

**Carleton University
Fall/Winter 2015-16
Department of English**

**ENGL 1000C : Literature, Genre and Context
Literature that Matters and Writing that Works**

Precludes additional credit for ENGL 1009, ENGL 1100, ENGL 1200, ENGL 1300, ENGL 1400, FYSM 1004

**Mondays and Wednesdays/ 1:05 pm-2:25 pm
Location: Southm Hall 318 – Please confirm location on Carleton Central**

**Instructor: Jodie Medd
Email: jodie.medd@carleton.ca
Office: 1804 DT
Phone: 520-2600 ext 2329
Fall Office Hours: Tu. 11:40-1:00, Wed 2:40-4:00 & by appointment**

Literature that Matters and Writing that Works

Why is literature important? What issues have preoccupied writers over the past 125 years? What are the best strategies for analyzing, enjoying, and understanding literature and its significance? This course will focus on English literature from the late-nineteenth century to the present to consider how and why literature matters. We will develop skills for reading and understanding different literary genres (poetry, prose, drama, essays) and practice strategies for writing about literature. You'll learn how to craft writing that works (through instruction, practice, and revision) and hone your own writing voice. These skills and strategies will help you read, think, and write more critically, effectively, efficiently, and creatively about anything.

Exploring the texts' historical contexts, we will compare, contrast, and debate authors and issues across history to forge provocative and productive conversations about why literature mattered in the past and matters to us now. A variety of texts and topics will keep our discussions controversial and fun: Art & Life; Sex & Death; Poetry, the Poet, & Questions of the Self; Writing and Remembering History; and (Re-)Writing Consciousness.

Along the way we will meet intriguing and provocative figures and texts: a quiet and unassuming Oxford fellow, described as "the most perfect master of English prose creating amongst us," but also accused of "misleading" and corrupting youth with his controversial writing (Walter Pater); a beautiful young man who leads a life of indulgence without aging a day (Oscar Wilde's *The Picture of Dorian Gray*); a sexually-assertive girl with obscenely murderous desires (Oscar Wilde's *Salomé*); a flamboyant middle-school cross-dresser who brazenly pursues the class jock (Raziel Reid's *When Everything Feels Like the Movies*); a mystical Irish poet (W.B. Yeats); an aging man paralyzed by indecision and self-doubt (T.S. Eliot, "The Love Song of J. Alfred Prufrock"); a self-proclaimed "black feminist lesbian mother poet warrior" writing for survival (Audre Lorde); "the handsomest man in England," whose sentimental poetry and death in the Great War (WWI) rendered him a national icon (Rupert Brooke); shell-shocked soldiers haunted by battlefield trauma (war poetry; Pat Barker's *Regeneration*; Virginia Woolf's *Mrs. Dalloway*); and experimental narratives of consciousness and interconnection (Woolf's *Mrs. Dalloway*, and Michael Cunningham's *The Hours*).

Required Texts (Available at Octopus Books, 116 Third Avenue, off Bank Street: <http://octopusbooks.com>; bring this outline to the store, or pre-order course books to pick up at the store, or have them delivered for a fee)

Fall Term

Duncan Koerber and Guy Allen, *Clear, Precise, Direct: Strategies for Writing* (Oxford)

Oscar Wilde, *The Picture of Dorian Gray* (Broadview)

Oscar Wilde, *Salome* (Dover)

Raziel Reid, *When Everything Feels like the Movies* (Arsenal Pulp Press)

Recommended: Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 7th edition (Bedford/St. Martin's)

Winter Term (available at Octopus Books in January)

Gerald Graff and Cathy Birkenstein, *They Say, I Say*, 3rd edition (W. W. Norton)

Pat Barker, *Regeneration* (Penguin)

Virginia Woolf, *Mrs. Dalloway* (Oxford World's Classics)

Michael Cunningham, *The Hours* (Harper Collins)

additional course readings available in the public domain and/or through CU Library online resources

Course Objectives: What are the key learning goals for this course?**All ENGL 1000 sections share the following guidelines:**

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 of university-level expectations for grammar and syntax
- 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)

Students will complete a minimum of two graded writing assignments per term, in which they will be expected to demonstrate the above skills

Students will write at least one 3-hour formally scheduled examination.

