

ENGLISH 160, Section 009: Introduction to Literature

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LECTURES: Mon., Wed. 4:00-5:20 PHONE: Office Ph. 370-3393; Home 479-9273 / 884-2282
LOCATION: Wilna Thomas 103 OFFICE: Paul 226A
OFFICE HOURS: Mon., Wed. 5:30-6:30; Tues. 1:00-2:00; Thurs., 10:30-1:30 , *or* by appointment

REQUIRED TEXTS:

Laurie Kirszner, Stephen Mandell & Candace Fertile, eds. *Literature: Reading, Reacting, Writing*. **Mandatory.**
Yann Martel. *Life of Pi*. **Mandatory.**
English 160, Section 009 *Course Pack*. **Mandatory.**
A college / university level dictionary (such as Oxford's or Webster's) and grammar handbook (such as *The Little, Brown Compact Handbook*).
Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 5th Ed. (Recommended).

COURSE DESCRIPTION:

English 160 introduces you to four major literary genres—poetry, short story, novel, and drama—from different cultural contexts. You learn about the terminology needed to make literary analyses, and be able to recognize specific literary techniques. Through class lectures and discussions, we will form collaborative interpretations, contributing to the critical dialogue and understanding of surveyed, historical literary texts. We will work both chronologically and thematically in order to draw comparisons between specific works. In and outside of class, literary texts will be examined in a variety of ways: personal reflection, class lectures/discussions and seminars, in-class activities, and written essays.

Keep in mind that English 160 is an intensive reading course. Close reading requires time and concentration. To get the most out of this course, complete the required readings before class. Write questions and comments while you read in order to approach the texts with a critical focus. Attendance, preparation and participation are required in this class.

This course provides you with the critical reading, research, and writing skills you need for more advanced courses in English and the humanities. To this aim, we use writing workshops and peer reviews that allow you to “test” your writing on readers (your class members). Workshops, directly linked to assigned essays, give you insight into how your structure, support, and express your thoughts. They allow you to:

- (a) anticipate reader response;
- (b) receive the benefits of peer reviews; and
- (c) gain the editing skills required for English 150/160 and other courses requiring written essays and exams.

All formal assignments will be graded on the assumption that they have received the benefit of one writing workshop.

IMPORTANT:

- Read this outline (also called a “course syllabus”) in its entirety.
- Valuable terms, notes, and brainstorming questions can be found in the *English 160 Course Pack*. Textbook readings in *Literature: Reading, Reacting, Writing* accompany specific assignments, based on the attached class schedule and reading list.
- Our classroom environment is one of mutual respect and active exchange. Be prepared to listen attentively, as well as contribute to class discussion in a spirit of good will at all times.

COURSE OBJECTIVES:

By the end of this course, you should be able to:

- Analyse and interpret a variety of literary works from different cultural backgrounds, both in their conventions and departures from conventions;
- Identify and analyse the distinguishing characteristics of literary genres;
- Demonstrate an understanding of historical contexts of literary works, and how these reflect the attitudes, values and issues of historical eras;
- Distinguish between literal and figurative meaning in literary works;
- Distinguish between supportable and insupportable opinions about literary works;
- Develop an informed critical analysis/interpretation of literary works;
- Analyse the themes of literary works;
- Recognize certain stylistic features of individual authors;
- Articulate individual responses to literary works; respond to, and be appreciative of, different interpretations of literary works;
- Use the basic research skills associated with literary criticism;
- Use appropriate documentation (MLA style) for quoting literary works and secondary sources;
- Collaborate with a peer-group in a professional manner on all aspects of writing and reading.

“The job of the artist is always to deepen the mystery.”
~ Francis Bacon ~

EVALUATION:

Evaluation for English 160 is based on class participation and essay assignments. ***Class attendance is absolutely compulsory.*** Students who do not attend class regularly, or who fail to hand in assignments, may be advised to drop the course by the designated deadline.

*****HANDBOOK:** Read the attached *English 160: Handbook* for important information on essay presentation, grading standards, workshop guidelines and conduct, and correction symbols.

MISSED CLASSES: It is your responsibility to get the lecture notes and handouts that you have missed in class. You may consult me regarding missed classes during office hours.

MISSED PEER-EDIT REVIEWS: You cannot “make up” a missed peer-edit review. If you miss a peer review, provide written documentation of a medical emergency, or other valid reason for absence. ALL peer-edit reviews must be handed in with your final assignments.

LATE ESSAYS: Late essays will receive a letter grade and percentage, *but no commentary*, and one letter grade lower than would normally be assigned. No essays are accepted if handed in later than two weeks after the assignment date.



ESSAY ASSIGNMENT/ EXAM DESCRIPTION AND DUE DATES:

Asterisked (*) assignments are written in-class. Note that some assignments here are preparatory work, and are not assigned individual grades. Note also that the word count here is not a computer word count, but rather the formal word count. A word is counted if it is *five characters or longer*; short words (like “the” and “to” do not count).

