

**CARLETON UNIVERSITY
DEPARTMENT OF ENGLISH
FALL/WINTER 2013–2014**

ENGL 1000 G: LITERATURE, GENRE, CONTEXT

Mondays & Wednesdays, 8:35–9:55am

Location: Fall, 202 TB; Winter, 238 TB

Please confirm locations on Carleton Central

****Note: ENGL 1000 precludes credit in FYSM 1004****

Instructor: Dr. Morgan Rooney

Phone: (613) 520-2600, ext. 2320

Office: 1913 DT

Email: cuLearn

Office Hours: Fall: Mondays, 12-1pm,
or by appointment
Winter: TBA

****Note: this document is a contract between you and me. As a member of this class, you tacitly agree to its terms. After-the-fact ignorance will not exempt you from the responsibilities and policies it outlines.****

COURSE DESCRIPTION:

This course is designed to introduce you to the major literary genres (poetry, drama, and prose fiction) and a variety of related modes and forms; to help you develop a sensitivity to a literary work's historical moment; to familiarize you with genre-specific and literary-critical discourses; to hone your close reading, critical thinking, and essay writing skills; and to discuss together some of the most memorable literature written largely in the last four centuries. Classes will consist of lectures, in-class activities and discussions, and in-class assignments. By engaging with the readings in a variety of written exercises, you will be required to apply the concepts taught in the lectures.

This course is cuLearn supported. cuLearn is a virtual extension of the classroom, and students are expected to be familiar with everything circulated by its means. Check out our course page at least 2-3 times a week.

The Department of English has designated ENGL 1000 a “writing-attentive” course. “Writing attentive” means the following:

- Students will spend a significant amount of class time learning and improving university-level forms of thinking and writing, particularly essay-writing skills, which 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).
- 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 formally scheduled examination.

LEARNING OUTCOMES:

By the end of this course, successful students will have demonstrated their ability to:

- Identify and discuss in detail the formal/generic properties and historical/thematic significance of representative passages from the works under study;
- Define and distinguish between a series of literary genres, subgenres, and modes, as well as a variety of formal features;
- Define and distinguish between the rudimentary terms of literary-critical discourse, and critically apply those concepts when discussing or developing readings of texts;
- Write essays that are clear, structured, and persuasive, employing thesis statements, paragraphing with topic and concluding sentences, transitions, and substantial engagement with and close analysis of the *words* of the primary texts;
- Locate, interpret, and critically apply literary criticism to augment and sharpen their own readings, and properly document such engagements using MLA; and
- Construct and develop defensible arguments sensitive to the historical, formal, and thematic complexities of the literary works under study.

REQUIRED TEXTS:

1. Course pack (contains Fall and Winter readings).
2. Behn, Aphra. *The Rover*. Ed. Anne Russell. 2nd ed. Peterborough: Broadview Press, 1999.
3. Conrad, Joseph. *Heart of Darkness*. Ed. D.C.R.A Goonetilleke. 2nd edition. Peterborough: Broadview Press, 1999.
4. Rosengarten, Herbert, and Amanda Goldrick-Jones, eds. *The Broadview Anthology of Poetry*. 2nd ed. Peterborough: Broadview Press, 2008.
5. Shakespeare, William. *Measure for Measure*. Ed. S. Nagarajan. Revised edition. New York: Signet, 1998.
6. Shakespeare, William. *The Tempest*. Ed. Robert Langbaum. Revised edition. New York: Signet, 1998.
7. Shelley, Mary. *Frankenstein; or, The Modern Prometheus*. Ed. D. L. Macdonald and Kathleen Scherf. 2nd ed. Peterborough: Broadview Press, 1999.
8. Sophocles. *Oedipus Rex*. Trans. George Young. New York: Dover Publications, 1991.
9. Stoker, Bram. *Dracula*. Ed. Glennis Byron. Peterborough: Broadview Press, 1998.

****Buy all of your books in September. The Broadview shrink-wrap deal will save you money. Moreover, Octopus Books won't stock books for this class in the winter.****

These books (including the course pack) will be available at Octopus Books, which is located at 116 Third Avenue, just off of Bank Street. For more information, call the store at (613) 233-2589 or visit online at www.octopusbooks.ca.

Students will also require access to a style manual (the *MLA Handbook* [2nd floor research help desk, LB 2369 .G52 2009]), a dictionary (the Oxford English Dictionary is accessible at <http://www.library.carleton.ca/find/databases/title/o>), a grammar aid (any of the following will do: Lynn Quitman Troyka and Douglas Hesse's *Simon and Schuster: Quick Access Reference for Writers* [2nd floor reference, PE 1408. T6965 2007], Don LePan's *Broadview Book of Common Errors in English* [2nd floor reserves, PE 1460. L46 2003], or John C. Hodges et al.'s *Harbrace College Handbook for Canadian Writers* [2nd floor reference, PE 1112. H37 1994]), and a dictionary of literary terms (J. A. Cuddon's *Dictionary of Literary Terms and Literary Theory* [2nd floor reference, PN 41. C83 1998]). Because these volumes are all designated "Library Use Only," they will always be available to you, free of charge.

