

PALOMAR COLLEGE
COURSE OUTLINE OF RECORD FOR
DEGREE CREDIT COURSE

 X Transfer course X A.A. degree applicable

COURSE NUMBER AND TITLE: ENG 270 - Popular Literature

UNIT VALUE: 3

MINIMUM NUMBER OF SEMESTER HOURS: 48

BASIC SKILLS REQUIREMENTS:

Appropriate language skills.

ENTRANCE REQUIREMENTS:

PREREQUISITE:	Eligibility for English 100.
COREQUISITE:	None
RECOMMENDED PREPARATION:	None

SCOPE OF COURSE:

This course is an analysis of one genre of popular literature such as science fiction, fantasy, detective fiction, war fiction, humor, or western literature using short stories and novels, and how these works are affected by the expectations and conventions of the genre in which the author is writing. Critical analysis of the various works and comparison/ contrast of the different interpretations of these ideas will be stressed. Students will also be encouraged to test out the theme/purpose/world view of the authors against their own best moral judgments.

SPECIFIC COURSE OBJECTIVES:

Successful students will:

1. Trace changes in the genre over the last 50 to 100 years.
2. Analyze representative samples of good literature from a specific genre and be able to identify the characteristics of that genre.
3. Identify the expectations of readers of this literature.
4. Compare the style, theme, and cultural backgrounds of various authors within the genre.
5. Demonstrate an understanding of popular cultures and their place in the world.

CONTENT IN TERMS OF SPECIFIC BODY OF KNOWLEDGE:

POPULAR GENRE LITERATURE

- I. Conventions of science fiction literature
 - A. Use of science/emphasis on its role in our lives in the 20th century.
 - B. Emphasis on change
 - C. Emphasis on "what if"
 - D. Could be called "speculative fiction"
 - E. Examination of our world through seeing change or viewing it from alien perspective
 - F. Deals with myths: killing of the king for fertility, reincarnation, prolongation of life, creation of life
 - G. "Space opera" like Western in structural formula
 - H. Use of utopias and dystopias
 - I. Much on wish fulfillment--teleportation, time travel, alternate time stream, alternate universe
 - J. Use of alternate people--androids, robots, cyborgs
 - K. Extrapolation of human effects of an extrapolated science

- II. Conventions of fantasy literature
 - A. Psychological realism within fantastic world
 - B. Reliance on human virtues more than magic or weaponry
 - C. Social context, often including either utopia or dystopia
 - D. Analysis of what makes one human, often by comparison to mythic or magical beings
 - E. Though void of traditional religions, often moral in context
 - F. Broad scope, high purposes, actions/decisions which effect whole worlds
 - G. Often follows romance traditions of "there and back again" quests
 - H. Often simplified structure and language, yet deeply philosophical issues
 - I. Traditional use of adaptation or creation of mythology

- III. Conventions of detective fiction.
 - A. Use of logical principles
 - B. Evaluation of morality, justice
 - C. Methodology of detecting, evidence, proof
 - D. Effects of interpersonal interactions
 - E. Social context, social interactions
 - F. Analysis of "right" and "wrong"--sometimes context sensitive
 - G. Evaluation of our society, crime
 - H. Psychological examination of motive, guilt
 - I. Evaluation of various detective methods and types of detectives: amateur, professional, police
 - J. American vs. British vs. continental detective fiction

- IV. Conventions of war fiction
 - A. Emphasis on machinery, weapons
 - B. "Baptism by fire"/initiation into adult world
 - C. Courage under fire
 - D. Government/bureaucracy
 - E. Black humor
 - F. Individuality vs. group
 - G. Brotherhood of soldiers/male bonding
 - H. Dehumanizing aspects

- V. Conventions of humor
 - A. Use of satire, caricature, and parody to poke fun
 - B. Use of doggerel, limerick, and light verse in poetry
 - C. Older forms including the tall tale for exaggerated effect
 - D. Accidental humor through bathos and other forms of poor writing
 - E. Modern use of absurdity, anti-hero, and black humor as comment on human situation
 - F. Use of wit ("The swift play and flash of mind") expressed in puns epigrams, and comparisons
 - G. Emphasis on sympathetic recognition of human values
 - H. Deals with the foibles and incongruities of human nature in a good-natured way
 - I. Casts a critical eye toward human institutions or humanity in the hopes of improving them
 - J. Use of gentle or biting tone

- VI. Conventions of western literature
 - A. The loner
 - B. Civilization vs. barbarism
 - C. Urban vs. rural
 - D. Future vs. past
 - E. Influence of Indians
 - F. Conflict of cultures (whites/Indians/Mexicans, for ex.)
 - G. Self-reliance
 - H. Regionalism/local color of particular areas

REQUIRED READING:

Instructors will choose their own texts, but we have included some sample novels and short story anthologies for each genre. A minimum of six novels or short story anthologies will be assigned for the class. Since these novels are often reprinted by different publishers, any edition which is currently in print would be acceptable. The reading list will include selected critical works appropriate for the genre under study. These critical works will discuss the conventions of literary criticism, will analyze major critical theories (such as psychoanalytic, historical, Marxist, sociological, feminist), and will discuss how to use the text material in support of the thesis.

For science fiction:

- Ellison, Harlan. Dangerous Visions. New York: Berkeley, 1967.
- Heinlein, Robert. Starship Troopers. New York: Berkeley, 1968.
- Asimov, Isaac. Foundation. New York: Avon, 1966.
- Dick, Philip. The Man In the High Castle. New York: Berkeley, 1962.
- LeGuin, Ursula. The Left Hand of Darkness. New York: Ace, 1969.
- Clarke, Arthur. Childhood's End. New York: Ballantine, 1953.
- Scholes, Robert, and Eric S. Rabkin. Science Fiction: History, Science, Vision. New York: Oxford University, 1977.

