

ENGLISH 160, Section 004: Introduction to Literature

INSTRUCTOR: Dr. Maureen Niwa-Heinen EMAIL: nheinen@camosun.bc.ca
LECTURES: Tues., Thurs. 11:30-12:50 am PHONE: Office Ph. 370-3342; Home 479-9273 / 884-2282
LOCATION: Ewing 348, Wilna Thomas 102 OFFICE: Paul 326
OFFICE HOURS: Mon. 1:00-2:00; Tues. 10:00-11:30; Wed. 10:00-11:30, 1:00-2:00; appointments
scheduled outside office hours if necessary; please consult with me first.

REQUIRED TEXTS:

Laurie Kirszner, Stephen Mandell & Candace Fertile, eds. *Literature: Reading, Reacting, Writing*. **Mandatory.**
Virginia Woolf. *To the Lighthouse*. **Mandatory.**
English 160, Section 004 *Course Pack*. **Mandatory.**
Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*. 5th Ed. (Suggested).
Barnet, Sylvan and Gilbert Reid. *A Short Guide to Writing About Literature*.
(Suggested).
A college / university level dictionary (such as Oxford's or Webster's) and
grammar handbook (such as *The Little, Brown Compact Handbook*).

COURSE DESCRIPTION:

English 160 introduces you to four major literary genres—poetry, short story, novel, and drama—from different cultural contexts. You will learn the terminology needed to make literary analyses, as well as to recognize specific literary techniques. Through class lectures and discussions, we will create collaborative interpretations, contributing to the critical dialogue and understanding of surveyed, historical literary texts. We will work both chronologically and thematically drawing comparisons between specific works. In and outside of class, literary texts will be examined through: personal reflection, class lectures/discussions and seminars, in-class activities, an oral presentation 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 all 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 absolutely required in this class to achieve a passing grade.

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 will use workshops and peer reviews that test-drive 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 by:

- (a) anticipating reader response;
- (b) receiving the benefits of peer reviews; and
- (c) gaining the editing skills required for effective argumentation.

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 workshopped 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 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 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 two weeks 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%	September 30	Poetic Elements
Fiction Analysis Assign.	1200-1400 words	20% (10% on oral; 10% on written)	See schedule for oral presentations Written abstract – October 21	Critical reading, interpretation
Drama Analysis Essay	1200-1400 words	20%	Dec. 2	Argumentation, analyses.
Final Exam	1000 words, 4 pp.	30%	Scheduled during Final Exam period.	Interpretation
In-class Quizzes	5 quizzes	5%	Surprise!	Completion of readings
Class Participation	Active contribution	5%	All Term	Engaging in discussion

Assignment	Draft Workshop	Due Date of Essay
Poetry Analysis	Sept. 30	Oct. 5
Fiction Analysis	Oct. 19	Oct. 21
Drama Analysis	Nov. 30	Dec. 2

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
Sept. 7	Introduction to Course & Class Members. Diagnostic writing (0% - sample writing).	Read outline; meet class members. Read Section I in course pack.
Sept. 9	<i>Introduction to Elements of Poetry:</i> Imagery & Symbolism.	Read Section II in course pack.

