



School of Arts & Science  
ENGLISH DEPARTMENT

ENGL 160-009  
Introduction to Literature  
WINTER 2008

COURSE OUTLINE

The Approved Course Description is available on the web @ \_\_\_\_\_

Ω Please note: this outline will be electronically stored for five (5) years only.  
It is strongly recommended students keep this outline for your records.

1. Instructor Information

(a)	Instructor:	TIM CALLIN		
(b)	Office Hours:	TBA		
(c)	Location:	PAUL 322		
(d)	Phone:		Alternative Phone:	
(e)	Email:	CALLINT@CAMOSUN.BC.CA		
(f)	Website:			

2. Intended Learning Outcomes

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Upon completion of this course:

- In reading literature, students will be encouraged to make connections, consider meaning, make and support inferences, and evaluate. Instructors will select course materials and provide information to enable students to:
  - Analyze literature in the genres of poetry, fiction, non-fiction, and drama from different periods.
  - Analyze literature by men and women from various cultural backgrounds.
  - Identify literary forms, elements, and techniques.
- In discussing literature, students will be given the opportunity to develop and communicate responses and interpretations using varied methods and resources. Students will be expected to:
  - Distinguish between literal and figurative meaning.
  - Use literary terms such as metaphor, irony, character, setting, and plot.
  - Use vocabulary associated with analyzing fiction, poetry, drama, and non-fiction.
  - Analyze themes.
  - Identify a variety of literary theories.
  - Develop an informed critical response.
- In writing about literature, students will be expected to explain, support, and illustrate points in essays by:
  - Using a critical approach with appropriate language.
  - Comparing pieces of literature in English.
  - Documenting sources using current MLA bibliographic conventions.

### 3. Required Materials

- (a) Texts COURSE READER/ ETHAN FROME/ THE TEMPEST
- (b) Other

### 4. Course Content and Schedule

(Can include: class hours, lab hours, out of class requirements and/or dates for quizzes, exams, lectures, labs, seminars, practicums, etc.)

### 5. Basis of Student Assessment (Weighting)

(Should be linked directly to learning outcomes.)

**Below is the list of assignments and the allotment of percentages:**

First Argument Essay: short fiction (850-1000 words max.): **15 percent Due JANUARY 28, 2008. NO MAKE-UPS**

Second Argument Essay: short fiction (1000-1200 words max.) **20 percent Due FEBRUARY 18, 2008. NO MAKE-UPS**

Poetry Quiz In-Class: **15 percent MARCH 3, 2008. NO MAKE-UPS**

Third Argument Essay In-Class: *Ethan Frome*: **15 percent MARCH 31, 2008. NO MAKE-UPS**

Participation/attendance: **5 percent: All Term...**

Final exam: **30 percent TBA**

**Please Note:** The turn around time for essay assignments is two weeks...

### 6. Grading System

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

#### Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

#### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading

Policy E-1.5 at [camosun.ca](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. <i>(For these courses a final grade will be assigned to either the 3<sup>d</sup> course attempt or at the point of course completion.)</i>
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

## 7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

### LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at [camosun.ca](http://camosun.ca).

### STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

## *English 160 - 009: Introduction to Literature*

Winter 2008/ Y316/ 1:00-3:50 **Mondays**  
Instructor: Dr. Timothy Callin  
**Email:** [callint@camosun.bc.ca](mailto:callint@camosun.bc.ca)

**Office:** Paul 322 /**Office Hours:** TBA

### **Required Texts:**

*The Rhetoric of Misreading Course Reader* / Edith Wharton: *Ethan Frome* / William Shakespeare: *The Tempest*

## 1. The Objective:

"There are no texts, only ourselves."

**Misreading** is an approach to reading developed by scholar Harold Bloom, although the origin of the idea dates back at least to the time of Shakespeare. Misreading can be defined in two primary ways: the first is the conflict between canonical writers. One writer creatively misreads the writing of his strongest predecessor: the writer corrects the vision of this other, and it is in this creative act that the conflict of misreading is produced.