Our section has its own (related) learning goals and course objectives. This course aims to help you:

Read closely: thinking critically and creatively, you will **pay attention** to primary literary texts in order to **analyze and interpret a primary text in a sophisticated way** that is meaningful, convincing, subtle, and insightful. This requires careful observation to formulate strong, thoughtful, clear and complex ideas about the texts (connecting small details with big ideas; growing from a basic to a deeper understanding). As a literary critic, you will practice relating content (what a text is about) to form (how it is written).

Write better: you will work on formulating **clear, correct, well-structured and effective writing that conveys thoughtful ideas with good style**, to achieve university-level academic writing while gaining strategies that will improve any kind of writing you are doing.

Make connections: we will relate, compare/contrast, and debate ideas, points of view, feelings, and texts. You will have the chance to forge relationships and conversations within a text (between parts, or between parts and the whole), across texts, between the literature and your world, between primary and secondary materials (putting your ideas in conversation with other scholars), and across ideas (ideas within and outside of the course, your ideas in relation to others). You will be encouraged to connect small details with big ideas, consider multiple perspectives, and challenge your own ideas, assumptions, and impressions.

Reflect on your own thinking and learning: develop awareness of how you think and learn, so that you can keep growing as a student.

Apply disciplinary terms and practices: as articulated in the general ENGL 1000 guidelines above, you will learn some key terms and concepts in literary criticism across genres, and key scholarly practices such as how to find and engage with appropriate secondary sources, including effective summary and citation of secondary material to both support your analysis and differentiate your own thinking.

Practice and gain confidence in your ability think, talk, and write about rich, challenging literary texts.

Enjoy being part of a learning community.

Course Requirements: How will student learning be assessed?

You will complete a variety of assignments, including informal in-class writing and short take-home assignments, essays, research assignments, online and classroom discussions, writing workshops, peer-editing, and two exams. These tools are to help develop your own skills and critical voice in reading, writing, analysis, and discussion. We will address the process of interpreting, researching, and writing about literature; you will have the chance to develop drafts, receive feedback, and revise your work before it is submitted for evaluation.

**** To receive a grade for this course, students must complete all major requirements in a timely manner ****

Attendance, Participation, and Preparation: 10%

Deciding to take this class means a commitment to attending all of the classes and completing assignments on time. As this course will rely on large and small group discussion, you are responsible to other members of the class; learning depends on the engagement and participation of everyone. I am committed to helping you develop the tools to succeed. You will receive credit for attendance and participation in the following ways:

1) The class format relies on student **participation and discussion** (both full-class and small group). If you take this class, you are committing to coming to class on time, prepared to ask and answer questions and to participate in discussion. You may also have the opportunity to participate in on-line discussion. I will take **regular attendance**. Multiple absences will seriously affect your final grade. **If you have more than two unexplained absences in a single term, you may lose 1% of your final mark for every additional unexplained absence. Students who miss more than one-third of the classes per term (to a maximum of 8 absences in one term) may not be allowed to write the exam and thus unable to pass the course. Please contact me if illness or an emergency requires you to miss more than two classes. I will accept documentation.** If you miss a class, please contact a classmate to find out about work you missed and check cuLearn for announcements, handouts, and assignments, *before* you come to me with questions.

2) **Informal writing** helps you to respond to the readings, generate ideas, practice writing, and prepare for discussion. **Small group discussions** (including taking notes on your discussions) allow you to explore and debate ideas before sharing them with the class. These activities will occur throughout the course. They may receive informal feedback and you will receive credit for your work (which depends on coming prepared, having done the reading). Some informal writing may require preparation outside class. You may also be asked to post group discussion notes on cuLearn.

Please put your name and date on all informal writing and group discussion notes.

3) There may be **unscheduled quizzes** in the winter term. These are to give you credit for keeping up with the reading and to diagnose writing issues; missed quizzes cannot be made up.

