

**Fall/Winter 2014-2015**

Department of English

Course and Section No: ENGL 1000F  
Course Title: *Literature, Genre, Context*

Specific Course Focus:  
*Foundations and Representations*

Tuesdays 6:05-8:55pm  
Please confirm location @ Carleton Central  
Note: precludes additional credit for FYSM 1004

Instructor: K. Gildea

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Office: 1915 Dunton Tower  
Office hours: TBA

**Primary Reading List:**

<i>Dictionary of Literary Terms and Literary Theory</i> 4/E	J. A. Cuddon
<i>Oedipus the King</i>	Sophocles (Simon and Schuster)
<i>The Importance of Being Earnest</i>	Wilde (any edition)
<i>To The Lighthouse</i>	Woolf Houghton Mifflin Harcourt
<i>Rosencrantz and Guildenstern are Dead</i>	Stoppard Grove
<i>The Unbearable Lightness of Being</i>	Kundera Harper, Perennial

Primary texts are available at the Carleton University Bookstore.

If any novel is not available, use [abebooks.com](http://abebooks.com) to order (may take a couple of weeks for delivery).

Poetry readings	Online at:	Ares
Short story readings	Online at:	Ares

Explanation of Ares will be part of first lecture

**Course Description:**

This course provides students with an introduction to major literary genres and modes, with an emphasis on the historical and cultural contexts of literary production. In the first portion, students will study the foundations of drama, poetry and prose and learn about several literary terms and techniques. As you continue to build your critical vocabulary and interpretive skills, we will pursue literary study in greater depth.

Another portion of the course will introduce students to debates surrounding the advent of literary Modernism and its legacy in the twentieth-century. We will examine the poetry, drama and fiction of the times against the background of social, cultural and artistic issues that have determined how and why certain writers “represent” the world as they do. The writers on the course will be chosen from a variety of literary cultural traditions.

This is a writing-attentive course (see definition below).

**Course objectives:**

To provide students with an understanding of the necessary terminology needed for university literary study. We will explore the relation between various historical and cultural representations and how writers either reinforce or challenge the dominant views.

Students will become aware of a number of critical frameworks they can then utilize when forming strategies for their own writing assignments.

An important objective will be dedicated to the fundamentals of writing expectations at the university level. We will examine a variety of areas including grammar, logic, argumentation, organization and documentation of the entire essay.

*Department of English* definition of “writing attentive” for ENGL1000:

Students will write at least one examination.

Students will write a minimum of two graded writing assignments per term, in which they are expected to do the following:

- develop an argumentative thesis across an essay
- develop complex ideas using correct and effective expression according to academic English practice
- use and cite evidence from primary texts appropriately
- develop literary skills through close critical analysis of texts from a variety of genres
- develop fluency in genre-specific literary terms of analysis

Students will be introduced to issues in secondary research (such as critical evaluation and citation of secondary materials).

A portion of class time will be devoted to developing and improving essay writing skills.

**Evaluation:**

First Term:

Grammar quiz: September 30, 2014	(5%)
Outline due: October 21, 2014	(5%)

In class examination: November 18, 2014 (20%)  
 1<sup>st</sup> term essay due: December 2, 2014 (20%)  
 Late papers due: 4pm December 9, 2014 at the Department of English  
 Second Term:

Annotated Bibliography: March 3, 2015 (5%)  
 2<sup>nd</sup> term essay: March 31, 2015 (20%)  
 Late option due Friday April 3, 2015 at 4pm at the Department of English  
 Final examination: to be formally scheduled by the Senate (25%)

Note: all assignments must be completed to the satisfaction of the instructor before you sit the final examination (see below for specifics).

### **Research papers must be 4-5 pages**

All papers must be typed and double-spaced and follow the guidelines set forth by the Modern Language Association. For reference see:

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

I will discuss the components of proper MLA documentation during class, but, for more sophisticated questions and answers, see the **Owl at Purdue**. Just type in owl Purdue at google or whatever search engine you use.

E-mailed essays or other assignments will not be accepted.

### **On Submitting Essays:**

Essays must be submitted **at the beginning of class on the assigned due date** to be considered on time.

If, for whatever reason, you need to take advantage of the late option for either paper, drop off your paper at the Department of English office located at 1812 Dunton Tower. If the office is closed, use the mail slot beside the office counter.

**If you submit either essay after the beginning of class on the assigned due date, it will be considered late. I will read and submit a grade with no commentary, but with no grade penalty.**

### **Minimum requirements for all MLA essays:**

- be typed on one side of the paper, using black ink
- be double-spaced and have 1-inch margins
- have page numbers in the top right corner (except for first page)
- Include the following information on the top left corner of the first page:
- Your name
- Your student number

- Your professor's name
- The course number (ENGL 1000 and section)
- The date submitted
- not have a title page (but should have a title)
- use the MLA format for documentation
- be written in a style appropriate to an academic paper

### **On the use of CULearn:**

I will create a discussion board so that students may engage in a **professional dialogue** about questions and interests they may encounter throughout the course.

Grades, however, will not be posted as I feel it is imperative that you read, and take advantage of, the comments placed on your submissions so that you improve as you progress through the course and your academic careers.

**Plagiarism will not be tolerated for this course. For an explanation, see the statement on Instructional Offences in the Undergraduate Calendar.**

### **Students should note:**

For the purposes of this specific course and section, the student will be held responsible for the submission of all written material geared towards the final grade. Therefore, the student must make a copy of all materials submitted towards the composition of the final grade.

**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.**

### **Students should also note:**

For Student with Disabilities	Contact Paul Menton Centre (6608) to obtain <i>letters of accommodations</i> .
For Religious Observance	To be worked out on individual basis with instructor. Consult Equity Services Website or an Equity Advisor (ext. 5622) for Policy and list of Holy Days ( <a href="http://www.carleton.ca/equity">www.carleton.ca/equity</a> )
For Pregnancy	Contact Equity Services (ext. 5622) to obtain <i>letters of accommodation</i> .

**Final note:** students are advised not to make travel plans before examination dates have been set: **no exceptions**.

**Review week:** there will be no classes scheduled for this course in the review week periods.

**FIRST TERM READINGS AND DATES:**

## CLASS 1 (Sept 9) INTRODUCTION

Introduction to course outline. Explanation of Ares.

## CLASS 2 (Sept 16) CONVENTIONAL DRAMA

Sophocles *Oedipus the King*

## CLASS 3 (Sept 23) POETRY UNIT I

William Shakespeare “Sonnet 79” and “Sonnet 23”  
John Milton “On Shakespeare”

## WRITINGWORKSHOP: GRAMMAR AND STYLE

## CLASS 4 (Sept 30) SATIRE

Jonathon Swift “A Modest Proposal” (1729) / Alexander Pope “The Rape of the Lock” (1714)

**GRAMMAR QUIZ**

## Class 5 (Oct 7) INTRODUCTION TO THE SHORT STORY

**LIBRARY TOUR (tentative date depending on availability of librarian)**

Hawthorne “Yong Goodman Brown”/ Edgar Allen Poe “The Cask of Amontillado”/  
Herman Melville “Bartleby, the Scrivener”

## Class 6 (Oct 14) SHORT STORY II

Charlotte Perkins Gillman “The Yellow Wallpaper”/ Anton Chekhov “The Lady with the Dog”/ James Joyce “Araby”

## WRITING WORKSHOP: THESIS, WORKS CITED AND OUTLINES

## Class 7 (Oct 21) POETRY UNIT II

John Donne “The Flea” and “Holy Sonnet XIV”/ George Herbert “Love”/ Andrew Marvell “To His Coy Mistress”

## WRITING WORKSHOP: STRUCTURE (15 steps) / PARAGRAPHS

**OUTLINES DUE (no exceptions)**

FALL BREAK (OCT 27-31)

