

Canadian Nazarene College
ENGL 120a Representative Literary Works

Fall 1998 WF 2:30-3:45

Instructor: Karen Overbye Email: overbyek@cadvision.com

Office hours: one half hour before and after class and by appointment

Texts

Stott, Jon C., Raymond E. Jones, and Rick Bowers, eds. *The HBJ Anthology of Literature*. Toronto: Harcourt, 1993. (individual volumes for poetry, fiction, and drama)

Troyka, Lynn Quitman. *Simon & Schuster Quick Access Reference for Writers*. 2nd ed. Upper Saddle River, NJ: Prentice, 1998.

Shelley, Mary. *Frankenstein*. Marlborough, ON: Broadview, 1994.

Class Objectives

1. To introduce students to a wide range of literary works from the nineteenth and twentieth centuries and to situate these works in their various historical and cultural contexts. (English 120b will cover 1300-1800 and some twentieth century literature)
2. To develop skills in critical reading and to give students a vocabulary for discussing literary works.
3. To enable students to develop and improve their writing skills.

Class Requirements

1. To do all the prescribed readings **before** class and be prepared to participate in class discussion. If you are having trouble with any of the readings, please see me rather than relying on such unreliable study "aids" as Coles Notes.

2. To complete all assignments (including those which are ungraded) and exams. Assignments are due on the date specified; late assignments will be penalized ½ letter grade per day late; for example, an "A" will receive an "A-," and it will receive a "B+" after two days, etc

** Students should note that plagiarism is a serious offense and will result in consequences ranging from a grade of F to expulsion. Students should familiarize themselves with the information given in the college calendar and on the course handouts on fair and unfair uses of secondary material.

Classroom behavior policy: I expect students to help me maintain a class atmosphere of mutual respect conducive to learning and the exchange of ideas; therefore, students who disrupt the class by distracting behavior, including talking or writing notes to each other during class, may be asked to leave the class. Students who continue to be disruptive may be reported to the Dean.

Absence policy: The instructor reserves the right to require a student to withdraw from the class after three (3) unexcused absences in one term. A late arrival equals .5 absence.

◆ Students are responsible for all information and assignments given during class (i.e., if you are absent from a class, it is up to you to find out what you missed).

Christian perspective: This class explores a variety of approaches to the works we study, including a Christian perspective which will be offered (and invited). Students should be aware that no literary work chosen is meant to offend their beliefs, and they should be prepared to read and judge all works accordingly, as mature college students.

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Assessment will be weighted on the following basis:

- 2 essays (worth 10 and 20%)	30
- 1 in-class essay (midterm)	15
- Presentation	10
- Participation	10
- Final Exam	<u>35</u>
	100

Essay lengths: Essay #1 = 750 words; Essay #2 = 1250 words. **A written draft of essay #1 paper must go through the scheduled group evaluation process before it is accepted on the due date, or the student will be penalized a full letter grade on the paper.** The mark for class participation is based on joining in class discussion, contributing to group assignments (including peer evaluations), and submitting ungraded assignments. The presentation will be done as part of a group, and the mark will be based on preparation, participation, and evaluation of other presentations as well as the presentation itself.

Assignment format: (see p. 218 of *Quick Access* for a sample first page)

Work should be double-spaced, with 1" margins all around, on one side of each page. While short assignments may be handwritten on ruled paper, all out-of-class essays must be typed or computer printed on blank white paper. For essays, number your pages in the upper right corner of the page and include your surname just before the number. Do not include a separate title page; instead, provide your name, your instructor's name, your course number, and the date on separate lines at the top left corner of your first page. Double-space after this information, center your title, and double-space again before the first line of your essay. Use a paper clip rather than a folder or a staple to fasten the essay.

Problems with the material and/or assignments: I want you to succeed! Please let me know if you are having trouble with any of the material. We will make time for extra review or explanations.

Schedule (tentative)

We will try to follow the schedule for readings and due dates as closely as possible, but some changes are inevitable (we may need to take more or less time on a particular problem or exercise, for example). Short quizzes and in-class composition assignments are not always announced ahead of time.

Bring the appropriate text to each class.

