

## ENGLISH 160, Sections W09 & W14

INSTRUCTOR: KELLY PITMAN

Office: Young 320      Phone: 370-3362      E-Mail: [pitman@camosun.bc.ca](mailto:pitman@camosun.bc.ca)

Office Hours:

Monday and Wednesday: 10:30-12

Tuesday: 2:30-3:30

(or by appointment)

In English 160, students will study literature in different genres and from different cultural contexts. As readers, students will recognize techniques, make connections, and consider multiple meanings. As participants in class discussions, students will examine their responses, respond to others' perceptions, correctly use the terms associated with different genres, analyze themes and techniques, explore different methods of interpreting literature, and make and support assertions. As writers, students will develop and substantiate critical responses to literature and criticism, use a vocabulary and style appropriate to literary analysis, and document sources correctly.

### Required Texts and Supplies

Findley, Timothy: *The Wars*

Stott, Jon C., Raymond E. Jones, and Rick Bowers, eds.: *The Harbrace Anthology of Literature*, 3<sup>rd</sup> edition

a good dictionary

a folder with two pockets

### Assignments

Fiction essay	20%	Peer edit Final draft	February 5 February 10
Poetry exam	20%	In class	March 5
Drama essay	20%	Peer edit Final draft	March 19 March 24
Final exam	30%		TBA*
Quizzes and exercises	10%		Ongoing

- \* The college will schedule the final examination some time during the exam period (April 14-25, inclusive). **Students should wait until after the college posts the examination schedule to make travel or other plans that might interfere with this or any final examination, as exam dates are not negotiable.**

## Grading System

Exceptional:	A+(95-100)		
Excellent:	A (90-94)	A- (85-89)	B+ (80-84)
Good:	B (75-79)	B- (70-74)	C+ (65-69)
Competent:	C (60-64)		
Barely Passing:	D (50-59)		
Failing:	F (0-49)		

## General Information

In a literature class, no meaningful discussion or instruction can take place when students have not carefully and completely read and annotated **all** assigned works **before** class discussion begins. Students who do not do this place an unfair burden on their classmates. To facilitate a fair and stimulating classroom atmosphere, **I may ask students who have not properly prepared for class to leave.**

In keeping with my emphasis on active, cooperative learning, I will assign students to **writing and discussion groups** and rearrange these groups at my discretion. These groups will perform a variety of tasks, including peer edits of major assignments. This group work is a significant component of the learning in this class, and each student has an ongoing responsibility to the other members of her or his group. Therefore, **regular attendance and careful preparation** are crucial to both individual success and a productive classroom community.

All due dates are **firm**. Late assignments will lose **5% per day** unless accompanied by **appropriate documentation of illness or strife**. Students who miss the poetry exam or the final exam cannot schedule a rewrite without such documentation.

The best way to be sure that I receive an assignment on the due date is to hand it to me directly in class. If your assignment is late, please bring it to my office. I will consider the assignment handed in when I receive it.

Note that the out-of-class essays have two deadlines: one for the peer edit and one for the final draft. Both these deadlines are firm, and participation in peer editing is a required component of both these assignments. **Therefore, students who do not attend, who arrive late or unprepared for, or who do not fully participate in scheduled peer-edit sessions will lose 10% on the relevant assignment.** In addition, peer edits count as short exercises.

Major assignments are **mandatory**; students who have not completed one of these assignments cannot pass the course. I will also assign short writing exercises and give occasional quizzes on assigned readings. I will grade these assignments at my discretion, and they will count toward the quiz and exercise grade for the course (10%). **Missed quizzes and exercises cannot be made up and will not be excused without appropriate documentation of illness or strife.**

You must keep a photocopy or disk copy of everything you hand in to me in case one of your assignments is misplaced, stolen, or damaged. You must also keep all returned work and produce it when asked to do so.

