

**Carleton University
Fall/Winter 2013-2014
Department of English**

**Course and Section No: ENGL 1000 I
Course Title: Literature, Genre, Context
Time of class: Wednesdays and Fridays 1:05-2:25
Loc: Fall Term: 404SA; Winter Term 202TB
(Please confirm on Carleton Central)**

Note: precludes additional credit for FYSM 1004

**Instructor: Dr. H. Reid
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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. Students will study the fundamentals of poetry, prose, and drama, as well as learning about several basic literary modes: comedy, tragedy, satire. As they continue to build their critical vocabulary and interpretive skills in the Winter Term, students will pursue literary study in greater depth examining such topics as heroism, gender, love, lust, violence, religion, the relationship between visual art and literature, music and literature, and how such themes and forms may be repeated for modern readers, eg. *Pride and Prejudice* and *Bridget Jones' Diary*.

ENGL 1000 is a writing-attentive course: "writing attentive" means the following:

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 of and citation of secondary materials)
- * *A portion of class time will be devoted to developing and improving essay writing skills

Texts

Literature: Approaches to Fiction, Poetry, and Drama. 2nd edition. Robert DiYanni
Fielding. *Tom Jones*. Norton
Austen. *Pride and Prejudice*. Penguin
Helen Fielding, *Bridget Jones' Diary*. Penguin
Dickens. *A Tale of Two Cities*. Penguin
Shakespeare, *King Lear*. Signet edition
Swift, *Gulliver's Travels*. ed. Peter Dixon. Penguin
Dickens, *The Story of Little Dombey and other Performance Fictions*. Broadview

Evaluation

There will be 2 three hour examinations, each worth 25%. One examination will be in December and the other will be in April*. A brief written piece worth 5% will be submitted during the first 6 weeks of each term. In addition there will be one essay per term, each worth 20%. **Except under unusual circumstances, students must complete all 6 pieces of evaluation to receive credit for the course.**

***The final exam and airplane ticket bookings:** The final exam period is in April, 2014. Since the Registrar's Office does not set exam dates until well into the Winter term, you must plan to be available throughout the entire examination period. Do not purchase plane tickets with departure dates prior to the end of April, 2014. Exams will not be rescheduled for students who take on other commitments during the exam period.

COURSE PROCEDURES, GRADES, AND GRADING

Basic Preparation: As a matter of course you are expected to: (1) attend all lectures (2) complete the scheduled readings beforehand, (3) arrive prepared to discuss what you have read, (4) bring the relevant text(s) to class. It is strongly recommended that you take detailed notes on the lectures and keep a record of the passages 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 discussed in class are likely to appear on the exam.

Handing In Assignments: Assignments are due in class on the dates indicated. However, they can be handed in without penalty until 8:00 a.m. the morning *after* the due date, via the English Department's drop box, located on the 18th floor of Dunton Tower. Please do not slip the assignment under my office door. **Emailled or faxed assignments are not acceptable and will not be marked.** Keep a back-up copy of every assignment you hand in as an insurance policy in the unlikely event that your essay is misplaced.

Confirming Receipt of Assignment: Upon receipt of your assignment, confirmation will be recorded in CULearn for this class. It is your responsibility to check the following afternoon to make sure your assignment has been received. In the unlikely event that it has gone astray, email me the completed assignment immediately and bring a hard copy to the next class.

Late Penalty: Deadlines must be met. Late essays are not normally accepted (for many reasons, not the least of which is that it is inherently unfair to those who do work hard to meet deadlines). If you have a valid reason for missing a deadline, and if I know in advance, your essay may be accepted .

Except in rare cases for which corroborating documentation can be provided (such as a medical emergency or the death of an immediate family member), assignments which are accepted and handed in after the due date will be penalized by **1/3 of a letter grade per day**. For example, a B+ essay due on Monday but handed in on Tuesday afternoon would drop to a B. If it wasn't handed in until Wednesday it would receive a B-, etc. Saturday and Sunday count as 1 day each, so if you find yourself in the position of finishing up your late essay on Saturday afternoon and don't want to lose 1/3 of a grade for Sunday too, email me the completed assignment immediately and submit an identical hard copy to the drop box on Monday.

