

**Carleton University**  
**Summer 2014**  
**Department of English**  
**Course and Section No: ENGL 1000 A**  
**Course Title: Literature, Genre, Context**  
**[Precludes additional credit for FYSM 1004]**  
**Time: Wed. & Fri. 11:35-14:25**  
**Location: TB 208**  
*Please confirm location on Carleton Central*  
**Instructor: Prof. M. Hewson**  
**Office Hours: Wed. & Fri. 10:00-11:00**  
**Office: DT 1913**  
**email: marc.hewson@carleton.ca**  
**Phone: 2320**

**COURSE DESCRIPTION:** This course will introduce students to the fundamentals of literary analysis, investigating major genres and exploring the cultural/historical contexts that prompt literary production. In the spring term, we will familiarize ourselves with the various conventions and terminology of prose, poetry and drama through readings of tragic, comedic, realistic and fantastic texts by authors within the traditional canon of world literature. The summer term will be devoted to literature that explores the notions of coming to voice and coming to identity by traditionally non-canonical writers or through untraditional approaches to canonical writers. Through these dramatic, poetic and prose texts, we will examine the effects of marginalization, displacement, and transplantation on human attempts at self-awareness to see how such things affect the creative mind, process and product.

Please note also that this is a writing-attentive course, which means students will

- spend a significant amount of class time learning, and improving university-level forms of thinking and writing—particularly essay-writing skills—that will concentrate on the following:
  - establishment and refinement of literary-critical skills through close analysis of texts from a variety of genres
  - generation and proof of an argumentative thesis across an essay
  - establishment and refinement of sophisticated ideas and opinions using proper, correct and effective academic English style
  - use and citation of primary literary texts in appropriate and convincing ways
  - development of fluency in and facility with genre-specific literary terminology
  - introduction to the fundamentals of secondary research (including critical evaluation, use, and citation of academic sources)
- complete a minimum of two graded writing assignments per term, in which they will be expected to demonstrate the above skills
- write at least one formally scheduled examination

**REQUIRED TEXTS:** Robert DiYanni, *Literature: Reading Fiction, Poetry, and Drama*, 6<sup>th</sup> ed.  
Tomson Highway, *The Rez Sisters*  
Zora Neale Hurston, *Their Eyes Were Watching God*  
Michael Ondaatje, *Running in the Family*  
Luigi Pirandello, *Six Characters in Search of an Author*  
Tennessee Williams, *Suddenly, Last Summer*  
All books to be available at the Campus Bookstore

EVALUATION:           Short-Essay Outline: 5% (DUE: May 16<sup>th</sup>)  
                              Short-Essay Draft: 15% (DUE: May 30<sup>th</sup>)  
                              Long Essay: 20% (DUE: June 13<sup>th</sup>)  
                              Annotated Bibliography: 5% (DUE: July 16<sup>th</sup>)  
                              Research Response: 15% (DUE: Aug. 1<sup>st</sup>)  
                              Research Essay: 20% (DUE: Aug. 13<sup>th</sup>)  
                              Final Exam: 20% (DATE: TBA)

Make note of the following course regulations:

1) **Submissions:** Assignments should be submitted at the beginning of the class on the assigned due date, or dropped off at the English Department office located at 1812 Dunton Tower. When the office is closed, use the drop slot beside the office counter. Those assignments are date-stamped the next morning and put in my mailbox. Assignments should not be slipped under the professor's office door. Emailed or faxed assignments will not be accepted without prior written agreement of the professor. If one of your assignments is lost, misplaced, or not received by the instructor, you are responsible for having a backup copy that can be submitted immediately upon request.

2) **Late papers:** assignments submitted after the due date without accompanying medical or other appropriate documentation will be deducted 5% PER DAY beginning 8:30am the day after the due date to a maximum of 5 days (weekends counting as one day). After that, no undocumented late papers will be accepted. There will be no individual exemptions from or exceptions to this rule. If non-emergency situations develop, familiarize the professor with them BEFORE they occur whenever possible.

3) **Posted Grades:** All assignment grades will be posted on the course's cuLearn site. Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

4) **Plagiarism:** The University Senate defines plagiarism as presenting, whether intentionally or not, the ideas, expression of ideas, or the work of others as one's own. This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else
- using ideas, quotations, or paraphrased material, concepts or ideas without appropriate acknowledgement in an essay or assignment
- failing to acknowledge sources through the use of proper citations when using another's works, and/or failing to use quotation marks
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire

course, suspension from a program, suspension from the university, or even expulsion from the university. You should familiarize yourself with the University's Academic Integrity policy online at [http://www2.carleton.ca/studentaffairs/ccms/wp-content/ccms-files/academic\\_integrity\\_policy.pdf](http://www2.carleton.ca/studentaffairs/ccms/wp-content/ccms-files/academic_integrity_policy.pdf). For more detailed discussion of the issue of plagiarism and proper use of sources, consult the following website: <http://www.utoronto.ca/writing/plagsep.html>.

5) **Preparation & Attendance:** While attendance will not be actively monitored, regular attendance at lectures is expected. Lecture notes or synopses will not be provided to students missing class—it is your responsibility to make up for missed work (optimally through note-sharing via cuLearn). Please note that lecture material will comprise the information students will be expected to know for exam purposes. Active participation is expected; this means coming to class having read that day's text(s) and being prepared to discuss it/them (*i.e.* to ask and answer questions as well as to listen and take notes).

6) **Communication:** I will use email and the cuLearn course site to communicate with students; you are advised to check both regularly. You are encouraged to contact me through email using your connect accounts. Please indicate your concern in the subject line (*e.g.* "research question"); unidentified emails will be deleted. Excessive informality is discouraged. I check email once daily Monday to Friday (usually sometime in the morning) but NOT on weekends. This means last-minute emails concerning assignments or what-have-you will likely not be returned in time to clarify questions (particularly those sent later in the day on Fridays).

7) **Classroom Etiquette:** Students are expected to be on time for each class so as not to disrupt the lecture for other class members. Also any electronic activity is expected to be for note-taking purposes only; texting, surfing, "facebooking," "tweeting" etc are rude and disruptive for all others in the classroom. Cell-phones and MP3 players should be turned off for the duration of lecture. Additionally, while discussion is encouraged, private conversations between students are distracting to those not involved; any comments should be made openly or not at all.

8) **Disabilities Accommodation:** Students with disabilities requiring academic accommodation in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric or psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that I receive your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term. For more details visit the PMC website:

[http://www.carleton.ca/pmc/students/acad\\_accom.html](http://www.carleton.ca/pmc/students/acad_accom.html)

9) **Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website:

[http://www.carleton.ca/equity/accommodation/student\\_guide.htm](http://www.carleton.ca/equity/accommodation/student_guide.htm)

10) **Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website:

[http://www.carleton.ca/equity/accommodation/student\\_guide.htm](http://www.carleton.ca/equity/accommodation/student_guide.htm)

### Writing Literature Essays

When constructing each of your papers for this course be aware that the intention of the assignment is for you to create valid and well-defended arguments about some aspect of the text(s) you have chosen to write about. It is not sufficient either to synopsise the plot or to offer simple biography of the author(s).

Papers are to be presented double spaced (without additional spacing between paragraphs) in black ink on standard 8.5 x 11 white paper with 1" margins in Times New Roman 12-point font or Courier 10-point font).

Papers must conform to standard MLA guidelines for documentation of sources. You can consult this site for information regarding MLA rules and regulations:

[http://owl.english.purdue.edu/handouts/research/r\\_mla.html](http://owl.english.purdue.edu/handouts/research/r_mla.html).

Be sure to familiarize yourselves with the basic expectations for university-level papers on literature in addition to the discussion offered in class. The following site has a lot of good information and tips: [Guide to Grammar and Style](#).

