

ENGLISH 160, Section 10: Introduction to Literature

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LECTURES: Tues., Thurs. 8:30-9:50 am PHONE: Office Ph. 370-3342; Home 479-9273 / 884-2282
LOCATION: Fisher 306 OFFICE: Paul 326
OFFICE HOURS: Tues. 10:00-12:00; Wed. 10:00-12:00, Thurs. 10:00-11:00; 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.**

Yann Martel. *Life of Pi*. **Mandatory.**

English 160, Sections 6, 10 *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%	February 8	Poetic Elements
Fiction Analysis Assign.	1200-1400 words	20%	See schedule for oral presentations	Critical reading, interpretation
		(10% on oral; 10% on written)	Written abstract – March 3	
Belfry Festival Summary	400 words	5%	March 24	Performance interpretation
Drama Analysis Essay	800-1000 words	15%	April 12	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	Feb. 3	Feb. 8
Fiction Analysis	March 1	March 3
Drama Analysis	April 5	April 12

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. 11	Introduction to Course & Class Members. Diagnostic writing (0% - sample writing).	Read outline; meet class members. Read Section I in course pack.
Jan. 13	<i>Introduction to Elements of Poetry:</i> Imagery & Symbolism.	Read Section II in course pack.

Jan. 18	Closed Form Poetry & Prosody. <i>Structural Seduction: Sonnet Forms.</i>	Readings in <i>Literature: Reading, Reacting, Writing.</i>
Jan. 20	Metaphysical Conceits & Cavalier Lyrics.	Read poems for you essay analysis.
Jan. 25	Open Form Poetry & Modern Poetry; <i>Love & War</i> poems: class discussion. Integrating direct quotations in poetry analyses.	Readings in text. Draft poetry analysis.
Jan. 27	<i>Poetic allusions & use of myth.</i> MLA Documentation.	Draft poetry analysis.
Feb. 1	<i>Implied metaphor:</i> Emily Dickinson; T. S. Eliot.	Draft poetry analysis.
Feb. 3	<i>Symbolist, imagist, and concrete poetry.</i> Workshop Poetry Analysis.	DRAFT WORKSHOP: Workshop Poetry Analysis in class, Feb. 3.
Feb. 8	Introduction to Short Story & Narrative Techniques.	POETRY ANALYSIS DUE: Feb. 8.
Feb. 15	Narrative time, space, voice, and tone; <i>Irony and empathy</i> in Sherwood Anderson's "Hands." Poetry Analysis due.	Sign up for oral presentation. Read all assigned short stories.
Feb. 17	<i>First & third person narrators.</i> Oral Presentation Tips. Meet oral presentation group; group preparation for oral presentation.	Prepare oral presentation.
Feb. 22	<i>Oral Presentations:</i> "A&P," "Fleur," "Barn Burning."	Draft Fiction Analysis abstract.
Feb. 24	<i>Oral Presentations:</i> "A Very Old Man with Enormous Wings," "Borders," "Stones."	
* Feb. 22-March 20	BELFRY THEATRE FESTIVAL: Choose one play to attend: <ul style="list-style-type: none"> • Denise Clark's <i>Featherland</i>; • Tomson Highway's <i>Ernestine Shuswap Gets Her Trout</i>; • David S. Craig's <i>Danny, King of the Basement</i> 	Field Trip. Go with Class Group or individually. See schedule provided in class; written summary due: March 24.
March 1	<i>Introduction to Elements of Novella/Novel.</i> Critical approaches to novel analysis. Workshop Fiction Analysis abstract.	WRITING WORKSHOP: Fiction Analysis abstract, in class, March 1.

March 3	Parallelism and motivation in Franz Kafka's <i>Metamorphosis</i> and Charlotte Perkin Gilman's <i>The Yellow Wallpaper</i> .	FICTION ANALYSIS DUE: March 3. Read Franz Kafka's <i>The Metamorphosis</i> and Charlotte Perkin Gilman's <i>The Yellow Wallpaper</i> .
March 8	Discussion questions on <i>Metamorphosis</i> and <i>The Yellow Wallpaper</i> .	Read Yann Martel's <i>Life of Pi</i> .
March 10	Introduction to Yann Martel. Novelistic elements in <i>Life of Pi</i> .	Finish reading Yann Martel's <i>Life of Pi</i> .
March 15	Guest reading – Canada Council Author	<i>To be announced.</i>
March 17	Class discussion of selected passages in <i>Life of Pi</i> .	
March 22	Introduction to <i>Elements of Drama</i> .	
March 24	Introduction to Sophocles and Greek tragedy. Aristotle's definitions of comedy & tragedy.	BELFRY FESTIVAL SUMMARY due: March 24.
March 29	Sophocles' <i>Oedipus</i> : Plot & dialogue. Film versions of <i>Oedipus</i> .	Read Sophocles' <i>Oedipus, the King</i> .
March 31	Discussion and performance of selected scenes from <i>Oedipus</i> .	Draft Drama Analysis essay.
April 5	Completion of scenes. Workshop Drama Analysis essay.	WRITING WORKSHOP: Drama Analysis Essay, in class, April 5.
April 7	Class Review. Preparation for Final Exam.	
April 12	Class party. Drama Analysis Essay due.	DRAMA ANALYSIS ESSAY DUE, April 12.
April 14	Individual consultations: sign-up sheet. Check Final Exam Schedule for date and time of final.	

IMPORTANT DATES:

January 24

Tuition fees due.

February 10-11, March 25-28

Reading and Easter Breaks: College Closed.

March 14

Last day to withdraw without a failing grade.

April 18-23, 25-26

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
Jan. 11-13	Literature; poetry.	Chapters 1, 2, 11, 12	1-37, 502-561
Jan. 13-18	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.
Jan. 18-20	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
Jan. 25	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 "I Knew a Woman," 608 "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
Jan. 27	Allusion, myth in poetry.	William Wordsworth W. H. Auden	"The World," 580 "The Shield of Achilles," 534

	MLA Documentation	Lord Alfred Tennyson W. B. Yeats Derek Walcott W. H. Auden Textbook	"Ulysses," 826 "The Second Coming," 841 "Sea Grapes," 755 Musée des Beaux Arts," 756 1321-13347
Feb. 1	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
Feb. 3	Symbolist, imagist, concrete poetry.	William Carlos Williams Gary Synder 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
Feb. 8	Short Story genre. Narrative Techniques.	Chapters 3-10	38-368 Sherwood Anderson's <i>Hands</i>
Feb. 8	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"
March 1	Novella.	Franz Kafka's <i>Metamorphosis</i> & Charlotte Perkins Gilman's <i>The Yellow Wallpaper</i> .	402-436, 165-177
March 10	Novel	Yann Martel's <i>Life of Pi</i> .	Novel in bookstore.
March 22	Introduction to Elements of Drama	Sophocles' <i>Oedipus the King</i> .	844-1320 (terms and analysis); 1198-1238 (for play)