

## COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/engl.html>

Ω Please note: the College electronically stores this outline for five (5) years only.  
 It is **strongly recommended** you keep a copy of this outline with your academic records.  
 You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

### 1. Instructor Information

(a)	Instructor:	Christine Kirchner
(b)	Office Hours:	Mondays: 2:30 – 3:30 p.m.; Tuesdays and Thursdays: 1:00 p.m. – 2:30 p.m.
(c)	Location:	Paul 226
(d)	Phone:	250-370-3329
(e)	Email:	kirchner@camosun.bc.ca

### 2. Intended Learning Outcomes

Upon completion of this course:

#### 1. Reading and Writing

- Analyze literature in English written in genres of poetry, short fiction, novel, and drama from different historical periods;
- Analyze literature in English by authors from various cultural backgrounds;
- Identify different literary forms and genres;
- Acquire a working vocabulary of literary critical terminology;
- Recognize literary forms, and make linkages between forms and content;
- Make, support and evaluate inferences about the function of specific literary elements;
- Develop formal/informal, critical, reflective and personal responses to texts;
- Use literary and analytical terms correctly, e.g, metaphor, irony, character, setting, and plot;
- Compare and contrast themes and issues;
- Develop appropriate interpretive skills where non-print kinds of texts are studied (film, visual, audio, digital, multi-media).
- Demonstrate the difference between paraphrase and analysis.
- Develop and argue, in an academic essay format, a coherent reading of a literary text;
- Select and integrate primary textual evidence that effectively supports an essay's argument;
- Integrate secondary sources where applicable;
- Use a scholarly essay form, including a thesis; topic sentences; argument and/or analysis; use of quotations; unified, coherent paragraphs and transitions; rhetorical strategies appropriate for purpose and audience; effective introductions and conclusions;
- Use a critical approach with appropriate language and terminology;
- Produce writing under exam or exam-like conditions;
- Write clear, concise, effective prose, and know how to identify, as well as correct common mechanical and grammatical errors.

#### 2. Information Literacy Skills:

- Determine the nature and extent of the information needed.
- Know and use what information resources available, in different formats.
- Use print and electronic resources effectively and efficiently.

- Evaluate sources for authority, relevance, reliability, currency and other criteria.
  - Incorporate and integrate research through correct use of summary, paraphrase and quotation.
  - Document sources fully and ethically, according to specified bibliographic conventions.
3. Discussion/Reflection:
- Discuss and analyze literature in class;
  - Identify a variety of literary approaches and/or theories that can be taken towards a text;
  - Articulate one's position in a critical debate of ideas.
  - Engage respectfully with different interpretations.
  - Reflect on one's own writing for continuous improvement.

### 3. Required Materials

- (a) **Texts:** Barnet, Sylvan, et al., eds. *An Introduction to Literature*. 16<sup>th</sup> ed. Toronto: Longman, 2011.  
Davies, Robertson. *Fifth Business*. Toronto: Penguin, 2004.
- (b) **Other:** English 161 Course Package

### 4. Course Content and Schedule

**Course Description:** This course introduces the study of literature in English with a focus on genres: short fiction, novel, poetry, and drama. Reading, writing, oral and interpretive skills necessary for analyzing literature are emphasized, including close reading, literary criticism, and terminology. Academic reading and essay writing skills, transferable to any discipline, are practised.