4) You are required to attend **an individual conference** with me, during my office hours or by appointment, at least once a term, preferably when you have specific writing issues to discuss (e.g. after receiving feedback on your writing, while working on a new assignment or essay, or while revising work for a final draft). **If you do not attend a conference, you will lose 2% from your final mark.**

Scheduled Fall Term Assignments & Quizzes

Email introduction: Send me a brief email to introduce yourself and your interests, goals, and expectations with the course. (This counts as part of the participation mark; -2% from final mark if incomplete)

Fall Assignment #1: *Clear, Precise, Direct* Assignment 1a (topic 1 or 2) (This counts as part of the participation mark; -2% from final mark if incomplete.)

Fall Assignment #2: Chapter Analysis Essay: 15%

Essay expectations and format guidelines will be provided in writing and discussed in class.

Fall Assignment #3: Mystery Assignment: Details will be revealed in class.

Scheduled Quizzes and Classroom Activities: 5%

Two scheduled quizzes and an annotation/explication class activity (see schedule)

December Exam: 15%

The exam will consist of short answer and essays, and will be based on lectures, discussions and class activities. Details about exam format and expectations will be distributed before the exam.

Scheduled Winter Term Assignments**Winter Assignment #1: Comparison/Contrast Essay: 10%**

A comparison/contrast essay, with time scheduled to workshop and peer edit your paper. Your work developing the essay and providing feedback to peers will be assessed along with the final draft.

Winter Assignment #2: Engaging Secondary Sources: 10%

Details of the assignments will be provided in class.

Winter Assignment #3: Research Essay: 20%

The final paper will include a number of steps, including a proposal, workshops, research development, peer-editing, and draft revisions. It is important to complete each step on time and be prepared for workshops. Your work on developing the essay and providing feedback to peers will be assessed along with the final draft.

April Exam: 15%

The exam will follow a similar format to the December exam; it will cover only material from the winter term.

Requirements and Assessments at a Glance *students be notified of any changes to this information *

PM = included in participation mark

FALL TERM				
Requirement	Description/Purpose	Length	Value	Due Date
Email introduction	articulate interests & goals for the course	200-500 words	PM	Emailed by September 3, 9pm (-2% if incomplete)
Fall Assignment #1: CPD Assignment 1a	self-reflect, writing, early assessment	Up to 750 words	PM	September 14 (-2% if incomplete)
Fall Assignment #2: Chapter Analysis Essay	close reading, writing, thesis, make connections	1400-1800 words	15%	Draft of introduction: September 30 Complete Essay: October 5
Fall Assignment #3: Mystery Assignment	TBA	TBA	TBA	October 14
Fall Quizzes & In-class Activities	diagnose, prepare, and practice		5%	September 21, October 7, November 18
December Exam	Short Answer & Essay	3 hrs	15%	TBA: see exam schedule
WINTER TERM				
Winter Assignment #1: Comparison/Contrast Essay	close reading, thesis, writing, make connections	1700-2250 words	10 %	Draft for Peer-Editing: February 3 Final Draft: February 10
Winter Assignment # 2: Engaging with Secondary Sources	critically engaging with secondary material, writing	1000-1250 words	10%	March 14
Winter Assignment #3: Research Essay	research, thesis, writing, make connections	1800-2500 words	20 %	[early proposal may also be due] Draft for Peer-Editing: March 30 Final Draft: April 6
In-class Activities	diagnose, prepare, and practice		PM	January 13, and unscheduled
April Exam	Short Answer & Essay	3 hrs	15%	TBA: see exam schedule
ALL YEAR				
Participation & Informal Work	In-class writing, discussions, activities, unscheduled quizzes, conferences		10%	Ongoing (-2% for a missed conference)

Assignment Submission Policies

Unless otherwise noted, writing assignments are due in hard copy at the beginning of class on the due date. I may also request e-submissions, but will only assess hard copies. Submitting work on time is important to the course learning objectives:

- Assignments may be due on the day we are discussing a particular reading and your work will form the basis of the class. You need to have completed the work independently *before* it is discussed in class.
- There are several steps to developing your essays, with class time dedicated to workshops and editing. You need to complete each step on time in order to benefit from the workshops and to progress through the assignment towards the goal of an excellent essay!
- I need time to read, comment on, and assess your work; late work may not receive feedback.

