

ENGLISH 160 SECTION 04

Winter 2003

Course Outline

This course is meant to be an introduction to literature, especially modern literature. As such it will focus on the basic elements of sense experience, plot structure, myth, and characterization used in the various literatures of the world. The particular skills to be sharpened by this study are perception, emotional response and critical thinking.

TEXTS:

Boorman, John. *Excalibur*. Videocassette. With Nigel Terry and Nichol Williamson. Warner Home Video. 1981.

Furberg, J. and R. Hopkins. *College Style Sheet*. Vancouver: Vancouver Community College, 1986.

Hesse, H. *Siddhartha*. Toronto: Bantam, 1971.

Ionesco, E. *Rhinoceros*. NY: Grove, 1960.

Montgomery, Peter, ed. *The Quester's Handbook*. Victoria, BC: Camosun College, 1996.

Shecter, H and Semeiks. *Patterns in Popular Culture*. NY: Harper and Row, 1980.

ASSIGNMENTS:	weight
3 small quizzes	15%
4 Essays	
Jan 28 (2 1/4 pages)	10%
Feb 20 (in class)	10%
Mar 20 (3 1/4 pages)	20%
Apr 10 (5 pages)	30%
Class participation	<u>15%</u>
Total	100%

Essays 1, 3, and 4 may be rewritten and resubmitted, with the original, and before the next essay is marked.

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Course Timetable

Time line:

PART ONE:	THE QUEST	
Jan. 7 - 14	<i>Patterns in Popular Culture</i>	pp. 320 - 377
Jan. 16 - 21	The Poetry of Ezra Pound	QHB II - 1
PART TWO:	THE SHADOW	
Jan. 23 - 28	<i>Patterns in Popular Culture</i>	pp. 1 - 56

Jan. 30 - Feb. 4	The Poetry of T.S.Eliot	QHB	II - 10
Feb. 6	<i>Rhinoceros</i>		
PART THREE: THE TRICKSTER			
Feb. 11 - 13	<i>Patterns in Popular Culture</i>		pp. 58 - 113
Feb. 18	Poetry Chosen by Students		
PART FOUR: ROMANCE/TEMPTATION			
Feb. 20 - 25	<i>Patterns in Popular Culture</i>		pp. 115 - 156
Feb. 27	The Poetry of Dylan Thomas	QHB	II - 19
PART FIVE: PARENTING			
Mar. 4 - 6	<i>Patterns in Popular Culture</i>		pp. 158 - 200
Mar. 11 - 13	The Poetry of W.B. YEATS	QHB	II - 22
Mar. 18	<i>Excalibur</i>		
PART SIX: WISDOM			
Mar. 20 - 25	<i>Patterns in Popular Culture</i>		pp. 210 - 257
Mar. 27	The Poetry of W.H.Auden	QHB	II - 31
PART SEVEN: THE HOLY FOOL, REBIRTH			
Apr. 1 - 8	<i>Patterns in Popular Culture</i>		pp. 265 - 318, 380 - 420
Apr. 10	<i>Siddhartha</i>		

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Essay Overview

Due	Length		Purpose
1. January	28	2 1/4 pages	Demonstrate ability to see basic theme or focus of a work - what the work is saying and how it is said. Use references to text to backup points.
2. February	20	in-class	Demonstrate ability to recognize basic literary elements in a piece --metaphors, symbols, similes, images.

- | | | | |
|-------------|---------|-------------|--|
| 3. March | 20 | 3 1/4 pages | Demonstrate ability to recognize patterns by comparing similarities and differences of separate works. |
| 4. April 10 | 5 pages | | Demonstrate research and critical abilities by evaluating effective and ineffective, enjoyable and not so enjoyable aspects of a work, and by following the proper rules of documentation. |

NB: Essays #1,3,4 must follow the format sheet on the course outline to be accepted for marking.

