

CAMOSUN COLLEGE-COURSE OUTLINE
ENGLISH 160: INTRODUCTION TO LITERATURE

Instructor: Nigel Brooks

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Texts: Literature and Its Writers, edited by Ann and Samuel Charters.

Brave New World by Aldous Huxley

Course Description:

One primary purpose of this course is to reveal to students the continuing relevance and vitality of poetry, drama, short stories and the novel by showing how they serve as a rich source of inspiration for modern popular culture in general and the counter-culture in particular. A related purpose of the course is to have students learn how literature has shaped people's responses to cutting edge social issues. In addition, the students will become more aware of the connotations of language and of how each individual is free to respond to a particular work in their own unique way.

Assignments and Weightings:

750-1000 word essay: 20%

1500 word essay: 25%

In-class reports: 15%

In class tests: 15%

Final exam: 25%

2.

Class Schedule:

Weeks One to Three: Introduction to the Course and Poetry: “Ode To A Nightingale” “The Tyger”, from “ Song Of Myself”, “Ulysses”, “The Lake Isle of Innisfree”, “Ballad of Birmingham”, “Do Not Go Gentle”, “The World Is A Beautiful Place...”, “Kaddish“, “Daddy”.

Weeks Four to Five: Short stories: “The Cask of Amontillado”, “Bartleby The Scrivener”, “A Good Man Is Hard To Find“, “Sonny’s Blues”, “Where Are You Going, Where Have You Been?”, “Cathedral”.

Week Six : Death of a Salesman.

Weeks Seven: Brave New World.

Grading System:

90 - 100% = A+ Grade Point Equivalent: 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 1

0-49% = F 0

ADDITIONAL READINGS IN LITERATURE AND ITS WRITERS

Students need to use the full resources of *Literature and Its Writers* to help them understand the literature we are going to be reading this semester. The Introduction and the first three short chapters of Part One provide a vital guide into the anthology and into short fiction. Early in the Course we will be reviewing the elements of fiction. Also be sure to read the brief italicised introductions to each of the authors we are studying.

The following are crucial pages to be read in Chapter 5 of part One: Commentaries on Stories and Storytellers:

James Baldwin, “Autobiographical Notes“, pp. 580-583

Raymond Carver, “On Writing” and “Creative Writing 101” , pp. 583-590

J. Hillis Miller, “Who Is He?”, pp. 617-621

Conversations on Joyce Carol Oates, pp. 655-664

Conversations on Edgar Allan Poe, pp. 678-686 and pp. 692-695

In Part Two, Chapters 7 through 12 have essential information on the elements of poetry and different poetic forms, while Chapter 13 has a lot of guidance on how to read, think and write about poetry.

The following are very important pages to be read in Chapter 17 of Part Two: Commentaries on Poets and Poetry:

The Beat Poets section is of importance on pp. 867-870 as we are studying Ginsberg from this section.

Robert Lowell, Foreword to Plath’s *Ariel*, pp.1060-1061

Ezra Pound, “On the Principles of Imagism” and “What I Feel About Walt Whitman”, pp.1065-1069.

Percy Bysshe Shelley, “From ‘A Defence of Poetry’”, pp.1069-1073.

William Wordsworth, “From the Introduction to ‘Lyrical Ballads’”, pp.1075-1078.

Poets of the Harlem Renaissance , pp.857-858, Alain Locke, “From ‘The New Negro’”, pp.858-859, Langston Hughes, “From ‘The Negro Artist and the Racial Mountain’”, pp.860-861.

In Part Three, Chapters 19 and 20 give vital information for understanding drama, while Chapter 21 provides a lot of advice on how to read, think and write about drama.

The following is essential reading in Chapter 23 of Part Three: Commentaries on Plays and Playwrights:

Arthur Miller, "On *Death of A Salesman* as an American Tragedy" and the "Paris Review Interview": pp.1592-1597.

Please note that Part Four is of vital importance because it gives you advice on writing about literature. Refer in particular to Chapters 26 and 27. Also there is a very handy glossary of literary terms: pp.1712-1726.