Extensions: Requests for extension may be granted in some instances, but only for compelling reasons. Any such request must be made in writing or in person to the professor (not one of the TAs) **no later than 48 hours prior to the due date of the assignment**. Requests for **“retroactive” extensions** (i.e. requests made on or after the due date of the essay) will **not** be considered.

Grading Criteria: Grades for term work will be based on insightfulness, originality, focus, organization of ideas, clarity of expression, scholarly rigor, correct use of MLA style, spelling, and grammar.

Plagiarism

Plagiarism means passing off someone else's words or ideas as your own or submitting the same work in two different academic contexts (self-plagiarism). The consequences of plagiarism are severe and are issued by the Dean and the University Senate. In order to avoid plagiarism, you must correctly attribute the sources of the ideas you pick up from books, the internet, and other people. See the statement on Instructional Offences in the Undergraduate Calendar. In addition I should like to quote a letter from C.S. Lewis to Dr. Alastair Fowler (dated 10 December 1959). Lewis writes: "I only once detected a pupil offering me some one else (Elton) as his own work. I told him I was not a detective nor even a schoolmaster, nor a nurse, and that I absolutely refused to take any precaution against such a puerile trick; that I'd as soon think it my business to see that he washed behind his ears or wiped his bottom...He went down [left the university] of his own accord the next week and I never saw him again. I think you ought to make a general announcement of that sort. You must not waste your time constantly reading me and Dowden and Churton Collins as a sort of police measure. It is bad for them to think this is 'up to you'. Flay them alive if you happen to detect them; but don't let them feel that you are a safeguard against the effects of their own idleness. What staggers me is how any man can prefer the galley-slave labour of transcription to the freeman's work of attempting an essay on his own...."

For Students with Disabilities:

Students with disabilities requiring academic accommodations in this course are encouraged to contact a coordinator at the Paul Menton Centre for Students with Disabilities to complete the

necessary *letters of accommodation*. After registering with the PMC, make an appointment to meet and discuss your needs with me at least two weeks prior to the first in-class test or cutv midterm exam. This is necessary in order to ensure sufficient time to make the necessary arrangements.

For Religious Observance:

Students requesting academic accommodation on the basis of religious observance should make a formal, written request to their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student.

Students or instructors who have questions or want to confirm accommodation eligibility of a religious event or practice may refer to the Equity Services website for a list of holy days and Carleton's Academic Accommodation policies, or may contact an Equity Services Advisor in the Equity Services Department for assistance.

For Pregnancy:

Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. The student must then make an appointment to discuss her needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.

Note: 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.