ENGLISH 160 SECTION 04
Essay #1
Length: 2 1/4 pages Due: January 28

Literary Themes

Submit this essay on paper (not via e-mail), and with a Work Cited list for the work involved.

USE THE RULES OF FORMAT AS SPECIFIED IN THE COURSE OUTLINE.

DO ONLY ONE OF THE FOLLOWING:

1. Discuss the emotional factors which influence the decisions of characters in either "**The Birthmark**" (p.45) or *Rhinoceros*.
2. If stories like "**Gimpel the Fool**" (p.308) and "**Sonny Sumo**" (p.184) are about people, that is, if such stories are character studies, then they tell us something about how their authors see people. Discuss EITHER Singer's OR Kirby's view of people using that author's story just mentioned.
3. How is the theme of longing displayed through imagery in Ezra Pound's "**The River Merchant's Wife: a Letter.**"
4. If "**The Love Song of J. Alfred Prufrock**" by T.S. Eliot is a portrait of the inside of a man's mind, what kind of man do you think Prufrock is? What might he dress like? What might he do with his time? What sort of troubles does he have?
5. A variation on one of the above or a topic of your own which demonstrates your ability to figure out the basic

point a writer is trying to make in a piece. You must use on of the works specified for the course and get the teacher's agreement - which will probably be easy to obtain.

NB: Your paper **MUST** be **ANALYTICAL**; that is, it must use **YOUR** ideas about the story to create its structure. Papers that simply retell the story or describe the poem line by line, or papers that do such with a few analytical remarks thrown in as they go along, will not receive good marks.

ENGLISH 160 SECTION 04
Essay #2
Length: 90 minutes Due: February 20

Literary Terms : In-class essay

<i>*allegory</i>	<i>*alliteration</i>	<i>*allusion</i>	<i>*analogy</i>
<i>*catastrophe</i>	<i>*climax</i>	<i>*conflict</i>	<i>*denouement</i>
<i>*epic</i>	<i>*epigraph</i>	<i>*fable</i>	<i>*hyperbole</i>
<i>*image</i>	<i>*irony</i>	<i>*metaphor</i>	<i>*myth</i>
<i>*onomatopoeia</i>	<i>*oxymoron</i>	<i>*simile</i>	<i>*symbol</i>
<i>absurd</i>	<i>animus/anima</i>	<i>archetype</i>	<i>epiphany</i>
<i>existential</i>	<i>hubris</i>	<i>Oedipus</i>	<i>shadow</i>
<i>Sisyphus</i>	<i>vers libre</i>		

NB: ALL EXAMPLES MUST BE FROM WORKS ON THE COURSE.

- Pick two of the terms that have asterisks to deal with in depth. For each term: **50%**
 - provide a definition
 - provide two examples, each by a different author
 - Show how each example fits the definition, and how that example affects you; that is, what does each example make you feel, experience, and/or realise. The more involved the answer, the better the mark.
- Pick four other of the terms that have asterisks. **25%**
 - Provide a definition for each term.
 - Provide one example of each term
 - Show how the example fits the definition and what effect it achieves.
- Pick four terms without asterisks and explain what they mean and provide an **25%** example from works on the course; that is, show that you know a bit about them.

REMEMBER:

Number each section of your paper with the proper number, so the purpose of each part of your paper is clear.

The emphasis here is on writers' **TECHNIQUES** (not so much on their meaning), so find your examples from several of the works on the course. Use no work more than once, and no author more than once per section.

Bring any help you need to class (except another prof.), but do not simply copy out a pre-written piece. It is important for me to get some work from you written informally in class. Hand written help

notes must be in point form. Rules of format do not apply. Ability to express yourself clearly on a fairly spontaneous basis does apply. The easier it is for me to read, the better for you.

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Essay #3
Length: 3 1/4 pages Due: March 20

Comparison of Literary Works

Submit this essay on paper (not via e-mail), and with a Works Cited list for the works involved.