Class 8 (Nov 4) POETRY UNIT III: THE ROMANTICS

William Blake "The Chimney Sweeper" and "London"/ John Keats "Ode to a Nightingale"/  
William Wordsworth "The World is Too Much With Us"

OUTLINES RETURNED AND DISCUSSED

Class 9 (Nov 11) ROMANTICS BREAKING BAD

Walt Whitman "When I Heard the Learned Astronomer"/ Percy Bysshe Shelley  
"Ozymandias"/ Samuel Taylor Coleridge "Kubla Khan" Emily Dickenson "Because I  
Could Not Stop for Death"

WRITING WORKSHOP: Exam discussion literary terms and identify

Class10 (Nov 18) **IN CLASS EXAMINATION**

Class11 (Nov 25) CHANGES TO CONVENTIONAL THEATRE

Oscar Wilde: *The Importance of Being Earnest* (1895)

Class 12 (Dec 2) ON THE CUSP OF MODERNISM

William Butler Yeats: "Sailing to Byzantium"/ "The Second Coming"/ "Leda and the Swan"

**FIRST TERM ESSAY DUE**

**LATE OPTION: (to be submitted by 4pm December 9, 2014 at the Department of  
English)**

**SECOND TERM READINGS AND DATES:**

1 (Jan 6) MODERNIST POETRY

**Modernism:** definitions surrounding the advent of "Modern" consciousness.

Owen "Dulce Decorum Est", "Anthem for a Doomed Youth" / Eliot "The Love Song of J.  
Alfred Prufrock"/ Pound "In a Station of the Metro"/ Williams "The Red Wheel Barrow"

2 (Jan 13) SHORT FICTION IV

## Lost Generation

Lawrence “The Rocking-Horse Winner”/ Steinbeck “The Chrysanthemums”/ Hemingway “A Clean, Well-Lighted Place”/ Fitzgerald “Babylon Revisited”

### 3 (Jan 20) THE MODERNIST NOVEL

Virginia Woolf *To The Lighthouse* (1927)

Discussion: *A Room of One's Own and other essays*

### 4 (Jan 27) DYSTOPIA: AN EVENING IN “BRAZIL”

Jackson “The Lottery”/ Leguin “The Ones Who Walk Away From Omelas”/ Rushdie “At the Auction of the Ruby Slippers”

Discussion: Rushdie essay on Brazil

### 5 (Feb 3) THE BEAT GENERATION AND INFLUENCE

Sandburg "Chicago"/ Ginsberg "Sunflower Sutra" and "America"/ Creeley "I Know a Man"/ Bukowski "Dinosauria, We"

### 6 (Feb 10) SHORT FICTION VI

Munroe “Something I’ve Been Meaning to Tell You”/ Oates “Where Are You Going, Where Have You Been?”/ Marquez “The Handsomest Drowned Man in the World”

WRITING WORKSHOP: Annotated Bibliographies

WINTER BREAK (FEB 16-20)

### 7 (Feb 24) POETRY IV RELIGION AND SECULARISM

Auden "Musee des Beaux Arts"/ Stevens "Sunday Morning"/ Larkin "Church Going"/ Avison “The Neverness”/ Pinsky “The Figured Wheel”

### 8 (March 3) DRAMA AND REPRESENTATION

Tom Stoppard *Rosencrantz and Guildenstern are Dead* (1967)

Discussion: *Shakespeare in Love* (Stoppard)

**ANNOTATED BIBLIOGRAPHIES DUE (no exceptions)**

### 9 (Mar 10) FEMINISMS

Plath "Daddy"/ Rich "Snapshots of a Daughter-in-Law"/ Sexton "Cinderella"/ di Michele "What is Desire?"/ Lourde "Coal"

10 (Mar 17) DIASPORA

Cullen "Heritage" / Toomer "Georgia Dusk"/ Hughes "Theme for English B" / Walcott "A Far Cry from Africa"