EVALUATION:

Pop Quizzes (best 3 of 5; administered on random days & times)	10%
Writing Portfolio (5 assignments, each worth 2%)	10%
• 1 online quiz (due Oct. 9)	
• 4 peer reviews (Oct. 16/21, Nov. 20/27, Jan. 29/Feb. 5, & Mar. 12/19)	
Grammar Quizzes (2 in total, each worth 2.5%; Oct. 9 & 16)	5%
Short Essay #1 (1000 words / 3–4 <u>full</u> pages long; due Nov. 6)	5%
Short Essay #2 (1000 words / 3–4 <u>full</u> pages long; due Dec. 9)	5%
Midterm Exam (TBA; Fall exams take place on Dec. 11–22)	20%
Research Essay Proposal (due Feb. 12)	5%
Research Essay (2000 words / 6–8 <u>full</u> pages long; due Mar. 26)	20%
Final Exam (TBA; Winter exams take place on Apr. 11–26)	20%

COURSE POLICIES:

Attendance: While I won't be awarding marks for it, regular attendance is vital to securing a passing grade in this course. Between the Pop Quizzes, Writing Portfolio assignments, and Grammar Quizzes, almost 25% of your grade is determined by the work you do in class. The exams, which cover exclusively materials taught in class, account for another 40% of your grade. In addition, I use an active learning approach, which means that no amount of notes or consultation will ever capture the learning experience of the classroom. Commit now to regular attendance. If you need further motivation, note that if you miss six or more full classes in either semester, I will award you with an "F" for the course, as per Section 2.1 of the Academic Regulations in the Undergraduate Calendar (<http://calendar.carleton.ca/undergrad/>). Exceptions may be made, but only for students who can provide official documentation.

At each of our meetings, I will circulate a sign-in sheet. These sheets are the final authority on your attendance record, so make sure you sign them. If you must leave class early or come in late, let me know in advance and you will get credit for that part of the class you attended—otherwise, failure to sign one of the sheets counts as an absence.

Substantially late arrivals or early exits will be recorded and will count against your attendance record. Similarly, students who are visibly and repeatedly inattentive will be marked as absent, as I require your presence in body and mind. Shortly after the week's meetings, I will update the "Weekly Attendance Sheet" (on cuLearn) to reflect where you stand in the class. It is your responsibility to keep up-to-date on this issue.

Please note: anyone who misses a class is solely responsible for catching up with missed material. I don't make lecture notes available, so you'll have to make arrangements with a friend for the notes and/or seek me out during office hours, at which time I'll direct you to relevant sources. In every scenario involving your absence, be aware that you're responsible for taking the first steps to make sure your grade doesn't suffer.

Basic Preparation: As a matter of course, you are expected to 1) attend all class meetings; 2) complete the scheduled readings beforehand; 3) arrive prepared to discuss what you have read; 4) bring the relevant text(s) to class; 5) prepare and bring to class thesis / outline documents for Portfolio days; and 6) have a piece of paper on hand in case of a Pop Quiz. I strongly recommend taking notes on the lectures and keeping a record of the passages and terms we discuss in class. Writing in the margins of your books and marking off key passages as you read is also a good idea. Passages and terms discussed in class are likely to appear on the quizzes and exams.

Classroom Etiquette: Experience shows that this is an issue I have to address explicitly. The following "rules" are mostly common courtesy, but I provide them here just in case anyone needs a refresher:

- Keep hot foods, noisy foods (e.g., chips), or foods that might cause allergic reactions (e.g., nuts, fish, etc.) out of the classroom.
- Avoid being late. I understand that this isn't always possible, especially given Ottawa winters, but chronic lateness is rude and disruptive.
- Refrain from private conversations within the class during teaching time.
- Turn off all cell phones and electronic equipment that might disrupt the class.
- For the three hours a week you are in my class, shut out the outside world. That means no email, texting, Facebook, Twitter, etc.

Thanks in advance for your consideration of how your behavior affects those around you.

Assignment Submission: All in-class assignments can only be submitted in class on the days they take place, whereas assignments completed out of class are to be submitted in person, in hard-copy form (i.e., printed on paper), on the due date (or earlier, if you like). If you don't have a hard copy ready for me for class on the due date, you may, as a last resort, CUT-AND-PASTE it into an email (NO ATTACHEMENTS) and send it to me via cuLearn by 8:35am of the due date. Papers submitted this way will be considered as on time, although I won't mark them until I receive a duplicate hard copy at our next class (or before, if you like, via the Department of English's drop box on the 18th floor of Dunton Tower). Note that the paper you submit via email is the final copy. If there are any discrepancies whatsoever between the e-version and the paper version you submit later, then I ignore the e-version and consider the day you submit the paper version as the day you actually submitted your assignment. In all instances, you must submit the final

version of your assignment (paper or electronic) for the start of class on the due date, or it will be subject to the late policy. For more on the late policy, see the next item below.

There is no other acceptable way to submit assignments completed outside of class time. Don't fax them, or slide them under my office door, or drop them off at the Department of English's drop-box (I won't honour the department's date stamp). Keep it simple. If you submit an assignment any other way, I will assume you are trying to subvert the late policy—and your paper will then automatically become subject to the late policy. Note, too, if you submit via email, don't consider your essay received until I acknowledge it. I will not accept "I emailed you the paper, so I don't know why you didn't receive it" as an excuse. Every email service has an "outbox" / "sent mail" feature, so double check it after you've emailed me to make sure your message was actually sent.