The second definition of misreading is concerned with the relationship between the reader and the text, and this has to do with the very out of date idea of the "hidden meaning" in any work of art, and in our case in works of theatre, fiction, poetry. The greatest readers are the greatest rewriters, in that they are constantly revising the meaning of the narrative. They asks questions like, "What does this work mean? What central idea, in my opinion, is the writer attempting to communicate? Can my position generated from my misreading be defended persuasively? What evidence would I use to prove my misreading?"

Misreading teaches us that canonical works can contain any number of interpretations, each one justified by textual support. What they do resist is a final word on their meaning, and indeed each misreading reveals that the idea of a "hidden meaning" in any great work of fiction is a fallacy; the meaning comes from the reader, which is why inventing a topic to write about is always the most difficult task in any literature course. In this course, we will be involved in generating as many strong "misreadings" as possible over the course of the term.

## 2. Beginning with the Basics:

This course is all about the basics of reading and interpreting literature. As you improve your ability to read texts closely, you will better understand the writing process, understand how an author generates a specific effect, what an author is trying to achieve with the text, what historical significance we can apply to the production of the text, and so on. As such, you are going to develop your reading and interpretation skills using the basic ideas that apply to the writings that we will be reading and discussing this term.

## 3. The Technical Stuff:

1. **In order to pass this course** you must submit all assignments at the beginning of the class in which they are due.
2. **Extensions will only be granted with proper documentation.**
3. **A request for an extension must come at least two actual classes prior to the due date.**
4. **Late assignments will be docked 10% for each day (or portion of day) late.**
5. There are no make-ups on any course assignments.
6. **Appointments are to be made at the end of a class.**
7. **Be on time for class.**
8. **If you miss notes, it is up to you to get the notes from someone in the class**

## 4. Participation:

Part of your mark for **English 160** is for participation. This means a number of things. First, that **you attend class**. The course is organized chronologically, so that we can build on the writing and close reading skills you develop. If you do not attend, you will not pass, as information that you will need to use for your writings will be generated directly from class discussion. Second, I want you to **speak in class**. It is good to share your views, and you can feel confident in this environment when doing so. And third, the sometimes forgotten objective...

## 5. The Sometimes Forgotten Objective:

I think that people learn better when they are enjoying what they are doing. So, the philosophy in this class is to encourage a fun and positive learning environment. **We will treat each other with respect and show respect for differences in opinion. There are no absolute final answers.**

The idea is that **English 160** is a forum for ideas or misreadings of various canonical texts; think differently when you read and respect difference when it is expressed by a fellow student. As such, no one need worry about being censored by mirthless laughter... "truth" is relative and subjective, and a failure to show respect for the opinions of others will not be tolerated. The quest to understand, accept, and respect difference of opinion is the road to enlightenment - think differently and respect others when they do the same.

## **Grades:**

<b>90 and up</b>	<b>A+</b>
<b>85-89</b>	<b>A</b>
<b>80-84</b>	<b>A-</b>
<b>77-79</b>	<b>B+</b>
<b>73-76</b>	<b>B</b>
<b>70-72</b>	<b>B-</b>
<b>65-69</b>	<b>C+</b>
<b>60-64</b>	<b>C</b>
<b>50-59</b>	<b>D</b>
<b>49-</b>	<b>NC</b>

## **6. Assignments and Percentage Allotment:**

Here is the schedule. Note also that the information below is subject to change.

### **Part One: The Short Story, Close Reading, and Misreading**

**Jan 7:** Introductions: Getting to Know You...

**The organization of texts: Why these ones?**

**Starting with the basics: Close Reading**

**"Ok, so what is this canon?"**

**Calvino:** Why study the canon?

Some aspects of fiction you should know...