**Class Meets:** Mondays and Wednesdays: 4:00 p.m. – 5:20 p.m. in Paul 109.

#### READING LIST:

- Wed., Sept. 4** *Course Introduction.*  
*Introduction to the Short Story.*
- Mon., Sept. 9** “always a motive” by Dan Ross—Course Package (CP), pp. 3-6.
- Wed., Sept. 11** Chapter 2, “Reading and Responding to Literature,” Barnet, *An Introduction to Literature* pp. 21-27; pp. 36-43.  
“The Parable of the Prodigal Son,” p. 37.  
“Samuel” by Grace Paley, p. 40.
- Mon., Sept. 16** Chapter 6, Plot: Barnet, pp. 109-112;  
Chapter 7, Character: Barnet, pp. 128-133;  
Chapter 11, Theme: Barnet, pp. 225-228.  
“Misery” by Anton Chekov, Barnet, p. 403-407.
- Wed., Sept. 18** Chapter 9, “Narrative Point of View,” Barnet, pp. 187-196.  
“The Open Window” by Saki (CP), pp. 33-34.  
“A & P” by John Updike: Barnet, p. 191.
- Chapter 3, “The Pleasures of Reading—and of Writing Arguments about Literature,”  
Barnet, pp. 46-52.
- Short Story Essay Assignment (CP), pp. 45-56.
- Mon., Sept. 23** Chapter 4, “More about Writing about Literature: From Idea to Essay,”  
Barnet, pp. 65-76; pp. 78-80; pp. 84-87.  
“The Story of an Hour” by Kate Chopin, Barnet, p. 67.
- Wed., Sept. 25** Chapter 8, Setting: Barnet, pp. 153-164.  
“Young Goodman Brown” by Nathaniel Hawthorne, p. 154.  
Chapter 10, “Allegory and Symbolism,” Barnet, pp. 208-211.  
Discussion Questions “Young Goodman Brown” (CP), pp. 35-36.

- Mon., Sept. 30** "A Worn Path" by Eudora Welty: Barnet, p. 29-35.
- Wed., Oct. 2** Chapter 13, "Students Writing About Stories," Barnet, pp. 265-267; pp. 278-304.  
"The Cask of Amontillado" by Edgar Allen Poe, Barnet, pp. 509-514.
- Mon., Oct. 7** "Where Are You Going, Where Have You Been?" by Joyce Carol Oates, Barnet, pp. 481-493.  
"The Demon Lover," Anonymous poem (CP), p. 37.  
"Hard Rain" by Bob Dylan (CP), p. 39.  
"It's All Over Now Baby Blue" by Bob Dylan (CP), p. 41.  
Discussion Questions "Where Are You Going, Where Have you Been?" (CP), p. 37.
- Wed., Oct. 9** "Everyday Use" by Alice Walker: Barnet, pp. 120-127.  
Discussion Questions "Everyday Use" (CP), p. 43.
- Mon., Oct. 14** *THANKSGIVING DAY. COLLEGE CLOSED.*
- Wed., Oct. 16** **Short Story Test (10%)**
- Mon. Oct. 21** *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: Barnet, pp. 53-54 and (CP), p. 61.  
"Those Winter Sundays" by Robert Hayden: Barnet, pp. 805-806.
- Wed., Oct. 23** "Guide for the Study of Poetry" (CP), p. 62.  
"Funeral Blues" by W.H. Auden: Barnet, p. 577.  
"Spring and All" by William Carlos Williams: Barnet, p. 829.  
"I Wandered Lonely As a Cloud" by William Wordsworth: Barnet, pp. 830-831.  
A Note on Haiku: Barnet, pp. 646-648.  
"River in summer" by Shiki, p. 647.
- Mon., Oct. 28** "EXPLICATION," Barnet, pp. 80-83.  
"Sonnet 29" by William Shakespeare: Barnet, pp. 822-823.  
"To His Coy Mistress" by Andrew Marvell: Barnet, pp. 652-654.  
"Metaphors" by Sylvia Plath: Barnet, pp. 620-621.  
"Rites of Passage" by Sharon Olds: Barnet, pp. 816-817.  
"Incident" by Countee Cullen: Barnet, p. 562.  
"Wild Nights—Wild Nights!" by Emily Dickinson: Barnet, p. 737.  
"Stopping by Woods on a Snowy Evening" by Robert Frost: Barnet, pp. 755-756.
- Wed., Oct. 30** **Short Story Essay (15%) is due at the beginning of class.**
- Oedipus the King*—film.
- Mon., Nov. 4** *Oedipus the King*—film.
- Wed., Nov. 6** *Introduction to Drama.*  
"Critical Questions for Reading Plays" (CP), pp. 71-72.  
Chapter 30, "Tragedy": Barnet, pp. 905-953.  
*Oedipus the King* by Sophocles: Barnet, p. 910.  
Group Oral Presentations (CP), pp. 81-92.  
Drama Essay Assignment (CP), pp. 93-100.  
Discussion Questions *Oedipus the King* (CP), pp. 73-75.
- Mon., Nov. 11** *REMEMBRANCE DAY. COLLEGE CLOSED.*
- Wed., Nov. 13** **Poetry Test (15%)**
- Mon., Nov. 18** *Oedipus the King*: Barnet, p. 910, cont'd.  
"Tragic Hero Profile" (CP), pp. 77-78.  
"Has Oedipus lost his complex?" (CP), p. 79.

