

This syllabus has been provided as a reference tool for students considering this course. It has been modified to follow Senate regulations. Current students enrolled in any undergraduate course must obtain the most recent syllabus from their course instructor or from their course website. This is not the latest version.



Department of English & Writing Studies

Understanding Literature Today **English 1020E (003)** Fall/Winter 2013-14

Instructor: Dr. Mark McDayter

Date/Time: Wednesday 7:00pm-9:00pm

Location: Talbot College 343

Prerequisites

Grade 12U English or permission of the Department. For part time students who have been admitted without the OSSD, this permission will be granted as a matter of course.

Antirequisite(s): English 1022E, 1035E.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Course Description

Where does “literature today” come from? What is “literature today” like? The literary texts that we read and enjoy in English were not born from a vacuum, but developed from a richly diverse and immensely complicated cultural tradition that spans hundreds of years and every continent on earth. This section of ENG1020E will explore the connections between literature and culture, with a particular focus upon both modern and early modern texts and ways of writing. In the course of these explorations, we will read poetry, fiction, criticism, plays, a graphic novel, and literature in digital formats, including blogs, social media, and video, while discussing these within such contexts as colonialism, sexuality, and identity.

Recognizing that all texts are, to some degree or another, “social texts,” produced and ultimately read and understood as much by communities as by individuals, this section of ENG1020E will focus some attention upon group work in tutorial and lecture, and will engage students as an online community through blogging and social media. A fair amount of time will be devoted to learning how to write university-level essays, and students will also be introduced to a number of research tools and methodologies.

Objectives:

Successful students who complete the course will be better able to:

- Identify and analyze basic elements of literature, such as plot, character, point of view, theme, setting, imagery, diction, tone, figures of speech, syntax, and rhythm;
- Write an essay about a work of literature, containing an effective thesis supported by adequate evidence from the original text;
- Research critical commentary on literary works;
- Evaluate the relevance, reliability, and usefulness of research sources, especially those obtained through the Internet;

- Integrate outside research materials and references to the original text into an essay through use of quotations and paraphrases;
- Organize and present ideas clearly and effectively;
- Document essays using MLA format.

Course Materials

Please refer to the above link. There is a separate page for each text that we are reading and studying; please follow the links below for details on these texts, as well as “Prereadings” for each, which should be read prior to the lecture. Links to online texts that are designated “LION” are to versions available through the Literature Online database, and require the use of a university-networked computer, or log-in to “Off Campus Access” through the library’s web site.

Methods of Evaluation

Essay 1 (Passage Analysis: 500 words)	5%
Assignment 1 (Thesis and Structure)	5%
Essay 2 (1800 words)	10%
Assignment 2 (Research Bibliography)	5%
Essay 3 (Research Essay; 1800 words)	15%
Podcast Assignment	5%
In-class Essay	10%
Participation/Tutorial	10%
Final Exam	35%

A student must receive a passing grade for both term work and the final examination in order to receive a passing grade for the course. This applies to all courses in all programs offered by the department. Students whose term and final exam grades average 50% or above, even though one of the two is a failure, shall receive a default grade of 48%. **Please note:** The department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar.

Students are fully responsible for looking at and being familiar with the information posted on the department website at <http://www.uwo.ca/english/undergraduate/info%20for%20students.html#grade>.

Timetable:

Week 1 - September 10, 2014

Some Ways to Read Poetry
Philip Larkin, “This Be the Verse” (Online — LION)
John Donne, “The Flea” (Online)
Tutorial 1: Introductions

Week 2 - September 17, 2014

Some Ways to Read Poetry (cont’d)
Tim Minchin, “Storm” (Online)
Tutorial 2: Metaphor and Metonymy

Week 3 - September 24, 2014

Representing and Being the Other
Jonathan Swift, A Modest Proposal (Online)
Tutorial 3: Irony and Voice

Week 4 - October 1, 2014

Representing and Being the Other (cont'd)
Chinua Achebe, Things Fall Apart
Tutorial 4: Essay Writing: Designing a Thesis
Essay 1 DUE in tutorial

Week 5 - October 8, 2014

Representing and Being the Other (cont'd)
Achebe, Things Fall Apart (cont'd)
Tutorial 5: Essay Writing: Structuring an Argument

Week 6 - October 15, 2014

Representing and Being the Other (cont'd)
Derek Walcott, "A Far Cry from Africa" (Online)
Tutorial 6: Technology Workshop-Yarny and Voyant (in Social Science Centre 1032)

Week 7 - October 22, 2014

How People Read
Samuel Johnson, Rambler #4 ("On Fiction") (Online)
Samuel Taylor Coleridge, "The Aeolian Harp" (Online — LION)
Tutorial 7: Writing Review: Sentence Structures

Week 8 - October 29, 2014

How People Read (cont'd)
W. H. Auden, "Musée des Beaux Arts" (Online — LION)
Tutorial 8: Workshopping Thesis Statements (1)

Week 9 - November 5, 2014

How People Read (cont'd)
Virginia Woolf, A Room of One's Own (Online)
Tutorial 9: Workshopping Thesis Statements (2)
Assignment 1 DUE on Friday, November 7

Week 10 - November 12, 2014

"Sexual Intercourse Was Invented in 1963": Some Poetic Preoccupations
Philip Larkin, "High Windows" (Online — LION)
Irving Layton, "Misunderstanding" (Online)
Tutorial 10: Writing Review: Effective Paragraphs

Week 11 - November 19, 2014

Some Poetic Preoccupations (cont'd)
Andrew Marvell, "To his Coy Mistress" (Online)
Tutorial 11: Podcast/iMovie Workshop

Week 12 - November 26, 2014

Some Poetic Preoccupations (cont'd)

Lady Mary Wortley Montagu, "The Lover: A Ballad" (Online)

Tutorial 12: "The Proper Subjects of Poetry"

Essay 2 DUE in Tutorial

Week 13 - December 3, 2014

Some Poetic Preoccupations (cont'd)

Eliza Haywood, Fantomina (TBA)

Tutorial 13: In-class Essay

Week 14 - January 7, 2015

Many Selves

Christina Rossetti, Goblin Market (Online)

Tutorial 14: Research Methodologies (1)

Week 15 - January 14, 2015

Many Selves (cont'd)

Marjane Satrapi, Persepolis

Tutorial 15: Research Methodologies (2)

Week 16 - January 21, 2015

Many Selves (cont'd)

Marjane Satrapi, Persepolis (cont'd)

Tutorial 16: The Library

Week 17 - January 28, 2015

Watching from the Stage: Parody and Metatheatre

Tom Stoppard, The Real Inspector Hound

Tutorial 17: Storyboarding

Week 18 - February 4, 2015

"Each in His Narrow Cell": Elegy and Allusion

Thomas Gray, Elegy Written in a Country Churchyard (Online)

Tutorial 18: Citation and Documentation

Week 19 - February 11, 2015

Elegy and Allusion (cont'd)

Tony Harrison, V

Tutorial 19: Reading Secondary Sources

February 18, 2015

Reading Week: No Classes

No Tutorial

Week 20 - February 25, 2015

Fun Things to Do with Fragments

T. S. Eliot, The Waste Land (Online)

Tutorial 20: "Tradition and the Individual Talent": Reading Backwards (Online)

Assignment 2 DUE in tutorial

Week 21 - March 4, 2015

Fun Things to Do with Fragments (cont'd)
Eliot, The Waste Land (cont'd) (Online)
Tutorial 21: Podcast/iMovie Workshop Session

Week 22 - March 11, 2015

Fun Things to Do with Fragments (cont'd)
Jeanette Winterson, Oranges Are Not the Only Fruit
Tutorial 22: TBA

Podcast DUE on Sakai/OWL

Week 23 - March 18, 2015

Fun Things to Do with Fragments (cont'd)
Winterson, Oranges Are Not the Only Fruit (cont'd)
Tutorial 23: TBA

Week 24 - March 25, 2015

Curation: Experiments in Form and Medium
Ransom Riggs, Miss Peregrine's Home for Peculiar Children
Tutorial 24: TBA

Week 25 - April 1, 2015

Curation (cont'd)
Jezebel (Blog)
"I Fucking Love Science" (Facebook)
Tutorial 25: Randomness and Design: Types of Authority

Essay 3 DUE in Tutorial

Week 26 - April 8, 2015

Reading Your Computer Reading
TBA
Tutorial 26: Exam Strategies

Assignments:

Penalties for Late Work

Essays should be brought to class and handed in on the date specified above. Late essays will be penalized at the rate of one percentage point for each working day that they are late, to a maximum of ten points. Essays submitted more than two weeks late will not be accepted unless accompanied by an acceptable reason for the delay (e.g., a medical certificate; see Academic Accommodation below). Late essays may be submitted at the Department of English Essay Drop-off Box.

Presentation of Written Work

Written work should be submitted double-spaced, preferably typewritten or computer-printed. Use one side of the paper only, with 1 inch margins for all four edges. Use a font size that will permit no more than about 250 words per page: 12 point is standard. Submit the work fastened by a paper clip rather than staples; do not have it "bound." Text should be justified only to the left margin. The guidelines for layout that appear in the more recent editions of the Modern Language Association Handbook are recommended; see the course web site for further details on formatting.

Term Work and the Final Exam

Please note that students must pass the term work for the course to write the exam. Students going into the exam with a failing grade in the course work will not be permitted to sit the final exam. Students must pass both course work, and the final exam, to pass the course.

Research Bibliography

Due Date: Tutorial 20 (February 25, 2015)

Weight: 5%

Choosing one of the essay topics listed for the second term Research Essay, below, locate and research at least three secondary sources that are relevant to that topic. There are two parts to this assignment.

Part 1:

List your three secondary sources, which should consist of one of each of the following kind of secondary source:

1. A full-length book on the author whose work you intend to make the subject of your paper.
2. An article in a scholarly journal located through Western Libraries' online catalogue, and available online (usually in PDF form) through the one of the library catalogues electronic journal databases.
3. An article, blog post, or other resource relevant to your topic that is freely available on the web (rather than through Western Libraries). This should not be a piece published in a scholarly journal. You should locate this through a freely available search engine such as Google, Yahoo, or Bing.

Part 2:

Provide a brief (100-200 word) justification for why you think that the web source that you found in 1 above is trustworthy and worthwhile. Consider such elements as the identity and qualifications of the author, the institution (if any) with which the author or work is associated, and the presence within the web piece of scholarly information such as citations or bibliographies.

Essay 3

(Length: 1500-1800 words)

Due Date: Tutorial 25 (April 1, 2015)

Weight: 15%

Choose a topic from those listed below, and write an essay based upon it. This is a research essay, and must involve the use of at least three secondary sources. These sources will likely (but need not be) the same sources that you have found for the Research Bibliography Assignment. For guidance as to the criteria used to evaluate essays, please see Guidelines for Essays.

Please remember that the penalty for lateness is 1% per business day. All papers not handed in during class should be left in one of the essay drop-off boxes in front of the main English office. For essay format, consult "MLA Tips" on the Dept. of English Web Site: <http://www.uwo.ca/english/undergrad/MLAstyletips.html>.

Topics:

- While we never hear the actual voice of the woman who is the target of the dramatized seduction in Andrew Marvell's "To His Coy Mistress," we can construct, in some detail, both her responses and character from the speaker's own language and argument. What is she like, based on the evidence of the poem? How does her implied character and response impact upon our understanding of the poem?
- Although it seems, in parts, to be a celebration of female desire and liberation, Lady Mary Wortley Montagu's "The Lover: A Ballad" begins with an attempted seduction, and concludes badly for women. Discuss the poem's depiction of female desire, with a particular emphasis upon the implications of the concluding stanza.
- Eliza Haywood's *Fantomina* is too brief to be considered a novel, and is most conventionally described as a "romance." It contains, nonetheless, many elements and features that look ahead to the novel form that was, by the 1740s, to become established as one of the most important literary genres. With particular reference to Samuel Johnson's *Rambler* 4, and to other descriptions of the novelistic form, discuss *Fantomina* in the context of "the novel." Explain why this is an important question.
- Christina Rossetti's *Goblin Market* identifies itself in many ways as a moral fable for children. Discuss this poem as a work of children's literature. In what ways does it particularly target younger readers, and how are its language, images, and themes particularly appropriate for children? How, in this sense, does it differ from "adult" poems?
- A graphic novel such as Marjane Satrapi's *Persepolis* depends, to a great extent, upon the interplay of meaning between image and text. Examine some of the ways in which particular images comment upon, or change the meaning of the accompanying text, or vice versa. For this essay, you will likely need to include scans of the images you discuss.
- Because Tom Stoppard's *The Real Inspector Hound* breaks through the "fourth wall" to some degree, it can be seen as a play about plays, and about the audience's relationship with the action and characters on stage. Discuss what this play has to say about that relationship.
- Thomas Grey's "Elegy Written in a Country Churchyard" employs a theme, images, and language that are "melancholic" in nature, with a focus upon sobering and sad self-reflection. How does the poem evoke melancholy, and what is the point of this tone? Of what use is melancholy?
- Tony Harrison's *V* is, most literally, a monologue by the poet, but it also features an imagined argument between the speaker and a fictional hooligan. How this fictional interlocutor is created, what is his nature, and what is his function in the poem?
- Discuss the particular images, theme, and function of one titled passage or section of T. S. Eliot's *The Waste Land*, placing it within the context of the poem as a whole.
- Jeanette Winterson's *Oranges Are Not the Only Fruit* employs colour in its title, and throughout its narrative. Discuss the meanings and purpose of these colours, and how they relate to the novel's overall themes.
- To some degree, Ransom Riggs' *Miss Peregrine's Home for Peculiar Children* is a formulaic novel for teens, borrowing, in particular, a great deal from J. K. Rowling's *Harry Potter* series. How does it relate to that formula, how does it depart from it, and what is the point and function of those departures?
- Blogging is, really, a literary genre that has emerged only within our own lifetimes as one of the most popular and engaging forms of writing. Provide a detailed analysis of one blog post on Jezebel, paying particular attention to the features that make it "literary." Why are these literary devices used? How are they used in this particular post?

Attendance:

Attendance at both lectures and tutorial is obligatory. Participation in tutorial discussion is a very important part of this course, and it is expected that all students will take an active part in these weekly meetings. Attendance at tutorials will be taken, and a participation mark, worth 10% of the final grade, will be assigned on the basis of work done in tutorial.

Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Downloadable Student Medical Certificate (SMC):

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.