Please note: in the rare event that one of your assignments is lost, misplaced, or not received by the instructor, you're responsible for having a backup copy that can be submitted immediately upon request.

Late Assignments: For the four major writing assignments (the two Short Essays, the Research Essay Proposal, and the Research Essay), everyone gets a bank of 6 penalty-free days of extension ("grace days") for the course, no questions asked. I urge you to treat these as a failsafe rather than planning to use them.

Some details about these "Grace Days":

- Measured in 24-hour units that start at 8:35am on the due date. Some examples:
 - Jane Doe submits a paper less than 24 hours after 8:35am on the due date; she has used 1 grace day.
 - Jill Doh submits a paper more than 24 hours but less than 72 hours after 8:35am on the due date; she has used 3 grace days.
 - John Doe submits his Research Essay, which was due on March 26th at 8:35am, on March 30th at 7am; he has used 4 grace days.
 - Jack Doh submits his Research Essay, which was due on March 26th at 8:35am, on March 30th at 12pm noon; he has used 5 grace days.
- Tracked by me, with my records being the final arbiter. I will provide updates on your grace days used on cuLearn after each major writing assignment is marked.
- Applicable only to the four major written assignments. This means that there is no late policy for the Pop Quizzes, Writing Portfolio assignments, Grammar Quizzes, or exams—complete those assignments on time, or receive a zero. If you have documentation to explain any late assignments, we can talk about that.

Once a student uses all 6 grace days, any assignment s/he submits late receives an automatic zero. Special consideration may be given to students dealing with a protracted medical issue for which they provide documentation.

An extension without penalty for the essay will be granted only to students who provide official documentation and, whenever possible, who have made arrangements with me prior to the due date. In the case of a death in the family, I will require the name of the deceased and of the funeral home (i.e., just as an airline does before it allows you a

bereavement fare). The fact that you have an assignment for another course due on the same week or day is not a sufficient cause for an extension. Plan ahead

For each of the four major writing assignments, regardless of grace days, students have one calendar week after the original due date (i.e., seven days—i.e., until 8:35am of the following week) to submit the assignment to remain eligible to complete the course. The submitted assignment must, in my estimation, substantially fulfill the assignment description. Students who fail to hand in the assignment within this timeframe, or who hand in work that doesn't in my estimation substantially fulfill the assignment's requirements, will no longer be eligible to complete the course—see the next item below.

Completion of Course: Take careful note of Section 2.1 of the Academic Regulations in the Undergraduate Calendar (<http://calendar.carleton.ca/undergrad/>): “To obtain credit in a course, students must meet all the course requirements for attendance, term work, and examinations as published in the course outline.” If you have failed to complete any of the major assignments (the Short Essays, the Research Essay Proposal, the Research Essay, and the exams) within the prescribed timelines, or if you have failed to comply with my attendance policy, you will fail the entire course.

Email: Email is a communication tool, not a replacement for face-to-face interactions. For this class, use email only to deal with quick questions, to set up alternate meeting times, or to handle personal issues (i.e., to advise me of a situation, to make me aware of a coming absence, etc.). If you want to discuss a paper (topic, thesis, outline, etc.), come to office hours to do so in person. Neither email nor telephone is an effective means of dealing with such matters. There is not enough time before or after class to cover such issues adequately, either. Take advantage of office hours. I'm also available via BigBlueButton in some instances.

Be aware that I will answer emails Monday–Friday, 8:30am–4:30pm, but not outside of those times (i.e., weekday evenings and weekends). Be respectful in your emails, too. That means providing a subject, limiting yourself to the issues outlined above, and addressing me appropriately (“Professor / Dr. Rooney” is fine). It also means first consulting this syllabus to see if it answers your question before you send your email. Keep these simple guidelines in mind and you will find that I reply quite quickly (usually within 24-48 hours); ignore them and you may find yourself waiting a while for a reply.

For questions your classmates might be interested in hearing the answers to, please post them on the cuLearn “Discussion Board.” That way, I can answer it once, for everyone.

Telephone: In general, avoid the phone altogether unless it's an emergency. I'm not in my office outside of announced times and have no voice messaging system. Stick to in-person and/or BigBlueButton interviews and email for all communication purposes.

Grade Inquiries: I'm always willing to review returned assignments, but there are a few things you need to know if you choose to do so. First, don't come to me with questions about why you got the grade you did immediately after an assignment is handed back. In the instance of your essays, you'll receive detailed feedback; before you approach me, take a minimum of two days to process it. If, after that time, you still wish to discuss your grade, we can do so. Please note, however, that I will expect you to engage with the

feedback provided to show how some aspect of the criticisms given doesn't apply. Note also that requests for re-marking raise the possibility of a lower as well as a higher grade.

The Grammar Quizzes, Pop Quizzes, and Midterm will be taken up during a later class, at which time you'll learn why you got the mark you did. If something is still unclear after you've taken a minimum of two days to process the information, we can meet to discuss it. Again, come prepared to show me how the mark I gave you doesn't square with what I said when I took up the assignment in class.