<b>Wed., Nov. 20</b>	<b>Group Presentations on the play, <i>Oedipus the King</i> (10% includes peer evaluation).</b>
<b>Mon., Nov. 25</b>	<b>Group Presentations, cont'd.</b>
<b>Wed., Nov. 27</b>	<b>Group Presentations, cont'd.</b>
	<i>Introduction to the Novel.</i> "Guide for the Study of Novels" (CP), pp. 101-105. "Archetypes" (CP), pp. 107-112.
	<i>Fifth Business</i> by Robertson Davies. "Novel Essay Assignment" (CP), pp. 115-124. "Discussion Questions for <i>Fifth Business</i> (CP), pp. 113-114.
<b>Mon., Dec. 2</b>	<i>Fifth Business</i> , cont'd.
<b>Wed., Dec. 4</b>	<b>Drama Essay (20%) is due at the beginning of class.</b>
	<i>Fifth Business</i> , cont'd.

\* **Thurs., Dec. 12 Novel Essay (20%) is due in my office, Paul 226, by 5:30 p.m.**

## 5. Basis of Student Assessment (Weighting)

### Evaluation:

Your final grade will be determined as follows:

- Short Story Test (10%) **Wed., Oct. 16.**
- Short Story Essay (15%) **Due Wed., Oct. 30.**
- Poetry Test (15%) **Wed., Nov. 13.**
- Group Presentation on the play, *Oedipus Rex* (10% includes peer evaluation). **Wed., Nov. 20; Mon., Nov. 25; and Wed., Nov. 27.**
- Drama Essay (20%) **Due Wed., Nov. 4.**
- Novel Essay (20%) **Due Thurs., Dec. 12.**
- In-class participation (10%) **on-going.**

### Notes:

- 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.
- 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.
- 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.

### **Criteria for Evaluation of Essays**

All papers will be given a letter grade, and a numerical grade to reflect the value in the year's work. The mark will be based on organization, quality of ideas and support, style, and grammar, according to the following criteria:

A Range (80-100%) Superior level of achievement. A paper worth consulting.

- exceptional insight into the material or topic
- detailed, significant discussion
- effective organization for paper's purpose
- fluent, error-free expression.

B Range (70-79%) High level of achievement. A paper worth keeping.

- competent treatment of material or topic but less originality or perception than for A
- full but not so detailed discussion as for A
- organization contributing to sense but remaining standard and conventional
- expression free of common errors.

C+ Range (65-69%) More than satisfactory level of achievement. A paper worth doing.

- sound content, reasonably well organized
- clear but somewhat mechanical organization
- expression generally free of errors that confuse sense. May display content at the B or even A level but with more than one or two serious mechanical errors.

C Range (60-64%) Sufficient level of achievement to proceed with the next level. A readable paper.

- acceptable but commonplace content adequately supported
- mechanical but generally coherent organization
- adequate but sometimes confusing expression.

D (50-59%) Minimum level of achievement for which credit is granted. A paper worth rewriting.

- limited or misleading content with inadequate or inappropriate support
- incomplete or confusing organization
- inappropriate or awkward style
- frequent errors in expression that confuse sense so much that the readers are required to clarify the sense for the writer as they read.

F (Below 50%) Minimum level not achieved. A paper worth discarding.

- inadequate or inaccurate content
- incoherent organization
- many errors in expression that cause the readers to give up in disgust
- basically, no apparent effort made in the paper at all.

## 6. Grading System

### 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. (For these courses a final grade will be assigned to either the 3 <sup>rd</sup> 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.

## 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 the College web site in the Policy Section.