Use parenthetical references for quotes and paraphrases from the original works. The word COMPARE here refers to looking at both similarities AND differences (contrasts). It is VERY important to talk about the chosen works together in the same paragraph, and even in the same sentence. Talking about the works alternately is not as effective. Talking about them separately will not allow the reader to see the similarities and differences one has identified.

Write on only **ONE** of the following topics.

1. Compare Auden's "**The Unknown Citizen**" (TCP 115) and any somewhat similar character from a recent episode of a TV show such as *The Simpsons* or *Married with Children*.
2. Compare personal enlightenment in *Siddhartha* with the same theme in *Excalibur*.
3. Compare "**The Epic of Gilgamesh**" (PPC 325) with any modern quest story such as *Excalibur*, *Star Trek*, *Star Wars*, *The Medicine Man*, *Contact*, *Boys on the Side* or one of the **Indiana Jones** movies.
4. Discuss the theme of the ordinary person caught in a web of events bigger than him or herself in 2 or 3 of the stories on the course. E.g. Compare the wife in "**The Nixie in the Mill Pond**" (PPC 126) with Cinderella in "**Cinderella**" (PPC 119), or Berenger in *Rhinoceros* with Arthur in *Excalibur*.
5. Compare "**The Great Retirement**" in *Transformations of Myth through Time* (229) with *Siddhartha* by Herman Hesse. Refer to specific events and people in both stories.
6. Compare the questing hero in "**The Water of Life**" (PPC 333) with the questing hero in *Excalibur*.
7. Compare one of the myths in the text with one of the folk or fairy tales. What are their similarities and differences (substitute any of the other types of writing for myth and/or fairy-folk tale, if you wish). N.B.: You are being asked to compare two individual pieces of writing here, not just two general types of writing.
8. Compare Quai Chang Kane of the TV program *Kung Fu: the Legend Continues* with *Siddhartha* by Herman Hesse. Refer to specific events of one episode of the TV program.
9. Compare the fool in "**The Fool on the Hill**" (PPC 306) with any of the other fools in the stories in the text, and with Merlin in *Excalibur*.
10. Compare your view of *Star Trek* with that given in the essay "**The American Monomyth**" (PPC 437). Write in the third person only. Use of I, me, my, we, our, us, you and your is not acceptable.
11. Compare the use of symbols in Auden's "**As I walked out one Evening**," (TCP 108) and Eliot's "**The Love Song of J. Alfred Prufrock**" (TCP 61) or any one of Dylan Thomas's poems in the text.
12. Compare the social message of one of your favourite popular songs with a similar type of song on the course, e.g., Dylan's "**A Hard Rain's Gonna Fall**" (PPC 339).
13. Any variation on one of the above. Any topic of your own, using at least one work on the course. Check with Peter.

ENGLISH 160 SECTION 04
Essay #4
Length: 5 pages Due: April 10

Literary Research

Submit this essay on paper (not via e-mail), and with a Works Cited list for the works involved. Use parenthetical references for quotes and paraphrases from the original works.

Demonstrate research, critical thinking, and documentation abilities, using one work on the course.

- A) Show me that you can find relevant work in either our library, UVic's, or a public library and that you can use that material in an essay and acknowledge it with proper parenthetical references e.g.. (Author 29), and a proper list of **Works Cited** at the end of the essay. (For a work to be listed in the Works Cited, it **MUST (!)** actually be **CITED** (i.e.. **MENTIONED**) in the paper. Also, ALL borrowings, not just direct quotes, **MUST** be acknowledged. The documentation technique outlined in *The College Style Sheet* must be used. **PLEASE** ask for help if it is needed.
- B) Show me that you can defend your opinion about a work on the course by considering the opinions of at least two commentators. Show how and why they support or challenge your ideas. Although you are expressing **YOUR** ideas here, you should do it in a formal way, without the personal pronouns I, me, my, you, your or we.