Achebe "Dead Men's Path"

11/12 (Mar 24 & 31) POLITICAL/PHILOSOPHICAL NOVEL

Milan Kundera *The Unbearable Lightness of Being* (1984)

### **RESEARCH PAPER DUE**

WRITING WORKSHOP: Discussion of final examination

**LATE OPTION: (to be submitted by 4pm April 3, 2015 at the Department of English)**

### **ON THE SUBJECT OF ESSAYS:**

Do not retell the plot or quote at length. Instead, blend small quotes into your words to prove whatever argument you are making.

Do not provide explanations of symbolism in your papers as it leads to an explanation of the text, rather than an argument.

Make sure you have properly documented all sources quoted (just for the record, make sure you have, in fact, quoted when necessary from the primary source). It is the student's responsibility to know what an acceptable university paper entails.

Do not provide author biographical material to the essay, unless it is crucial for the argument which you intend to explore (at this level and, considering the length of the papers, you really should not be using biographical material).

Your papers should have an **argument** that has been proven through an analysis of the primary text with key terms or phrases properly defined from credible sources and, perhaps, sources from secondary material.

Make sure you have provided *your own* argument and avoid retelling the plot! Also, do not provide contrast and comparison analysis!

Essays must deal with a primary text studied during the course (first term essay must deal with first term material; second term essay must deal with second term material).



Suggested essay topics can be found later in this outline. Note that topics provided will **not necessarily include a thesis or argument**. Students are encouraged and expected to create and develop these on their own.

You will notice that in the essay topics I provide there are none relating to the poetry on the course. I find that, for the most part, students do not write effective essays when dealing with this material at the first year level.

Instead, I strongly suggest you choose a short story in both terms or, in the second term, perhaps a novel, as the primary source when writing your term papers. The dramas and the poetry will be covered on the exams.

**Strongly suggested essay topic for both terms:** choose any short story and create your own unique argument. For example, you might argue why a given author chooses to portray a certain character in a certain manner, or you might reveal the underlying message a given author is working through in a specific text (ie the figurative, rather than the literal meaning of the story).

The essay topics below should only serve as starting points for you to then develop.

**First term essay topics:**

Discuss the importance/function of the Chorus in *Oedipus the King*.

Comment on the notion of fate in *Oedipus the King*.

Discuss the use of satire in Swift's *A Modest Proposal*.

Comment on the notion of power in Swift's *A Modest Proposal*.

Discuss the idea of the Gothic in Poe's "A Cask of Amontillado".

Comment on the idea of revenge in Poe's "A Cask of Amontillado".

Discuss Hawthorne's portrayal of hypocrisy in "Young Goodman Brown".

Why does the main protagonist lose his faith in "Young Goodman Brown".

Discuss the notion of resistance in Melville's "Bartleby, the Scrivener".

Comment on the idea of madness in "Bartleby, the Scrivener".

What is the importance of the fact that Melville situates "Bartleby" on Wall Street?

Discuss the notion of madness in Gillman's "The Yellow Wallpaper".

Discuss the importance of feminism/ patriarchy in Gillman's "The Yellow Wallpaper".

Comment on Chekhov's views of arranged marriages in "The Lady with the Pet Dog".

How are love and social constraints portrayed in "The Lady with the Pet Dog"?

Describe Joyce's commentary on Irish society in "Araby".

Discuss the reason for Joyce's use of the exotic in "Araby".

Comment on the notion of religion and epiphany in Joyce's "Araby".

**Second term essay topics:**

Comment on the psychological implications in "The Rocking-horse Winner."

Comment on Lawrence's attitudes towards capitalism in "The Rocking-horse Winner."

Comment on the feminist aspects in Steinbeck's "The Chrysanthemums."

Discuss the notion of nothingness in Hemingway's "A Clean Well-lighted Place."

Discuss the existential aspects of Hemingway's "A Clean Well-lighted Place".