As stated above, plagiarism will not be tolerated in the course. All work must be the student's own, created for this course specifically. Any and all use of other people's intellectual property must be accurately documented in the manner explained in the above website. Be certain you understand what constitutes plagiarism, and learn to avoid it.

## General Explanation of Grading Criteria

Below is a general summary of elements that will factor into the grade for each of the essays you submit. The list for each grade provides an idea of the “do’s and don’t’s” associated with that letter grade; students should assume that they must meet all the positive expectations and avoid all the negative ones to achieve the mark in question.

### A-range Grades: Excellent

(Paper exceeds standard expectations for first-year essays):

- Arguments are always clear, explained and proven via cogent textual analysis
- Ideas are original and imaginative not derivative of lecture material
- Overall structure and paragraph structure are logical and well linked
- Style and language are sophisticated
- Grammar is free of any flaws
- Documentation is correct throughout
- Technical expectations (length, formatting etc) are completely met

### B-range Grades: Good

(Paper meets standard expectations for first-year essays):

- Arguments are generally clear and well explained with fairly cogent textual analysis
- Ideas are not totally original/imaginative, but derivative ideas are handled well
- Overall structure and paragraph structure essentially logical and linked, but with some flaws
- Style and language are handled fairly well but with some flaws
- Some grammar errors are evident
- Documentation is almost always correct
- Technical expectations are completely met

### C-range Grades: Adequate

(Paper meets some but not all standard expectations for first-year essays):

- Some unclear, unexplained and unproven arguments, with limited cogent textual analysis
- Ideas are usually derivative and not always handled well
- Overall structure and paragraph structure are loose, sometimes illogical and not well linked
- Flaws are evident in style and language use
- Many grammar errors are noticeable
- Documentation errors occur with relative frequency
- Some technical expectations are not met

#### D-range Grades: Poor

(Paper only meets a few of the standard expectations for first-year essays):

- Arguments are generally unclear, unexplained and unproven without cogent textual analysis
- Ideas, if present, are generally derivative and ill-handled
- Overall structure and paragraph structure are scattered, often illogical and poorly linked
- Significant flaws in style and language use exist
- Problems with grammar are evident throughout
- Documentation is largely incorrect or missing
- Many technical expectations are not met

#### F-range Grades: Failure

(Paper fails to meet the standard expectations for first-year essays):

- Arguments, if present, are confused and unproven with only superficial textual analysis
- General lack of ideas driving the paper to conclusion
- Overall structure and paragraph structure difficult or impossible to discern
- Major flaws exist in style and language use
- Systematic grammar errors are present throughout
- Documentation is incorrect or absent
- Majority of technical expectations are not met

## Class and Reading Schedule

(subject to changes announced in class or via cu learn)

### Spring

May 7 <sup>th</sup>	Introduction	
May 9 <sup>th</sup>	Poe, "The Cask of Amontillado" Writing Workshop: Thesis Statements & Outlines	
May 14 <sup>th</sup>	Joyce, "Araby" Lawrence, "The Rocking-Horse Winner"	
May 16 <sup>th</sup>	Hemingway, "Hills Like White Elephants" Kafka, "The Metamorphosis"	<b>Short-Essay Outline Due</b>
May 21 <sup>st</sup>	Updike, "A & P" Boyle, "After the Plague"	
May 23 <sup>rd</sup>	Writing Workshop: Paragraphing Intro to Poetry Yeats, "Leda and the Swan," "Sailing to Byzantium"	
May 28 <sup>th</sup>	Pound, "In a Station of the Metro" Writing Workshop: Effective Argumentation	
May 30 <sup>th</sup>	Cummings, "l(a," anyone lived in a pretty how town" Crane, "War is Kind" Sassoon, "They" Jarrell, "The Death of the Ball Turret Gunner"	<b>Short Essay Due</b>
June 4 <sup>th</sup>	Robert Lowell, "Skunk Hour" Writing Workshop: Essay Types	
June 6 <sup>th</sup>	Thomas, "Fern Hill," "Do not go gentle into that good night" Intro to Drama	
June 11 <sup>th</sup>	Miller, <i>Death of a Salesman</i>	
June 13 <sup>th</sup>	Pirandello, <i>Six Characters in Search of an Author</i>	<b>Long Essay Due</b>

## Summer

July 2 <sup>nd</sup>	Gilman, "The Yellow Wallpaper"	
July 4 <sup>th</sup>	Glaspell, <i>Trifles</i> LIBRARY TOUR Writing Workshop: Sources & Documentation	
July 9 <sup>th</sup>	Toomer, "Reapers" McKay, "The Tropics in New York"	
July 11 <sup>th</sup>	Hurston, <i>Their Eyes Were Watching God</i> <i>Their Eyes Were Watching God</i> , cont'd. Olsen, "I Stand Here Ironing"	
July 16 <sup>th</sup>	Plath, "Mirror," "Metaphors," "Morning Song"	<b>Annotated Bibliography Due</b>
July 18 <sup>th</sup>	Writing Workshop: Managing Evidence Williams, <i>Suddenly, Last Summer</i>	
July 23 <sup>rd</sup>	Hansberry, <i>A Raisin in the Sun</i>	
July 25 <sup>th</sup>	Silko, "Yellow Woman" Alexie, "Indian Boy Love Song (# 1-2)" Erdrich, "Indian Boarding School: The Runaways"	
July 30 <sup>th</sup>	Song, "Lost Sister" Ondaatje, <i>Running in the Family</i>	
Aug 1 <sup>st</sup>	Atwood, "Happy Endings" Lee, "I Ask My Mother to Sing" Tan, "Rules of the Game"	<b>Research Response Due</b>
Aug 6 <sup>th</sup>	Hwang, <i>M. Butterfly</i> Writing Workshop: Effective Writing	
Aug 8 <sup>th</sup>	Alexie, "Indian Education" Highway, <i>The Rez Sisters</i>	
Aug. 13 <sup>th</sup>	<i>The Rez Sisters</i> , cont'd. Jen, "Who's Irish?"	<b>Research Essay Due</b>



## ENGL 1000 A

### Assignments

#### *General Guidelines*

All assignments for the course must

- deal with texts studied in the course in the term during which they are due.
- conform to standard MLA guidelines of presentation and documentation as defined in lecture and through above-recommended websites
- be double spaced (with no additional spacing between paragraphs) in black ink on standard 8.5 x 11 white paper with 1” margins in Times New Roman 12-point font or Courier 10-point font.

**NOTE:** papers not meeting minimum length requirements **WILL NOT** be accepted. That means, for example, that a 3-4 page assignment must be at least 3 FULL pages of text, exclusive of works-cited pages.

**REMINDER:** Late assignments without accompanying medical or other appropriate documentation will be deducted 5% PER DAY beginning 8:30am the day after the due date to a maximum of 5 days (weekends counting as one day). After that, undocumented late papers **WILL NOT** be accepted. There will be no individual exemptions from or exceptions to this rule.

### **SPRING TERM**

#### Assignment 1

This assignment is designed to walk students through the various phases of literary essay writing from initial topic refinement and argument development to final drafting and editing. To accommodate this, the project is divided into two (2) tasks revolving around the topic described below: 1) a formal outline establishing strength and balance of arguments; and 2) a formal essay developing and proving those arguments in detail

**TOPIC:** Argue the importance of one of the key elements of prose as we discussed them in lecture (plot, point of view, character, setting, style/tone/voice) to the author's theme/message in either Poe's "The Cask of Amontillado," Joyce's "Araby," or Lawrence's "The Rocking-Horse Winner."

