

THE UNIVERSITY OF MANITOBA, DEPARTMENT OF ENGLISH
ENGLISH 1340. INTRODUCTION TO LITERARY ANALYSIS
FALL TERM 2007 (3 CREDIT HOURS)

GENERAL INFORMATION

Course Number: **ENGL 1340** Section: **A01** Time: **MWF 1300-1415** Location: **401 Tier**
Instructor: **Dr D. Watt** Telephone: **474-8945** Email: **David_Watt@UManitoba.ca**
Office: **629 Fletcher Argue Building** Office Hours: **or by appointment**

COURSE OBJECTIVES AND CONTENT

This course provides an introduction to literary analysis. In other words, it will introduce you to the discipline of reading and writing about prose, poetry, and drama from various historical periods in an English Department. The course promises to help you learn to recognize literary forms and stylistic devices, understand their importance, and use a range of critical terms accurately. I will help you to achieve these objectives in the following ways: first, I will conduct lectures and facilitate seminar discussions in the classroom; second, I will be available for consultation in person during office hours or by appointment, as well as by email and telephone at reasonable times; third, I will assign written assignments to help you to develop and demonstrate these skills; and finally, I will assess the progress of your learning by evaluating your written assignments and provide you with feedback concerning the style and content of your writing. You can help yourself and others to achieve this course's objectives by participating in lectures and seminar discussions, consulting me outside the classroom for clarification and to challenge yourself further, and using discussions and written assignments to refine your analytical skills and demonstrate your ability to apply them. I hope you find this course's focus on literary analysis will ultimately help you to improve your ability to think critically and communicate clearly.

REQUIRED TEXTBOOKS

Barnet, Sylvan, et al., *A Short Guide to Writing about Literature*, 2nd Canadian ed. Toronto: Pearson, 2005. (Abbreviated in the Schedule of Required Reading as *SGWL*). ISBN: 0-321-10569-9.

Cancopy Course Pack. (Available in October)

Rowling, J. K., *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997.

Shakespeare, William. *A Midsummer Night's Dream*. New York: Simon and Schuster, 1993. ISBN: 0-7434-7754-5.

METHOD OF EVALUATION

Type of Work

	Value	Date
1. Written Assignments	40 %	Draft Final
a. Essay 1 (1000 words)	10 %	27 September 6 October
b. Essay 2 (1250 words)	25 %	22 November 4 December

Note: I do not accept drafts or final essays by email.

c. Drafts and Workshops (2x2.5%) 5 % 27 September and 22 November

By writing drafts and participating in workshops you will be able to develop your ideas and receive feedback about matters of style, convention, and content in your writing before the final paper is due. Full credit will be given for drafts prepared on time and workshops in which you fully participate. Late drafts will be given no credit.

2. Examinations	50 %	
Mid-Term Examination (750 words)	10 %	3 November
Final Examination (2 Hours)	40 %	December Examination Period
3. Contribution to the Intellectual Community	10 %	

Active participation is vital to the success of our class. I expect you to be prepared for classes by having read the material and thought about appropriate questions or comments. I expect you to bring along a copy of the text under discussion as well as *A Short Guide to Writing About Literature*. This aspect of your mark considers not only how you contribute to discussions, but also your ability to listen actively to others. I encourage you to learn from your classmates and to act in a way that enables others to learn.

ADMINISTRATIVE POLICIES

1. **Attendance:** Please make yourself familiar with the University's policy on attendance in the General Calendar (p. 26, Section 6.1). In accordance with the University and Department of English policy, I reserve the right to debar a student from the final examination if s/he has more than three (3) unexcused absences in a single term.

2. **Late Assignments:** I hope not to deduct marks for late papers. I expect you to organize your time in order to submit papers **in class** (i.e., not by email or after class) on or before their due date. You may set a new date by writing to me—and having me confirm it with you **in writing**—up to one week before the assignment's original due date. Papers handed up to a week late will be assessed a half-grade penalty (e. g. B + becomes B); papers handed in more than one week will be assessed a further half-grade penalty (e. g. B + becomes C +) and will receive limited comments. Papers will not be accepted after the last day of the term in which they are due. Penalties will be adjusted or waived in the case of emergencies, but you must provide appropriate documentation (e. g. a doctor's note) in such cases.

3. **Plagiarism:** Please make yourself familiar with the University's policy on plagiarism and cheating in the General Calendar (pp. 26-27, Section 7). The common penalty in Arts for plagiarism in a written assignment, test, or examination is F on the paper and F for the course. For the most serious acts of plagiarism, such as the purchase of an essay or cheating on a test or examination, the penalty can also include suspension for a period of up to five years from registration in courses taught in a particular department in Arts or from all courses taught in this Faculty. The Faculty also reserves the right to submit student work that is suspected of being plagiarized to Internet sites designed to detect plagiarism.

