



COURSE OUTLINE

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

⚡ 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

- 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

The Rhetoric of Misreading Course Reader / Edith Wharton: *Ethan Frome* / Samuel Beckett *Krapp's Last Tape* (handout)

4. Course Content and Schedule

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/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 theatre, fiction, and poetry. 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: chronic lateness equals with drawl from the course.
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 161** 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 161** 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.

Grades:

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

6. Assignments and Percentage Allotment: Below is **the list of assignments** and the allotment of percentages:

First Argument Essay: short fiction (850-1000 words max.): 15 percent Due January 29, 2015. NO MAKE-UPS

Second Argument Essay: short fiction (1000-1200 words max.) 20 percent February 17, 2015. NO MAKE-UPS

Poetry Quiz In-Class: 15 percent March 5, 2015. NO MAKE-UPS

Third Argument Essay In-Class: *Ethan Frome*: 15 percent March 26, 2015. NO MAKE-UPS

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

Final exam: 30 percent TBA

Here is the schedule. The information is subject to change.

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

Jan 6: Introductions: Getting to Know You...

The organization of texts: Why these ones?

Assignment: Blake (Handout)

- Jan 8:** **Some aspects of fiction you should know...**
Starting with the basics: Close Reading
"Ok, so what is this canon?"
Calvino: **Why study the canon?**
Blake and Misreading
Assignment from CR: "Young Goodman Brown"
- Jan 13:** The least you need to know about essay writing...
Example of student essay
Review the Elements/ The Shaping of an Allegory
Discussion: Hawthorne: "Young Goodman Brown"
- Jan 15:** **Hawthorne: "Young Goodman Brown" continued**
Review of essay structure
Assignment from CR: Poe: "The Cask of Amontillado"
Assign First Argument Essay. DUE January 29, 2015
- Jan 20:** Horror and the Gothic Tradition
Handout: Example of Student Essay
Class Discussion: Poe: "The Cask of Amontillado"
Assignment from CR: Chekhov: "The Lady with the Dog"
- Jan 22:** **Discussion:** Chekhov: "The Lady with the Dog"
Assignment from CR: Joyce: "Araby"
- Jan 27:** **What is Modernism?**
Group Discussion: Joyce: "Araby"
Assignment from CR: Lawrence: "The Horse Dealer's Daughter"
- Jan 29:** **FIRST ARGUMENT ESSAY DUE BEGINNING OF CLASS**
Assign Second Argument Essay. DUE February 17, 2015
Lawrence overheads
Lawrence on his mother
Class Discussion: Lawrence: "The Horse Dealer's Daughter"
Assignment from CR: Munro: "Boys and Girls"
- Feb 3:** **Film Version:** "Boys and Girls"
Group Discussion: "Boys and Girls"
Assignment from CR: Munro "Boys and Girls"
Assignment from CR: LeGuin: "The Ones Who Walk Away"
- Feb 5:** **Class Discussion:** "The Ones Who Walk Away"
Assignment: Poetry Reading: "The Road Not Taken,"
"Darkness"

Part Two: Canonical Poems and a Midterm

- Feb 10:** What is a Poem?
How to Read a Poem
Review of Poetic Diction
Thesis and antithesis
Class discussion: “The Road not Taken”
Assignment: “Darkness”
- Feb 12:** Reading Break
- Feb 17:** **SECOND ARGUMENT ESSAY DUE BEGINNING OF CLASS**
Class discussion: “Darkness”
Assignment: “Ozymandias”/ “I heard a fly buzz when I died”
- Feb 19:** **Group Work** “Ozymandias”/ “I heard a fly buzz”
Assignment from handout: Poetry Reading: “My Last Duchess”
- Feb 24:** Bloom on the Western Canon (time permitting)
Group work: “My Last Duchess”
Assignment from CR: Poetry Reading: “Ulysses”
- Feb 26:** **Tennyson overheads**
Group work: Close reading “Ulysses”
Assignment: Poetry Readings: “Ulysses”
- March 3:** **Group Work on “Ulysses”**
Assignment: Poetry Readings “Ulysses”
Conclude class discussion of “Ulysses”
Brief review of poems covered
Review for Midterm Quiz
Assignment: Prepare for Midterm
Assignment: Begin *Ethan Frome*
- March 5:** **In-class Midterm Quiz on Poetry**
Assignment: *Ethan Frome*

Part Three: The Novel and the Novella

- Mar 10:** **What is a Novella?**
Class discussion: *Ethan Frome*
A Study of Themes
Assignment: Continue reading: *Ethan Frome*
- Mar 12:** **Group work:** *Ethan Frome*
Assignment: *Ethan Frome*
- Mar 17:** Review essay structure for *Ethan Frome*
Class discussion: *Ethan Frome*
Assignment: **Review for *Ethan Frome***
- Mar 19:** **Class discussion:** *Ethan Frome*

Assignment: *Ethan Frome*

Mar 24: **Finishing up** *Ethan Frome...*

Mar 26: **IN-CLASS QUIZ ON *ETHAN FROME***
Assignment: "Krapp's Last Tape"

Part Four: The Theatre in the Text? The Text in the Theatre

Mar 31: "Krapp's Last Tape"

April 2: "Krapp's Last Tape"
Assignment: "Krapp's Last Tape"

April 7: "Krapp's Last Tape"
Assignment: "Krapp's Last Tape"

April 9: **Last Class/ info for final exam**

5. Basis of Student Assessment (Weighting)

(This section should be directly linked to the Intended Learning Outcomes.)

- (a) Assignments
- (b) Quizzes
- (c) Exams
- (d) Other (e.g., Attendance, Project, Group Work)

6. 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
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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 3rd 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.

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.

ADDITIONAL COMMENTS AS APPROPRIATE OR AS REQUIRED