Any one work on the course is fair game, as long as you have not already written on it. Here are some possible approaches:

1. *Siddhartha* is an excellent exploration of the major Jungian archetypes.
2. Yeats' use of myth in "**The Second Coming**" is necessary in order to express the connection of the present with the past.
3. Rock music has a literary dimension to it.
4. Berenger in *Rhinoceros* is an excellent example of existential man.
5. Mythology helps to develop a mature identity. At least one work on the course must be used.
6. The continuing fascination with Arthurian mythology.
7. The role of the rhinoceri in *Rhinoceros*.
8. Dylan Thomas is a master at using the senses to get an emotional effect. Concentrate on three poems. For best results structure your paper around the senses; e.g., discuss sight in the three poems, then sound, then touch,&c.
9. Galahad, Percival and/or Lancelot as questors of the Holy Grail.
10. Fantasy is absolutely necessary for a healthy mind. At least one work on the course must be well used, to develop this theme. (See the excerpt "from **The Uses of Enchantment**" in the text, p.433.)
11. I like work X on the course, because it expresses my personal philosophy about such and such.

EVALUATION OF MARKS AND EXERCISES

The mark you receive on each exercise and essay will be a number anywhere from 0 to 9.

The conversion scale used to translate numbers into grades at the end of the course is as follows:

9 A+	7 A-	5 B	3 C+	1 D
8 A	6 B+	4 B-	2 C	0 F

- 9 Used only for very exceptional work. Perhaps some special insight that deserves extra recognition.
- 8 As for 7 but with fullest possible development or tighter over-all unity.
- 7 The kind of work that might be expected at the next level up. Complete and clear understanding and presentation with a high degree of originality.
- 6 As for 5 but with virtually no errors in expression, editing, or proof-reading.
- 5 As for 4 but with strong evidence that everything is under control. No significant errors.
- 4 All is very clear. Subject is thoroughly studied and understood. Some degree of originality is involved. Errors in expression and mechanics are few and far between.

- 3 Varies. May mean virtually no errors in expression are present; things are clear, but there is little sign of creativity. May mean a very good paper but weak spelling and/or grammar.
- 2 Some weaknesses in expression, but nothing major. The basic material is obviously understood well, but not much attempt to put it into a new light or point of view.
- 1 Several errors in spelling, punctuation, or difficult language expressions. Subject not thoroughly discussed and/or not thoroughly understood.
- 0 Lack of clear expression makes failure automatic. Subject being discussed is obviously not understood or is obviously inaccurately presented.
- R Paper returned without mark because proper conventions of format such as margins, title page, double spacing, page numbering, were not observed. Alter and resubmit as soon as possible. No marks are lost.

CLASS PARTICIPATION will be graded approximately as follows:

- 1 For presence (85% of time or better) in class
- 2 - 3 For presence plus consultation during or after class
- 4 - 5 For presence plus occasional remarks and/or questions
- 6 - 7 For presence plus regular remarks and/or questions
- 8 - 9 For presence, regular remarks, and generating the participation of others.
People who choose not to speak in public may participate by proxy documents or comments through another person (the teacher if desired).

EVALUATION OF QUIZZES:

The following scale will be used for the quizzes on the novels:

9 = 95 - 100%	6 = 80 - 84%	3 = 65 - 69%
8 = 90 - 94%	5 = 75 - 79%	2 = 60 - 64%
7 = 85 - 89%	4 = 70 - 74%	1 = 50 - 59%

WORDS: 1 page printed = 225 significant words; 1 page hand-written = 125

RULES OF FORMAT

NB: PAPERS WHICH NEGLECT THESE STANDARD RULES OF FORMAT WILL BE RETURNED UNMARKED.