For these reasons, **a late assignment will be penalized up to 3% for each day late** (not class: *day*). **Work that is over a week late may receive zero, but you must still submit any assignments worth 10% or more to pass the course.** If you expect to be absent, submit your work on time to the essay drop-box in the English Department Office, 1812 Dunton Tower. I will consider granting an extension for a major assignment only under extreme circumstances, if you contact me *in writing, at least a week before the deadline*. In emergency cases, please contact me as soon as possible; I may request a doctor's note or note from the Paul Menton Centre as a precondition for accepting a late essay. **Please keep an electronic copy of all work that you submit.**

Classroom Policies

Please TURN OFF your cellphone during our class. Laptops are allowed, but only for note-taking and other class-related activities. Messaging, internet surfing, and other non-class computer activities are distracting and disrespectful to everyone in the course. I (or the T.A.) may speak to you if there is a problem.

Contacting me: See top of page 1 for office hours and contact information

I am available during my office hours to discuss any aspect of the course. You can visit or call during my office hours. If these times conflict with your schedule, or if I need to alter my office hours for any reason, I am happy to schedule an appointment. You can also send me a message by e-mail or my office voice mail, any time of day or night and I will respond in good time. E-mail is the most reliable means of contacting me; however, use common sense when e-mailing. Do not expect me to respond to major issues with an assignment the night before it is due! You can also see the course T.A. during their office hours or make an appointment.

Academic Integrity & Plagiarism

Carleton University has a clear policy on academic integrity, including procedures to address academic misconduct. See the Undergraduate Calendar under "Academic Regulations of the University" Section E14: <http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/>

It is important that students understand and meet academic integrity standards, and are sure they do not violate these standards through plagiarism. The University Senate defines plagiarism as "*presenting, whether intentionally or not, the ideas, expression of ideas or 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 or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- 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 serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts 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 a final grade of "F" for the course. For more information please go to: <http://www2.carleton.ca/studentaffairs/academic-integrity>

Intellectual Property

Student or professor materials created for this course (including presentations, posted notes, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s). Occasionally I may use brief anonymous student examples to address writing issues. Longer samples will require the student's consent.

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

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 see the Student Guide <http://carleton.ca/equity/accommodation/academic/students/>

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 see the Student Guide above.

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Helpful Student Services <http://students.carleton.ca/student-support-101/>

Academic Writing Centre and Writing Tutorial Service (<http://www2.carleton.ca/sasc/writing-tutorial-service/>) provides free one-on-one tutoring to help even the strongest writers improve their work. Book appointments online well before essay due dates. 4th floor MacOdrum Library (Learning Support Services Desk)

Student Academic Success Centre (SASC) (<http://www2.carleton.ca/sasc/>) offers academic advising for students, including educational planning, registering changes in your program or major, transfer credits, and scholarships and international exchange programs. 302 Tory Building

Learning Support Services (LSS) (<http://carleton.ca/lss/>) offers many free programs and services to support student learning, including academic skills development workshops and info sessions, peer helpers, drop-in sessions on study skills, study rooms, etc. Learning Commons, 4th Floor MacOdrum Library

The Student Experience Office (<http://www.carleton.ca/fyeo/>) offers a variety of programs and services for both new students and parents of CU students, to ensure student success. 430 Tory Building

International Student Services Office (<http://www1.carleton.ca/isso/>) 128 University Centre

Carleton Health and Counselling Services (<http://www.carleton.ca/health/>) offers health care, including counselling of personal problems and emotional distress. 2600 Carleton Technology & Training Centre.

ENGL 1000C Fall 2015 Reading and Assignment Schedule

The schedule indicates the reading (and major assignments) you **will have completed by the day of the class**. Details about assignments will be provided in class. If we need to change the reading schedule, minor changes will be announced in class and major changes will also be clarified in writing, by e-mail, or a handout in class.

