

**Carleton University  
Fall/Winter 2018-2019  
Department of English**

**ENGL1000A: Literature, Genre, Context  
Foundations and Representations**

*Precludes additional credit for ENGL1009,  
1100, 1200, 1300, 1400, and FYSM 1004*

**Tuesdays 6:05pm -8:55pm  
Location: Fall 502SA/Winter 446TB  
Please confirm on Carleton Central**

**Instructor: K. Gildea  
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TA email: TBA**

**Office: 1915 Dunton Tower  
Office hours: TBA**

**Primary Reading List:**

<i>The Broadview Pocket Glossary of Literary Terms</i>	Broadview
<i>Oedipus the King</i>	Sophocles Simon and Schuster
<i>The Importance of Being Earnest</i>	Wilde Simon and Schuster
<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.

Helpful note: If you are ever unable to locate a book for this, or any other, course, 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.

### **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.

This is a writing-attentive course.

***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
- establish university-level expectations for grammar and syntax
- 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: (5%) Tuesday, October 16, 2018  
 Outline: (5%) Tuesday, October 30, 2018  
 In class examination: (20%) Tuesday, November 20, 2018  
 1<sup>st</sup> term essay: (20%) Tuesday, December 4, 2018  
 Late papers due: Monday, December 10 @ 4pm at the Department of English

### Second Term:

Annotated Bibliography: (5%) Tuesday, March 5, 2019  
 2<sup>nd</sup> term essay: (20%) Tuesday, March 25, 2019  
 Late option due: Monday, April 1 @ 4pm at the Department of English  
 Final examination: (25%) To be scheduled by the Senate

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

"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."

### **Essays must be 4-5 pages double-spaced.**

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

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
- font must be Times New Roman 12 for entire paper including Works Cited

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

I will upload a number of files onto CULearn that you may find helpful for the purposes of the grammar quiz and for essay writing.

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.

### **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.**

### **Plagiarism**

The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;

- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course. For more information please go to:

<http://www2.carleton.ca/studentaffairs/academic-integrity>

## **Academic Accommodation:**

### **Requests for Academic Accommodation**

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

#### **Pregnancy obligation**

Please contact your instructor 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: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

#### **Religious obligation**

Please contact your instructor 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: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

### **Academic Accommodations for Students with Disabilities**

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. [carleton.ca/pmc](http://carleton.ca/pmc)

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and is survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: [carleton.ca/sexual-violence-support](https://carleton.ca/sexual-violence-support)

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

**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:**

### **SEPT 11: INTRODUCTION**

Introduction to course/ outline. Explanation of Ares.

### **SEPT 18: CONVENTIONAL DRAMA**

Sophocles *Oedipus the King*

### **SEPT 25: POETRY UNIT I**

William Shakespeare “Sonnet 73” and “Sonnet 29” /John Milton “On Shakespeare”

### **WRITING WORKSHOP: GRAMMAR AND STYLE**

### **OCT 2: INTRODUCTION TO THE SHORT STORY**

Nathaniel Hawthorne “Yong Goodman Brown”/ Willa Cather “Paul’s Case”

### **WRITINGWORKSHOP: ANALYZING LITERATURE**

### **OCT 9: SHORT STORY II**

Charlotte Perkins Gillman “The Yellow Wallpaper”/ James Joyce “Araby”/ Edgar Allen Poe “The Cask of Amontillado”

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

OCT 16: GHOSTS and SOLILOQUY

Shakespeare: Ghost Speech and Hamlet Soliloquy

WRITING WORKSHOP: THESIS AND OUTLINES

**GRAMMAR QUIZ: Tuesday, October 16, 2018 (no exceptions)**

FALL BREAK (OCTOBER 22-26) NO CLASSES

OCT 30: POETRY UNIT II

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

**OUTLINES DUE: Tuesday, October 30<sup>th</sup> (no exceptions)**

NOV 6: 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**

NOV 13: 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: IN CLASS EXAMINATION DISCUSSION

NOV 20: **IN CLASS EXAMINATION (no exceptions)**

NOVEMBER 27: CHANGES TO CONVENTIONAL THEATRE

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

Exams returned and answers

DEC 4: ON THE CUSP OF MODERNISM

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

**FIRST TERM ESSAY DUE: Tuesday, December 4, 2018.**

**LATE OPTION: (to be submitted by 4pm Monday, December 10)**

**SECOND TERM READINGS AND DATES:**

JAN 8: 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"

JAN 15: SHORT FICTION III: THE LOST GENERATION

Lawrence "The Rocking-Horse Winner" / Steinbeck "The Chrysanthemums" / Hemingway "A Clean, Well-Lighted Place"

JAN 22: THE MODERNIST NOVEL

Virginia Woolf *To The Lighthouse* (1927)

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

JAN 29: SHORT STORY IV 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

FEBRUARY 5: POETRY IV: RELIGION AND SECULARISM

Jeffers "Apology for Bad Dreams" / Auden "Musee des Beaux Arts" / Stevens "Sunday Morning" / Larkin "Church Going"

FEB 12: SHORT FICTION V: MAGIC AND METAFICTION

Munroe "Something I've Been Meaning to Tell You" / Bloom "The Story" / Marquez "The Handsomest Drowned Man in the World"

WRITING WORKSHOP: Annotated Bibliographies

## WINTER BREAK (FEBRUARY 18-22)

### FEB 25: THE BEAT GENERATION AND INFLUENCE

Sandburg "Chicago"/ Ginsberg "Sunflower Sutra" and "America"/ Snyder "Old Pond"

### MAR 5: DRAMA AND REPRESENTATION

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

Discussion: *Shakespeare in Love* (Stoppard)

## **ANNOTATED BIBLIOGRAPHIES DUE: Tuesday, March 5 (no exceptions)**

### MAR 12: FEMINISMS

Plath "Daddy"/ Rich "Snapshots of a Daughter-in-Law"/ Lourde "Coal"

### MAR 19: DIASPORA

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

### MAR 26/ APR 2: POLITICAL/PHILOSOPHICAL NOVEL

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

## **FINAL PAPER DUE: Tuesday, March 25, 2019**

WRITING WORKSHOP: Discussion of final examination

## **LATE OPTION: (to be submitted by 4pm Monday, April 2, 2019)**

### **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 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 why Paul cannot accept the time period in which he lives in “Paul’s Case”.

Is there anything particular about the theatre that attracts Paul in “Paul’s Case”?

Discuss the notion of madness in Gillman’s “The Yellow Wallpaper”.

Discuss the importance of feminism/ patriarchy in Gillman’s “The Yellow Wallpaper”.

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”.

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

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".

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”.

Comment on the use of metafiction in Bloom’s “The Story”.

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.