(You are free to make any choice you wish and need not consult me before choosing. Remember, though, that the paper must have an argument; so whatever element and story you decide on, be sure that you are not simply explaining that element but are explaining how it furthers the text's theme. A discussion of setting in Poe, for example, cannot simply explain his use of a fairy-tale context; rather, it must demonstrate how that choice of setting helps create the theme, whatever you believe it to be. This means that you must have an idea of what you think the theme is before you begin writing.)

### **Short-Essay Outline (Due May 16<sup>th</sup>) 1-2 pages [Value: 5%]**

Students will submit a preliminary formal outline of their short essay following the format explained in class and via the online handouts on the course site at cu learn. The outline should be laid out according to the guidelines provided and will form the backbone of the completed essay due the following month.

**NOTE:** For concision of view and ease of comprehension when grading, this assignment ONLY should be presented single spaced.

### **Short Essay (Due May 30<sup>th</sup>) 3-4 pages [Value: 15%]**

Students will submit a formal argumentative paper (introduction, body paragraphs, conclusion) that is a development of the outline submitted earlier. Papers should conform to structural and logical principles of essay writing as explained in class and via the online handouts on the course WebCT site. The essay will be evaluated on its ability to establish a claim, support that claim using evidence from the works themselves, present the claim in proper grammar and style, and offer information in a technically accurate way (*i.e.* to comply with all the rules and limitations presented above and in the grade-level explanations outlined in the syllabus).

**NOTE:** The graded outline MUST be submitted along with the completed essay or it WILL NOT be marked.

### Assignment 2

### **Long Essay (Due June 13<sup>th</sup>) 5-6 pages [Value: 20%]**

Students will submit a formal argumentative paper conforming to the structural and logical principles of essay writing as explained in class and via the online handouts on the course site at cu learn. The essay will be evaluated on its ability to establish a claim, to support that claim using evidence from the works themselves, to present the claim in proper grammar and style, and to offer information in a technically accurate way (*i.e.* to comply with all the rules and limitations presented above and in the grade-level explanations outlined in the syllabus).

**NOTE:** Students MAY NOT write on the same author who was the subject of Assignment 1.

### SAMPLE TOPICS:

- 1) Examine whether Hemingway is successful in his attempt to employ objective narration. If he is, how does he accomplish it? If not, whose point of view does he appear to favor?
- 2) Compare Kafka's and Miller's view of the individual's role in modern society. Is there a difference between what they see as the stresses in twentieth-century life?
- 3) Compare Lowell's view of nature with Pound's. Do they share an understanding of when it comes to its importance in human lives?
- 4) Discuss whether Willy Loman's life in *Death of a Salesman* should be classified as tragic or merely pathetic

- 5) Compare the ways in which Crane and Jarrell produce their anti-war messages. How similar are their styles in terms of making us understand that “war is hell”?
- 6) Discuss Boyle’s response to the anxiety of the late-twentieth century. Is his attitude cynical or optimistic about human nature?
- 7) Compare Thomas’s vision of aging and self-assessment in “Fern Hill” with Yeats’s in “Sailing to Byzantium.” Do their age differences (Yeats was 62 when he wrote his poem whereas Thomas was only 32) suggest varied understandings about growing older?
- 8) Discuss Pirandello’s idea of the relational nature of reality. How does he imagine drama helps us to reconsider our understanding of truth?
- 9) Compare Lawrence’s view of society with Joyce’s. What differences, if any, do they see in terms of the lessons children must learn to face adulthood?
- 10) Discuss the ways in which Cummings’ eclectic style and grammar demonstrate the themes of his poetry.
- 11) Create your own topic. Such topics must be approved by me via email NO LATER than June 5<sup>th</sup>.

## **SUMMER TERM**

### Assignment 3

The assignment for this term is designed to familiarize students with the rudiments of literary research while further developing the writing and critical-thinking skills from the previous term. To this end, students will choose one particular text from the term to complete the following three projects: 1) an annotated bibliography offering evidence of some preliminary research to be used in the final essay; 2) a research response addressing and assessing the arguments of one secondary source as aid in refining students’ own interpretations; 3) a research essay developing and defending a personal interpretation of the primary text through textual reference and secondary sources.