You are responsible for information, verbal or written, given in class. Please keep track of all handouts and assigned readings, and note that neither unexcused absence from class nor inattention to classroom instruction exempts you from meeting deadlines or preparing for class.

**Plagiarism** (presenting the ideas or words of others as your own) is a serious academic offence. Plagiarism includes the following:

- handing in essays written by others, even when they are adapted by you
- using brief or extended passages from critical works, either amateur or professional, without providing appropriate documentation
- using other writers' ideas, even when they are rephrased in your own words, without providing appropriate documentation
- having someone else rewrite or revise your essay to improve your organization or your use of language, even though the ideas may be yours

The **minimum** penalty for plagiarism is a grade of zero on the relevant assignment. In addition, I will report plagiarized assignments to the dean of Arts and Sciences.

This is an adult institution. I expect you to conduct yourself in class accordingly and to treat each other and myself with respect. Students who disrupt the class will be asked to modify their behaviour. Students who continue to disrupt the class may be asked to leave.

Please feel free to contact me whenever you have any questions or comments about any aspect of the course. Drop in during my office hours, or make an appointment to come and see me at a more convenient time. If I am in my office, you can reach me at the phone number listed at the beginning of this outline; if not, you can leave a message at the same number or send me a message via e-mail. Meeting with students is one of the most useful and interesting aspects of my job—don't hesitate to approach me.

## **Guidelines for Behaviours in Task Oriented Groups**

### **These behaviours keep a group going:**

LEADING BEHAVIOR: Helps lead the group by showing persistence in task-directed activities; initiates discussion, tries to keep the members on the “right track;” proposes goals and tasks to stimulate action within the group and facilitates movement toward the group’s goal.

REINFORCING BEHAVIOR: Is encouraging and supporting to group members; demonstrates openness and acceptance of other members’ ideas; gives recognition for contribution; encourages participation from group members (members can demonstrate these characteristics verbally or nonverbally).

INFORMATION AND OPINION SEEKING/GIVING BEHAVIOR: Asks other members for information or elaboration to clarify their ideas; offers data or elaboration to clarify her or his position related to the task.

CHECKING BEHAVIOR: Ensures that each group member can explain why the group has arrived at its conclusion, interpretation, or answer.

CLOSURE BEHAVIOR: Reaches consensus on completion of tasks and makes plans for any further meetings (if applicable).

MEDIATING BEHAVIOR: Persuades members to constructively analyze differences of opinion; searches for common elements; attempts to alleviate disagreement; is willing to compromise one’s ideas for accomplishment of the group’s task.

### **These behaviours stop a group’s progress:**

ATTACKING BEHAVIOR: Verbal or nonverbal behaviour which other group members perceive to be hostile or derogatory.

DOMINATING BEHAVIOR: One person in a group takes power that is not assigned or delegated by other group members or predetermined by outside authority or status. The dominator tends to be the loudest, most frequent speaker and often interrupts others to make a point.

INTERFERING BEHAVIOR: Any verbal or nonverbal behaviour that distracts the group members from the task at hand. Group members may express these behaviours pleasantly (e.g. joke telling) or unpleasantly (e.g. whispering or pencil tapping).

WITHDRAWING BEHAVIOR: Whether motivated by anger, boredom, or some other emotion, a member stops participating in the group process in such a way that is obvious to other members of the group.

DEFENSIVE BEHAVIOR: Overreacting to another member’s challenge of one’s statements. This is the negative extreme of advocating behaviour.

## Peer Edit Guidelines

Peer editing gives every student what writers depend upon: feedback. However, to go smoothly and to provide useful feedback for every writer in the class, peer editing must be taken seriously and must have some predictable rules. Please adhere to the following guidelines when participating in peer editing.