ENGL 1000I Lecture Schedule 13-14

- Sept. 6 Introduction to course: expectations, syllabus.
- Sept. 11 Thinking critically: Frost, "Dust of Snow" (p. 6); Hemingway excerpt, (p. 11). Writing about literature: Crane, "War is Kind" (p. 19). Outlines of essays, pp. 20, 21. **The academic essay. From Topic to thesis.**
- Sept. 13 Reading prose: Types of short fiction: "The Prodigal Son" (pp. 27-8). Kate Chopin, "The Story of an Hour" (p. 38). **Writing: Topic to Thesis continued.**
- Sept. 18 Aesop, "The Wolf and the Mastiff" (p. 44); Petronius, "The Widow of Ephesus" (pp. 44-46). **Writing: Topic to thesis cont.**
- Sept. 20 Reading poetry: Billy Collins, "Introduction to Poetry" (p. 783); Robert Hayden, "Those Winter Sundays" (p. 49); Robert Frost, "Stopping by Woods on a Snowy Evening" (p. 499).
- Sept. 25 Voice: Speaker and Tone, Browning, "My Last Duchess" (p. 521-3) Diction: Wordsworth, "I wandered lonely as a cloud" (p. 519-20); Herrick, "Delight in Disorder" (p. 523-4). **Research, cont.**
- Sept. 27 Simile and metaphor: Shakespeare, "That time of year thou may'st in me behold" (p. 531); John Donne, "Hymn to God the Father" (p. 532-3). **Research, cont.**
- Oct. 2 Sound and Sense: Pope, from "Essay on Criticism" (p. 553). Allegory: Frost, "The Road Not Taken" (p. 539-40); **Critical reading. WRITING ASSIGNMENT DUE**
- Oct. 4 "Mending Wall", (p. 674), "After Apple-Picking" (p. 681-2). **Notetaking Plagiarism.**
- Oct. 9 **Theme of Love:** Browning, "How do I love thee? Let me count the ways" (p. 776); Robert Burns, "A Red, Red, Rose" (p. 776-7); **Pre-writing.**
- Oct. 11 John Donne, "Song" (p. 789), "A Valediction Forbidding Mourning" (p. 788-9), **Creating the outline.**
- Oct. 16 "The Flea" (p. 789-90) Robert Herrick, "To the Virgins, to Make Much of Time" (p. 809); **Drafting your essay.**
- Oct. 18 Housman, "When I was one-and-twenty" (p. 811-2); Keats, "La Belle Dame sans Merci" (p. 815-6); Andrew Marvell, "To His Coy Mistress" (p. 826-7)

Oct. 23	Point-Counterpoint: Marlowe, <i>The Passionate Shepherd to His Love</i> (p.608); Raleigh, <i>The Nymph's Reply to the Shepherd</i> (p. 609) Revising.
Oct. 25	Shakespeare, "When in disgrace with fortune and men's eyes" (p. 848), "Let me not to the marriage of true minds" (p. 848)
Oct. 30	Fall Break
Nov. 1	Fall Break
Nov. 6	"Th'expense of spirit in a waste of shame" (p. 848-9), "My mistress' eyes are nothing like the sun" (p. 849) Essay errors.
Nov. 8	Graves, "Symptoms of Love" (p. 577)
Nov. 13	Theatre and adaptation: Shakespeare, <i>King Lear</i>
Nov. 15	Shakespeare, <i>King Lear</i>
Nov. 20	Shakespeare, <i>King Lear</i>
Nov. 22	Film: <i>The Dresser</i>
Nov. 27	Film: <i>The Dresser</i>
Nov. 29	<i>Lear</i> and <i>The Dresser</i> ESSAY DUE
Dec. 4	Review and examination preparation
Dec. 6	Review and examination preparation

Lecture Schedule Second term

- Jan. 8 Satire: Swift, "A Modest Proposal,"
- Jan. 10 *Gulliver's Travels*
- Jan. 15 Poetry as political/national statement: Robert Burns, "A Man's a Man", William Blake, "Jerusalem:."
- Jan. 17 Adaptations: Ecclesiastes: 3. 1-3; Pete Seeger, "Turn! Turn! Turn!" (P. 615-6) Performance Fiction: Dickens, "The Story of Little Dombey"
- Jan. 22 The novel as Satire: Austen, *Pride and Prejudice*
- Jan. 24 Satire: Fielding, *Bridget Jones's Diary*
- Jan. 29 Envisioning poetry: Poems and Paintings: Auden, "Musee des Beaux Arts", William Carlos Williams, "Landscape with the Fall of Icarus", and Pieter Brueghel the elder, *Landscape with the Fall of Icarus*.
- Jan. 31 Elizabeth Bishop, "The Prodigal" and Rembrandt van Rijn, *The Return of the Prodigal Son*. Lucille Clifton, "Tuesday 9/11/01" and Lun-Yi Tsai, *Disbelief*. **WRITING ASSIGNMENT DUE**
- Feb. 5 Social/political comment: Blake, "The Clod and the Pebble" (p. 769-70), "The Lamb" (p. 770), "The Tyger" (p. 770-1), "The Garden of Love" (p. 771). Billy Collins, "The History Teacher" (p. 783-4)
- Feb. 7 Eliot, "The Love Song of J. Alfred Prufrock" (p. 792-5); Yeats, "The Second Coming" (p.873-4).
- Feb. 12 War: Thomas Hardy, "Channel Firing" (p. 804); Rupert Brooke, "The Soldier",
- Feb. 14 Wilfred Owen, "Dulce et Decorum Est" (p. 834);
- Feb. 17-21 **Winter Break**
- Feb. 26 The creative process: Lewis Carroll, "Jabberwocky" (p.777-8); Coleridge, "Kubla Khan" (p. 781-2);
- Feb. 28 Wordsworth "Lines [Tintern Abbey]" (p. 870-73)
- Mar. 5 The novel as narrative: Dickens, *A Tale of Two Cities*
- Mar. 7 Devotional: Donne, "Death, be not proud" (p. 790), "Batter my heart, three-personed God" (p. 790)

