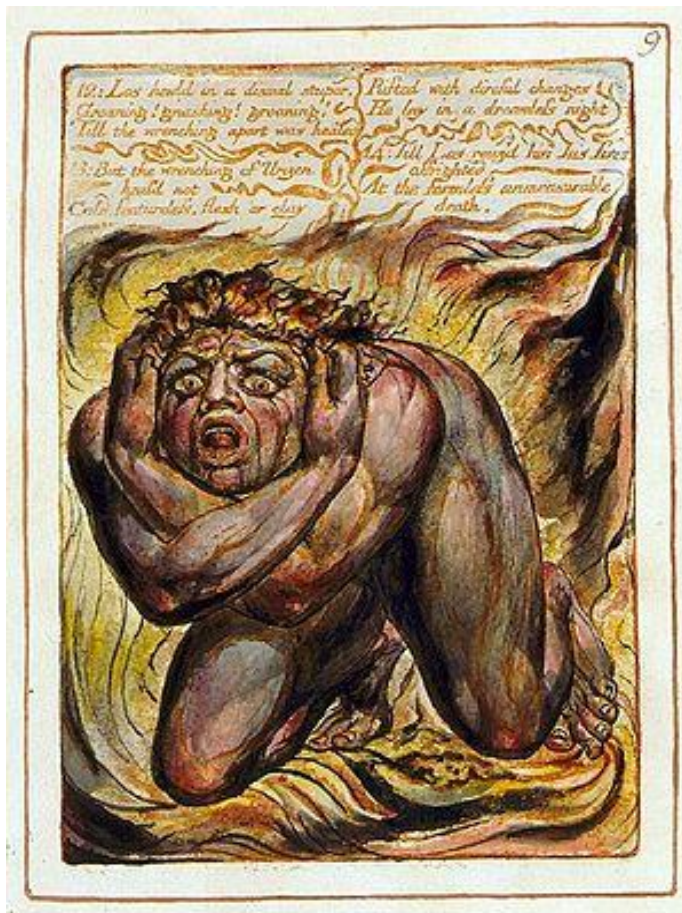


Department of English and Cultural Studies  
McMaster University

## English & Cultural Studies 1A03 (Term 1)

### *Shorter Genres*

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**Office:** CNH 210  
**Office Hours:** 10:30-11:30 am  
**Lectures:** Monday, 7:00-9:00 pm, JHE 376



William Blake, "Los howled...", *The Book of Urizen* (1794)

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For TA office locations and office hours, see the coursepage on Avenue.

## **Welcome!**

As your professor, I warmly welcome you to this course. I look forward to meeting as many of you as I can, given the size of the class. We've got a lot of work to do together over this semester. We will be exploring some very challenging texts and asking some quite difficult questions. The assignments, readings, lectures and tutorials will all demand your fullest possible attention. But I'm confident that you can thrive if you bring focus, imagination, organization, and intellectual courage to the course.

## **Course objectives and topics:**

This course introduces students to some of the fundamental skills in literary criticism, i.e., the rigorous and capacious interpretation of literary texts. We focus on a selection of shorter texts, including poems, short stories, and autobiographical writings. The course emphasizes the development of critical skills in reading literature and writing effectively about literature.

Lecture and tutorial schedule: see pages 11-13 of this outline.

Web addresses for poems discussed in lectures and tutorials: see pages 14-15 of this outline.

## **Some keys to thriving in this course**

Most of you are new to university and quite rightly trying to figure out how best to do well in your courses . . . including this one. Let me be perfectly frank with you and offer up several time-proven strategies to thrive in ECS 1A03:

--Attend all lectures and tutorials. We meet for lectures only once a week, so missing a Monday evening class means missing an entire week's worth of work. Students who skip lectures or do not attend and participate in tutorials do not thrive in this course.

--If you miss a lecture or tutorial consult you will need to consult with your classmates for notes. Neither your professor nor your teaching assistant can provide you with notes to make up for absences.

--Take copious notes while in your lectures and tutorials. If you are not in the habit of taking notes, now is certainly the time to start doing so. Without detailed notes you will not retain or consolidate the course content and you will not be in a good position to write your essays, quizzes and final examination. (By the way, lots of studies have shown that taking notes by hand rather than on your computer leads to better understanding and retention of course material.) If you do not take notes, you will have a problem thriving in this course.