### **Be respectful.**

Rudeness or a lack of seriousness will make even the most accurate observations or useful advice meaningless. All writers have invested a part of themselves in their writing. Apply the golden rule. In addition, respect includes always showing up on time for peer edits, giving your peer's assignment your full attention for all the time available (there is always more to say), writing your comments and suggestions as legibly as possible, and presenting your peer with a carefully written, professionally presented essay. *No handwritten, messy, or unfinished assignments allowed.*

### **Be honest.**

Remember that being respectful does not mean telling an author that his or her work is fine when it is not. If you feel uncomfortable about criticizing someone's work, remember that you do this in order to prevent problems in the assignment from reaching the instructor and thus affecting the grade. This is a helpful service, not an intrusion.

### **Be specific.**

Comments like "It's really good" or "It flows well" or "It seems kind of confusing" are not very useful because they do not help the author to see precisely what he or she has done well (so it can be repeated elsewhere) and what he or she has not done well enough (so it can be revised). Comments like "The last sentence of the third paragraph does not seem to have a clear connection to the topic sentence" or "The metaphor in your concluding sentence is original" tell the author what to fix and what to keep; these kinds of comments lead to more focused revision. Note also that I have designed individual peer edit checklists carefully—please ensure that you answer the questions as asked.

### **Be thorough.**

As well as pointing to specific problems and strengths in an essay, you should cover as much ground as you can cover and be as meticulous as you can be about answering questions. If you make a general observation, provide examples (remember the interdependence of ideas and details). When you answer a checklist question, explain your answer thoroughly. Remember that your peer edits are also writing assignments and they should demonstrate your ability to focus and to develop your ideas.

### **Be organized.**

Besides arriving on time and presenting your work professionally, remember to keep track of all the paper involved in this process. When you hand in your final copy of any peer-edited assignment, you should include all of the following: the good copy of your assignment, the peer edit checklist, and the peer edit draft your editor has marked and corrected (do not write on this yourself). The editor should sign both the peer edit checklist and the peer edit draft.

## Presentation Guidelines

Unless I explicitly tell you otherwise, I expect **all** out-of-class assignments to conform to the following presentation guidelines. I will penalize poorly presented assignments by deducting 2 – 5%.

- Type or word-process all assignments on one side only of 8 ½ by 11-inch paper.
- Use a standard 12-point font (e.g. Times New Roman).
- Leave a margin of one inch on all four sides.
- Indent paragraphs ½ inch or one tab space.
- Double-space throughout, and do not leave extra space between paragraphs.
- Fasten pages with a paper clip in the upper left-hand corner.
- On the first page of your assignment, place the number 1 in the right-hand corner, ½ inch from the top. Place your name, my name, the course and section number, and the date of submission in the upper left corner, within the margins.
- On each succeeding page, place your last name and the page number (e.g. Pitman 2, Pitman 3, and so on) in the upper right-hand corner, ½ an inch from the top.
- Do not underline your title or enclose it in quotation marks.
- Create an interesting and relevant title for your paper. Do not use such uninspired and uninspiring titles as “Assignment #2” or “Informative Essay.”
- Include all peer-edit material, including the peer-edit draft, at the back of your assignment.

The first page of the assignment should look like this:

	1
Your name	
Kelly Pitman	
English 160, Section W??	
Date	
Title of Your Essay	
Your essay begins here and carries on delightfully, startling me	
with profound insights and meticulously crafted sentences.	

Please note that **standard presentation guidelines apply to peer-edit drafts as well as final drafts.**

## Grading Standards for Writing Assignments

**The “A” essay** has a clear central idea that relates directly to the assigned topic and provides exceptional insight into the material or topic in a detailed, significant discussion. The essay has a clear organizational plan; it develops major points logically and supports them with concrete, specific evidence or details that arouse the reader’s interest. The essay reveals the writer’s ability to select precise, interesting, and appropriate words and phrases; to write varied, sophisticated sentences; to make careful and effective use of transitional devices; and to maintain a consistent tone appropriate for the purpose, topic, and intended reader. Ideas are expressed freshly and vividly, and the essay displays mastery of grammar, punctuation, usage, and documentation.

