

ENGLISH 160, Section 001: Introduction to Literature

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LECTURES: Tues., Thurs. 9:00-11:50 am PHONE: Office Ph. 370-3393; Home 479-9273 / 884-2282
LOCATION: Young 316 OFFICE: Paul 226A
OFFICE HOURS: Tues. 12:00-2:00; Wed., 11:30-12:30; appointments scheduled outside office hours
only if necessary; consult with me

REQUIRED TEXTS:

Laurie Kirszner, Stephen Mandell & Candace Fertile, eds. *Literature: Reading, Reacting, Writing*. **Mandatory.**
Yann Martel. *Life of Pi*. **Mandatory.**
English 160, Section 001 *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

All formal assignments will be graded on the assumption that they have received the benefit of one writing workshop. **Do not email essay drafts to me.** Drafts will be work-shopped in class; if you want extra help on your work, see me during office hours and bring a hard-copy of your draft with you.

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.

Read the first section of the ***English 160: Course Pack*** for important information on essay presentation, grading standards, workshop guidelines and conduct, and correction symbols.

MISSED CLASSES: Students regularly not attending class regularly jeopardize their chances for a passing grade. 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 completed in a workshop. 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*. No essays are accepted if handed in later than one week after the assignment date.



ESSAY ASSIGNMENT/ EXAM DESCRIPTION AND DUE DATES:

Note also that the **word count** here is **not** a computer word count, but rather the academic 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%	May 13	Poetic Elements
Fiction Analysis Essay	1200-1400 words	20%	May 27	Critical reading, interpretation
Drama Analysis Essay	1200-1400 words	20%	June 17	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	Engaging in discussion

Assignment	Writing Workshop	Due Date of Essay
Poetry Analysis	May 11	May 13
Fiction Analysis	May 25	May 27
Drama Analysis	June 15	June 17

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).

<i>Date</i>	<i>Topic</i>	<i>Your Preparation</i>
May 4	Introduction to Course & Class Members. Diagnostic writing (0% - sample writing). <i>Introduction to Elements of Poetry: Imagery & Symbolism.</i>	Read syllabus; meet class members. Read handouts.
May 6	<i>Structural Seduction: Sonnet Forms; Prosody.</i> <i>Metaphysical Conceits & Cavalier Lyrics.</i> <i>Love & War: Modern Poetry; class discussion. Explanation of Poetry Analysis and integrating direct quotations.</i>	Readings in <i>Literature: Reading, Reacting, Writing.</i> Read poems for analysis. Chose poem you will analyse.
May 11	<i>Poetic allusions and use of myth.</i> <i>Implied metaphor: Emily Dickinson; T. S. Eliot.</i> <i>Symbolist, imagist, and concrete poetry.</i> Workshop Poetry Analysis.	Readings in text. Draft poetry analysis. WRITING WORKSHOP: Poetry Analysis in class, May 11.

May 13	<i>Introduction to Short Story & Narrative Techniques.</i> Poetry Analysis due. Narrative time, space, voice, and tone.	Assigned short stories in Reading List. POETRY ANALYSIS DUE: May 13.
May 18	<i>Irony, empathy:</i> Sherwood Anderson's "Hands." Class discussion of "Hands." <i>First & third person narrators.</i> Meet seminar group; preparation for seminars. Seminar tips.	Prepare seminar presentation.
May 20	<i>Field Trip:</i> Victoria Literary Arts Festival. Draft <i>Fiction Analysis</i> .	Read <i>Metamorphosis</i> ; <i>Life of Pi</i> . Draft <i>Fiction Analysis</i> .
May 25	<i>Seminar Presentations:</i> "A&P," "The Story of an Hour," "Barn Burning." Workshop <i>Fiction Analysis</i> .	WRITING WORKSHOP: Fiction Analysis, in class, May 25.
May 27	<i>Seminar Presentations:</i> "A Very Old Man with Enormous Wings," "Borders," "Stones." <i>Introduction to Elements of Novella/Novel.</i>	FICTION (SHORT STORY) ANALYSIS DUE: May 27.
June 1	Critical approaches to novel analysis. Parallelism and motivation in Franz Kafka's <i>Metamorphosis</i> .	Franz Kafka's <i>The Metamorphosis</i> .
June 3	Novelistic elements in Yann Martel's <i>Life of Pi</i> . Class discussion/questions.	Yann Martel's <i>Life of Pi</i> .
June 8	Researching literary works; MLA style of documentation. Introduction to <i>Elements of Drama</i> . Aristotle's definitions of comedy & tragedy.	Read Shakespeare's <i>Hamlet</i> . Library visit.
June 10	Shakespeare's <i>Hamlet</i> : dramatic elements. Discussion of selected scenes.	DRAMA ANALYSIS WORKSHOP: June 15.
June 15	Shakespeare's <i>Hamlet</i> in performance.	DRAMA ANALYSIS DUE: June 17.
June 17	Class Review. Preparation for Final Exam.	Write FINAL EXAM.
June 21-23	Check schedule for Final Exam.	