Mar. 12	Milton, "When I consider how my light is spent" (p. 829)
Mar. 14	The novel as picaresque: Fielding, <i>Tom Jones</i>
Mar. 19	The novel and the movies: <i>Tom Jones</i>
Mar. 21	Film <i>Tom Jones</i> (cont.)
Mar. 26	Wilde, <i>The Importance of Being Earnest</i>
Mar. 28	Wilde, <i>The Importance of Being Earnest</i>
Apr. 2	<u>Youth and Death</u> : Dylan Thomas, "Fern Hill", "Do Not Go Gentle Into That Goodnight" ESSAY DUE
Apr. 4	Course review and examination preparation

English 1000 Writing Assignments and Essays Topics

Initial short writing assignments

The two short writing assignments which are due early in each term are to be at least one page in length but **no more than 2**.

For the **first** term, pick something which we have read during the first number of classes and write your response to it. You may consider, but are not necessarily required to, such questions as: What is significant about this work/passage? Are any elements symbolic, e.g. elements of setting character or language. How do the characters function? Do they change? Are they believable?

You are not to merely answer these questions. They are a guide for you to write your personal response to the text/passage.

This assignment is due: **2 October**

For the **second** term we shall consider “A Modest Proposal”. Near the end of “A Modest Proposal” Swift dismisses some alternative solutions to the problem of poverty. He lists them, but doesn’t explain them in any detail. This is part of his irony and ambiguity. The reader cannot be sure of Swift’s real intentions. He seems to be discussing and dismissing alternatives to his ‘modest’ scheme (and remember that in Swift’s time the word ‘modest’ would connote a proposal which would be simple, easy to achieve, and unlikely to meet with objections). The reader, however, may see some merit in these ideas. Do you think that Swift really wants us to dismiss these ideas or are these what he is really advocating?

This assignment is due: **31 January**

Essays

Length: The first term essay should be approx. **1000** words in length (usually 4 pp double spaced, ‘normal’ margins, size 12 font), while the second term essays should be approx. **1500** words (usually approx. 6 pp). These word counts exclude quotations.

Due dates: The first term essay is due **29 November**. The second term essay is due **2 April**

Instructions

Do not use any kind of essay cover (folder, duo-tang etc.). All that is required is a title page with your name, title and topic number, course title, and my name. Number all pages in the top right hand corner. Footnotes (or endnotes) are not required for references to primary sources (these should be placed in the text). References to poetry should be by line number (not page). Generally, underline the titles of works which were published separately, e.g. novels, plays. Put those works which were published as part of a larger work, e.g. poems, short stories, in quotation marks.

Students must select a topic from the list provided and should have chosen their thesis¹ well before the essays are due. **Be sure to indicate quite clearly on the title**

Students are reminded that a thesis is a proposition, not a question or a topic. It is a position statement.

page which topic (by number) you are dealing with. For the first term essay students must write on a topic from the first term. They may **not**, without my approval, choose a topic which is to be studied second term, but they may try to get such approval if they wish. (Similarly, in the **second** term, students must write on a topic from the **second** term.) **Nor** may they use, in **either** term, a text which is not on the course.

