

Huron University College
ENG 1042E 550:
Literature and Cultural Representations
2018-2019

Class Meetings: M 10:30-11:30; W 10:30-12:30 Phone: 519-438-7224, ext.221
Location: HUC-A1 Office: HUC-V129
Instructor: Dr. Scott Schofield Office Hours: T/TH 2:30-3:30 or
E-mail: sschofi4@uwo.ca by appointment

Course Description

This course will introduce students to a wide range of literary styles, genres, and forms. Over two semesters we will touch on several literary periods and read plays, poems, novels, and novellas in conversation with instances of visual art, film, and social media. We will also approach the material from several different critical perspectives as determined by the demands of the particular text; that is, we will consider works for how they reflect and also shape attitudes and ideas about gender, race, economics, rhetoric, and history. On completion of this course, students will be able to determine a text's genre and understand better how the interaction between form and content produces meaning. Students will also gain a deeper sense of historical context and the development of literature across time. Finally, students will develop skills for reading beyond the plot, skills that will help to explore how literary artworks develop layers of significance that cannot be reduced to simple summary or cliché morality.

In addition to literary study, this course also includes a series of in-class, group-based assignments. Methodologically, this course will consist of workshops, class discussions, and lectures.

Learning Objectives

- Improve critical reading and writing in ways that will enable success in a wide variety of University courses
- Further appreciation of diverse cultural productions and practices
- Develop an interdisciplinary perspective on a variety of narrative media: for example, the poem, the novel and the film
- Become capable of identifying, analyzing and interpreting basic narrative elements, such as plot, character, point of view, theme, setting, imagery, diction, tone, figures of speech, and tropes

- Explore a wide range of forms of creative expression
- Write logically and persuasively in fluent, standard English using the appropriate conventions for scholarly-critical writing
- Design strong thesis statements and structured arguments in persuasive essays
- Learn to document essays using MLA format
- Evaluate the relevance, reliability, and usefulness of research sources, including those obtained through the Internet
- Integrate outside research materials and references to the original text into an essay through use of quotations and paraphrases

Required Texts (available at the Bookstore):

Alexis, Andre. *Fifteen Dogs* (Coach House, 2015). Paperback.

**This is the Huron1Read Book. You should have received a copy in the summer.*

Black, Joseph et al. Ed. *The Broadview Anthology of British Literature: From the Medieval Period to the Twenty-First Century*. One Volume Compact Edition. (Broadview, 2015). Paperback.

Satrapa, Marjane. *Persepolis* (Vintage, 2008). Paperback.

Shakespeare, William. *Julius Caesar*. Ed. John D. Cox. (Broadview, 2012). Paperback.

Shelley, Mary. *Frankenstein*. Ed. D.L MacDonald and Kathleen Scherf. (Broadview, 2012). Paperback.

*A few additional readings will be available as either PDFs or links on OWL.

Assessment:

Participation and Workshops: Regular Weekly Exercises 20%

Students are expected to participate regularly throughout the course. There are various ways to participate, including: answering questions in class, engaging in workshops, posting, and coming to office hours.

A note on workshops: One hour of each week will be reserved for group exercises and workshops. It is expected that you take these moments seriously and that your

contribution is both thoughtful and considerate. Some workshops will be devoted to working on critical analysis and writing, while others will focus on researching and presentation skills.

A note on the course discussion board: The discussion board is designed for you to share and exchange with other classmates your thoughts, queries and reflections on the readings and class discussions from the course.

Initiating Discussion **Sign-up** **5%**

Initiating Discussion #1: An in-class Presentation: 2.5%

In the first semester, students will sign up to initiate discussion on an assigned text with a short, in-class, five-minute presentation at the beginning of the first hour. Students will be assessed on how well they engage with the text and how well they lead and facilitate discussion. Students are expected to hand in an outline of their presentation on the day they present. Sign up will occur during the second week of class.