IMPORTANT DATES:

May 10
May 17
June 2
June 21-June 23

Tuition fees due.
Victoria Day: College Closed.
Last day to withdraw without a failing grade.
Exam period.

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
May 4	Literature; poetry.	Chapters 1, 2, 11, 12	1-37, 502-561
	Imagery, symbolism	Chapters 15, 16, 19 Ezra Pound William Blake Sylvia Plath	629-671, 733-732 "In a Station" 633 "The Sick Rose," 734 "Sheep in Fog," transp.
May 6	Sonnets, metaphysical and cavalier poetry.	Chapters 17, 18	671-732
		William Shakespeare Elizabeth Barrett Browning John Donne Andrew Marvell <i>Modern Sonnets:</i> Ralph Gustafson Gwendoly Brooks	"That Time of Year," 507 "My Mistress' Eyes," 526 "How Do I Love Thee?" 527 "Batter My Heart," 771 "Valediction," 654 "To His Coy Mistress," 663 "In the Yukon," 604 "First Flight. Then Fiddle" 706
	Love and war poems.	Chapters 13, 14	562-628
		<u>Love</u> Lord Byron Theodore Roethke Anne Bradstreet Margaret Avison <u>War</u> Wilfred Owen Henry Reed Boris Slutsky Sharon Olds	"She Walks in Beauty," 767 "The Faithful Wife," 614 "To My Dear and Loving Husband," 662 "We the Poor," 763 "Dulce et Decorum Est," 641 "Naming of Parts," 816 "How Did They Kill?" 539 "Rite of Passage," 807
May 11	Allusion, myth in poetry.	William Shakespeare W. H. Auden	"The World," 580 "The Shield of Achilles," 534

		Lord Alfred Tennyson W. B. Yeats Derek Walcott W. H. Auden	"Ulysses," 826 "The Second Coming," 841 "Sea Grapes," 755 Musée des Beaux Arts," 756
	Allegory, implied metaphor.	Emily Dickinson T.S. Eliot	"Because I Could Not Stop for Death," 679; "After Great Pain," 770 "I Heard A Fly," 770 "Love Song of Alfred J. Prufrock," 774
	Symbolist, imagist, concrete poetry.	William Carlos Williams Gary Snyder Matsuo Basho Richard Wilbur Richard Brautigan Richard Wright Denise Levertov e.e. cummings	"The Red Wheelbarrow," 632' "Some Good Things," 633 "Four Haiku," 637 "Sleepless," 639 "Widow's Lament," 714 "Hokku Poems," 714 "What Were They Like?" 537 "anyone lived," 623
May 18	Short Story genre. Narrative Techniques.	Chapters 3-10	38-368 Sherwood Anderson's <i>Hands</i>
May 25-27	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"
June 1	Novella.	Franz Kafka's <i>Metamorphosis</i>	402-436
June 3	Novel	Yann Martel's <i>Life of Pi</i> .	Novel in bookstore.
	MLA Documentation		1321-1347.
June 8	Introduction to Elements of Drama	William Shakespeare's <i>Hamlet</i> .	844-1320 See index for play pages

Any questions? Please ask!