For fantasy:

- Tolkien, J. R. R. The Hobbit. New York: Ballantine, 1965.
- Tolkien, J. R. R. Lord of the Rings. New York, Ballantine, 1965.
- LeGuin, Ursula. The Earthsea Trilogy. New York: Bantam, 1975.
- Lewis, C. S. The Chronicles of Narnia. New York: Collier, 1970.
- Boyer, Robert H., and Kenneth J. Zaborski. Fantasists on Fantasy.
New York: Avon Books, 1984.
- Irwin, W. R. The Game of the Impossible: A Rhetoric of Fantasy.
Chicago: University of Illinois Press, 1976.

For detective fiction:

- Poe, Edgar Allan. Selected Writings. Cambridge, Massachusetts:
Riverside, 1956.
- Doyle, Arthur Conan. Great Cases of Sherlock Holmes. Franklin
Center, Pennsylvania: The Franklin Library, 1985.
- Paretsky, Sara, ed. A Woman's Eye. New York: Delacorte, 1991.

For war fiction:

- Burdick, Eugene. Failsafe. New York: Dell, 1962.
- Remarque, Erich Maria. All Quiet on the Western Front. Greenwich,
Connecticut: Fawcett, 1967.
- Robinson, Derek. Goshawk Squadron. New York: Pocket Books, 1973.
- Hemingway, Ernest. A Farewell to Arms. New York: Scribner, 1957.

For humor:

- Barry, Dave. Dave Barry's Greatest Hits. New York: Fawcett, 1988.
- Bierce, Ambrose. In the Midst of Life. New York: NAL, 1961
- Carlson, Susan. Women and Comedy. Ann Arbor, Michigan:
University of Michigan Press, 1990.
- Henry, O. O. Henry's Short Stories. New York: Magnum, 1968.
- Kaufman, Bel. Up the Down Staircase. New York: Prentice Hall, 1964.
- Keiller, Garrison. Lake Wobegon Days. New York: Viking, 1985.
- Rooney, Andrew. A Few Minutes with Andy Rooney. New York: Atheneum,
1982.
- Thurber, James. My Life and Hard Times. New York: Bantam, 1961.
- Twain, Mark. Roughing It. New York: NAL, 1962.

- Vernon, Robert. Humor in America: An Anthology. Chicago: Harcourt, Brace, 1977.
- Viorst, Judith. It's Hard to be Hip Over Thirty. New York: NAL, 1970.
- Weiss, Helen. The American Way of Laughing. New York: Bantam, 1972.
- Zaranka, William. The Brand X Anthology of Poetry. Cambridge, MA: Applewood, 1981.

For western literature:

- Cather, Willa. My Antonia. New York: Vintage, 1971.
- Kantor, MacKinlay. Spirit Lake. New York: Signet, 1961.
- Twain, Mark. Roughing It. New York: Signet, 1962.
- McMurtry, Larry. Lonesome Dove. New York: Pocket Books, 1985.
- L'Amour, Louis. Mojave Crossing. New York: Bantam, 1964.

SUGGESTED READING:

- Amis, Kingsley. New Maps of Hell. New York: Harcourt, Brace, 1960.
- Balley, J. O. Pilgrims Through Space and Time. New York: Argus, 1947.
- Clareson, Thomas. SF: The Other Side of Realism. Bowling Green, Ohio: Bowling Green University Press, 1971.
- Del Rey, Lester. The World of Science Fiction. New York: Ballantine, 1979.
- Gunn, James. The Road to Science Fiction #3. New York: New American Library, 1979.
- Knight, Damon. In Search of Wonder. Chicago: Advent, 1967.
- Rosinsky, Natalie M. Feminist Futures: Contemporary Women's Speculative Fiction. Ann Arbor, Michigan: University of Michigan, 1984.

REQUIRED WRITING:

1. Two 750-word essays.
2. Reading journal of at least 15 pages for the novels read.
3. Essay portions on two tests and final.

OUTSIDE ASSIGNMENTS:

Students are expected to spend a minimum of three hours per unit per week in class and on outside assignments, prorated for short term classes.

Reading of short stories and/or novels. Since several novels are required, over 1000 pages will be read over the course of the semester.

INSTRUCTIONAL METHODOLOGY:

Check all that apply:

- lecture
 laboratory
 lecture-laboratory combination
 directed study

Use of lecture to explain, illustrate and reinforce the various expectations and conventions of the particular genre.

Possible use of films for comparison purposes and to illustrate one interpretation of the written material.

Use of discussion to analyze the expectations of the audience, the interpretations and world views of the various authors and to allow students to evaluate the validity of those views within the context of their own philosophy.

This course may be offered as a distance education course and meets Title 5 regulations 55370, 55372, 55374, 55376, 55378, and 55380.

Yes No

If yes, check all that apply:

- telecourse
 mediated instruction
 computer assisted instruction

GRADING POLICY AND STANDARDS:

Grading policy is in compliance with college standards described in the Palomar College catalog and the Faculty Manual. Short answer essay questions--evaluative in nature, comparison/contrast questions, and interpretive questions comprise the exams. This may be 60% of the final grade.

The essays written at home must be evaluative in nature, not merely descriptive, reflecting the student's own interpretation and judgment of the works discussed. This may be 40% of the final grade. (various instructors may choose to weigh the exams and papers differently)

IS COURSE REPEATABLE FOR REASON(S) OTHER THAN DEFICIENT GRADE?

Yes No Number of times course may be taken for credit:
2.

If yes, identify specific provision of Title 5 Division 2 section(s) 55761-55763 and 58161 which qualifies course as repeatable:

Yes, based on Title 5 section 58161(c) (2) (B).

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