For the Final Exam, students may arrange for a time to peruse it, but they can't remove, correct, or otherwise change it. It must remain, as is, with the department.

Final Grades: 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.

Academic Integrity: 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. Acts of academic fraud include the following:

- 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 work, 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 can't 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.

It is your responsibility to know what constitutes academic fraud: for more information, see Section 14 of the Academic Regulations described in the Undergraduate Calendar (<http://calendar.carleton.ca/undergrad/>) and Carleton's Academic Integrity Policy (http://www1.carleton.ca/studentaffairs/ccms/wp-content/ccms-files/academic_integrity_policy.pdf).

ASSIGNMENT DETAILS:

Assignment Specifications: Typed assignments must conform to the following specifications:

- Times New Roman, 12-point font; double-spaced, on one side of white, unlined 8½ x 11 inch paper, printed with black ink; one-inch margins (sides, top, and bottom); page numbers in the upper right corner; pages stapled or clipped together in the upper left corner; free of penciled-in corrections; with no extra spaces between paragraphs.
- A cover page, or a first page formatted according to MLA style. Either way, you should include the following pieces of information: the title of the assignment (one that reflects the paper's contents, not just "Essay" or "Title of the Work I'm Writing On"), student name, course code and section, instructor's name, and date of submission.
- Proper documentation of sources (MLA or Chicago style of citation preferred).
- Unencumbered by a folder or envelope of any kind.

Please note: failure to comply with these specifications will result in deductions of up to 10%. It is folly to throw away these marks. Format your manuscripts to request.

Pop Quizzes (10%): The Pop Quizzes are designed to motivate you to attend classes regularly and do the reading(s), and to prepare you for the exams. There will be 5 Pop Quizzes in total; your best 3 will account for 10% of your mark in the course. If you miss a class when a Pop Quiz is given, you forfeit the marks. Documentation to explain your absence will keep you from losing marks, but under no circumstances will you be allowed to write a "make-up" Pop Quiz, as that would defeat the purpose of the exercise.

The Pop Quizzes will be administered on random days and times. You will be given a passage from a work we have recently read. You will have 15 minutes to identify the author and title of the work, and to explain the significance of the quotation. Make sure you always have a sheet of paper on hand for these assignments.

There's no magic formula for a perfect mark, but a good answer should be about 7–8 sentences (not lines) long and should do the following things:

- Correctly identify the passage by indicating the full names of the author and the title of the piece;
- Quickly detail the formal properties of the piece, especially as they relate to the passage in question—aim to be exhaustive here;
- If possible, briefly situate the passage in terms of plot (prose fiction, drama, narrative poem) or central idea (lyric poem), and clarify the event/process/idea being described;
- Identify how the passage relates to the rest of the work in question. For instance, with works of prose fiction and drama, you might want to ask the following kinds of questions: is the excerpt an instance of foreshadowing? Does it double or echo some other aspect of the text, and to what effect? With works of poetry, similarly, you might want to ask the following kinds of questions: how does the excerpt

relate to the poem's overall idea? How does it contribute to the poem's overall argument or point?;

- Relate the passage to the prominent formal and/or thematic issues that the text raises. These will be the kinds of issues we will be discussing in class. Nailing this last point is key to securing an "A"-range mark.

Portfolio (10%): There are 5 assignments in total, each worth 2%. The first assignment is an online quiz you will complete outside of class. The other 4 assignments are peer reviews that each have an in-class and take-home component.

- 1) The online quiz: the quiz is located here: <https://www.indiana.edu/~istd/>. Students who successfully complete the quiz will earn a certificate, which they will then print, sign, and submit for 2%. Your signed "Understanding Plagiarism" certificate is due Oct. 9th.
- 2) Peer reviews: peer reviews take place roughly 2 weeks prior to every major written assignment. On days we have a Portfolio Activity, you will come to class with a typed document, one page max., with a thesis and outline of your upcoming essay. You will exchange documents with a peer near you; the two of you will have 20 minutes to evaluate each other's work using a rubric I provide. After 20 minutes, return the typed document and completed rubric to your partner, and collect your materials from him/her. You will then have 5-7 days to review those comments, after which time you must submit both components to be eligible for a mark, plus a third, new document, one page max., in which you respond to your reviewer's comments and discuss how you plan to revise your thesis and/or outline in response. For each assignment, you will be handing in three one-page documents, all stapled together.

Take note of the following two provisions. First, you must come to class with a typed document that specifies your thesis & outline and participate in the in-class peer review. Second, for each Portfolio assignment, you must work with a different partner. If fail to comply with any of these rules, you automatically forfeit the 2%. If you can provide documentation to explain an absence, we'll work something out.

These assignments are designed to get you working on your essays early, to get you thinking critically about what goes into a good thesis, and to get you used to the idea that writing a paper is an evolving process. While each assignment is worth 2%, I'll mark them out of 10—2 marks for the thesis / outline document, 4 marks for your comments sheet, and 4 marks for your response piece. All I'm looking for here is to see you make a serious effort to produce meaningful material in each instance. I will tabulate these marks at my leisure and, if possible, make them available before each exam.