### **Annotated Bibliography (Due July 16<sup>th</sup>) 2-3 pages [Value 5%]**

Using the researching and documenting skills discussed in class and via materials on cu learn, students will find, read and document two (2) prospective sources for your topic/text, providing annotated bibliographic information for each. In addition to the technical documentation information, the assignment must offer a detailed précis of the argument contained in each source and its particular use to someone researching on the topic. This should take the form of a one-page formal summary and assessment for each source.

**NOTE:** Sources may be hardcopy or online, but both must be researched using the Carleton Library catalogue or database search engines; each must be a minimum of five (5) pages in its original format when printed.

### **Research Response (3-4 pages) & Essay Outline (1-2 page) (Due Aug. 1<sup>st</sup>) [Value 15%]**

This portion of the assignment is intended to familiarize students accustomed to engaging with other people's views on literature and to prompt them in creation of their own reactions to the topic and text they have chosen in preparation for the essay component to follow.

First, Students will respond to one research source (optimally one of the two contained in the annotated bibliography) by judging its arguments and proofs to conclude whether they agree with the interpretation of the text(s) under discussion. This will definitely entail quotation from the chosen article and indirect reference to the primary text; it may also involve direct reference to the primary text, as well. This part should be structured like a formal essay (introduction, body paragraphs, conclusion), clearly laying out and defending a response to the ideas on the primary text argued in the chosen article. Remember that the object of the assignment is not to engage with the themes of the primary text as you see them, but rather to evaluate the critic's engagement with them (*i.e.*, to agree or disagree with the article's author on his/her view of the text and to explain the reasons for your siding with or against that view).

Next, students will give a brief description of the current status of the arguments for their impending essay. This will take the form of a short formal outline similar to the one from the previous term.

**NOTE:** As above, sources may be hardcopy or online, but both must be researched using the Carleton Library catalogue or database search engines; each must be a minimum of 5 pages in its original format when printed. Also sources **MUST** be submitted in hardcopy along with the assignment or it **WILL NOT** be marked.

### **Research Essay (Due Aug. 13<sup>th</sup>) 6-7 pages [Value: 20%]**

This task is a culmination of the writing and analyzing skills developed across the course of both semesters. Students will submit a formal argumentative paper conforming to the same principles guiding the essays from the previous term and incorporating within it reference to a MINIMUM of three (3) secondary sources researched in the ways discussed for the previous two parts of the assignment. As before, this essay will be evaluated on its ability to establish a claim, to support that claim using evidence from the works themselves, to present the claim in proper grammar and style, to offer information in a technically accurate way (*i.e.* to comply with all the rules and limitations presented above and in the grade-level explanations outlined in the syllabus), and to incorporate secondary-source material through quotation or paraphrase directly in the paper.

**NOTE:** Provision of only a bibliography without incorporation into the text of the essay of elements from all three (3) sources is insufficient. Any such papers **WILL NOT** be accepted.

### **SAMPLE TOPICS**

- 1) Female disempowerment in "The Yellow Wallpaper."
- 2) Sexuality and colonialism in *M. Butterfly*.

- 3) The role of Native oral tradition in “Yellow Woman.”
- 4) Assimilation vs. the Back-to-Africa ideal in *A Raisin in the Sun*.
- 5) Plath and motherhood.
- 6) Emigration and return in *Running in the Family*.
- 7) Female voicelessness in *Trifles*.
- 8) Native spirituality in *The Rez Sisters*.
- 9) Generational conflict in “Rules of the Game.”
- 10) Double marginalization in *Their Eyes Were Watching God*.
- 11) Secretiveness and conformity in *Suddenly, Last Summer*.
- 12) Multiculturalism in “Who’s Irish.”
- 13) Native Opportunity in “Indian Education.”