1. Use white, unruled, unlined paper of standard size (8 1/2 x 11 inches).
2. Essays that are too hard to read because of ink colour, faintness, or type size, and essays that are hand-written, will be returned unmarked.
3. Print on one side of the page only. Only 12 point print size should be used. Smaller sizes will not be accepted; larger sizes will affect word count.
4. Double space only, for essays. Larger spacing between lines will affect word count. Indent and single space long quotes.
5. Leave margins of 1 1/2" on left and top, and 1" on the right and bottom.
6. Number pages in upper right hand corner, about 3/4" in from edges of paper. Do not circle the page number or put dashes or other marks with it.
Pages with titles at the top, such as the first page of an essay or chapter or some other subdivision, should either be left unnumbered or be numbered at the bottom centre, about 3/4" from edge of paper.
7. Pages should be clipped or stapled together. Essays that lack such, or use other devices will not be accepted.
8. **USE A TITLE PAGE.**

Include a title, your name, course and course number, the due date, the assignment number, and the name of the instructor. Use neat, clear spacing.

9. TITLES:

YOUR OWN TITLES SHOULD NOT BE UNDERLINED OR PUT IN QUOTATION MARKS.

Titles of short stories, poems, magazine articles, chapters of books, and generally any title that is within a larger work, should be put in quotation marks.

Titles of plays, novels, and collections of short stories and poems -- in fact, the title of any piece that stands by itself, independent of other works--should be underlined.

If your title contains the title of another work, then the borrowed title should be either underlined or put in quotes according to the rules just mentioned.

10. Papers should look neat and tidy. Please do not write in changes on a final draft, or submit a draft with a lot of white outs. As much as possible papers should have a professional quality to them. Do not fold, spindle or mutilate.

(a copy of this sheet will be attached to the front of each essay you submit, to indicate the rationale for the marking.)

ESSAY MARKING CHECK SHEET

NAME:

CLASS:

ASSIGNMENT:

DUE DATE:

LENGTH:

SUBJECT:

1. DRAFTING

- o clear thesis
- o appropriate rhetorical approach
 - straight explanation
 - pros vs cons
 - comparison/contrast
 - creative interpretation
- o logical organization
- o effective support
- o appropriate use of imagination

2. EDITING

- o grammar
- o tone of voice
- o third person point of view
- o clear language style
- o effective use of figures of speech
- o effective introduction
- o effective conclusion

3. POLISHING

- o spelling
- o punctuation
- o neatness, margins, title page, &c.

COMMENTS:

RULES FOR WRITTEN ENGLISH

These are examples of what NOT to do. When Peter marks your papers, he will put numbers corresponding to the numbers below, beside the language concerns that show up on your papers.

1. Don't use no double negatives.
2. Each pronoun agrees with their antecedent.
3. When dangling, watch your participles.
4. Don't use commas, which aren't necessary.
5. Verbs has to agree with their subjects.
6. About those sentence fragments.
7. Try to not ever split infinitives.
8. Its important to use apostrophe's right.
9. Always read what you have written to see if you any words out.
10. Corect speling is impordant.
11. Prepositions are not suitable words to end sentences with.
12. In my opinion I think that an author when they are writing shouldn't get into the habit of making use of too many unnecessary words that are not really needed.
13. Eschew ampersands & other symbolic marks.
14. Don't use contractions.
15. When writing a sentence that has a subpart or two don't forget to put in a comma or two sometime or other so the reader will not go mad from confusion or die from lack of breath.
16. Foreign words and phrases are not "a propos."
17. Profanity sucks.
18. Don't abbrev.
19. Just between you and I, case is important.
20. Use slang? NOT!
21. A writer mustn't shift your point of view.
22. Don't change to a new tense when you were in another.
23. Don't use a run-on sentence, you got to punctuate it proper.
24. As **as** is as confusing as can be when it is used as a conjunction, don't use **as** as a synonym for **because**.
25. Prufreed. (*And don't write in no little changes by hand neither!*)
26. Last but not least, lay off clichés like the plague.



THIS IS YOUR INVITATION

**Come and see me ANYTIME.
Ask for a free book.**

**I will be available especially for YOU between
3:00 and 3:50 p.m.
on Tuesdays and Thursdays
after class and/or in my office,
or any convenient time by appointment.**

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