PD = Public Domain: out of copyright material will be provided in class or can be accessed through the internet

CPD = *Clear, Precise Direct: Strategies for Writing*

ARES = Carleton Library's electronic reserves

* one required conference (office hours or by appointment) *

* please bring hard copies of online material for class discussion! *

September 2 Introductions and Expectations ***written introduction emailed by September 3, 9pm***

September 4 *Art & Life (and Sex & Death)*

Walter Pater, "Conclusion" to *The Renaissance: Studies in Art and Poetry* [PD]

In-class Freewriting

September 7 Labour Day, no class [you may want to start the assignment due September 14]

September 9 Walter Pater, "Preface" to *The Renaissance: Studies in Art and Poetry* [PD]

September 14 Writing Workshop: Academic Writing

CPD, Chapter 1

***Fall Assignment #1: CPD Assignment 1a Due* (topic 1 or 2, p. 19)**

September 16 Oscar Wilde, *The Picture of Dorian Gray*, Chapters 1-3 (to p. 83)

September 21 Wilde, *The Picture of Dorian Gray*, to end of Chapter 10 (p. 160)

Quiz on *The Picture of Dorian Gray*

September 23 Wilde, *The Picture of Dorian Gray*, finish reading the novel

In-class debates and discussions

September 28 Wilde, *The Picture of Dorian Gray*: reviews, historical contexts and impacts

September 30 Writing Workshop: Thesis Workshop, Economy, & Strong Verbs

CPD, Chapters 2 & 3 (and review Chapter 1 on Academic Writing)

Draft of Introduction of Chapter Analysis Essay Due (includes thesis)

October 5 ***Fall Assignment #2: Chapter Analysis Essay Due***

No assigned readings: Mandatory classroom activity to be announced!

October 7 Writing Workshop: Active Voice, Strong Nouns, & Grammar Issues

CPD, Chapters 4 & 5 (+ online grammar quiz completed before class)

Diagnostic Grammar Quiz: followed by discussion

October 12 Thanksgiving, no class

October 14 *Sex & Death (and Art & Life)*

Oscar Wilde, *Salome*

Fall Assignment #3: Mystery Assignment Due

October 19 Wilde, *Salome*

October 21 Wilde, *Salome*

October 26 & 28 FALL BREAK

- November 2 Raziell Reid, *When Everything Feels like the Movies*
- November 4 Reid, *When Everything Feels like the Movies*
- November 9 Reid, *When Everything Feels like the Movies*
- November 11 Poetry, the Poet, and Questions of the Self
W.B. Yeats, "The Stolen Child," "The Lake Isle of Innisfree," [CU Library:
<http://literature.proquest.com.proxy.library.carleton.ca/toc.do?sourceId=Z000351345&action=new&area=poetry-toc&divLevel=0&queryId=&mapping=toc#scroll&DurUrl=Yes>]
- November 16 Yeats, "To the Rose Upon the Rood of Time," "The Second Coming" [CU, see above], "The Symbolism of Poetry" [PD: in *Ideas of Good and Evil*,
http://www.gutenberg.org/files/32884/32884-h/32884-h.htm#Page_237]
Arthur Symons, "The Symbolist Movement in Literature" [PD:
<https://ia600408.us.archive.org/9/items/cu31924027213994/cu31924027213994.pdf>
; read pdf version, Introduction and Conclusion only]
- November 18 Yeats, "Sailing to Byzantium,"
In-class Activity: Poetry Annotation/Explication *bring your annotation to class*
- November 23 T.S. Eliot, "Tradition and the Individual Talent" [PD: see bartleby.com and other sites]
- November 25 Eliot, "The Love Song of J. Alfred Prufrock" [CU Library:
<http://literature.proquest.com.proxy.library.carleton.ca/searchFulltext.do?id=Z300557510&childSectionId=Z300557510&divLevel=3&queryId=2819676019560&trailId=147A66601B8&area=poetry&forward=textsFT&queryType=findWork>]
- November 30 Audre Lorde, "Poetry is Not a Luxury," and "The Transformation of Silence into Language and Action," from *Sister Outsider* [CU Library:
<http://lit.alexanderstreet.com.proxy.library.carleton.ca/blww/view/1000060639>], and poems
"Who Said It Was Simple," (*A Land Where Other People Live*, 1973):
<http://www.poetryfoundation.org/poem/171295>; "A Litany for Survival" (*The Black Unicorn*, 1978): <http://www.interactivetheatre.org/resc/litany.html>
- December 2 Lorde, poems, "A Poem for Women in Rage," "To the Poet Who Happens to Be Black and the Black Poet Who Happens to Be a Woman." [ARES]
- December 7 Lorde, discussion of poetry concluded.