4. **Grades:** Please consult the description of Letter Grades in the General Calendar (p. 23, Section 3.1). For an explanation of what these grades mean when they apply to a written assignment in this course, please see page 5 of the outline.

UNIT 1. READING AND RESPONDING TO CONTEMPORARY TEXTS**WEEK 1. INTRODUCTION**

6 September Introduction to the Course; Tom Wayman, "Did I Miss Anything?"

WEEK 2. READING AND RESPONDING

11 September Gilles Vigneault, "The Wall"; Nadine Gordimer, "The Moment Before the Gun Went Off"; *SGWL* 1-11 (**Reading and Responding**)

13 September Margaret Atwood, "Marrying the Hangman"; Ted Hughes, "Pyramus and Thisbe"
SGWL 12-30 (**Drafting and Writing**)

WEEK 3. THINKING CRITICALLY ABOUT LITERARY FORMS PART I: WRITING ABOUT PROSE

18 September Bacon, "Of Studies"; David Suzuki, "A Planet for the Taking"
SGWL 129-138 (**Writing About Essays**)

20 September Jonathan Swift, "A Modest Proposal"

Nadine Gordimer, "The Moment Before the Gun Went Off";

James Joyce, “Araby” (SGWL 354-358); Thomas King, “Borders” (SGWL 359-367)

Margaret Atwood, “you fit into me”; Ovid, “Pyramus and Thisbe”
SGWL 31-51 (**Explication and Analysis**); SGWL 255-257 (**Grammar and Syntax**)

(What is Literature?)

James Joyce, “Araby” (SGWL 354-358); Thomas King, “Borders” (SGWL 359-367)

WEEK 4. WRITING ABOUT FICTION.

25 September Essay 1 (Final) Due

27 September Robert Louis Stevenson, *The Strange Case of Dr Jeckyll and Mr Hyde*
SGWL 139-146 (**Plot and Character**)

E. A. Poe, “The Tell-Tale Heart”;
SGWL 146-155 (**Foreshadowing, Setting and Atmosphere**)

WEEK 5. WRITING ABOUT FICTION

2 October Robert Louis Stevenson, *The Strange Case of Dr Jeckyll and Mr Hyde*
(**Theme**)

4 October

WEEK 6. WRITING ABOUT DRAMA

9 October Oscar Wilde, *The Importance of Being Earnest*
SGWL 184-189 (**Types of Plays**); SGWL 189-194 (**Theme, Plot, and Meaning**)

11 October Oscar Wilde, *The Importance of Being Earnest*
SGWL 194-196 (**Characterization and Motivation**)

WEEK 7. WRITING ABOUT DRAMA

16 October Oscar Wilde, *The Importance of Being Earnest*
SGWL 196-204 (**Costumes, Gestures, and Settings; Conventions**)

18 October **Essay 2 (Draft) Due. Writing Workshop**

WEEK 8. WRITING ABOUT POETRY: VERSIFICATION AND RHYTHM (SGWL 12)

23 October Robert Browning, “My Last Duchess”
Margaret Atwood, “My Last Duchess”; Christina Rossetti, “In An Artist’s Studio”
SGWL 77-92 (**What is Interpretation?**)

WEEK 9.

30 October Christina Rossetti, “Goblin Market”
SGWL 93-103 (**What is Evaluation?**)

1 November Elizabeth Barrett Browning, “How do I Love Thee?”
SGWL 205-211 (**The Speaker and the Poet: Diction and Tone**)J

WEEK 10. WRITING ABOUT POETRY

06 November John Keats, “On First Looking Into Chapman’s Homer” (SGWL 212); William Blake,
“The Sick Rose” (SGWL 216); SGWL 211-217 (**Figurative Language**)

08 November Donne, "The Flea" (SGWL 222-223)
SGWL 217-224 (**Structure, Irony, Paradox**)

WEEK 11. WRITING A RESEARCH PAPER. A CASEBOOK

13 November Earl of Surrey, "Love That Doth Reign" / Lady Mary Wroth, "Am I Thus Conquered?"
SGWL 227-232 (**Versification and Rhythm**)

15 November Lady Mary Wroth, "In this strange Labyrinth" (Coursepack)
SGWL 233-39 (**Stanzaic Patterns / Verse & Prosody**)

UNIT 4. PUTTING IT ALL TOGETHER

WEEK 12.

20 November Final Paper (Draft) Due.

22 November **Final Paper Due** *The Chester Play of Noah's Flood*

WEEK 13.

27 November William Shakespeare, *A Midsummer Night's Dream*

29 November William Shakespeare, *A Midsummer Night's Dream*

WEEK 14. REVIEWING EXPLICATION AND ANALYSIS

4 December William Shakespeare, *A Midsummer Night's Dream*
SGWL 351-353 (**Writing Examinations**)

8-20 December Final Examination Period