--Carefully read the material that we are studying both before and after class. Read ahead, especially since the assigned material is challenging. Bring the material that we are taking up in class (poems printed from the course page on Avenue, for example, or the assigned short story anthology) so that you can follow my lecture remarks closely and meaningfully.

--Ensure that you have a quiet place, without any distractions, in which to read the course material, write your essays, and review your lecture notes.

--Forming Study Groups among your classmates can help you consolidate your knowledge of the course material.

It's helpful to remember that the final examination will test your knowledge and understanding of *all* of the materials studied in lectures and tutorials. Like most courses at university, considerable weight is given to your final examination grade. A question, then: *What can you do now and throughout the term to put yourself in the best possible position to write that examination?*

Listening attentively to lectures without distractions, taking detailed lecture notes, attending and participating in your tutorials, writing unhurried and thoughtful essays, and reading the course material with care will go a long way towards helping you consolidate your knowledge of the literature that we study and prepare you for the final examination.

### **Materials to bring with you to lectures and tutorials**

Don't forget to bring assigned materials to lectures and tutorials. You'll want to add notations to those materials in class, since we will often be examining some of their details quite closely. Those details matter and you will be tested on your knowledge of them. During the first half of the course, which is devoted to poetry, bring copies of the assigned poems (which you print from the web using the web addresses provided in this outline). During the second half of the course, which is devoted to short fictions, bring your Broadview anthology. Towards the end of the course, when we are exploring Thomas De Quincey's *Confessions of an English Opium-Eater*, you'll need to bring your copy of the text to class.

### **Study notes posted on Avenue**

I will be using the coursepage on Avenue to post detailed supplemental remarks about the lectures, tutorials and course materials. These "Study Notes" are not lecture summaries but comments and queries designed to help you consolidate your understanding of the lectures and the assigned texts. They therefore form part of the course content for which you are also responsible. For example, you can expect to see keywords and important dates, names, concepts, and critical terms associated with the materials that we study in class, as well as questions and remarks designed to return you to significant points made in lectures and tutorials about the literature that we are taking up together.

### **Updates and notifications on Avenue**

Please make sure that you change your Avenue settings so that you receive real-time notifications when new content, news, or other course events become available. For instructions on how to change your settings, see: [http://avenue.mcmaster.ca/help/docs/setting\\_up\\_notifications.pdf](http://avenue.mcmaster.ca/help/docs/setting_up_notifications.pdf)

### **Questions regarding the course**

You are free and encouraged to contact me by email if you have questions regarding the course. I also hold regular office hours for undergraduate students. But please contact your TA first. And don't forget to consult the course outline with care: many informational questions about the course will be answered there.

### **Audio-Taping lectures**

Students are free and encouraged to make audio-recordings of lectures. To respect the privacy of your classmates, no video-recordings are allowed. Audio-recordings are *not* for circulation or reproduction; i.e., they are for your personal and educational use only and for this semester only.

### **The Student Walk Home Attendant Team (SWHAT)**

Because this is an evening course, some students may want to avail themselves of the Student Walk Home Attendant Team (SWHAT). SWHAT is a service composed of volunteer students who will, upon request, walk or bus with you during the evening hours 7 days a week. SWHAT walkers can walk with you to your destination while providing safety and company. For more information, including a contact number, see: <https://www.msumcmaster.ca/services-directory/3-student-walk-home-attendant-team-swhat>

### **Registration in the course**

If you have questions regarding registration in the course or are having difficulties registering in the course please contact the Undergraduate Secretary in the Department of English & Cultural Studies, Ms. Aurelia Gatto. [gattoa@mcmaster.ca](mailto:gattoa@mcmaster.ca)

Note that there are several distinct sections of this course. You cannot be enrolled in one section but attend lectures in another since they are, in effect, separate courses. To attend another section of the course you must drop this one and register in the other.

### **Required Texts:**

1. Lisa Chalykoff, Neta Gordon, and Paul Lumsden, *The Broadview Introduction to Literature: Short Fiction* (Broadview Press, 2015).
2. Thomas De Quincey, *Confessions of an English Opium-Eater*. Ed. Joel Faflak (Broadview Press, 2009). [**Important note:** You are responsible only for pages 49-131.]
3. Leslie E. Casson. *A Writer's Handbook: Developing Writing Skills for University Students* (Broadview Press, 2011).
4. *First-Year English & Cultural Studies Handbook*. See: [http://www.humanities.mcmaster.ca/~english/undergraduate/FirstYear\\_HandBook/Levelonehandbook.pdf](http://www.humanities.mcmaster.ca/~english/undergraduate/FirstYear_HandBook/Levelonehandbook.pdf)

5. All poems and other writings available through live links listed on pages 14 to 15 of this course outline.
6. All course-related materials and other materials assigned for tutorials and posted on Avenue. These materials include the Study Notes posted on Avenue.

**Course Assignments (Weighting):**

1. Essay #1: 15%
2. Essay #2: 30%
3. Quizzes: 10%
4. Tutorial part.: 10%
5. Final Exam 35%

**Course Assignments (Description)**

1. **Essay #1** (500 words): Due in tutorial the Monday 3 October (worth 15%)
2. **Essay #2** (1,000 words): Due in tutorial Monday 7 November (worth 30%)

See the First Year English & Cultural Studies Handbook [web address above] for invaluable tips on how to write an effective essay.

Late penalties: All assignments are due at the start of tutorial on the due dates indicated. All written assignments will be docked one grade per day late up to 7 days, i.e., a B+ paper turned in two days late would be lowered to B-. Saturday and Sunday are included in the calculation of days late. After 7 days the grade is zero. TA's are not authorized to grant deadline extensions. Students must contact their Faculty Office to make arrangements before any deadline can be considered.

Copies of Essays: Keep a copy of the essays that you submit for the course.

3. **Tutorial Quizzes** (worth 10%):

There are 3 tutorial quizzes in total, given at the start of tutorial Monday 26 September, 24 October, and 14 November. The best grades in two of the three quizzes will count towards your total tutorial quiz grade (representing 10% of your final grade). In other words, the lowest grade of the three quizzes that you take will not count. Absence (including an MSAF absence) from one of the three quizzes will count as a zero grade, meaning that the grades for the other two quizzes will be what counts towards your total tutorial quiz grade. No make-up quizzes will be scheduled.

Quizzes are fifteen minutes in length and are composed of a small number of questions. Quizzes test your comprehension of the details of the course material and are *cumulative*, i.e., for each quiz you are responsible for all of the course material from the beginning of the term up to and including the material covered in the lecture and tutorial prior to the quiz. An example of a quiz will be posted on Avenue to help you prepare for these short tests.

**4. Tutorial Participation** (worth 10%):

Your TA's bring a wealth of knowledge to the course. They are there to help you think and write more effectively about literature. In tutorials, their objective is to meet you half-way, with the expectation that you will also meet them, contributing to the class discussion in ways that help yourself and your classmates explore and understand the course material. The great thing about tutorials in this course is that they remind all of us that education in literary studies is also a *collective* endeavour, calling upon everyone involved to participate and to pitch in. Your sustained and *active* involvement in tutorials is the key to their success.

Tutorials for this course serve several important functions. In tutorials you will:

- discuss the lecture materials and readings associated with the lectures.
- learn about how to write an effective essay in literary analysis.
- discuss literary texts not taken up in lecture but assigned for tutorials.
- take brief quizzes to help you consolidate your knowledge of the course material (see above for more information on these quizzes).
- review the course material in preparation for the final examination.

Note that a significant portion of your final grade (10%) is tied to your participation in tutorials. Regularly attending tutorials is therefore very important, as is speaking up in those tutorials in helpful ways. But most important is the *quality* of the participatory work that you do in tutorials, i.e., the thoughtfulness and focus of your contributions to class discussions, your preparedness, and your ability to apply the interpretive skills modelled in the lectures to the materials before you. *Questions that help you better understand the course material, and that help your classmates better understand the course material, are always welcome.* The literature assigned on this course thrums with wonderful difficulties, so it makes perfect sense that you would have questions. But don't forget to ask those questions from an informed place, i.e., having taken the time and effort before tutorial to wrestle with the material and to have given it your best effort.

**5. Final Examination** (2 hours) (worth 35%). The final examination will be in two parts. Part A is made up of 50 multiple choice questions and Part B is an essay question.