ENGL 1000C Winter 2016 Reading and Assignment Schedule

- * this schedule may change: schedule will be confirmed by/before January 6 *
 - * one required conference (office hours or by appointment) *
 - * please bring hard copies of online material for class discussion! *
 - * additional readings/review readings from writing guides may be assigned for Writing Workshops *
- TS,IS = They Say, I Say: The Moves That Matter in Academic Writing*

- January 6 Writing and Remembering History: Representing the Great War
Rupert Brooke, "1914: I. Peace," "II. Safety," "III. The Dead," "IV. The Dead," "V. The Soldier" [PD, Project Gutenberg: http://www.gutenberg.org/files/262/262-h/262-h.htm#link2H_4_0054; see also CU Library, *The Collected Poems of Rupert Brooke.*]
- January 11 Brooke, continued
Wilfred Owen, "1914," "Anthem for Doomed Youth," "Dulce et Decorum Est" [CU Library, *The Complete Poems and Fragments* <http://literature.proquest.com.proxy.library.carleton.ca/toc.do?sourceId=Z000595261&action=new&area=poetry-toc&divLevel=0&queryId=&mapping=toc#scroll&DurUrl=Yes>]
Wilfred Owen, "Preface" (draft manuscript): [PD <http://www.oucs.ox.ac.uk/ww1lit/collections/item/4547?CISOBOX=1&REC=1>]
- January 13 Owen, "Strange Meeting," "Disabled," "Mental Cases," "S.I.W.," "Greater Love" [CU Library]
In-class Activity: Poetry Annotation/Explication *bring your annotation to class*
- January 18 Owen, concluded
- January 20 Pat Barker, *Regeneration*, Part I
Siegfried Sassoon, selected poetry, TBA [CU Library, *Collected Poems 1908-1956* <http://literature.proquest.com.proxy.library.carleton.ca/toc.do?sourceId=Z000564246&action=new&area=poetry-toc&divLevel=0&queryId=&mapping=toc#scroll&DurUrl=Yes>]
- January 25 Barker, *Regeneration*, Part II
- January 27 Barker, *Regeneration*, Part III
- February 1 Barker, *Regeneration*, Part IV
- February 3 * **Winter Assignment #1: Draft of Comparison/Contrast Essay Due for Peer Editing ***
(5% deducted from paper if you do not attend with a full draft)
- February 8 Writing Workshop: *CPD*, Chapters 7 & 8 [note: reading assignment to be confirmed]
- February 10 *They Say, I Say (TS,IS)*, Introduction and Part 1 (Chapters 1 – 3)
In-class activities on summary and quotation
***Winter Assignment #1: Final Draft of Comparison/Contrast Essay Due ***
- February 15 & 17: WINTER BREAK
- February 22 (Re-)Writing Consciousness: Modern Fiction, Then and Now
Virginia Woolf, "Modern Fiction," and "Mr. Bennett and Mrs. Brown" (CU Library: TBA)
- February 24 Woolf, *Mrs. Dalloway*, to page 41
- February 29 Woolf, *Mrs. Dalloway*, to page 80
- March 2 Woolf, *Mrs. Dalloway*, to page 128

- March 7 Woolf, *Mrs. Dalloway*, finish the novel
March 9 Library Info Session: Meet at MacOdrum Library!
They Say, I Say, Part 2 (Chapters 4 – 7)
- March 14 Michael Cunningham, *The Hours*
*** Winter Assignment #2: Secondary Sources Assignment Due ***
- March 16 Cunningham, *The Hours*
- March 21 Writing Workshop: TBA
March 23 *The Hours*
- March 28 *The Hours*, concluded
March 30 *** Winter Assignment #3: Draft of Research Essay Due for Peer Editing ***
(5% deducted from paper if you do not attend with a draft)
- April 4 Writing Workshop: Final Revisions!
April 6 Final Discussions/Wrap-Up
*** Winter Assignment #3: Final Draft of Research Essay Due ***