**The “B” essay** has a clear central idea that relates directly to the assigned topic and provides a strong treatment of the material or topic, but with less originality or perception than an “A” essay. Its discussion is full but not so meticulously detailed as for an “A” paper; details are interesting and pertinent, but may not be particularly vivid or sharply observed. The essay has a clear organizational plan, though usually more workmanlike than for an “A” paper. The word choice is accurate and the writer handles a variety of sentence structures competently. The writer adopts an appropriate, consistent tone and the expression is free of common errors.

**The “C” essay** meets the basic criteria. The essay has a central idea related directly to the assigned topic and presented with sufficient clarity that the reader is aware of the writer’s purpose. Content is sound, but commonplace. The paragraphs coherently present adequate evidence or details to substantiate the points. The writer uses ordinary, everyday words accurately and idiomatically and generally avoids both the monotony created by a series of choppy, simple sentences and the incoherence caused by long, tangled sentences. Although the essay may contain a few serious grammatical errors and several mechanical errors, they are not of sufficient severity or frequency to obscure the sense of what the writer is saying.

**The “D” essay** has **one or two of the following problems to a limited degree**: it lacks a clear central idea; it lacks a clear organizational plan; it does not develop its points or develops them in a repetitious or illogical way; it does not relate directly to the assigned topic; it contains patterns of several serious grammatical errors; ordinary, everyday words are used inaccurately and unidiomatically; it contains a limited vocabulary so that the words chosen frequently do not serve the writer’s purpose; syntax is frequently rudimentary.

**The “F” essay** has **any one of the following problems to an extraordinary degree or it has several to a limited degree**: it lacks a central idea; it lacks a clear organizational plan; it does not develop its points or develops them in a repetitious, incoherent, or illogical way; it does not relate directly to the assigned topic; it contains several serious patterns of grammatical errors; it contains numerous mechanical errors; ordinary, everyday words are used inaccurately and unidiomatically; it contains a limited vocabulary so that words chosen frequently do not serve the writer’s purpose; syntax is frequently rudimentary or tangled; the essay is so brief that the rater cannot make an accurate judgement of the writer’s ability.

## Marking Symbols

Agr	agreement problem (subject/verb, pronoun/antecedent, verb tenses)
Awk	awkward—phrase or sentence is poorly constructed
P	punctuation error
cs	comma splice
R-O	run-on sentence
frag	sentence fragment
Mis	misplaced modifier
Dgl	dangling modifier
//	lack of parallel structure
Red	redundant
Rep	(unnecessary) repetition
Pass	passive voice
wdy	wordy
Sp	spelling
ww	wrong word
	combine (should be one word: e.g.: for ever)
^	insert word or words shown (e.g.: Sarah have gone to the dance.)
TS	topic sentence missing or unclear
Trans	transition missing or inappropriate
¶	start new paragraph
¶	no new paragraph



