

- COURSE:** English 270 (01) FALL 2002
- INSTRUCTOR:** Elizabeth Simpson 332 Paul Building
Phone 370-3355 (24 hour answering machine, checked daily)
simpson@camosun.bc.ca
- TIME/PLACES:** 10 - 11:20 A.M. Monday in 348 Ewing Building
10 - 11:20 A.M. Thursday in 310 Young Building
- OFFICE HOURS:** Monday & Thursday 12 noon to 1 PM
- PREREQUISITES:** English 160 (or simultaneous)
- WORKLOAD:** 3 hours in class; 6 hours out of class, per week
- TEXTS:** *Course Pack for Canadian Literature* (Laurie Abel and Elizabeth Simpson)
- A Fine Balance* by Rohinton Mistry (Buy paperback edition from bookstore to assure you have the same page numbers as other students, necessary for class presentations and discussions.)
- 15 Canadian Poets x3*, edited by Garry Geddes (Oxford 2001)
- Turn of the Story*, edited by Thomas & Harms (Anansi 1999)
- Grammar reference text and paperback dictionary.
- DRAMA:** Belfry Theatre production of *Garage Sale*. Buy student tickets soon to assure yourself a seat. Present student card to get reduced price. Ask about matinees. Play runs from Sept.17 to Oct.13. Theatre and ticket office are located on the corner of Gladstone and Fernwood.
- AUTHOR-READING SERIES:**

Note: Attendance is compulsory for these four Thursday readings. Critique submissions are worth 20% of final grade. See posters for details. Bring family and friends.

Susan Stenson (September 26)
Karen Solie (October 26)
Jay Ruzesky (November 14)
Lorna Crozier (December 5)

COURSE DESCRIPTION:

This course introduces the history of Canadian literature and concentrates on the twentieth and twenty-first centuries. Through short stories, poetry, a novel, drama, and author readings, students examine the Canadian imagination. This class covers writings of well-known Canadian writers from across the country. Through their journals and essays, students will have the opportunity to write thoughtful and focused responses to this literature. They will also share their ideas with the class through discussions and oral presentations. Your *Course Pack* (purchased in the book store), informs you of the authors, poets, and writings to be covered in class and the dates and form of your assignments.

GRADES:

A+	=	95-100%	C+	=	65-69
A	=	90-94	C	=	60-64
A-	=	85-89			
B+	=	80-84	D	=	50-59
B	=	75-70	F	=	below 50%
B-	=	70-74	INC	=	Incomplete

ASSIGNMENTS:

1. In-class Essay on Short Story	15 marks
2. Critique on Belfry drama	15 marks
4. In-class Essay on Poetry	20 marks
5. Critiques on 4 visiting authors	20 marks (5 marks each)
6. 6-minute Oral Presentation on novel	10 marks
7. Take-home Essay on Mistry's novel	<u>20 marks</u>
TOTAL	100%

PREPARATIONS:

Novel: Begin reading Rohinton Mistry's book *A Fine Balance* immediately. Choose one (1) page that perks your interest for your major paper and oral presentation. Sign up before September 26th: first come, first served. (Each student 'owns' a particular page of her/his choice, and no other student can choose this page.) Oral Presentations will be given in chronological order (by page); compulsory attendance to assure the same size audience for each presenter. The final lecture will cover issues not dealt with in presentations and allow students to ask questions before completing their major essays. Detailed instructions in *Course Pack*. All interpretations must be supported with quotations, research material, in-text citations, and a final works cited sheet (MLA format). Accurate documentation a significant portion of your final grade.

Author-Reading Journal Submission Requirements:

- 1 double-spaced computer print-out (8 1/2 x 11)
 - 1 developed paragraph
 - 1 submission time (**BEFORE** class begins on next meeting)
 - 1 thesis (thematic statement that begins journal on author's message)
 - 1 title (hints at overall message and does not repeat author's title)
- Note: See course pack for further instructions.

Group Discussions on Short Stories and Poems: Bring notes. Begin with an umbrella statement that identifies the author's name, work, and theme. Explain why you do or do not relate to or enjoy the particular poem(s) or short story the class is studying at this point in time. Interpret the work's significance, using **one** quotation (with in-text citation) to support your analysis. Finally, describe how this story touches on your own life experience. In other words, your initial response will answer a dual question: Why (purpose) and how (style/structure) did the author write this piece? Your final response answers a single question: How does my life relate to this universal message?

In-Class Essay on Short Story and on Poetry: Each student will choose one story or poem of four (to be distributed before the exam date). These exclude titles your *Course Pack* lists for class study). Eight students per story or poem, first come first served (i.e. choose as soon as you receive your titles). Detailed instructions in *Course Pack*.

STUDENTS' RESPONSIBILITIES:

1. **Final Grade:** To be eligible for a final grade, each student must submit ALL assignments regardless your previous submissions. This rule applies to the oral presentation, as well.
2. **Attendance:** Students are expected to attend classes regularly and to contribute to group work and class discussion. Attendance is compulsory for the oral presentations and author readings.

3. **Oral Presentations:** No student will be excused from giving an oral presentation. As well, attendance is compulsory during the three classes that cover this assignment (to assure a similar audience for each presenter).
4. **Plagiarism:** A serious offence in which students, intentionally or in ignorance, present someone else's prose or ideas as their own. Students who cheat will be given a grade of zero and/or be asked to leave the class. To avoid these penalties and to appear professional, assign credit for your research.
5. **Individual Assignments:** Students will be expected to note errors on graded papers and to proofread for these in future papers in order to raise their grades. Those students with multiple errors will seek help from the instructor, the writing room, and/or peer tutors before the next submission.
6. **Late Papers:** These will be penalized (-5% per day), beginning with the class on the due date (unless another date has been arranged with the instructor two days in advance). No paper will be accepted after a three (3) day lapse unless the student is hospitalized.
7. **Journals:** Author-Reading Series journals will not exceed one page double-spaced with two margins. Information and precision rather than wordiness is key here. These journals must be submitted at the beginning of class on the class day following the reading. They account for 1/5 of the final grade.
8. **Group Work:** Students will be expected to contribute by reading assigned literature, bringing written opinions to share, and applying their listening skills. All students will be expected to join in the class discussions following group work.
9. **Essays:** Please follow the MLA (Modern Language Association) style for set up and citations. No title page (student's name, course, date, instructor on first page above title on right-hand side). **Staple sheets.** (Do not use a binder or plastic cover or paper clips.) Be certain to include In-Text Citations and a final Works Cited sheet to avoid plagiarism. See calendar for further information. Make certain documentation format is accurate. Submit computer print-out or typed pages. Opinions without citations are not appropriate for academic papers.

Evaluation Guide: Ideas are wasted if they are not expressed clearly. Therefore, grades are directly related to proofreading skills.

F = Lack of clear expression throughout;

D = Errors in spelling and grammar; subject not thoroughly discussed or clear;

C = Basic material understood, but simple unvaried sentences with errors;

C+ = Few grammar errors, clear sense, but clichéd thought and expression;

B = No errors in expression, clear and supported sense, some originality;

A = excellent: no mechanical errors, original, and clear understanding of subject.