Grammar Quizzes (5%): The Grammar Quizzes (Oct. 9 & 23) are designed to test you on the issues raised in the grammar lectures (Oct. 7 & 16), and to help you to write clean essays. In order to help you prepare, I have made my slides and practice quizzes available on cuLearn. Because I will be taking the Grammar Quizzes up collectively in class the

next week, students who need to write one outside of class time will need to arrange to do prior to those lectures (i.e., Oct. 14 for Grammar Quiz #1, Oct. 21 for Grammar Quiz #2). If you miss this window, you forfeit the marks.

Short Essay #1 & #2 (5% each): The Short Essays must be 1000 words (i.e., 3–4 full pages) long, each; the first is due on Nov. 6 and the second on Dec. 9. A list of topics for each will be circulated in early September and late October. Please note: essays submitted on a topic not covered in the essay topic handout will receive an automatic zero (0). There will be no exceptions to this rule.

Secondary sources are neither expected nor required for the first essay. For the second essay, you are required to make meaningful engagement with at least 2 scholarly sources on your author(s) / text(s) of choice; see my comments on “scholarly sources” below, under the description of the Research Essay.

These papers—and, indeed, every paper you write for this class—must have a thesis (a central insight, a main point around which you organize the essay) that answers the question(s) being asked of you. You are expected to engage with the text on a regular basis to advance your reading: cite specific details and passages from a work, and use them to help develop a coherent, persuasive, argumentative reading. Omit plot summary and your personal, affective response to the text (“I liked or hated this story because...”). Instead, be analytical in your approach: carefully think through what it is that the text sets out to do or to communicate. For more practical tips on the essays, see my comments below, under “Research Essay” and “Understanding Your Essay Grade.”

Research Essay Proposal (5%): The Proposal is due on Feb. 12. It is designed to get you working on your Research Essay well in advance of the deadline, and to help you get focused so you can write the best essay possible. Your outline must contain the following information:

- An announcement of which assigned essay topic you are undertaking, as well as which text(s) you will be employing.
- A well-crafted thesis statement of no more than two sentences. The thesis must announce your argument (what you plan to say about the topic in question) as well as your supporting evidence (the aspects of the text[s] you plan to look at in order to support your argument). Make sure your thesis is phrased as a direct response to the assigned essay topic. If you wish, you may submit your entire introductory paragraph, but make sure you have a clear thesis all the same.
- A rough, concise outline of the body paragraphs that will make up the essay. The outline will be your essay’s blueprint, and so it should closely reflect your thesis. Avoid constructing paragraphs that propose to “summarize” or “talk about” some aspect of plot, theory, biography, history, etc.—such space-fillers have no place in an argumentative essay. Instead, each paragraph should be calculated to advance the thesis in a clear, direct manner.
- An annotated bibliography of relevant scholarly sources, including a minimum of 5 sources on your author(s) / text(s) of choice. See the description of the Research Essay below for more information on what constitutes a scholarly source.

Research Essay (20%): The Research Essay must be 2000 words (i.e., 6–8 full pages) long, and is due on Mar. 26. A list of topics will be circulated in early January. Please note: Research Essays submitted on a topic not covered in the essay topic handout will receive an automatic zero (0). There will be no exceptions to this rule.

A strong essay will exhibit the qualities I will have gone over in class, and in the feedback provided on your Short Essays and Proposal:

- A clear thesis that presents an argument and its supporting evidence, and that directly answers the question(s) being asked of you;
- Paragraphing that closely reflects the announced argument and structure;
- Close engagement with the chosen text(s) and with a selection of its/their critics;
- A sound understanding of the critical school employed (if applicable);
- The ability to work with and properly cite scholarly sources;
- Clean, grammatical prose.

Students must make meaningful engagement with a minimum of 5 scholarly sources on the author(s) / text(s) chosen. You are free to supplement your research with works on subjects related to your essay topic (e.g., Marxism, feminism, etc.), but be aware that such research is not a substitute for literary criticism on the author(s) / text(s) that you have made the subject(s) of your essay, and that it will not count towards the minimum research requirements for the assignment.

For the purposes of this course, “scholarly sources” on authors / texts consist of those which you will find in our library, in the form of books and articles, or through our library databases, in the form of electronic books and articles. Non-scholarly sources on authors / texts—Wikipedia, Sparknotes, or any other internet source you locate outside of a university library catalogue or electronic database—are not acceptable and are to be avoided entirely. Do not make the mistake of thinking that I take this point lightly: essays that do not engage at least 5 scholarly sources on their author(s) / text(s) of choice will be heavily penalized and run the risk of failure. This is a research essay; as such, your essay must contain evidence of meaningful research.

Midterm & Final Examinations (20% each): The Exams are designed to test you on the lecture and reading materials. As a result, students can expect a Midterm and Final Exam with three parts. Part 1 will require you to define literary terms and illustrate their meaning using a text we have discussed in class; Part 2 will require you to identify passages from the assigned readings and to comment on their significance as relates to the work in question; and Part 3 will require you to write an argumentative essay. All exams will be based on material covered in the lectures and the assigned readings.

