

CAMOSUN COLLEGE - COURSE OUTLINE - WINTER 2010
ENGLISH 160 (07)
INTRODUCTION TO LITERATURE

Instructor: Christine Kirchner

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Office Hours: Tuesdays and Thursdays: 1:00 p.m. – 2:30 p.m.

- or by appointment.

Class Meets: Tuesdays & Thursdays, 11:30 a.m. – 12:50 p.m. (Fisher 302)

Prerequisites: English 12 or assessment.

Texts: Barnet, Sylvan, et al., eds. *An Introduction to Literature*. 15th ed. Toronto: Longman, 2008.

Davies, Robertson. *Fifth Business*. Toronto: Penguin, 1996.

English 160 Course Package

Course Description:

This course, which is a discussion of fiction, poetry, and drama, introduces students to the study and analysis of literature. Students will be exposed to a diverse range of materials.

Course Learning Objectives:

Upon completion of this course, students will have learned the following:

1. 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.
2. 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.
3. 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.

Evaluation:

Your final grade will be determined as follows:

- Short Story Test (10%) **Tues., Feb. 16.**
- Short Story Essay (15%) **Due Tues., Mar. 2.**
- Poetry Test (15%) **Thurs., Mar. 11.**
- Group Presentation on the play, *Oedipus Rex* (10% includes peer evaluation). **Thurs., Mar. 25; Tues., Mar. 30; and Thurs., Apr. 1.**
- Drama Essay (20%) **Due Tues., Apr. 6.**
- Novel Essay (20%) **Due Mon., Apr. 12.**
- In-class participation (10%) **on-going.**

Notes:

- i. All assignments must be handed in at the scheduled time – at the **beginning** of class, on the date they are due. Any exceptions must be requested in advance and will be granted only in special circumstances. Late papers will be docked a grade (5%) per day, including weekends.
- ii. 80% attendance is required to perform adequately in the course. You cannot learn from the course and participate in class activities if you do not attend. Repeated absences will result in my request that you drop the course. Assignments will not be accepted from students who miss more than 25% of classes.

Grades:

| 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. Please see Grading Policy E-1.5 at 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. (For these courses a final grade will be assigned to either the 3 rd course attempt or at the point of course completion.) |
| 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. |

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 website at 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 Student Administration Office, at Student Services, and on the College Website in the Policy Section.

Participation During In-Class Discussions*:

Studying what others have written is not like doing arithmetic, a calculation done in private, deriving an answer which, if correct, will agree exactly with the answers of others. The study of literature is a **conversation** which has been carried on for centuries, and which should continue with each student as he or she reads: underlining, questioning, responding, imagining, thinking, feeling, “conversing” with the writer while the student writes notes, essays, or exams, or as he or she talks with others about the readings. The classroom is an important setting for this conversation to take place. Students often find that their interpretation is somewhat different from that arrived at in class; this is not wrong, but exactly what should happen. Each of us brings a unique experience, mind, and sensibility to what we read, so the class’s interpretation(s)—the refined combination of many people’s ideas and insights—should be larger and richer than any individual’s. The achievement of such breadth, depth, and richness is one of the important values of class discussion, and one of the reasons participation in discussions is not simply something a student might elect to do, but rather it is a student’s responsibility.

Learning is not passive, but active; we learn by doing: reading, thinking (analyzing, synthesizing, questioning), writing, and talking. The classroom should be a laboratory of ideas, a place in which both students and instructor test and deepen their insights by speaking them out loud, countering, qualifying, or extending the insights of others, that is, carrying on, in the classroom, the centuries-old conversation about literature and its ordering of human experience. Therefore, **all** students in this course are expected to participate in class discussion throughout the semester. Your participation will be noted, and eventually credited toward your grade. Obviously, to participate, you must attend class.

*Courtesy of Leslie Ashcroft

READING LIST

- Thurs., Jan. 7** *Course Introduction.*
Introduction to the Short Story.
- Tues., Jan. 12** “always a motive” by Dan Ross—Course Package (CP), pp. 3-6.
- Thurs., Jan. 14** Chapter 1, “Reading and Responding to Literature,” Barnet, *An Introduction to Literature* pp. 3-16.
“The Parable of the Prodigal Son,” p. 11.
“Samuel” by Grace Paley, p. 13.
- Tues., Jan. 19** Chapter 5, “Stories and Meanings: Plot, Character, Theme,” Barnet, pp. 94-104.
“Misery” by Anton Chekov, p. 97.
- Thurs., Jan. 21** Chapter 6, “Narrative Point of View,” Barnet, pp. 122-131.
“The Open Window” by Saki (CP), pp. 33-34.
“A & P” by John Updike, p. 126.
- Chapter 2, “The Pleasures of Reading—and of Writing Arguments about Literature,” Barnet, pp. 23-35.
- Short Story Essay Assignment (CP) pp. 45-56.
- Tues., Jan. 26** Chapter 3, “More about Writing about Literature: From Idea to Essay,” Barnet, pp. 48-60; pp. 62-64; pp. 68-72.
“The Story of an Hour” by Kate Chopin, p. 50.
- Thurs., Jan. 28** Chapter 6, “Allegory and Symbolism,” Barnet, pp. 149-162.
“Young Goodman Brown” by Nathaniel Hawthorne, p. 152.
Discussion Questions “Young Goodman Brown” (CP), pp. 35-36.
- Tues., Feb. 2** “A Worn Path” by Eudora Welty, p. 170-176.
- Thurs., Feb. 4** Chapter 8, “Students Writing About Stories,” Barnet, pp. 200-202.
“The Cask of Amontillado” by Edgar Allen Poe, p. 514.
“Ann Geraghty Thinks about Character in Poe's 'The Cask of Amontillado,'" Barnet, pp. 213-218.