## English 160-W09: Tentative Schedule

Date	Readings and Assignments
Jan. 6	introduction
Jan. 8	Introduction to Short Fiction (813-822) King: "Borders" (1087-1095)
Jan. 13	Munro: "Wild Swans" (993-1000)
Jan. 15	Robinson: "Traplines" (handout)
Jan. 20	Robinson continued
Jan. 22	O'Brien: "How to Tell a True War Story" (handout)
Jan. 27	O'Brien continued
Jan. 29	Melville: "Bartleby, the Scrivener" (856-881)
Feb. 3	Melville continued
Feb. 5	<b>Peer edit: fiction essay</b>
Feb. 10	<b>Fiction essay due</b> "Introduction to Poetry" (7-25) Poetry Workshop #1: setting, situation and speaker Dickinson: 712 ["Because I could not stop for Death"] (212-213) Purdy: "Trees at the Arctic Circle" (322-323) Larkin: "Next, Please" (329) Halfe: "My Ledders" (409-410) Stafford: "Traveling Through the Dark" (handout)
Feb. 12	Poetry workshop #1 continued
Feb. 17	Poetry Workshop #2: imagery and figurative language Eliot: "The Love Song of J. Alfred Prufrock" (267-271) Atwood: "Helen of Troy Does Counter Dancing" (382-384)
Feb. 19	Poetry Workshop #2 continued
Feb. 24	Poetry Workshop #3: sound and structure Hopkins: Birney: "The Bear on the Delhi Road" (290-291) Owen: " <i>Dulce et Decorum Est</i> " (277-278) Cummings: ["somewhere i have never travelled, gladly beyond"] (handout) Marriott: "Prairie Graveyard" (handout)
Feb. 26	Poetry Workshop #3 continued
Mar. 3	<b>Preparation for poetry exam</b>
Mar. 5	<b>Poetry exam</b>
Mar. 10	"Introduction to Drama" (431-438) <b>Pollock: <i>Blood Relations</i></b> (684-726)
Mar. 12	Pollock continued
Mar. 17	Pollock continued
Mar. 19	<b>Peer edit: drama essay</b>
Mar. 24	<b>Drama essay due</b> Findley continued
Mar. 26	Findley continued
Mar. 31	Findley continued
Apr. 2	Findley continued
Apr. 7	Findley continued
Apr. 9	Preparation for final exam

Note: except for *The Wars*, readings are from *The Harbrace Anthology of Literature* unless labelled "handout."

## English 160-W14: Tentative Schedule

Date	Readings and Assignments
Jan. 6	introduction
Jan. 8	Introduction to Short Fiction (813-822) King: "Borders" (1087-1095)
Jan. 13	Munro: "Wild Swans" (993-1000)
Jan. 15	Faulkner: "A Rose for Emily"
Jan. 20	Faulkner continued
Jan. 22	O'Brien: "How to Tell a True War Story" (handout)
Jan. 27	O'Brien continued
Jan. 29	Melville: "Bartleby, the Scrivener" (856-881)
Feb. 3	Melville continued
Feb. 5	<b>Peer edit: fiction essay</b>
Feb. 10	<b>Fiction essay due</b> "Introduction to Poetry" (7-25) Poetry Workshop #1: setting, situation and speaker Dickinson: 712 ["Because I could not stop for Death"] (212-213) Purdy: "Trees at the Arctic Circle" (322-323) Larkin: "Next, Please" (329) Halfe: "My Ledders" (409-410) Stafford: "Traveling Through the Dark" (handout)
Feb. 12	Poetry workshop #1 continued
Feb. 17	Poetry Workshop #2: imagery and figurative language Eliot: "The Love Song of J. Alfred Prufrock" (267-271) Atwood: "Helen of Troy Does Counter Dancing" (382-384)
Feb. 19	Poetry Workshop #2 continued
Feb. 24	Poetry Workshop #3: sound and structure Hopkins: "Pied Beauty" () Birney: "The Bear on the Delhi Road" (290-291) Owen: " <i>Dulce et Decorum Est</i> " (277-278) Cummings: ["somewhere i have never travelled, gladly beyond"] (handout) Marriott: "Prairie Graveyard" (handout)
Feb. 26	Poetry Workshop #3 continued
Mar. 3	<b>Preparation for poetry exam</b>
Mar. 5	<b>Poetry exam</b>
Mar. 10	"Introduction to Drama" (431-438) <b>Pollock: <i>Blood Relations</i></b> (684-726)
Mar. 12	Pollock continued
Mar. 17	Pollock continued
Mar. 19	<b>Peer edit: drama essay</b>
Mar. 24	<b>Drama essay due</b> Findley continued
Mar. 26	Findley continued
Mar. 31	Findley continued
Apr. 2	Findley continued
Apr. 7	Findley continued
Apr. 9	Preparation for final exam

Note: except for *The Wars*, readings are from *The Harbrace Anthology of Literature* unless labelled "handout."