Assignments/Exams	Length (max.)	Value	Due Date	Focus
Poetry Analysis Essay	1200-1400 words	20%	February 9	Poetic Elements
Fiction Analysis Essay	1200-1400 words	20%	March 8	Critical reading, interpretation
Drama Analysis Essay	1200-1400 words	20%	April 7	Argumentation, analyses.
Final Exam	1000 words, 4 pp.	25%	TBA	Interpretation
In-class Quizzes	5 quizzes	5%	Surprise!	Completion of readings
Class Participation	Active contribution	10%	All Term	Expanding discussion

Assignment	Writing Workshop	Due Date of Essay
Poetry Analysis	February 2	February 9
Fiction Analysis	March 1	March 8
Drama Analysis	March 31	April 7

ENGLISH160: SCHEDULE & PREPARATION

Note that this schedule is tentative and may be subject to change during the term. “Preparation” includes weekly readings in *Literature: Reading, Reacting, Writing* (listed after this schedule) and in the Course Pack (assigned in class).

Date	Topic	Your Preparation
Jan. 5	Introduction to Course & Class Members. Diagnostic writing (0% - sample writing).	Read syllabus; meet class members.
Jan. 7	Introduction to Elements of Poetry: Imagery & Symbolism.	Read handouts.
Jan. 12 Jan. 14	Structural Seduction: Sonnet Forms; Prosody. Metaphysical Conceits & Cavalier Lyrics.	Readings in <i>Literature: Reading, Reacting, Writing</i> .
Jan. 19	Love & War: Modern Poetry; class discussion. Explanation of Poetry Analysis and integrating direct quotations.	Read poems for analysis. Choose poem you will analyse.
Jan 21	Poetic allusions and use of myth.	

Jan. 26	Implied metaphor: Emily Dickinson; T. S. Eliot.	Readings in text. Draft poetry analysis.
Jan. 28	Oriental forms of poetry: symbolist, imagist, and concrete poetry.	
Feb. 2	Introduction to Short Story & Narrative Techniques.	WRITING WORKSHOP: Poetry Analysis, in class, Feb. 2.
Feb. 4	Writing Workshop: Poetry Analysis. Introduction to Short Story Analysis. Time, space, voice, tone and perspective in narrative.	Assigned readings in course pack.
Feb. 9	Irony, empathy: Sherwood Anderson's "Hands." Class discussion of "Hands."	POETRY ANALYSIS due Feb. 9.
Feb. 11	First & third person narrators. Meet seminar group; preparation for seminars. Setting up fiction analysis topic.	Read assigned short stories in coursepack.
Feb. 16	Seminar structure, delivery and tips. Finish seminar presentation.	Read ALL assigned short stories (in preparation for your essay, but also for final exam). Collaborate on seminar presentation.
Feb. 18	Short Story Seminar and Discussion: "A&P," "The Story of an Hour."	
Feb. 23	Short Story Seminar and Discussion: "Barn Burning," "A Very Old Man with Enormous Wings."	
Feb. 25	Short Story Seminar and Discussion: "Borders," "Stones."	Read <i>Metamorphosis</i> ; <i>Life of Pi</i> .
March 1	Introduction to Elements of Novella/Novel; critical approaches to novel analysis. Writing Workshop: Fiction (short story) analysis.	WRITING WORKSHOP: Fiction Analysis, in class, March 1.
March 3	Plot structure and characterisation in Franz Kafka's <i>Metamorphosis</i> ; Expressionism.	Read <i>Metamorphosis</i> , <i>Life of Pi</i> .
March 8	Discussion of selected scenes from <i>Metamorphosis</i> : framing, recurrence and symbolism. Submit fiction (short story) analysis.	FICTION (SHORT STORY) ANALYSIS DUE: March 8.
March 10	Introduction to novelistic elements in Yann Martel's <i>Life of Pi</i> .	Finish Reading <i>Life of Pi</i> .
March 15	<i>Life of Pi</i> : Class discussion/questions. Comparison to <i>Castaway</i> (Tom Hanks).	Start reading <i>Oedipus</i> .
March 17	Analysis of themes in <i>Life of Pi</i> .	
March 22	Researching literary works; using MLA style of documentation.	Study <i>Oedipus</i> & prepare notes for drama essay.
March 24	Introduction to Elements of Drama. Aristotle's definitions of comedy & tragedy.	Visit to library.

March 29	Sophocles' <i>Oedipus</i> : structure, stage & chorus. Performance and analysis of selected scenes.	WRITING WORKSHOP: in class, March 31.
March 31	Passolini's <i>Oedipus</i> (film) - selected scenes.	
April 5 April 7	Final Exam preparation; class party.	DRAMA ESSAY DUE: April 7.
TBA	Check Final Exam Schedule for final exam. Prepare for an essay on <i>Life of Pi</i> and to make technical/thematic connections between specific works studied in class and new works reproduced in the exam itself.	FINAL EXAM.