- Tues., Feb. 9** “Where Are You Going, Where Have you Been?” by Joyce Carol Oates, p. 483.
 “The Demon Lover,” Anonymous poem, p. 602.
 “Hard Rain” by Bob Dylan, p. 39 (CP).
 “It’s All Over Now Baby Blue” by Bob Dylan, p. 41 (CP).
 Discussion Questions “Where Are You Going, Where Have you Been?” (CP), p. 37.
- Thurs., Feb. 11** “Everyday Use” by Alice Walker, p. 109.
 Discussion Questions “Everyday Use” (CP), p. 43.
- Tues., Feb. 16** **Short Story Test (10%)**
- Thurs. Feb. 18** *READING BREAK (College Closed).*
- Tues., Feb. 23** *Introduction to Poetry.*
 “Analyzing Style in Prose and Poetry” (CP), p. 57.
 “Critical Questions for Reading Poetry” (CP), p. 58.
 “Meter” (CP), pp. 59-60.
 “Terminology Associated with the Analysis and Discussion of Poetry” (CP), pp. 63-69.
 “My Papa’s Waltz” by Theodore Roethke (CP), p. 61.
 “Those Winter Sundays” by Robert Hayden, p. 908.
- Thurs., Feb. 25** “Guide for the Study of Poetry” (CP), p. 62.
 “Stop All the Clocks, Cut Off the Telephone” by W.H. Auden, p. 620.
 “Spring and All” by William Carlos Williams, p. 939.
 “I Wandered Lonely As a Cloud” by William Wordsworth, p. 941.
 “River in summer” by Shiki, p. 702.
- Tues., Mar. 2** **Short Story Essay (15%) is due at the beginning of class.**
 “EXPLICATION,” Barnet, pp. 64-68.
 “Sonnet 29” by William Shakespeare, p. 930.
 “To His Coy Mistress” by Andrew Marvell, p. 707.
 “Metaphors” by Sylvia Plath, p. 671.
 “Rites of Passage” by Sharon Olds, p. 922.
 “Incident” by Countee Cullen, p. 607.
 “Wild Nights—Wild Nights!” by Emily Dickinson, p. 820.
 “Stopping by Woods on a Snowy Evening” by Robert Frost, p. 839.
- Thurs., Mar. 4** *Oedipus Rex*—film.
- Tues., Mar. 9** *Oedipus Rex*—film.
- Thurs., Mar. 11** **Poetry Test (15%)**
- Tues., Mar. 16** *Introduction to Drama.*
 “Critical Questions for Reading Plays” (CP), pp. 71-72.
 Chapter 26, “Tragedy” pp. 1014-1019.
Oedipus the King by Sophocles, p. 987.
 Group Oral Presentations (CP), pp. 81-92.
 Drama Essay Assignment (CP), pp. 93-100.
 Discussion Questions *Oedipus the King* (CP), pp. 73-75.

- Thurs., Mar. 18** *Oedipus the King*, p. 987, cont'd.
- Tues., Mar. 23** *Oedipus the King*, p. 987, cont'd.
 "Tragic Hero Profile" (CP), pp. 77-78.
 "Has Oedipus lost his complex?" (CP), p. 79.
- Thurs., Mar. 25** **Group Presentations on the play, *Oedipus the King* (10% includes peer evaluation).**
- Tues., Mar. 30** **Group Presentations, cont'd.**
- Thurs., Apr. 1** **Group Presentations, cont'd.**
- Introduction to the Novel.*
 "Guide for the Study of Novels" (CP), pp. 101-105.
 "Archetypes" (CP), pp. 107-112.
Fifth Business by Robertson Davies.
 "Novel Essay Assignment" (CP), pp. 115-124.
 "Discussion Questions for *Fifth Business* (CP), pp. 113-114.
- Tues., Apr. 6** **Drama Essay (20%) is due at the beginning of class.**
- Fifth Business*, cont'd.
- Thurs., Apr. 8** *Fifth Business*, cont'd.
- * Mon., Apr. 12** **Novel Essay (20%) is due in my office, Paul 226, by 5:30 p.m. (There will be no extensions.)**