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Assignment from Course Reader: **Hawthorne "Young Goodman Brown"**

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Assignment handout: **William Blake's "The Proverbs of Hell"**

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Jan 14: Assign First Argument Essay. DUE January 28, 2008

Essay writing and the essence of the idea

**The least you need to know about essay writing...**

**Blake and Misreading**

**Review of Elements/ The Shaping of an allegory**

Discussion: **Hawthorne: "Young Goodman Brown"**

Handout: **Example of Student Essay**

Assignment from CR: **Poe: "The Cask of Amontillado"**

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Assignment from CR: **Chekhov: "The Lady with the Dog"**

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Jan 21: **The Gothic Tradition/ Horror/ Magical Realism**

Class Discussion: **"The Cask of Amontillado"**

Discussion: **Chekhov: "The Lady with the Dog"**

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Assignment from CR: **Joyce: "Araby"**

**Assignment from CR: Lawrence: "The Horse Dealer's Daughter"**

**Jan 28: FIRST ARGUMENT ESSAY DUE BEGINNING OF CLASS**

**Assign Second Argument Essay. DUE FEBRUARY 18, 2008**

What is Modernism? Beckett's "Play"

**Group Discussion:** Joyce: "Araby"

*Lawrence overheads*

*Lawrence and his mother*

**Class Discussion:** Lawrence: "The Horse Dealer's Daughter"

**Assignment from CR:** Munro: "Boys and Girls"

**Assignment from CR:** LeGuin: "The Ones Who Walk Away..."

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Feb 4: Class Discussion: **"Boys and Girls"**

**Film version: "Boys and Girls" (time permitting)**

**Group Discussion:** LeGuin: "The Ones Who Walk Away..."

**Assignment from CR:** Poetry Reading: "Ozymandias," "The Road Not Taken," "I heard a fly buzz when I died," "Because I could not stop for Death"

## **Part Two: Canonical Poems and a Midterm**

*Feb 11: What is a Poem?*

**BLOOM ON THE WESTERN CANON (time permitting)**

*How To Read a Poem*

*Review of Poetic Diction*

**Thesis and Antithesis**

**Class discussion:** "The Road Not Taken" and "Ozymandias"

**Group Work:** "I heard a fly buzz when I died," "Because I could not stop for death"

**Assignment from CR:** Poetry Reading: "Ulysses"

**Feb 18: SECOND ARGUMENT ESSAY DUE BEGINNING OF CLASS**

**Tennyson overheads**

**Group work:** Close reading of "Ulysses"

**Assignment from CR:** Poetry Reading: "Ulysses"

- Feb 25:** **Conclude class discussion of "Ulysses"**  
**Review for Midterm Quiz**  
**Assignment:** Prepare for Midterm  
**Assignment:** Begin *Ethan Frome* (Frame text and chapters TBA)

**Part Three: A Midterm Quiz, The Novel, and the Novella**

- March 3:** **In-class Midterm Quiz on Poetry (1.5 hrs)**  
**What is a Novella?**  
**Class discussion:** *Ethan Frome*  
**A Study of Themes**  
**Assignment:** Continue reading: *Ethan Frome* (chapters TBA)
- March 10:** **Group work:** *Ethan Frome*  
**Review essay structure for *Ethan Frome***  
**Class discussion:** *Ethan Frome*  
**Assignment:** Finish *Ethan Frome*  
**Assignment:** Read *The Tempest*, act one
- March 17:** **Class discussion of *Ethan Frome***  
**An introduction to *The Tempest* Act One (Overheads for Context)**  
**Assignment:** Review for *Ethan Frome*  
**Assignment:** Finish *The Tempest*

**Part Four: Theatre**

**March 24:** **Holiday**

- March 31:** **IN-CLASS QUIZ ON *ETHAN FROME* (1.5 hrs)**  
**Class discussion/ Group work:** *The Tempest*  
**Assignment:** *The Tempest*
- April 7:** **Class discussion : conclude *The Tempest***  
**Information on the Final Exam**

ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED