

	<p>School of Arts & Science ENGLISH DEPARTMENT</p> <p>ENGL 161-008 Introduction to Literature fall 2016/ Tuesdays and Thursdays F202 11:30-12:50</p>
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COURSE OUTLINE

The Approved Course Description is available on the web @ _____

Please note: this outline will be electronically stored for five (5) years only. It is strongly recommended students keep this outline for your records.

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 Monday-Friday		
(f)	Website:	NA		

2. Intended Learning Outcomes

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO for approval.)

Upon completion of this course:

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.

Required Texts:

The Rhetoric of Misreading Course Reader / Edith Wharton: *Ethan Frome* / Samuel Beckett *Krapp's Last Tape* (handout); other handouts to follow throughout term

ALL STUDENTS PLEASE READ:

Contract of registration and participation in course: This course and the material content contained herein (course work/lectures/group work/ handouts/ etc.) often deal with adult subjects and themes. These subjects and themes include, but are not limited to, allusions to love and sex, to violence, to gender, and to many other archetypes found in literature. Students taking the course do so by accepting/agreeing to the course material along with the subjects and themes contained in the course material. This outline and description, therefore, serves as a contract of understanding and agreement between student and course material/content and places all responsibility of continued registration in the course with full knowledge of the material at the discretion of the student.

COURSE REQUIREMENTS:

Students are expected to keep up with attendance, readings, and class assignments. Additionally, students are expected to attend each class, read all assigned readings (on time), and appropriately participate in class discussions. A student who does not attend and appropriately participate will risk losing attendance and participation marks. 80% attendance is required to perform adequately in the course. Repeated absences will result in a request to drop the class. Assignments (Unit Tests, for example) will not be accepted from a student who misses more than 25% of classes: the material for those assignments is generated in class.

METHOD OF INSTRUCTION:

This course will consist of lectures, class discussions, and limited group work. Students are responsible for all lecture material much of which is not available in the assigned readings but generated dialogically during class. At times we will be

discussing social issues that some of you may hold strong opinions about. Nevertheless, we must have an environment conducive to safe and constructive learning; therefore, everyone is responsible to everyone else and their ideas to communicate an educated environment of acceptance for difference.

TAPE-RECORDING IN THE CLASSROOM:

In order to ensure free and open discussion of ideas, tape-recording of the proceedings is not permitted in the class. Exceptions, however, may be made for a student who is visually impaired or unable to write due to physical disability. Such cases will require all necessary formal documentation.

STUDENT CONDUCT POLICY/ACADEMIC MISCONDUCT:

There is a Student Conduct Policy. It is the student's responsibility to become familiar with the content of this policy. Please see: <http://camosun.ca/about/policies/education-academic/e-2-student-services-&-support/e-2.5.pdf> . Please be aware that any behavior that is rude, distracting, or disrespectful in any way to anyone in the class will not be tolerated. Offenders will be subject to academic and other disciplinary consequences as proscribed in the Student Conduct Policy. This includes all of the following (and anything else related that I forgot to mention):

NO: cell phones (texting, talking, playing games, and internet whatever). Cell phone use during class time is subject to a 2 mark penalty. If a student cannot comply with this regulation, the student will be asked to leave the class. Accessing any electronic device during an exam or in class assignment constitutes a violation of the Student Conduct Policy and will result in a grade of zero on the exam or in class assignment.

NO: laptops or computers (unless you have a medical or disability support note).

NO: arriving late or leaving early, once or twice is ok, after that it will become a problem.

NO: leaving and returning during class, especially to answer your cell phone.

NO: studying or reading for another class, talking with a neighbour.

Please note this list does not include everything possible.

Please use common sense and common courtesy. A student who does not want to be here should not come to class and disturb other students who want to learn.

INFORMATION ABOUT ASSIGNMENTS:

1. In order to pass this course **you must submit all assignments at the time at which they are due**. Unit quizzes, for example, must be written on the date and time allocated. As for the essay - if the student is late, the paper is late.
2. A request for an extension must come at least two actual classes prior to the

due date. All proper formal documentation will be required for consideration.
3. Late assignments will be docked **10%** for each day (or portion of day) late. This applies specifically to the essay assignment. An essay will not be accepted for grading at the end of the fourth day following the deadline.

4. There are no make-ups on any course assignments. This includes all material including the unit quiz for each section of the course. Once the unit test has been written by the class, it is in the public domain. Writing a unit test at a later time, therefore, would create an unfair advantage.

5. Appointments are to be made at the end of a class.

6. If you miss notes, it is up to you to get the notes from someone in the class.

EMAIL TIPS:

I teach a number of classes; thus, when emailing me please include first and last name, the name of the class (English 161, for example), and an appropriate subject in the subject line (e.g. question about assignment). I accept emails Monday to Friday from 9:00 am until 5:00 pm.

REQUIRED READINGS:

The course pack provides coverage of most of the topics that we will examine in the course. Additional materials, however, will be introduced during lectures and discussions. Students should be prepared to take notes when materials not covered by the texts are thus presented. It is therefore essential for students to read in advance in order to know when it is necessary to take notes.

1. The Objective: The Act of Misreading

“There are no texts, only ourselves.”

Here is our general rubric for the course:

Misreading is a critical approach to reading and intellectual thought first developed by scholar Harold Bloom in his text *The Anxiety of Influence*, although the origin of the idea dates back to the time of Shakespeare.

As a theoretical approach to the text and to the self, misreading can be defined in two primary ways: each of these will serve as a general guide throughout the course. Here is a basic schematic:

The **first** is the conflict or ongoing revision of ideas that exists between *canonical* writers. Writers – great writers – are vigorous readers and vigorous rewriters. One writer creatively misreads the writing of his/her strongest predecessor: they take a basic idea or situation and revise (the act of re-vision, or to see again) the vision or perspective of this other. This revision, which essentially constitutes repetition with difference, introduces problems of creative influence and the

anxiety of influence. It's in this creative act, this space of conflict, influence, and anxiety, that misreading is produced between texts and, more specifically, the ideas they contain.

The **second** definition of misreading concerns the relationship between the reader and the text. Great readers are great re-writers; they constantly revise the meaning of the narrative because of the natural influence they exert on its' form and content.

The depth of a text is measured by who is looking at it and how much they can see. And of course what is seen depends on where the reader or perceiver stand (metaphorically speaking) in relation to the text – or the what they see. That idea of perspective, or the act of how we see things and in turn shape the things we see is a relationship of influence between the reader and text and is what generates the misreading. The page is an image, and every reader a Dorian – the tentative Socrates approaching but never reaching the thymself of the Self. Misreading accommodates the idea that meaning is not an absolute, but more the place of intersection between questions and question marks.

In this course, we will start with the basics and see where we can take our ideas by generating as many strong “misreadings” as possible over the course of the term. 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? How do I see the story, and why do I see the story the way I do? All are important prompts into seeing something from as many different perspectives as possible, locating evidence to support what we see, and all the while defining ourselves in the reflection of the text.

2. Assignments and Percentage Allotment: Below is the list

In-class Unit Test: short fiction: 20 percent September 27, 2016. NO MAKE-UPS

Argument essay: (1000-1200 words max/ five paragraph) 25 percent October 18, 2016. NO MAKE-UPS

In-class Unit Test *Ethan Frome*: 20 percent Nov 8, 2016. 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

Sept 6: Introductions: Getting to Know You...
The organization of texts: Why these ones?