Initiating Discussion #2: A Short Podcast: 2.5%

In the second semester, students will sign up to initiate discussion on a chapter from *Fifteen Dogs*. Students will begin by recording their reading of one page from their assigned chapter. They will then analyse the importance of that page's content in relation to the larger chapter, considering such things as language, imagery, theme, character etc. The podcast recording, both the reading and analysis, must be completed and uploaded on OWL the night before the due date. The podcast will start the class discussion and will be graded based on the strength and clarity of the analysis. Students will meet with the professor at some point after the submission to reflect on their Podcast. Sign up will occur at the end of the first semester.

Close Reading Assignment **750 words** **Oct. 24 and Oct. 31** **5%**

In this short assignment, students will submit a close reading of 20 to 30 lines of poetry to practice close analysis. Students must first type up the lines and annotate them, either on screen or paper. They will then use their annotated text as a guide to help them compose a critical analysis. The annotated text is due on October 24th and the close reading is due October 31st.

In-class Test **Nov. 21** **10%**

A one-hour test of based on the readings completed up to November 21st.

Essay One **1000 words** **Feb. 6** **10%**

A comparative essay of two literary works studied up to the week of January 14. A list of possible questions will be submitted in advance.

Essay Two **1250-1500 words** **March 29** **15%**

A slightly longer comparative essay of two literary works from the term. This essay will also require students to consult and cite secondary sources. A list of possible questions will be submitted in advance.

Final Exam

See April Exam Schedule

35%

Final Exam: 35%

A cumulative exam during the April exam period. Date to be determined. Please do not book travel plans before schedule is finalized.

STUDENTS MUST PASS BOTH TERM WORK AND THE FINAL EXAMINATION (IN COURSES WITH FINAL EXAMINATIONS) IN ORDER TO PASS THE COURSE. STUDENTS WHO FAIL THE FINAL EXAMINATION (REGARDLESS OF THEIR TERM MARK) AUTOMATICALLY FAIL THE COURSE.

Special Instructions

Attendance and Preparation:

Classes will include a combination of lecture, in-class discussion and workshop. In-class participation is worth 20% of the final mark. Regular attendance at lectures is essential and considered part of your participation grade. I will take attendance each class. Absenteeism can result in debarment from writing the final examination, which in the Department of English results in failure of the course. The Academic Calendar reads:

Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course, will be reported to the Dean of the Faculty offering the course (after due warning has been given). On recommendation of the Department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. (39)

The participation grade in this course is determined, in part, by attendance. Please obtain notes from a classmate if you miss one or more classes, and see me if you have questions about the material that was covered during your absence. Notify me as soon as possible if a serious illness or other concern is affecting your ability to keep up with the course. It is also wise to contact an academic advisor if you are experiencing academic or personal difficulties. Students are expected to have the text(s) assigned on a given day read, in their entirety, *before* class lecture and discussions.

Essay Format:

All written assignments should be double-spaced and printed in a standard font. Please follow Modern Languages Association (MLA) format. Here is a link to the UWO Library's up-to-date MLA style guidelines:

<https://www.lib.uwo.ca/files/styleguides/MLA.pdf>

Students are responsible for retaining back-up copies of their papers and of their notes and drafts.

Late Essays and Assignments

All essays and assignments are due on OWL, by midnight on the specified date (see above). Essays submitted after the due date will receive a penalty of 2% per day (including weekends). No essay will be accepted later than seven days after the original due date unless prior, special arrangements have been made with the instructor. **Essays are to be submitted in electronic form, as Word or PDF files, on OWL. Late essays will probably not receive extended commentary.**

Final Exam

The final examination (35%) will cover all material from both terms. The date of the final examination is to be set by the Registrar during the formal examination period.

Office Hours, E-mail and Owl

Students are encouraged to meet with me throughout the term to discuss grades, course content, and other related matters. E-mail should be reserved for important matters (i.e. notifying me of an absence from a test or exam) and for setting up appointments. Announcements, reminders and other relevant matters pertaining to the course will be posted on OWL. Please check the site regularly.

Class Schedule

*Unless otherwise specified, all page numbers correspond to the first page for a given work in the Broadview *Anthology of British Literature*.

Introduction: Overview and Course Objectives

Sept 10/12

- Introduction to class
- William Butler Yeats, "The Lake Isle of Innisfree"
- Margaret Atwood, *Death by Landscape* (online)

The Middle Ages

Sept 17/19

- Anon. *Sir Gawain and the Green Knight* (pp. 135-201).

The Renaissance

Sept 24/26

- Thomas Wyatt, "The long love that in my heart doth harbor"; "Whoso list to hunt" (432; 439)
- Edmund Spenser, From *Amoretti* (Sonnets 34 and 75). (484; 486)
- Philip Sidney, From *Astrophil and Stella* (Sonnets 1,2 and 7) (493-494)

- Shakespeare, From *Sonnets* (Sonnets 2, 18, 130) (583-584, 592)

Oct. 1/3

- Andrew Marvell “To his Coy Mistress” (698)
- John Donne “The Sun Rising” (671); “A Valediction Forbidding Morning” (676).

Oct 15-24

- Shakespeare, *Julius Caesar*. Broadview Edition.

Oct 29/31

- Aemilia Lanyer, “Eve's Apology in Defence of Women” (531).
- John Milton, *Paradise Lost, Selections from Books 1 and 4* (724)

Close Reading Assignment Due.

Restoration/Eighteenth-Century

November 5/7

- Aphra Behn, “The Disappointment” (876)
- John Wilmot, the Second Earl of Rochester, “The Imperfect Enjoyment” (920)
- Jonathan Swift, “The Lady’s Dressing Room” (955)

November 12/14

- Alexander Pope, from *Essay on Criticism* (1001).
- Thomas Gray, “Elegy Written in a Country Churchyard” (1061)

November 19/21

- From Mary Wollstencraft, *A Vindication of the Rights of Woman*
- **In-class Test (Nov. 21)**

Nineteenth Century: Romantic and Victorian Era Writings

November 26/28

- William Blake, From *Songs of Innocence and Experience* (1140-1153); William Wordsworth, “Ode: Intimations of Immortality” (1234)

December 3/5

- Samuel Taylor Coleridge, “Kubla Kahn” (1282); *The Rime of the Ancient Mariner* (1262)

Winter Semester

Nineteenth Century (continued)

Jan 7-16

- Mary Shelly, *Frankenstein*. Broadview Edition.

Jan 21/23

- Melville, "Bartleby the Scrivener" **(PDF)**
- Visit to Rare Books

Jan 28/30

- Percy Bysshe Shelley, "Ozymandias" (1349)
- John Keats, "Ode to a Nightingale" (1398)
- Matthew Arnold, "Dover Beach" (1613).

Feb 4/6

- Alfred, Lord Tennyson, "The Lady of Shallot" (1513)
- ***First Essay Due (Feb 6)***

Feb 11/13

- Robert Browning, "My Last Duchess" (1573)
- Christina Rossetti, "In an Artist's Studio" (1627).

Modernist Writings

Feb 25/Feb 27

- Thomas Hardy, "The Convergence of the Twain"; "Neutral Tones" (1638, 1639);
- William Butler Yeats, "The Wild Swans at Coole"; "The Second Coming" (1835, 1837).

Mar 4/6

- T.S. Eliot, "The Love Song of J. Alfred Prufrock"; "Journey of the Magi" (1902; 1915)

Mar 11-20

- James Joyce, "The Dead".

March 25-April 1

- W.H. Auden, "Musee des Beaux Arts" (1924); Edward Field "Icarus" (online);
- Philip Larkin, "Talking in Bed"(1954); "MCMXIV"; (online);
- Seamus Heaney, "Digging" (1963)
- Maya Angelou, "I rise" (online);
- Adrienne Rich, "Aunt Jennifer's Tigers" (online)

Post-Modernism and Beyond

Second Essay Due (March 29th)

April 3/7

- Satrapi, *Persepolis*
- Wrap-up and Review

Final Exam: TBA



The Appendix to Course Outlines is posted on the OWL course site.