Please note: the dates for Fall (Dec. 11–22) and Winter (Apr. 11–26) Exams are set by the University. Absence from exams will only be excused in the event of serious extenuating circumstances for which you can provide documentation (such as accident, illness, bereavement, or religious accommodation). To secure a Deferral, you must submit supporting documentation in a timely fashion. Be aware that travel for business or pleasure is not considered a valid reason for failure to attend an exam. To that end, do not make travel plans for the exam periods until the dates of all your exams are known.

SUPPORT SERVICES & ACCOMMODATIONS:

Writing Tutorial Service (WTS): The WTS offers students one-on-one, personalized assistance with academic writing, free of charge. To learn more about this service, visit <http://www2.carleton.ca/sasc/writing-tutorial-service/>. To make an appointment for a 50-minute session, call 613-520-2600, ext. 1125, or visit in person at the Learning Support Services Desk on the 4th floor of the MacOdrum Library.

Learning Support Services (LSS): LSS offers students a variety of free services, including academic skills workshops and information sessions, and individualized assistance in the form of a tutor referral service and a supportive staff of Peer Helpers. To learn more about these services, visit LSS on the 4th floor of the MacOdrum library, contact them by phone at (613) 520-2600, x.1125, or visit online at <http://www2.carleton.ca/sasc/learning-support-services/>.

Accommodations: 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, visit the Equity Services website: http://carleton.ca/equity/accommodation/student_guide.htm.
- **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://carleton.ca/equity/accommodation/student_guide.htm.
- **Students with Disabilities:** 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/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 (2) 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.

UNDERSTANDING YOUR ESSAY GRADE:

Below are the guidelines I generally follow when marking essays. Read through them carefully so you understand how your essay will be evaluated. Please note that there is some flexibility within this system, and that it is the sum total of positive and negative aspects of your essay (as detailed below) that I am trying to evaluate.

A-/A/A+ (80–100%) –Excellent

- Thesis: clear, specific, challenging
- Organization of paper reflects thesis
- Strong paragraphing: one idea per paragraph, topic & concluding sentences, all paragraphs relevant to thesis
- Anticipates alternative points of view, engages with opposing readings and/or counter-evidence
- Good sentence variety, structure
- Confident, graceful style (not pompous, breezy, convoluted)
- No major grammatical errors, almost no minor errors or typos
- Detailed reference to text, always uses quotations to support readings, explains relation between quotation and point developed
- Develops its own reading, not that of a critic
- Quotations integrated grammatically, properly documented
- Demonstrates an ability to expound a sophisticated argument with a degree of subtlety, no problems in logic

B-/B/B+ (70–79%) –Good

- Thesis: clear, but lacking in complexity, subtlety, originality
- Organization of paper largely reflects thesis
- Good paragraphing: one idea per paragraph, topic & concluding sentences, almost all paragraphs relevant to thesis
- Acknowledges opposing readings and/or counter-evidence
- Good sentence structure, with reasonable variety
- Style is competent, neither wordy nor pedestrian
- No major grammatical errors, few minor errors, has minor proofreading issues at the most
- Adequate reference to the text, usually supports readings with quotations, explains relation between quotation and point developed
- Develops its own reading, usually distinguishes from critics'
- Quotations usually integrated grammatically, documented
- Demonstrates an ability to expound an argument logically

C-/C/C+ (60–69%) –Adequate

- Thesis: clear (if unstated), but not specific, lacking complexity, and/or insensitive to the text
- Organized, but doesn't reflect thesis

- Decent paragraphing, but has problems (transitions, topic & concluding sentences, etc.)
- Struggles with opposing readings and/or counter-evidence
- Simple but generally correct sentence structure
- Simple but generally competent style
- Few major grammatical errors, needs proofreading
- Some reference to the text, but lacking overall
- Some effort to integrate quotations and to document sources properly, but lacking overall
- Struggles to maintain voice against critics, allows critics to take over paper, or doesn't engage critics in a meaningful way
- Demonstrates an ability to follow an argument through, but lacks complexity and suffers from problems in logic

D-/D/D+ (50–59)

- Poor**
- Thesis: absent, unsuitable
- Some attempt at organization, but doesn't reflect an argument
- No acknowledgement of opposing readings or counter-evidence
- Has one of the following problems: 1) difficulty with consecutive thought; 2) difficulty with paragraphing; 3) frequent major and minor grammatical errors, major proofreading issues
- Limited engagement with the text, quotations not properly integrated, explained, or documented
- Largely fails to engage critics in a meaningful fashion, or to meet minimum research requirements
- Confused ideas and development, not in control of the essay
- Weak expression, poor style overall, meaning often unclear
- Over-generalization, inadequate support, not analytical or critical, largely plot summary

F (0–49%)

- Unacceptable / Failure**
- Thesis: absent
- Organization: absent
- Poor paragraphing, little or no sense of structure
- Has several of the following problems: 1) difficulty with consecutive thought; 2) difficulty with paragraphing; 3) frequent major and minor grammatical errors, major proofreading issues
- Limited or no engagement with the text, quotations not properly integrated, explained, or documented
- Poor engagement with sources; failure to engage with the critics in a meaningful fashion, or to research at all
- Ideas developed are too simple for the level of the course
- False, odd, or confusing logic; nonsense
- Weak expression, style; unintelligible, vague, unclear writing
- Off-topic or plagiarized (0%)

TENTATIVE CLASS SCHEDULE: FALL TERM

Please note: students are expected to have read the day's materials in advance of the lecture. Note, too, that while changes to the schedule are rare, they do occur on occasion and will be announced in class and/or through cuLearn. Students are responsible for being familiar with any alterations to the course schedule below.

