

CAMOSUN COLLEGE - COURSE OUTLINE - WINTER 2003
ENGLISH 160 (07)
INTRODUCTION TO LITERATURE

Instructor: Christine Kirchner
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Office Hours: Monday, 10:30 a.m. – 12:30 p.m.
Wednesday, 10:00 a.m. – 1:00 p.m.
- or by appointment.

Class Meets: Mondays and Wednesdays, 2:30 p.m. – 3:50 p.m. (Young 300).

Prerequisites: English 12 or assessment.

Texts: Barnet, Sylvan, et al., eds. *An Introduction to Literature*. 12th ed.
Toronto: Addison-Wesley, Longman, 2001.
Davies, Robertson. *Fifth Business*. Toronto: Penguin, 1996.

Course Description:

This course, which is a discussion of fiction, poetry, and drama, introduces students to the study and analysis of literature. Students will be exposed to a diverse range of materials.

Course Objectives:

During the course you will learn to

1. use the vocabulary and analytical skills associated with literary criticism;
2. interpret a work based on evidence which is either explicit or **reasonably** implicit within the text;
3. recognize patterns of cultural influence as expressed in literary forms;
4. write critical and analytical papers.

Evaluation:

Your final grade will be determined as follows:

- Short Story Test **(10%) Mon., Feb. 10.**
- Short Story Essay **(15%) Due Mon., Feb. 17.**
- Poetry Test **(15%) Mon., Mar. 3.**
- Group Presentation on the play, *Oedipus Rex* **(10% includes peer evaluation).
Wed., Mar. 19, Mon., Mar. 24, and Wed., Mar. 26.**
- Drama Essay **(20%) Due Wed., Apr. 2.**
- Novel Essay **(20%) Due Mon., Apr. 14.**
- In-class participation **(10%) on-going.**

The assignments will vary in length. Explicit instruction for each assignment will be given well in advance of its respective due date.

Grades:

A+	=	95-100%	B-	=	70-74%
A	=	90-94%	C+	=	65-69%
A-	=	85-89%	C	=	60-64%
B+	=	80-84%	D	=	50-59%
B	=	75-79%	F	=	Below 50
			I	=	Incomplete

Notes:

- i. All assignments must be handed in at the scheduled time – at the beginning of class, on the date they are due. Any exceptions must be requested in advance and will be granted only in special circumstances. Late papers will be docked a grade (5%) per day, including weekends.
- ii. 80% attendance is required to perform adequately in the course. You cannot learn from the course and participate in class activities if you do not attend. Repeated absences will result in my request that you drop the course. Assignments will not be accepted from students who miss more than 25% of classes.

Participation During In-Class Discussions*:

Studying what others have written is not like doing arithmetic, a calculation done in private, deriving an answer which, if correct, will agree exactly with the answers of others. The study of literature is a **conversation** which has been carried on for centuries, and which should continue with each student as he or she reads: underlining, questioning, responding, imagining, thinking, feeling, “conversing” with the writer while the student writes notes, essays, or exams, or as he or she talks with others about the readings. The classroom is an important setting for this conversation to take place. Students often find that their interpretation is somewhat different from that arrived at in class; this is not wrong, but exactly what should happen. Each of us brings a unique experience, mind, and sensibility to what we read, so the class’s interpretation(s)—the refined combination of many people’s ideas and insights—should be larger and richer than any individual’s. The achievement of such breadth, depth, and richness is one of the important values of class discussion, and one of the reasons participation in discussions not simply something a student might elect to do, but rather it is a student’s **responsibility**.

Learning is not passive, but active; we learn by doing: reading, thinking (analyzing, synthesizing, questioning), writing, and talking. The classroom should be a laboratory of ideas, a place in which both students and instructor test and deepen their insights by speaking them out loud, countering, qualifying, or extending the insights of others, that is, carrying on, in the classroom, the centuries-old conversation about literature and its ordering of human experience. Therefore, **all** students in this course are expected to participate in class discussion throughout the semester. Your participation will be noted and discussed with you, and eventually credited toward your grade. Obviously, to participate, you must attend class.