IMPORTANT DATES:

January 19	<i>Tuition fees due.</i>
February 12-13	<i>Reading Break.</i>
February 13	<i>Last day to withdraw without a failing grade.</i>
April 13-21	<i>Exam period.</i>

Any questions? Please ask!

Please consult Attached Reading List for specific reading assignments.



English 160: Reading List

All readings refer to the textbook, *Literature: Reading, Reacting, Writing*, unless noted. Readings from the *Coursepack* will be assigned at each class. Readings are to be completed *before* scheduled classes on the following weekly basis. Read all of the works listed here. We will spend class-time analysing certain works; others will be referred to in terms of comparison and contrast. **Come to class prepared!**

DATE	TOPIC	CHAPTER / AUTHOR'S NAME	TITLES OF WORKS, PAGE NUMBERS
Jan. 5	Literature; poetry.	Chapters 1, 2, 11, 12	1-37, 502-561
Jan. 7	Imagery, symbolism	Chapters 15, 16, 19 Ezra Pound William Blake Sylvia Plath	629-671, 733-732 "In a Station of the Metro," 633 "The Sick Rose," 734 "Sheep in Fog," transp.
Jan. 12	Sonnets, metaphysical and cavalier poetry.	Chapters 17, 18	671-732
		William Shakespeare Elizabeth Barrett Browning John Donne Andrew Marvell Robert Herrick <i>Modern Sonnets:</i> Ralph Gustafson Gwendoly Brooks	"That Time of Year," 507 "My Mistress' Eyes," 526 "Let Me Not to the Marriage of True Minds," 820 "How Do I Love Thee?" 527 "Batter My Heart," 771 "Valediction," 654 "To His Coy Mistress," 663 "To the Virgins," 582 "Delight in Disorder," 686 "In the Yukon," 604 "First Flight. Then Fiddle" 706
Jan. 19	Love and war poems.	Chapters 13, 14	562-628
		<u>Love</u> Lord Byron Theodore Roethke Barbara Greenberg Anne Bradstreet Margaret Avison	"She Walks in Beauty," 767 "I Knew a Woman," 608 "The Faithful Wife," 614 "To My Dear and Loving Husband," 662 "We the Poor," 763

		<p><i>War</i> Wilfred Owen Henry Reed Boris Slutsky</p> <p>Sharon Olds</p>	<p>"Dulce et Decorum Est," 641 "Naming of Parts," 816 "How Did They Kill?" 539 "Rite of Passage," 807</p>
Jan. 21	Allusion, myth in poetry.	<p>William Shakespeare W. H. Auden</p> <p>Lord Alfred Tennyson W. B. Yeats</p> <p>Derek Walcott W. H. Auden</p>	<p>"The World," 580 "The Shield of Achilles," 534 "Ulysses," 826 "The Second Coming," 841 "Leda and the Swan," 753 "Sea Grapes," 755 "Musée des Beaux Arts," 756</p>
Jan. 26	Allegory, implied metaphor.	<p>Emily Dickinson</p> <p>T.S. Eliot</p>	<p>"My Life Had Stood," 626; "Because I Could Not Stop for Death," 679; "After Great Pain," 770 "I Heard A Fly," 770</p> <p>"Love Song of Alfred J. Prufrock," 774; Preludes and "Hysteria," coursepack</p>
Jan. 28	Oriental forms or poetry: symbolist, imagist, concrete poetry.	<p>William Carlos Williams</p> <p>Gary Snyder</p> <p>Wallace Stevens</p> <p>Matsuo Basho Richard Wilbur Richard Brautigan Richard Wright Denise Levertov</p>	<p>"The Red Wheelbarrow," 632' "The Great Figure," 635 "Some Good Things," 633 "Thirteen Ways," coursepack "Four Haiku," 637 "Sleepless," 639 "Widow's Lament," 714 "Hokku Poems," 714 "What Were They Like?" 537</p>

Jan. 28	Concrete poetry, cont.	e.e. cummings	"anyone lived in a pretty how town," 623 "the sky was can dry," 719; "buffalo bill's," 769 "Women" "Easter Wings"
Feb. 2-9	Short Story genre. Narrative techniques.	Chapters 3-10	38-368 Sherwood Anderson's "Hands"
Feb. 16-25	Seminar presentations and class discussion.	Selected stories: John Updike Kate Chopin William Faulkner Gabriel Garcia Marquez Thomas King Timothy Findley	Consult Index for pages: "A&P" "Story of An Hour" "Barn Burning" "A Very Old Man" "Borders" "Stones"
March 3	Novella.	Franz Kafka's <i>Metamorphosis</i>	402-436
March 10	Novel.	Yann Martel's <i>Life of Pi</i> .	Purchase novel in bookstore.
March 22	MLA Documentation.		1321-1347.
March 24	Introduction to Elements of Drama	Chapters 20-25, Sophocles' <i>Oedipus the King</i>	844-1320 1198-238

ENGLISH 160: HANDBOOK

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WRITING WORKSHOP GUIDELINES

WRITING WORKSHOP CONDUCT: