

FYSM 1004A: Literature, Genre, Context  
Department of English, Fall 2016/Winter 2017  
Location: (F) Southam 615, (W) Paterson Hall 115  
Time: Monday & Wednesday 11:35 to 12:55

\*please confirm date & location on Carleton Central

Precludes additional credit for: ENGL 1000, ENGL 1009, ENGL 1100, ENGL 1200, ENGL 1300, ENGL 1400, ENGL 1609

Prerequisite(s): Normally restricted to students entering the first year of a B.A., B.Cog.Sc., B.G.In.S, or B.CoMS

Professor J. Medd  
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Fall Office Hours: Mon 1:05 to 2:30; Thur 11:30 to 1:30

## Literature that Matters and Writing that Works

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

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

Class time will be dedicated to developing skills in analysis, close reading and critical thinking; acquiring a vocabulary of critical terms for literary analysis; developing research skills; examining the historical, social, and intellectual contexts in which the literary works were produced; discussing and debating ideas and interpretations; developing strategies for effective writing; and critical reflection on your own reading and writing. The seminar emphasizes class discussion, student participation, and the pleasures of academic community.

### Required Texts

Books are available at Haven Books, 43 Seneca Street (on the corner of Sunnyside) <http://havenbooks.ca/>.

#### Fall Term

David Rosenwasser et. al. *Writing Analytically with Readings*, Second Canadian Edition (Nelson)

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

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

Oscar Wilde, *Salome* (Dover)

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

\*\*Additional course readings available in the public domain and/or through CU Library online resources.

Authors include Walter Pater, W.B. Yeats, T.S. Eliot, Audre Lorde, and others.

#### Winter Term

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

Joseph Conrad, *Heart of Darkness* (Norton Critical Edition)

Francis Ford Coppola, *Apocalypse Now!* (film)

Pat Barker, *Regeneration* (Penguin)

Joseph Boyden, *Three Day Road* (Penguin)

\*\*Additional course readings available in the public domain and/or through CU Library online resources. Authors include Rupert Brooke, Wilfred Owen, Siegfried Sassoon, and others.

## Course Objectives: What are the key learning goals for this course?

### FYSM 1004 as a Writing Attentive English Course

This course is a recommended course for English majors and is designated a writing attentive course; as a FYSM it is also intended to develop writing skills for a university context. The English Department guidelines for a first-year writing attentive course are:

Students will spend a significant amount of class time learning and improving university-level forms of thinking and writing, particularly essay-writing skills, that will concentrate on the following:

- establishment 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.

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

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

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

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

**Reflect on your own thinking and learning** so that you can keep growing as a student.

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

**Enjoy** being part of a learning community.

### Course Requirements: How will student learning be assessed?

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

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

**Attendance, Participation, and Preparation (includes informal writing & small discussion): 10%**

Deciding to take this class means a commitment to attending all of the classes and completing assignments on time. As this is a seminar, you are responsible to other members of the class; learning depends on the engagement and participation of everyone. I will work to help everyone develop the tools to succeed. You will receive credit for your attendance and participation in the following ways:

1) The class format will rely on discussion (both full-class and small group) and I will take regular attendance. You may also have the opportunity to participate in on-line discussion. If you take this class, you are committing to coming to class on time, prepared to ask and answer questions and to participate in discussion. Multiple absences will seriously affect your final grade. **If you miss more than two classes per term (without documentation for the reason of your absence), you may lose 1% of your final mark for every additional unexplained class missed. Students absent for more than one-third of the classes per term (to a maximum of 8 absences in one term) may not write the exam and cannot pass the course. Please contact me if illness or an emergency requires you to miss more than two classes.** If you miss a class, please contact a classmate about work you missed and check cuLearn for information *before* you come to me with questions.

2) Informal writing (whether in class, or on your own time) helps you to respond to the readings, generate ideas, practice writing, and prepare for discussion. Small group discussions (including taking notes on your discussions) allow you to explore ideas before sharing them with the class. Informal writing and small group discussions will occur throughout the course. They will not be formally graded: in some cases you will receive feedback, in others you will just be given credit for having done the work (which depends on coming prepared, having done the reading). You may also be asked to post your group discussion notes on cuLearn. **Please put your name and date on all informal writing and group discussion notes.**

3) You are required to attend an individual conference with me, during my office hours or by appointment, at least once a term, preferably when you have specific writing issues to discuss (e.g. after receiving feedback on your writing, while working on a new assignment or essay, or while revising work for a final draft).

**Quizzes: 5%**

Expect a few short in-class quizzes that may not be announced ahead of time. These are to give you credit for keeping up with the reading and to address writing issues; missed quizzes cannot be made up.

**Formal Assignments and Exams**

**These are mandatory requirements; you cannot pass the course if you do not complete them.**

Please see "Reading and Assignment Schedule" for details about deadlines.

Assignment details and evaluation criteria will be distributed and discussed for each assignment.

**Fall Term Assignments****In-class writings and analyses: 5%**

There will be some early in-class writing and in and out of class passage analysis that will count for up to 5% of your mark. In some cases, simply completing the work will give you 100%; in other cases there will be a general assessment. These writings will collectively be worth 5%.

**Fall Essay #1: 5%**

A passage or chapter analysis from *The Picture of Dorian Gray* due October 19. Essay expectations and format guidelines will be discussed in class.

**Fall Essay #2: 10%**

Details provided in class. Draft (for writing workshop) due November 14 & 16. Final draft due November 23.

**December Exam (during scheduled exam period): 15%**

The exam will consist of short answer and essays, and will be based on our discussions and learning in class. Details about exam format and expectations will be discussed in class before the exam.

## Winter Term Assignments

### Winter Assignment #1, Engaging Secondary Sources: 10%

Details of the assignment will be provided in class.

### Winter Assignment #2, Poetry Analysis and Reading Reflections: 5%

Details provided in class. We will be using cuPortfolio for logging some of your reading reflections.

### Winter Assignment #3, Research Essay: 15% + 5% Workshops & Writing Reflections

Your choice of topics, involving a comparison/contrast of primary texts, and engaging with secondary research. The final paper will include a number of steps, including a proposal, workshops, research development, peer-editing, and draft revisions. It is important to complete each step on time and be prepared for workshops. Your work on developing the essay, providing feedback to peers, and reflecting on your writing goals and process (posted to cuPortfolio) will be assessed along with the final draft.

### April Exam: 15%

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

## Assignment Submission Policies

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

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

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

## Classroom Policies

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

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

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

## Academic Integrity & Plagiarism

Carleton University has a clear policy on academic integrity, including procedures to address academic misconduct. See the Undergraduate Calendar under “Academic Regulations of the University” Section 14.1: <http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuniv14/>

**It is important that students understand and meet academic integrity standards, and are sure they do not violate these standards through plagiarism.** The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in “substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.”

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course. For more information please go to: <http://www2.carleton.ca/studentaffairs/academic-integrity>

## Intellectual Property

My lectures and course materials, including presentations, posted notes, assignments and exams remain my intellectual property and are protected by copyright. They are intended for personal use and may not be reproduced or redistributed without my prior written consent. This is also true for student work. Occasionally I may use brief anonymous student examples to address writing issues. I will seek consent to use a longer sample.

## Academic Accommodation

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

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide <http://carleton.ca/equity/accommodation/academic/students/>

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide above.

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

accommodation arrangements are made. Please consult the PMC website ([www.carleton.ca/pmc](http://www.carleton.ca/pmc)) for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

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

The Centre for Student Academic Support (<http://carleton.ca/csas/>) provides free one-on-one writing services support (tutoring) to help even the strongest writers improve their work (<http://carleton.ca/csas/writingservices/>). Book appointments online well before essay due dates. The Centre also offers free programs and services to support student learning, including academic skills development workshops and info sessions, peer helpers, drop-in sessions on study skills, study rooms, etc. 4<sup>th</sup> floor MacOdrum Library

The Academic Advising Centre (<http://carleton.ca/academicadvising/>) offers academic advising for students, including educational planning, registering changes in your program or major, and transfer credits. 302 Tory Building

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

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

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

## FYSM 1004A Fall 2016 Reading and Assignment Schedule

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

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

ARES = Carleton Library's electronic reserves

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

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

September 7 Introductions & Expectations

September 12 *Art & Life (and Sex & Death)*

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

September 14 Pater, "Preface" to *The Renaissance* [PD]

September 19 *Writing Analytically*, Introduction, Chapter 1 and Chapter 2

September 21 W. B. Yeats, "The Stolen Child," "The Lake Isle of Innisfree" [PD]

September 26 Yeats, "To the Rose Upon the Rood of Time," "The Second Coming" [PD]

"The Symbolism of Poetry" [PD: in *Ideas of Good and Evil*,

[http://www.gutenberg.org/files/32884/32884-h/32884-h.htm#Page\\_237](http://www.gutenberg.org/files/32884/32884-h/32884-h.htm#Page_237)]

Arthur Symons, "The Symbolist Movement in Literature" [PD:

<https://ia600408.us.archive.org/9/items/cu31924027213994/cu31924027213994.pdf>; read pdf version, **Introduction and Conclusion only**]

September 28 Yeats, "Sailing to Byzantium"

*Writing Analytically*, Chapter 3

In-class writing OR assigned passage analysis

October 3 Writing Workshop: Essay Writing Expectations

*Writing Analytically*, Chapter 5

October 5 Oscar Wilde, *The Picture of Dorian Gray*, Chapters 1-3 (to p. 83)

October 10 Thanksgiving, no class

October 12 Wilde, *The Picture of Dorian Gray*, to end of Chapter 10 (p. 160)

October 17 Wilde, *The Picture of Dorian Gray*, concluded (finish the novel)

Recommended: read *Writing Analytically*, Chapter 6 as you work on your essay

October 19 TBD: lecture on historical impact of *The Picture of Dorian Gray* OR workshop by CSAS

**ESSAY # 1 DUE, beginning of class + e-submission to cuLearn**

October 24 & 24 READING BREAK

October 31 Writing Workshop: A Strong Thesis

*Writing Analytically*, Chapter 7

November 2 *Sex & Death (and Art & Life)*

Oscar Wilde, *Salome* (to p. 38)

- November 7 Wilde, *Salome* (finish the play)
- November 9 Wilde, *Salome*
- November 14 Writing Workshop: Paragraphs & Prose  
**DRAFT OF ESSAY #2 due in class + e-submission to cuLearn**  
**(-5% from essay if absent/no draft)**
- November 16 Writing Workshop: Prose Revisions  
*Writing Analytically*, selections from Chapter 10, 11, 12
- November 21 Raziel Reid, *When Everything Feels like the Movies*
- November 23 Reid, *When Everything Feels like the Movies*  
**ESSAY #2 DUE, beginning of class**
- November 28 Poetry, the Poet, and Questions of the Self  
 T.S. Eliot, "Tradition and the Individual Talent"  
 Suggested: *Writing Analytically*, Chapter 4
- November 30 Eliot, "The Love Song of J. Alfred" [PD]
- December 5 Audre Lorde, "Poetry is Not a Luxury," and "The Transformation of Silence into Language and Action," from *Sister Outsider* [CU Library:  
<http://lit.alexanderstreet.com.proxy.library.carleton.ca/blww/view/1000060639>], [these will also be available through ARES]  
 "Who Said It Was Simple," (*A Land Where Other People Live*, 1973):  
<http://www.poetryfoundation.org/poem/171295>; "A Litany for Survival" (*The Black Unicorn*, 1978): <http://www.interactivetheatre.org/resc/litany.html>
- December 7 Lorde, "A Poem for Women in Rage," "To the Poet Who Happens to Be Black and the Black Poet Who Happens to Be a Woman." [ARES]
- \*December 9\* **Friday, but runs on Monday Schedule!** Lorde, discussion of poetry concluded