Assignment: Blake (Handout)

- Sept 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: Poe: "The Cask of Amontillado"
- Sept 13:** **Redefining Misreading...**
Horror and the Gothic Tradition
Class Discussion: Poe: "The Cask of Amontillado"
Assignment from CR: Chekhov: "The Lady with the Dog"
- Sept 15:** A quick note on Realism and Naturalism
The theatre in the text
Discussion: Chekhov: "The Lady with the Dog"
Misreading "The Cask of Amontillado" and "Lady with the Dog"
Assignment from CR: Hawthorne: "Young Goodman Brown"
- Sept 20:** **The shaping of an Allegory**
Discussion: Hawthorne: "Young Goodman Brown"
Generating subjects and themes
Assignment from CR: LeGuin: "The Ones Who Walk Away"
- Sept 22:** **Carry-over of material**
Class Discussion: "The Ones Who Walk Away"
The thesis statement
How to write an extended response
Individual Preparation for unit test
- Sept 27:** **First in-class unit test (full class)**
Please see the information provided in the course outline concerning requirements.
Assignment from CR: Lawrence: "The Horse Dealer's Daughter"
- Sept 29:** **Handout essay questions for short fiction**
Class Discussion: Lawrence: "The Horse Dealer's Daughter"
Assignment from CR: Munro: "Boys and Girls"
- Oct 4:** **Film Version (time permitting): "Boys and Girls"**
Group Discussion: "Boys and Girls"
Group work: subjective and thematic comparison of "The Horse Dealer's Daughter" and "Boys and Girls"
Assignment from CR: "Signs and Symbols"

- Oct 6:** **Essay writing class: Information about essay writing**
Individual Questions about essay writing and topics
- Oct 11:** **Close reading of "Signs and Symbols"**
Assignment: Marquez: "A Very Old Man with Enormous Wings"
- Oct 13:** **Group Discussion: "A Very Old Man with Enormous Wings"**
Assignment: Begin *Ethan Frome*

Part Two: The Novel and the Novella

- Oct 18:** **Essay due beginning of class time**
What is a Novella?
Class discussion: *Ethan Frome* and The Frame Text
Assignment: *Ethan Frome*
- Oct 20:** **Class discussion: *Ethan Frome***
Assignment: *Ethan Frome*
- Oct 25:** **Class discussion: *Ethan Frome***
Assignment: *Ethan Frome*
- Oct 27:** **Group work: *Ethan Frome***
Assignment: *Ethan Frome*
- Nov 1:** **A Study of Themes *Ethan Frome***
- Nov 3:** **Finishing up *Ethan Frome*...**
Assignment: Prepare for Second Unit Test
- Nov 8:** **Second in-class unit test: *Ethan Frome* (full class)**
Assignment: Poetry Reading: "Ozymandias" / "Dust in the Wind" /
"Viva La Vida"

Part Three: Misreading canonical poetry and Music lyrics

- Nov 10:** Review of Poetic Diction
"Ozymandias" / "Dust in the Wind" / "Viva La Vida"
Assignment: Poetry Reading: "Ulysses"/ "Skyfall"/ "Time"/ excerpt
from Paradise Lost
- Nov 15:** "Ulysses"/ "Skyfall"/ "Time"/ excerpt from "Paradise Lost"
Assignment: Poetry Readings: continued

Nov 17: "Ulysses"/ "Skyfall"/ "Time"/ excerpt from "Paradise Lost"
Assignment: Poetry Readings: "I heard a fly buzz when I died"/
"Don't Fear the Reaper" / "The Black Parade"

Nov 22: "I heard a fly buzz when I died"/ "(Don't Fear) The Reaper" / "The
Black Parade"
Assignment: Poetry Readings: TBA

Nov 24: **Assignment:** Poetry Readings: TBA

Nov 29: **Assignment:** Poetry Readings: TBA
Assignment: "Krapp's Last Tape"

Part Four: The Theatre in the Text

Dec 1: "Krapp's Last Tape"
Assignment: "Krapp's Last Tape"

Dec 6: "Krapp's Last Tape"
Assignment: "Krapp's Last Tape"

Dec 8: "Krapp's Last Tape"
Info for final exam

7. Grading System

(No changes are to be made to this section, unless the Approved Course Description has been forwarded through EDCO 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	<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.

8. 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 on the College web site in the Policy Section.