<u>Date</u>	<u>Reading(s)</u>	<u>Other Topics, Important Dates</u>
Sept. 9		<ul style="list-style-type: none"> –Introductions –Course syllabus, policies, etc. –Academic Integrity Policy
<PART I: POETRY>		
Sept. 11	<ul style="list-style-type: none"> –Rosengarten and Goldrick-Jones, “Reading Poetry” (<i>BAP</i>, pp. 1037–59) –William Shakespeare, Sonnets 18 & 55 (<i>BAP</i>, pp. 18–19) 	<ul style="list-style-type: none"> –Reading & interpreting poetry –Rhyme & metre –The Sonnet
Sept. 16	<ul style="list-style-type: none"> –Shakespeare, Sonnets, con’t –Elizabeth Barrett Browning, from <i>Sonnets from the Portuguese</i> (<i>BAP</i>, p. 205) –Percy Bysshe Shelley, “Sonnet: England in 1819” (<i>BAP</i>, p. 191) 	<ul style="list-style-type: none"> –The Sonnet, con’t
Sept. 18	<ul style="list-style-type: none"> –Christopher Marlowe, “The Passionate Sheepheard to his Love” (<i>BAP</i>, p. 17) –Walter Raleigh, “The Nymphs Reply to the Sheepheard” (<i>BAP</i>, p. 12) 	<ul style="list-style-type: none"> –Pastoral –(Sept. 21, last day for registration & to change courses/sections for Fall/Winter classes)
Sept. 23	<ul style="list-style-type: none"> –William Wordsworth, “Lines Composed a few miles above Tintern Abbey” (<i>BAP</i>, pp. 149–52) 	<ul style="list-style-type: none"> –Pastoral, con’t
Sept. 25	<ul style="list-style-type: none"> –Duck, “The Thresher’s Labour” (course pack) 	<ul style="list-style-type: none"> –Georgic
Sept. 30	<ul style="list-style-type: none"> –Mary Collier, “The Woman’s Labour: To Mr. Stephen Duck” (course pack) 	<ul style="list-style-type: none"> –Georgic, con’t –(Last day to withdraw from Fall/Winter courses with a full fee adjustment)
Oct. 2	<ul style="list-style-type: none"> –John Milton, “Lycidas” (<i>BAP</i>, pp. 44–48) 	<ul style="list-style-type: none"> –Elegy

<INTERLUDE: GRAMMAR & ESSAY WRITING>

Oct. 7	–Grammar I slides (on cuLearn) – https://www.indiana.edu/~istd/ (read Overview & Examples)	–Grammar I: parts of speech, phrases & clauses, punctuation –Academic Integrity
Oct. 9	–1 st Practice Quiz & Answer Sheet (on cuLearn) – https://www.indiana.edu/~istd/ (complete the online quiz, then print & sign)	–*1 st Grammar Quiz* –*1 st Portfolio Submission: “Understanding Plagiarism” certificate –Essay Writing I: thesis & structure, paragraphing & organization –(Oct. 11, December exam schedule available online)
Oct. 14		–*Holiday* (no class, office hours)
Oct. 16	–Grammar II slides (on cuLearn)	–*Portfolio Activity: Peer Review #1* –Grammar II: common sentence errors
Oct. 21	–Reading/Activity TBA	–*2 nd Portfolio Submission: Peer Review #1* –“Library Research,” with Janice Scammell
Oct. 23	–2 nd Practice Quiz & Answer Sheet (on cuLearn)	–*2 nd Grammar Quiz* –Essay Writing II: documentation
Oct. 28– Nov. 1		–*Fall Reading Week* (no class, no office hours)

<PART I, CON’T: POETRY>

Nov. 4	–Alexander Pope, from <i>The Rape of the Lock</i> (BAP, pp. 102–05) –Jonathan Swift, “A Description of a City Shower” (BAP, pp.96 –98	–Satire, Mock forms
Nov. 6	–Swift, “City Shower,” con’t –Jonathan Swift, “The Lady’s Dressing-Room” (BAP, pp. 98– 101)	–*Short Essay #1 due* –Satire, Mock forms, con’t –(Nov. 8, Last day to submit Formal Exam Accommodation Forms to Paul Menton Centre for December exams)

Nov. 11	–Samuel Taylor Coleridge, “The Rime of the Ancient Mariner” (course pack)	–The Ballad
Nov. 13	–Coleridge, “Ancient Mariner,” con’t –John Keats, “La Belle Dame sans Merci” (<i>BAP</i> , pp. 192–94)	–The Ballad, con’t
Nov. 18	–T. S. Eliot, “The Love Song of J. Alfred Prufrock” (<i>BAP</i> , pp. 442–45)	–Dramatic Monologue
Nov. 20	–Eliot, “Prufrock,” con’t	– *Portfolio Activity: Peer Review #2* –Dramatic Monologue, con’t