I should like to point out to students that I am not a proof reader and will not continue to read an essay which has careless errors in grammar and spelling. Even a few such errors lowers the grade of an essay considerably.

Students should not FAX essays to the department and photocopied essays are **not** acceptable.

I am enclosing a group of 'essay tips' prepared (with only slight modifications) by my former colleague, Prof. M.B. Thompson, which I think you will find very valuable in preparing your essay. And a further reminder against plagiarism. Remember that Sheridan was being satirical when he self-effacingly condoned plagiarism in his play *The Critic*: "Steal! And egad, serve your best thoughts as gypsies do stolen children, disfigure them to make 'em pass for their own."

First Term Essay Topics

1. The depiction of women in *King Lear*.
2. The role of the Fool in *King Lear*.
3. Nemesis in *King Lear*.
4. The depiction of love in Shakespeare's sonnets.
5. The depiction of love in the poetry of Donne.
6. To what extent is a character fated in his, or in her, actions and to what extent free? (use for discussion *King Lear*).
7. The nature of love as presented in a work, or by an author, this term.
8. Is the woman of a love poem by Donne ever anything more than a plaything?
9. Symbolism or allegory as presented in a work on this term.

Second Term Essay Topics

1. The depiction of women in *Tom Jones*, or *A Tale of Two Cities*, or *Pride and Prejudice*, (choose one only).

Remember that a good thesis statement is not self-evidently true.

2. The theme of resurrection in *A Tale of Two Cities*.
3. The satire of Swift, Austen, Henry Fielding, or Helen Fielding (choose one).
3. The portrayal of women in Swift, Wilde, or Henry Fielding is/is not misogynistic. (Choose one only)
4. A literary “source” is material a writer has adapted and reworked for his/her own literary ends. For example, nearly all Shakespeare’s plays are based on sources. Compare a work from the second term with its source so see what has been added, changed, or left out and analyse what effect the changes have on the final product.
5. Select one of the ‘performance fictions’ and find what Dickens has modified from the novel for his performance. Why did he make such modifications? What would the effect be? How do you think this is related to modern entertainment media? Or if you wish to be more creative, create a public performance for *A Tale of Two Cities*. In your essay justify your what you have included and omitted.
6. Does the last book of *Gulliver’s Travels* prove what we have suspected all along—that Swift is both a misanthrope and a misogynist?
7. The view of modern life as seen in Yeats and/or Eliot.
8. The nature of belief as seen in Donne or Milton..
9. In “Tintern Abbey”, how successful is Wordsworth in his attempts to use the language ‘really used by men’ in his poetry?
10. Does Wilde present any version of true love?
11. Compare the adherence to traditional gender roles by Lucie Manette and Madame Defarge in *A Tale of Two Cities*. Is Dickens constrained by literary or social conventions, for example by making a manly woman the villain and a feminine women the sentimental heroine?
12. Discuss the theme of ‘pride’ in *Pride and Prejudice*.
13. Love and marriage in *Pride and Prejudice*.
14. Class and status in *Pride and Prejudice*.
15. Satire in *Bridget Jones’s Diary*.
16. Tom Jones is not an idealistic hero in that he vacillates and has a weakness for women. Comment.

17. Discuss whether you think it is right for Sophia Western to forgive the infidelities of Tom Jones.

18. What kind of attitude is Swift satirizing in book 3 of *Gulliver's Travels*, specifically in his section on the Lagado Academy? Does this satire only relate to his own time, or does it still have relevance today?