**Grading Scale:**

Grade	Equivalent Grade Point	Equivalent Percentages
A+	12	90-100
A	11	85-89
A-	10	80-84
B+	9	77-79
B	8	73-76
B-	7	70-72
C+	6	67-69
C	5	63-66
C-	4	60-62
D+	3	57-59
D	2	53-56
D-	1	50-52
F	0	0-49 -- Failure

**Smart Phones and Internet Use in Class**

Students are *not* permitted to use social media (texting, surfing, receiving or making phone calls, etc.) during lectures and tutorials. Internet usage must be limited solely to materials being discussed in class. Please be respectful and courteous to your classmates, teaching assistant, and professor by focussing on the work at hand for the approximately 50 minute intervals that you are in a lecture or tutorial before end of class or before a break in a two hour class. Students unwilling to refrain from social media or unwarranted internet use will be asked to leave class.

Imagine, if you will, this scene: In the middle of a lecture I stop my remarks, take my smart phone out of my pocket and check for texts. Teaching and learning comes to a halt while I selfishly look at my new messages. Or imagine this scene: you are addressing me and the class, raising a good question about the course materials. I nod my head, pretending to listen to you, but in fact I am checking for updates on my phone. Of course, that kind of behaviour would be totally unacceptable. It would be unprofessional and disrespectful and it would compromise your

education. I wouldn't dream of behaving that way with my students. So it makes sense not to behave that way with me or your classmates. Let us work together to create a mature, undistracted, professional and respectful educational environment. Let us together focus on the course material at hand for the very short time that we have together in the classroom.

### **Email correspondence**

Please see the note below regarding university regulations governing email communication.

Since we're working together in a professional environment, no doubt one of many going forward in your life, do remember that all email correspondence with your TA or instructor should be written in complete sentences (no texting shortform), include a salutation ("Dear Dr. Clark," for example) and a closing ("Yours sincerely," for example). Don't forget to acknowledge receipt of email messages sent directly to you. A simple "Thank you" is perfect.

If you are writing email to me, ensure that the course number is in the subject line (ECS 1A03) and that you tell me who your T.A. is.

All email must originate from a McMaster University email address. Email from other email addresses will be ignored and deleted. (See below.)

**Please note the following important policies and statements regarding this course:**

### **Academic Dishonesty**

You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity.

Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences, e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: 'Grade of F assigned for academic dishonesty'), and/or suspension or expulsion from the university.

It is your responsibility to understand what constitutes academic dishonesty. For information on the various types of academic dishonesty please refer to the Academic Integrity Policy, located at [www.mcmaster.ca/academicintegrity](http://www.mcmaster.ca/academicintegrity)

The following illustrates only three forms of academic dishonesty:



1. Plagiarism, e.g. the submission of work that is not one's own or for which other credit has been obtained.
2. Improper collaboration in group work.
3. Copying or using unauthorized aids in tests and examinations.

### **Email correspondence policy**

It is the policy of the Faculty of Humanities that all email communication sent from students to instructors (including TAs), and from students to staff, must originate from each student's own McMaster University email account. This policy protects confidentiality and confirms the identity of the student. Instructors will delete emails that do not originate from a McMaster email account.

### **Modification of course outlines**

McMaster University reserves the right to change or revise information contained in course outlines in extreme circumstances. If a modification becomes necessary, reasonable notice and communication with the students will be given with an explanation and the opportunity to comment on changes. It is the responsibility of students to check regularly their primary email account via their @mcmaster.ca alias and course websites.

### **McMaster Student Absence Form (MSAF)**

In the event of an absence for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar Requests for Relief for Missed Academic Term Work. Please note these regulations have changed beginning Fall 2015. If you have any questions about the MSAF, please contact your Associate Dean's office.

If you use the MSAF self-reporting system you must contact me, not your TA, directly and immediately to discuss relief for academic work missed. When you contact me, please remember to include the name of your TA and include the course number in your subject line (ECS 1A03).

Note that you cannot use the MSAF for missed course work valued at 25% or more of your final grade. Instead, you must contact your faculty office with appropriate documentation.

### **Academic Accommodation for Religious, Indigenous and Spiritual Observances**

Students requiring academic accommodation based on religion and spiritual observances should follow the procedures set out in the Course Calendar or by their respective Faculty. In most cases, the student should contact his or her professor or academic advisor as soon as possible to arrange accommodations for classes, assignments.

**Cancellation policy**

In the event of class cancellations, students will be notified on Avenue and the English Department Website. It is your responsibility to check these sites regularly for any such announcements.