<PART II: DRAMA>

Nov. 25	–Wise & Walker, “Introduction: Reading Drama” (course pack) –Aphra Behn, <i>The Rover</i>	–Reading & interpreting drama –Comedy
Nov. 27	–Behn, <i>The Rover</i> , con’t	– *3rd Portfolio Submission: Peer Review #2* –Comedy, con’t
Dec. 2	–Behn, <i>The Rover</i> , con’t –Sophocles, <i>Oedipus Rex</i>	–Comedy, con’t –Tragedy
Dec. 4	–Sophocles, <i>Oedipus Rex</i> , con’t	–Tragedy, con’t
Dec. 9		– *Short Essay #2 due* –Tragedy, con’t –Review; office hours end –(<i>Dec. 9, Fall term ends</i>)
Dec. 11–22		– *Midterm Exam* (date & location TBA)

TENTATIVE CLASS SCHEDULE: WINTER TERM

Please note: students are expected to have read the day's materials in advance of the lecture. Note, too, that while changes to the schedule are rare, they do occur on occasion and will be announced in class and/or through cuLearn. Students are responsible for being familiar with any alterations to the course schedule below.

<u>Date</u>	<u>Reading(s)</u>	<u>Other Topics, Important Dates</u>
<PART II, CON'T: DRAMA>		
Jan. 6		–Midterm take-up
Jan. 8	–William Shakespeare, <i>Measure for Measure</i>	–Problem Play
Jan. 13	–Shakespeare, <i>Measure for Measure</i> , con't	–Problem Play, con't
Jan. 15	–William Shakespeare, <i>The Tempest</i>	–Romance
Jan. 20	–Shakespeare, <i>The Tempest</i> , con't	–Romance, con't
<PART III: PROSE FICTION>		
Jan. 22	–Lynch & Rampton, “Introduction” (course pack) –Nathaniel Hawthorne, “The Birthmark” (course pack)	–Reading & interpreting prose –Science Fiction
Jan. 27	–Hawthorne, “The Birthmark,” Birthmark” (course pack) –Mary Shelley, <i>Frankenstein; or, The Modern Prometheus</i>	–Science Fiction, con't –(Jan. 31, last day to withdraw from Fall / Winter courses with full tuition fee adjustment for the Winter term)
Jan. 29	–Shelley, <i>Frankenstein</i> , con't	– *Portfolio Activity: Peer Review #3* –Science Fiction, con't
Feb. 3	–Shelley, <i>Frankenstein</i> , con't	–Science Fiction, con't
Feb. 5	–Shelley, <i>Frankenstein</i> , con't	– *4th Portfolio Submission: Peer Review #3* –Science Fiction, con't
Feb. 10	–Edgar Allan Poe, “The Fall of the House of Usher” (course pack)	–Gothic

Feb. 12	–Bram Stoker, <i>Dracula</i>	– *Research Essay Proposal due* –Gothic, con’t –(Feb. 14, April exam schedule available online)
Feb. 17–21		– *Winter Break* (no class, no office hours)
Feb. 24	–Stoker, <i>Dracula</i> , con’t	–Gothic, con’t
Feb. 26	–Stoker, <i>Dracula</i> , con’t	–Gothic, con’t
Mar. 3	–Leo Tolstoy, “The Death of Iván Ilých” (course pack)	–Realism –(Mar. 7, last day to submit Formal Exam Accommodation Forms to Paul Menton Centre for April exams)
Mar. 5	–Margaret Atwood, “The Age of Lead” (course pack)	–Realism, con’t –(Mar. 7, last day to submit Formal Exam Accommodation Forms to Paul Menton Centre for April exams)
Mar. 10	–Duncan Campbell Scott, “Paul Furlotte” (http://archive.org/details/invillageofviger00scot —pp.119-35 of the PDF version)	–Magic Realism
Mar. 12	–Joseph Conrad, <i>Heart of Darkness</i>	– *Portfolio Activity: Peer Review #4* –Modernism
Mar. 17	–Conrad, <i>Heart of Darkness</i> , con’t	–Modernism, con’t
Mar. 19	–Conrad, <i>Heart of Darkness</i> , con’t	– *5th Portfolio Submission: Peer Review #4* –Modernism, con’t
Mar. 24	–Franz Kafka, “The Metamorphosis” (course pack)	–Modernism, con’t
Mar. 26	–Kafka, “Metamorphosis,” con’t –Tim O’Brien, “How to Tell a True War Story” (course pack)	– *Research Essay Due* –Modernism, con’t –Postmodernism
Mar. 31	–O’Brien, “How to Tell a True War Story,” con’t –John Barth, “Lost in the Funhouse” (course pack)	–Postmodernism, con’t
Apr. 2	–Barth, “Funhouse,” con’t	–Postmodernism, con’t

Apr. 7

–Review; office hours end

–(*Apr. 8, Winter term ends*)

Apr. 11–26

–***Final Exam*** (date & location
TBA)