Essay Tips

Some of these are “pet peeves”; some of them are perennial bloopers. If they appear in your essay the mark will be heavily jeopardised. The OED (Oxford English Dictionary) is the arbiter of spelling, though literate Americanisms are all right. It is very much to your advantage to spare me trouble, and even to entertain me. Wide margins are nice. A clean, well-spaced typescript brings a smile to my face. To make me struggle to grasp what you are saying is (i) discourteous and (ii) suicidal.

Your job is to present me (and yourself) with a reasoned, coherent, response to what you have been reading. It isn't likely to be original. What is original is its effect on you, and your mark depends on how you convey to me the excitement and insight you have got from you reading. Construct your argument coherently. Let your writing be lively and precise. Don't be afraid to entertain me. In all likelihood there will be very many students in the class this year. The rat that has something special about its whiskers often wins the rat-race. The trick is to make me confident, after a page or two, that what you say is worth paying attention to, that you have blended personal response and scholarly discretion so that I can settle back and murmur, “Yes, this student has earned the right to say these things.” Good writing involves

Precision and Concision

(i) Always quote verse in verse form.

(ii) Run quotations up to 3 or 4 lines straight into your own prose so that they are syntactically and grammatically part of it. In this case separate lines of verse by a ‘/’. “In Xanadu did Kubla Khan / A stately pleasure-dome decree.” Indent and single space longer quotations.

(iii) The word when used as a noun is “quotation”, not “quote”.

(iv) Put page and/or line reference in parenthesis after a quotation when you make fairly frequent citations from the same piece. Don't load up the footnotes with a full description of a source every time you use it.

(v) The abbreviation for page is ‘p’. , not ‘pg.’. For pages it is ‘pp.’.

(vi) Titles of short works (generally works published within or as part of a larger work) take quotation marks, of long works (works published as separate entities) underlining. Thus “Tintern Abbey”, The Prelude. Underlining is the signal to the printer to italicise.

(vii) Do not confuse ‘few’ and ‘less’. The former deals with numbers, the latter with quantity.

(viii) In the possessive, monosyllabic names ending in ‘s’ take ‘ ’s’: Keats’s. Polysyllabics take ‘ ’’: Hopkins’.

(ix) ‘Humorous’ does not mean ‘funny’. It has a very specific meaning when applied to literature. And nearly everyone spells it ‘humourous’.

(x) Likewise, ‘mischievous’ is ‘mischievous’, not ‘mischievious’.

(xi) Avoid this illiterate construction: “At the beginning of Wordsworth’s life he was born.” Say “At the beginning of his life Wordsworth was born”, if you want to say anything quite so banal.

(xii) Do not write that “Kubla Khan” is the greatest poem ever written. You can’t say that unless you’ve read all the others.

(xiii) Don’t blather. Don’t tell me that a line “conjures up vivid images”. Tell me, critically, what they are, how they work.

(xiv) Don’t make flabby generalisations that could apply to almost anything. “This poem is written in blank verse and is really significant and meaningful”. I only want to know: significant of what?

(xv) Use the active voice almost always. The passive can all too often be seen to make you prose stodgy and bureaucratic.

(xvi) You are ‘I’, not ‘this reader’ or any other pompous pseudo-modest circumlocution.

(xvii) ‘It’s’ means ‘it is’. “Who’s” means ‘who is’ not ‘whose’. An apostrophe means something has been left out.

(xviii) ‘a lot’ is two words.

(xix) ‘each other’ involves two, ‘one another’ is more than two. “They love one another” is quite kinky.

(xx) Use semi-colons and dashes sparingly. All you need is commas, periods, the very occasional colon, and the every, very, occasional brackets.

(xxi) Don’t leave out ‘that’ in noun clauses.

**IF YOU CHEAT YOU WILL FAIL THE COURSE. THIS INCLUDES
USING ONE OF YOUR OWN ESSAYS FROM A PREVIOUS CLASS, USING
SOMEONE ELSE'S ESSAY, COPYING FROM AN UNASCRIBED SOURCE,
HAVING AN ESSAY WRITTEN FOR YOU BY A GRADUATE STUDENT, ETC.,
ETC.**