CAMOSUN COLLEGE	**School of Arts & Science** **ENGLISH DEPARTMENT** **ENGL 163-004** *The Rhetoric of the Supernatural* **fall 2013/ Tuesdays and Thursdays 8:30-9:50 Young 325**

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:	Dr Callin		
(b)	Office Hours:	TBA		
(c)	Location:	Paul 322		
(d)	Phone:	Na	Alternative Phone:	Na
(e)	Email:	callint@camosun.ca		
(f)	Website:	Na		

2.   Intended Learning Outcomes
(No changes are to be made to these Intended Learning Outcomes as approved by the Education Council of Camosun College.)

Upon completion of this course:
1.   Reading and Writing:
   - Explain how literary traditions change with time and affect creation of new literary texts;
   - Identify different literary forms, genres, and historical periods;
   - Describe the complex variety of literary study and literature's relationship to formal, cultural, social, political and historical contexts;
   - Identify various approaches to literary texts and draw connections between different texts;
   - Debate canon formation and challenges to the canon;
   - Use critical, literary terminology;
   - Use a critical approach with appropriate language and terminology;
   - Argue for various interpretations;
   - Evaluate specific literary techniques;
   - Employ close reading and argumentation skills;
   - 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;
   - 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.
   - Evaluate secondary sources and integrate where applicable;
   - Write persuasive arguments in scholarly, academic essay format, using MLA documentation.
2.   Information Literacy Skills:
   - Determine the nature and extent of the information needed.
   - Know and use what information resources are 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 and Description

Texts: The Rhetoric of the Supernatural course reader/ *The Strange Case of Dr. Jekyll and Mr. Hyde* / *Frankenstein*

"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/her 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 concerns the relationship between the reader and the text, and this has to do with doing away with the very out of date idea of the "hidden meaning" in any work of art, and in our case in works of fiction. The greatest readers are the greatest rewriters, in that they are constantly revising the meaning of the narrative. They ask 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 by example that canonical works contain any number of interpretations, each one justified by textual support. What they do resist is a final word on their meaning; the instability of the greatest works are a result of the instability of the experience of being in the world. 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 the first department of classical rhetoric as defined in Aristotle's *Poetics* and 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.

Our rubric then is one based upon the act of reading – and the consequences of reading – both in terms of the writer and the reader. Every close reader reads to rewrite; meaning is transient, texts not being marble but the more malleable stuff of the human imagination that change and destroy those silly notions of hidden meanings that are little more than the literary equivalent of hide-and-go-seek. The text is as open to you as you are to yourself. Writers – great writers – are vigorous readers and vigorous rewriters. As such, the act of reading and the act of writing are synonymous; what you get out of a text often reveals what you know, and do not know about yourself, which is why we not only read literature,

but is an important reason why we study literature – the page is an image, and every reader a Dorian – the tentative Socrates aware of the danger of coming too close to the thyself of the Self. No matter which way you slice it, reading is always a misreading, history a fiction that we revise and edit into neat pigeon holes – or like a neatly folded ham sandwich – to satisfy the human craving for order; misreading, as it is represented between these writers as readers will occupy some of our time; the misreadings that we produce as readers rewriting these writers, the majority.

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**. If you are late, the paper is late.**
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.
9. If you do not attend you will not pass.

4. Participation**:**

Part of your mark for **English 163** is for participation. This means a number of things. First, that **you attend class**. The course is organized chronologically (mostly), 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 163** 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. For more information on codes of conduct, please refer to the college calendar.

6. Quizzes and Essays/Essays and Quizzes

First argument essay: short fiction (850-1000 words max.) 15 percent due Sept 26, 2013. NO MAKE-UPS.
Second argument essay: short fiction (1000-1200 words max.) 20 percent due October 15, 2013. NO MAKE-UPS.
First in-class quiz on *The Strange Case of Dr Jekyll and Mr. Hyde*: 15 percent October 31, 2013. NO MAKE-UPS.
Second in-class quiz on short fiction: 15 percent November 19, 2013. NO MAKE-UPS
Participation/Attendance: 5 percent: All term…
Final exam: 30 percent. TBA

7. Course Content and Schedule

Sept 3:   Introductions…
                The organization of texts: why these ones?
                Assignment: Blake (Handout)

Sept 5:   Some aspects of fiction you should know
                Starting with the basics: Close reading
                Ok, so what is the canon?
                Calvino: Why study the canon?
                Blake and Misreading
                Assignment from CR: Irving "The Legend of Sleepy Hollow"

Sept 10:   The least you should know about essay writing…
                Example of student essay
                Review the elements in relation to story
                Assign first Argument essay: Due September 26, 2013
                Start Class Discussion: "The Legend of Sleepy Hollow"

Sept 12:   "The Legend of Sleepy Hollow" continued…
                Review of essay structure
                Assignment from CR: "The Tell-Tale Heart"

Sept 17:   Class Discussion: "The Tell-Tale Heart"
                Assignment: "Was It A Dream?"

Sept 19:	"Was it a Dream?" **Review of essay structure** **Assignment:** "The Monkey's Paw"
Sept 24:	In-class writing workshop
Sept 26:	**Essay One due beginning of class** **Assign essay two due October 15, 2013** Class discussion: "The Monkey's Paw" **Assignment:** "The Open Window"
Oct 1:	Class Discussion of "The Open Window" **Assignment:** "The Enormous Radio"
Oct 3:	Class discussion of "The Enormous Radio" **Assignment:** Begin *The Strange Case of Dr Jekyll and Mr. Hyde*
Oct 8:	Begin context discussion of *The Strange Case of Dr Jekyll and Mr. Hyde*
Oct 10:	In-class writing workshop
Oct 15:	Class Discussion: *The Strange Case of Dr Jekyll and Mr. Hyde* **Second essay due at the beginning of class**
Oct 17:	Class Discussion: *The Strange Case of Dr Jekyll and Mr. Hyde*
Oct 22:	Class Discussion: *The Strange Case of Dr Jekyll and Mr. Hyde*
Oct 24:	Class Discussion: *The Strange Case of Dr Jekyll and Mr. Hyde*
Oct 29:	Class Discussion: *The Strange Case of Dr Jekyll and Mr. Hyde*
Oct 31:	In-class quiz on *The Strange Case of Dr Jekyll and Mr. Hyde* **Assignment:** "Lamb to the Slaughter"
Nov 5:	"Lamb to the Slaughter" **Assignment:** "A Very Old Man with Enormous Wings"
Nov 7:	Class Discussion: "A Very Old Man with Enormous Wings" **Assignment:** "Borges and I"
Nov 12:	"Borges and I" ("Continuity of Parks" perhaps) **Assignment:** "The Ones who walk away from Omelas"
Nov 14:	Class discussion: "The Ones who walk away"
Nov 19:	In-Class Quiz (full class)

Assignment: Begin *Frankenstein*

Nov 21: *Frankenstein*
Assignment: *Frankenstein*

Nov 26: *Frankenstein*
Assignment: *Frankenstein*

Nov 28: *Frankenstein*
Assignment: *Frankenstein*

Dec 3: *Frankenstein*
Assignment: *Frankenstein*

Dec 5: *Frankenstein*
Assignment: *Frankenstein*

8. Grading System

(No changes are to be made to this section unless the Approved Course Description has been forwarded through the Education Council of Camosun College 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** for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	*Incomplete*: 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	*In progress*: 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 3rd course attempt or at the point of course completion.)*
CW	*Compulsory Withdrawal:* 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.

9. 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.

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.