* All poetry, drama, and short stories are from your anthologies. *QA* = Troyka handbook

Sept. 9	Introduction to English 120; ungraded grammar test
11	Poe, "The Black Cat" (1434); Gilman, "The Yellow Wallpaper" (1484) Grammar Review (<i>QA</i> sections G, C, P)
16	Chopin, "The Story of an Hour" (1462); Johnson, "The Derelict" (1498) Essay Writing (<i>QA</i> section W)
18	Faulkner, "A Rose for Emily" (1605) In-class practice essay

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- 23 O'Connor, "Everything That Rises Must Converge" (1670); Tan, "Two Kinds" (1859); Laurence, "The Loons" (1683)
- 25 **Draft of Essay #1 due for peer evaluation**
- 30 **Essay #1 due at the beginning of class**
Intro. to Romantic Poetry: Blake, "The Tyger" (197) and "London" (201)
- Oct. 2 Wordsworth, "Composed Upon Westminster Bridge . . ." (232) and "The world is too much with us" (233)
- 7 Essays returned and discussed; review of problem areas
Keats, "When I have fears" (276)
- 9 Completion of discussion of Romantic Poetry; intro. to later 19th c. poetry
Choosing presentation topics, times, and responsibilities within groups
- 16 **Midterm exam**
- 21, 23 *Frankenstein*
- 28, 30 *Frankenstein*; writing the comparison essay
- Nov. 4, 6 Presentations: Barrett Browning, XXII (286) and XLII (287); C. Rossetti, "The World" (351) and "In an Artist's Studio" (352); Whitman, "Out of the Cradle Endlessly Rocking" (323); Dickinson, 465 (356) and 258 (353)
- 11,13 No classes--midterm break
- 18 Intro. to modern drama; Fugard, "*MASTER HAROLD*" . . . *and the boys* (1257)
- 20 **Draft of Essay #2 for peer evaluation**
- 25 "*MASTER HAROLD*" . . . *and the boys* contd.
- 27 **Essay #2 due at the beginning of class**
Early 20th c. poetry: Stevens, "Thirteen Ways of Looking at a Blackbird"(423); Williams, "The Red Wheelbarrow" (440); Pound, "In a Station of the Metro" (449)
- Dec. 2 Yeats, "The Second Coming" (397); Eliot, "Journey of the Magi"(463); Thomas, "Do Not Go Gentle into That Good Night" (537)
- 4 Wiebe, "Chinook Christmas" (1761); completion of topics and review

Final Exam TBA

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ESSAY #1 (draft for peer evaluation Sept. 25; final draft due Sept. 30)

(hand in the peer evaluations, signed by the group members, with your final draft)

Length: 750 words

Choose any **one** of the short stories (other than “The Story of an Hour”) from those on the schedule, and write an analysis essay using one of the following topics as a guide. Do not consult secondary sources for this paper. Underline your thesis statement and provide a Works Cited page.

1. Examine how the narrator directs us to respond to and interpret the story. (Make sure you identify the type of narrator the author has chosen to use)
2. Discuss the significance of the story's title. How does your interpretation of the title change or expand as you read the story?
3. Show how the setting is an integral part of the story.
4. Identify cultural paradigms and stereotypes the story depends upon. How are they reinforced or reshaped? For what possible purpose?

Workshopping the draft

For peer evaluations, imagine the reader is asking you these questions:

1. After you read my introduction, did you know where my paper is headed? Is my thesis clear?
2. Does the order in which I make my points make sense to you? Do I provide enough evidence to support each point?
3. Do I ever seem to go off track?
4. Are there any words, phrases, or sentences that you think are especially effective in my writing? Are there any that are particularly weak? Which ideas did you like and which needed more work?
5. When you finished reading my paper, did you know more than you did before? Did I inform you and/or convince you of something?

Note: Don't be afraid to say what you think. You don't have to be a trained teacher to give good, helpful criticism. Remember that how you say things are as important as what you say; to write “good” at the bottom of the paper shows less consideration than covering the paper with suggestions that may not include praise at all. You are not in competition with each other, so you lose nothing by helping each other (and you will gain much).