Sept. 14	Closed Form Poetry & Prosody. <i>Structural Seduction: Sonnet Forms.</i>	Readings in <i>Literature: Reading, Reacting, Writing.</i>
Sept. 16	Metaphysical Conceits & Cavalier Lyrics.	Read poems for you essay analysis.
Sept. 21	Open Form Poetry & Modern Poetry; <i>Love & War</i> poems: class discussion. Integrating direct quotations in poetry analyses.	Readings in text. Draft poetry analysis.
Sept. 23	<i>Poetic allusions & use of myth.</i>	Draft poetry analysis.
Sept. 28	<i>Implied metaphor: Emily Dickinson; T. S. Eliot.</i>	Draft poetry analysis.
Sept. 30	<i>Symbolist, imagist, and concrete poetry.</i> Workshop Poetry Analysis.	DRAFT WORKSHOP: Poetry Analysis in class, Sept. 30.
Oct. 5	Introduction to Short Story & Narrative Techniques. Narrative time, space, voice, and tone; <i>Irony and empathy</i> in Sherwood Anderson's "Hands." Poetry Analysis due.	Read assigned short stories in Reading List. POETRY ANALYSIS DUE: Oct. 5 Sign up for oral presentation. Read all assigned short stories.
Oct. 7	<i>First & third person narrators.</i> Oral Presentation Tips. Meet oral presentation group; group preparation for oral presentation.	Prepare oral presentation.
Oct. 12	<i>Oral Presentations: "A&P," "Fleur," "Barn Burning."</i>	Draft Fiction Analysis abstract.
Oct. 14	<i>Oral Presentations: "A Very Old Man with Enormous Wings," "Borders," "Stones."</i>	
Oct. 19	<i>Introduction to Elements of Novella/Novel.</i> Critical approaches to novel analysis. Workshop Fiction Analysis abstract.	WRITING WORKSHOP: Fiction Analysis abstract, in class, Oct. 19.
Oct. 21	Parallelism and motivation in Franz Kafka's <i>Metamorphosis</i> and Charlotte Perkin Gilman's <i>The Yellow Wallpaper</i> .	FICTION ANALYSIS DUE: Oct. 21. Read Franz Kafka's <i>The Metamorphosis</i> and Charlotte Perkin Gilman's <i>The Yellow Wallpaper</i> .
Oct. 26	Discussion questions on <i>Metamorphosis and The Yellow Wallpaper</i> .	Read Virginia Woolf's <i>To the Lighthouse</i> .
Oct. 28	Introduction to Virginia Woolf. Novelistic elements in <i>To the Lighthouse</i> .	Finish reading Virginia Woolf's <i>To the Lighthouse</i> .

Nov. 2	Guest reading – Canada Council Author Series: <i>Richard Van Camp</i> .	In the Wilna Thomas Cultural Center.
Nov. 4	Class discussion of selected passages in <i>To the Lighthouse</i> .	
Nov. 9	Library Class: Finding sources for researching literary works.	Library visit.
Nov. 11	<i>Remembrance day: College closed.</i>	Read Sophocles' <i>Oedipus, the King</i> .
Nov. 16	MLA style of documentation. Introduction to <i>Elements of Drama</i> .	
Nov. 18	Introduction to Sophocles and Greek tragedy. Aristotle's definitions of comedy & tragedy.	
Nov. 23	Sophocles' <i>Oedipus</i> : Plot & dialogue. Film versions of <i>Oedipus</i> .	
Nov. 25	Discussion and performance of selected scenes from <i>Oedipus</i> .	Draft Drama Analysis Essay.
Nov. 30	Completion of scenes. Workshop Drama Analysis essay.	WRITING WORKSHOP: Drama Analysis Essay, in class, Nov. 30.
Dec. 2	Class Review. Preparation for Final Exam.	DRAMA ANALYSIS ESSAY DUE, Dec. 2
Dec. 7	Class party.	
Dec. 9	Individual consultations: sign-up sheet. Check Final Exam Schedule for date and time of final.	

IMPORTANT DATES:

September 21

Tuition fees due.

October 11, November 11

Holidays: College Closed.

November 9

Last day to withdraw without a failing grade.

December 14- 18, 20-21

Exam period.

English 160: Reading List

All readings refer to the textbook, *Literature: Reading, Reacting, Writing*, unless noted. Readings from the *Course pack* 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
Sept. 7	Literature; poetry.	Chapters 1, 2, 11, 12	1-37, 502-561
Sept. 9	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.
Sept. 14, 16	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
Sept. 21	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
Sept. 23	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
Sept. 28	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
Sept. 30	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
Oct. 5	Short Story genre. Narrative Techniques.	Chapters 3-10	38-368 Sherwood Anderson's <i>Hands</i>
Oct. 7	Seminar presentations and class discussion.	Selected stories: John Updike Louise Erdrich William Faulkner Gabriel Garcia Marquez Thomas King Timothy Findley	Consult Index for pages: "A&P" "Fleur" "Barn Burning" "A Very Old Man" "Borders" "Stones"
Oct. 19	Novella.	Franz Kafka's <i>Metamorphosis</i> & Charlotte Perkins Gilman's <i>The Yellow Wallpaper</i> .	402-436, 165-177
Oct. 28	Novel	Virginia Woolf's <i>To the Lighthouse</i> .	Novel in bookstore.
Nov. 16	MLA Documentation		1321-1347.
Nov. 18	Introduction to Elements of Drama	Sophocles' <i>Oedipus the King</i> .	844-1320 (terms and analysis); 1198-1238 (for play)

