetics; the development—and deployment—of theoretical and aesthetic perspectives.
3. the texts chosen may have been produced originally in English or studied in translation.
4. the texts chosen will be predominantly literary, but may include other artistic genres such as film, music, and painting.

Two sample reading lists are provided below, in "P."

**O:** Methods of Instruction

Some or all of the following methods will be used:

1. lecture/discussion;
2. group work;
3. peer review;
4. independent research;
5. instructor feedback on students' work;
6. individual consultation; and
7. presentation (individual or group).

**P:** Textbooks and Materials to be Purchased by Students

Texts will vary with authors and genres selected by the instructor, and may include shorter readings compiled in custom course packs.

Typically, the syllabus will draw upon texts by some of the authors and representative aesthetic movements listed below which characterize a cross-section of modernist writing and theoretical thinking:

Authors may include James Joyce, T. S. Eliot, Virginia Woolf, Ezra Pound, E. M. Forster, Joseph Conrad, Bertolt Brecht, Marianne Moore, F. T. Marinetti, Wyndham Lewis, W. B. Yeats, Gertrude Stein, Mina Loy, E. E. Cummings, John Dos Passos, William Faulkner, Thomas Mann, H.D., Tristan Tzara, André Breton, Marcel Duchamp, Man Ray, Heinrich Ibsen, William Carlos Williams, Ford Madox Ford, Dorothy Richardson, Wallace Stevens, Anton Chekhov, Marcel Proust, Rebecca West, Nancy Cunard, Mary Butts, Hart Crane, Djuna Barnes, Jean Rhys, Elizabeth Bowen, Samuel Beckett, Walter Benjamin, Theodor Adorno.

Aesthetic movements encountered may include Futurism, Vorticism, Imagism, Cubism, Surrealism, and Dadaism.

The example below is a reading list for a version of the course governed by a specific theme:

Modernism and The Great War

- Dos Passos, John. *Three Soldiers*.  
Ford, Ford Madox. *The Good Soldier*.  
Fussell, Paul. *The Great War and Modern Memory*.  
Gance, Abel. *J'accuse!*  
Lewis, Wyndham and Ezra Pound. *Blast* and *Blast 2*.  
*The Penguin Edition of First World War Poetry*.  
Waugh, Evelyn. *Vile Bodies*.  
West, Rebecca. *The Return of the Soldier*.  
Woolf, Virginia. *Jacob's Room*.

**Q:** Means of Assessment

1. A minimum of two academic essays and a final exam worth at least 80% of the course grade (combined total).
2. A maximum of 20% of the course grade may be based on informal writing (quizzes, short answer tests); oral reports/presentations; participation/preparation grades; and/or other non writing-intensive assignments.

Sample Assignment Structure

- Two essays 50%
- Class presentation 20%
- Final examination 30%

**R:** Prior Learning Assessment and Recognition: specify whether course is open for PLAR

No.

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Course Designer(s)

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Education Council / Curriculum Committee Representative

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Dean / Director

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Registrar