## FYSM 1004A Winter 2017 Reading and Assignment Schedule

- \* this schedule may change: schedule will be confirmed by/before January 9 \*
- \* one required conference (office hours or by appointment) \*
- \* please bring hard copies of online material for class discussion! \*
- \* additional readings/review readings from writing guides may be assigned for Writing Workshops \*

January 9	Imperialism & Modern Fiction Joseph Conrad, <i>Heart of Darkness</i> (Part 1)
January 11	Conrad, <i>Heart of Darkness</i> (Part II)
January 16	Conrad, <i>Heart of Darkness</i> (finish the novel)
January 18	Conrad, <i>Heart of Darkness</i> , discussion concluded <i>They Say, I Say</i> , Introduction and Part I (Chapters 1-3)
January 23	cuPortfolio training <i>They Say, I Say</i> , Part II (Chapters 4-7)
January 25	Class Lecture/Discussion: debating secondary sources <b>ASSIGNMENT #1: ENGAGING SECONDARY SOURCES DUE</b>
January 30	Writing and Remembering History: Representing the Great War Rupert Brooke, "1914: I. Peace, II. Safety, III. The Dead, IV. The Dead, V. The Soldier" [PD, Project Gutenberg: <a href="http://www.gutenberg.org/files/262/262-h/262-h.htm#link2H4_0054">http://www.gutenberg.org/files/262/262-h/262-h.htm#link2H4_0054</a> ; see also CU Library, <i>The Collected Poems of Rupert Brooke</i> and cuLearn]
February 1	Brooke, continued Wilfred Owen, "1914," "Anthem for Doomed Youth," "Dulce et Decorum Est" [CU Library/PD <a href="http://web.b.ebscohost.com.proxy.library.carleton.ca/ehost/detail/detail?sid=0d087e91-2d14-4e8f-8230-785ea257054d%40sessionmgr102&amp;vid=0&amp;hid=118&amp;bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=1022800&amp;db=nlebk">http://web.b.ebscohost.com.proxy.library.carleton.ca/ehost/detail/detail?sid=0d087e91-2d14-4e8f-8230-785ea257054d%40sessionmgr102&amp;vid=0&amp;hid=118&amp;bdata=JnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=1022800&amp;db=nlebk</a> Wilfred Owen, "Preface" (draft manuscript): [PD <a href="http://www.oucs.ox.ac.uk/ww1lit/collections/item/4547?CISOBOX=1&amp;REC=1">http://www.oucs.ox.ac.uk/ww1lit/collections/item/4547?CISOBOX=1&amp;REC=1</a> ]
February 6	Owen, "Strange Meeting," "Disabled," "Mental Cases," "S.I.W.," "Greater Love" [CU Library/PD as above; some informational notes will be available on cuLearn] <b>ASSINGMENT #2: POETRY ANALYSIS DUE</b>
February 8	Owen, concluded
February 13	Pat Barker, <i>Regeneration</i> (Part I) Siegfried Sassoon, selected poetry [ <a href="http://www.gutenberg.org/files/45199/45199-h/45199-h.htm">http://www.gutenberg.org/files/45199/45199-h/45199-h.htm</a> ]
February 15	Barker, <i>Regeneration</i> (Part II) <b>FIRST READING REFLECTIONS DUE on cuPortfolio (additional dates TBA)</b>
February 20 & 22:	READING BREAK
February 27	Barker, <i>Regeneration</i> (Part III & IV)
March 1	Barker, <i>Regeneration</i> , concluded AND discussion of final research essay <i>Writing Analytically</i> , Chapter 8

March 6 Joseph Boyden, *Three Day Road*  
March 8 Library Information Session  
*Writing Analytically*, Chapter 9

March 13 Boyden, *Three Day Road*  
March 15 Boyden, *Three Day Road*

March 20 Boyden, *Three Day Road*  
March 22 Boyden, *Three Day Road*

March 27 Writing Workshop: **DRAFT OF RESEARCH ESSAY DUE**  
**(-5% from essay if absent/unprepared)**  
March 29 Writing Workshop

April 3 Reading TBA  
**ASSIGNMENT #3: RESEARCH ESSAY DUE**  
April 5 Reading TBA