Comment on the notion of "honour" in Fitzgerald's "Babylon Revisited".

Discuss the problems of excess in Fitzgerald's "Babylon Revisited".

How are tradition and/or ritual important to the story "The Lottery"?

Discuss the problems of colonialism as they pertain to Achebe's "Dead Man's Path."

Discuss the importance of Lily Briscoe's painting and how that develops or conveys a larger concern for Woolf in *To the Lighthouse*.

Discuss the use of stream of consciousness in *To the Lighthouse* and how it reflects the major themes in the novel.

What does one take, or leave behind, on a journey to the lighthouse?

Discuss the notion of transformation in Marquez's "The Handsomest Drowned Man..."

Comment on the need for a scapegoat in "The Ones Who Walk Away from Omelas".

Comment on Oates' views on innocence in "Where are you going..."

Describe and explain Lawrence's use of the Uncanny in "The Rocking-Horse Winner".

Why is the future so bleakly displayed in Rushdie's "At the Auction of the Ruby Slippers"?

Discuss the idea of illusion and performance in Munroe's "Something I've Been Meaning to Tell You".

Discuss the importance of the "tragedians" and their function in *R&G are Dead*.

Discuss how Stoppard's play challenges the idea of "originality".

Discuss the role of eternal recurrence in relation to Kundera's *Unbearable Lightness of Being*.

What is the importance of lightness in Kundera's *Unbearable Lightness of Being*?

### Guide to Grading:

#### In General:

An "F" or "D" paper suggests the student has presented personal observations or rewritten class notes.

- there is no "Works Cited"
- there are few (if any) quotes from the primary source
- there is no sense of a thesis

**For a "C" paper**, I find that students usually give a retelling of the story with a few quotes, but they do not actually have their own, specific argument. This becomes readily evident in the introduction. If I cannot find a clear thesis statement in the introduction that suggests the argument you will prove, then chances are the paper falls into this category. A common comment applicable to a paper like this is as follows:

"You need to learn to create, develop and sustain an argument that can be proven through a textual analysis. The major problem with this essay is that you have simply retold the story with one or two insights, but have not actually developed any theory of your own. You must learn what a thesis is/does and how that translates into an argument."

That is not to say that this is the only pertinent comment, but it is one that reveals to the student the technical problems that exist in the paper.

I have noticed that, with "C" papers, students use phrases such as "I will discuss" or "It will be shown". In other words, the student is discussing (which of course means they could discuss forever) or "showing" (which could also go on forever), but does not have a

plan of attack that illuminates where s/he is actually going. With these papers:

- the student has simply retold / explained the story
- there are a few quotes, but their significance is not developed
- there is a lack of argumentation
- there is too much repetition
- what is being said on page 4 could easily be said on page 2
- in other words, there is no development, or
- the student may have simply rewritten lecture notes

**For a "B" paper**, students must show that they, in fact, do have an argument, that they are trying to work through that argument and that they are utilizing the text to prove it. They may have incorporated secondary material, but have still not mastered the art of sophisticated argumentation (often, the secondary material is making the argument for you). There is an argument, but it needs more of your own insight to place it at the next level. With these papers:

- the student has the beginnings of an argument, but...
- it is self-evident from a reading of the text, or
- secondary material does most of the work, or
- the paper does not develop because of a narrow thesis
- the student has a vision of where the paper is going, but
- the student still explains the text, rather than proves the argument
- there are very few grammatical errors
- key terms are properly defined from credible sources

**For an "A" paper**, it is essential that the writing is grammatically sound, there is a specific, sophisticated argument, the documentation is flawless and there is no repetition. The argument should be clear and focused and continually developing.

- the student's grammar is flawless
- there is a specific argument and...
- key terms are properly defined from credible sources
- the paper begins with the student's own ideas
- and marries the text with sources
- documentation is flawless
- an A paper should obviously stand out against any others

These guidelines are general and are provided only to help you understand what is expected.