*Courtesy of Leslie Ashcroft

READING LIST

Mon., Jan. 6	<i>Course Introduction.</i> <i>Introduction to the Short Story.</i>
Wed., Jan. 8	"always a motive" by Dan Ross—handout.
Mon., Jan. 13	Chapter 1, "Reading and Responding to Literature," Barnet, <i>An Introduction to Literature</i> pp. 3-15. "The Parable of the Prodigal Son," p. 8. "Samuel" by Grace Paley, p. 12.
Wed., Jan. 15	Chapter 4, "Stories and Meanings: Plot, Character, Theme," Barnet, pp. 66-76. "Misery" by Anton Chekov, p. 69.
Mon., Jan. 20	Chapter 5, "Narrative Point of View," Barnet, pp. 85-94. "The Open Window" by Saki—handout. "A & P" by John Updike, p. 89. Chapter 2, "Writing about Literature: From Idea to Essay," Barnet, pp. 24-40; pp. 44-7. "The Story of an Hour" by Kate Chopin, p. 26.
Wed., Jan. 22	Chapter 6, "Allegory and Symbolism," Barnet, pp. 109-13. "Young Goodman Brown" by Nathaniel Hawthorne, p. 199. "A Worn Path" by Eudora Welty, p. 113.
Mon., Jan. 27	Chapter 7, "In Brief: Writing about Fiction," Barnet, pp. 130-3. "The Cask of Amontillado" by Edgar Allen Poe, p. 133. "A STUDENT'S WRITTEN RESPONSE TO A STORY," Barnet, pp. 138-43.
Wed., Jan. 29	"Where Are You Going, Where Have you Been?" by Joyce Carol Oates, p. 425. "The Demon Lover," Anonymous poem, p. 879.
Mon., Feb. 3	"Everyday Use" by Alice Walker, p. 458.
Wed., Feb. 5	<i>Introduction to Poetry.</i> "My Papa's Waltz" by Theodore Roethke, handout. "Those Winter Sundays" by Robert Hayden, p. 920. "Stop All the Clocks, Cut Off the Telephone" by W.H. Auden, p. 656.
Mon., Feb. 10	Short Story Test (10%)
Wed., Feb. 12	"Spring and All" by William Carlos Williams, p. 907. "I Wandered Lonely As a Cloud" by William Wordsworth, p. 890. "River in summer" by Shiki, p. 726.

Mon., Feb. 17	<p>Short Story Essay (15%) is due at the beginning of class.</p> <p>“EXPLICATION,” Barnet, pp. 40-3.</p> <p>“Sonnet 29” by William Shakespeare, p. 882.</p> <p>“General Review of the Sex Situation” by Dorothy Parker—handout.</p> <p>“How to Eat Alone” by Daniel Halpern, p. 737.</p> <p>“What’s That Smell in the Kitchen” by Marge Piercy—handout.</p> <p>“To His Coy Mistress” by Andrew Marvell, p. 739.</p>
Wed., Feb. 19	<p>“Metaphors” by Sylvia Plath, p. 695.</p> <p>“Rites of Passage” by Sharon Olds, p. 736.</p> <p>“Incident” by Countee Cullen, p. 913.</p> <p>“Wild Nights—Wild Nights!” by Emily Dickinson, p. 832.</p> <p>“Stopping by Woods on a Snowy Evening” by Robert Frost, p. 850.</p>
Mon. Feb. 24	<i>Oedipus Rex</i> —Video.
Wed., Feb. 26	<i>Oedipus Rex</i> —Video.
Mon., Mar. 3	Poetry Test (15%)
Wed., Mar. 5	<p><i>Introduction to Tragedy.</i></p> <p>Chapter 27, pp. 968-73.</p> <p>Discussion of <i>Oedipus Rex</i> by Sophocles, p. 974.</p>
Mon., Mar. 10	<i>Oedipus Rex</i> , p. 974, cont’d.
Wed., Mar. 12	<i>Oedipus Rex</i> , p. 974, cont’d.
Mon., Mar. 17	<i>Oedipus Rex</i> , p. 974, cont’d.
Wed., Mar. 19	Group Presentations on the play, <i>Oedipus Rex</i> (10% includes peer evaluation).
Mon., Mar. 24	Group Presentations, cont’d.
Wed., Mar. 26	<p>Group Presentations, cont’d.</p> <p><i>Introduction to the Novel.</i></p> <p><i>Fifth Business</i> by Robertson Davies.</p>
Mon., Mar. 31	<i>Fifth Business</i> , cont’d.
Wed., Apr. 2	<p>Drama Essay (20%) is due at the beginning of class.</p> <p><i>Fifth Business</i>, cont’d.</p>
Mon., Apr. 7	<i>Fifth Business</i> , cont’d.
Wed., Apr. 9	<i>Fifth Business</i> , cont’d.
* Mon., Apr. 14	<p>Novel Essay (20%) is due in my office, Fisher 110 by 5:30 p.m. (There will be <u>no extensions</u>.)</p>

