



EFFECTIVE: MAY, 2007
CURRICULUM GUIDELINES

A. Division: **EDUCATION** Effective Date: **May 2007**

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

If Revision, Section(s) Revised: **A, B, H**

Date of Previous Revision: **September 2004**

Date of Current Revision: **May 2007**

C: ENGLISH 2315 **D: THE COMIC VISION** **E: 3**

Subject & Course No.	Descriptive Title	Semester Credits
F: Calendar Description: This is a study of representative literary works in the comic tradition. The course will include works of drama and at least one other major genre.		
G: Allocation of Contact Hours to Type of Instruction / Learning Settings Primary Methods of Instructional Delivery and/or Learning Settings: Classroom Related Number of Contact Hours: (per week / semester for each descriptor) 4 Number of Weeks per Semester: 15	H: Course Prerequisites: Any TWO university-transfer first-year English literature courses, <u>or</u> ONE university-transfer first-year English literature course <u>and</u> ONE university-transfer first-year Creative Writing or English writing course. I: Course Corequisites: None J: Course for which this Course is a Prerequisite None K: Maximum Class Size: 35	
L: PLEASE INDICATE: <input type="checkbox"/> Non-Credit <input type="checkbox"/> College Credit Non-Transfer <input checked="" type="checkbox"/> College Credit Transfer: SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bctransferguide.ca)		

<p>M: Course Objectives / Learning Outcomes</p> <p>The successful student should be able to</p> <ol style="list-style-type: none"> 1. recognize the significance of the literary and non-literary or cultural context of a work being studied, such as biographical, historical, mythological, and philosophical contexts; 2. read critically secondary sources, such as criticism and other texts by the same author, as an aid to comprehending the primary text being studied; 3. read critically and independently works or aspects of works not discussed in class; 4. understand the works studied in the context of theories and traditions of comedy, such as the comic hero, the absurdist vision and psychological theories of comedy. 5. formulate a thesis on a given subject in one or more specific works and develop this, using suitable textual evidence.
<p>N: Course Content:</p> <p>Selected literary texts (see sample list). Selected secondary source materials:</p> <ul style="list-style-type: none"> - autobiographical material - biography - literary criticism and theory - cultural and intellectual history - other arts (music, fine arts, film, etc.).
<p>O: Methods of Instruction</p> <ul style="list-style-type: none"> - lecture/discussion - interviews - group work - instructor feedback on students' written work
<p>P: Textbooks and Materials to be Purchased by Students</p> <p>Sample reading list: Amis, <i>Lucky Jim</i> Austen, <i>Emma</i> Barnet, <i>Eight Great Comedies</i> Richler, <i>The Best of Modern Humour</i> Tyler, <i>The Accidental Tourist</i></p>
<p>Q: Means of Assessment</p> <ul style="list-style-type: none"> - A minimum of 15% must be in-class paragraphs or essays. - A minimum of four evaluations, two of which must be academic essays with a combined value of at least 40% of the course grade
<p>R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR</p> <p>No.</p>

 Course Designer(s)

 Education Council / Curriculum Committee Representative

 Dean / Director

 Registrar