**Course evaluation**

Students will be requested to complete an online course evaluation at the end of the course.

**Students with Letters of Accommodation**

I am happy to assist students with their accommodation needs. Please consult with Student Accessibility Services if you require an accommodation.

**English & Cultural Studies 1A03 (Term 1)**  
**Shorter Genres**

**Lecture Schedule**

Sept 12 Prefatory Remarks + Donald Justice, “The Wall” + Henri Cole, “Torso” (poems posted on Avenue and also circulated in class).

Tutorials begin week of **September 19**

19	William Blake, “The Chimney Sweeper” + “London” (web addresses below).
26	Suheir Hammad, “What I Will” + “Break Clustered” + Yusef Komunyakaa, “Facing It” (web addresses below).
Oct 3	John Keats, “Ode on a Grecian Urn” + “Ode to a Nightingale” (web addresses below).
10	Mid-term recess (no classes or tutorials).
17	Adrienne Rich, “Diving into the Wreck” + Sylvia Plath, “Daddy” (web addresses below).
24	William Shakespeare, “Sonnet 130” + Claude McKay, “Harlem Dancer” + Edna St. Vincent Millay, “I Being Born a Woman Distressed” + Harryette Mullen, “Dim Lady” (web addresses below).
31	Charlotte Perkins Gilman, “The Yellow Wallpaper” (in Broadview anthology).
Nov 7	James Joyce, “Araby” + “The Dead” (in Broadview anthology).
14	Alice Munro, “Friend of My Youth” (in Broadview anthology).
21	Margaret Atwood, “Happy Endings” + Ali Smith, “True Short Story” (in Broadview anthology).
28	Thomas De Quincey, <i>Confessions of an English Opium Eater</i> (available in bookstore; you are responsible for pages 49-131).
Dec 5	Thomas De Quincey, <i>Confessions of an English Opium Eater</i>

**Tutorial schedule\***

\*Tutorials begin week of 19 September

- |               |   |
|---------------|---|
| 19 September: | Essay #1 topics circulated.<br>Tips on writing an effective short analysis.                               |
| 26 September: | Quiz #1.<br>Discuss Robert Penn Warren, "Evening Hawk" (web address below).                               |
| 3 October:    | Discuss bp Nichol, "Two Words: A Wedding" (web address below).<br>Essay #1 due in tutorial.               |
| 10 October:   | Midterm recess (no classes or tutorials)  |
| 17 October:   | Discuss Essay #1.<br>Essay #1 returned at end of tutorial.<br>Essay #2 topics circulated.                 |
| 24 October:   | Quizz # 2.<br>Discuss Adrienne Rich, "Diving into the Wreck" + Sylvia Plath, "Daddy" (web address below). |
| 31 October:   | Discuss poem or short fiction selected by your T.A.   |
| 7 November:   | Discuss James Joyce's "Eveline" (in Broadview anthology)<br>Essay #2 due in tutorial.                     |
| 14 November:  | Quiz #3.<br>Discuss Ursula Le Guin's "The Ones Who Walk Away From Omelas" (in Broadview anthology)        |
| 21 November:  | Discuss Lydia Millet, "Love in Infant Monkeys" (in Broadview anthology)                                   |

- 28 November: Discuss Margaret Atwood, “Happy Endings” + Ali Smith, “True Short Story” (in Broadview anthology).
- 5 December: Recapitulation of the course and final examination review  
Essay #2 returned at end of tutorial.

**Web addresses for poems and readings of poems assigned in lectures and tutorials:**

1. William Blake, “The Chimney Sweeper”

<http://www.blakearchive.org/exist/blake/archive/object.xq?objectid=songsie.lillbk.07&java=no>

<http://www.poetryfoundation.org/poem/172910>

2. William Blake, “London”

<http://www.blakearchive.org/exist/blake/archive/object.xq?objectid=songsie.lillbk.51&java=no>

<http://www.poetryfoundation.org/poem/172929>

3. Suheir Hammad, “What I Will” and “Break Clustered”

[https://www.ted.com/talks/suheir\\_hammad\\_poems\\_of\\_war\\_peace\\_women\\_power?language=en](https://www.ted.com/talks/suheir_hammad_poems_of_war_peace_women_power?language=en)

[https://www.ted.com/talks/suheir\\_hammad\\_poems\\_of\\_war\\_peace\\_women\\_power/transcript?language=en](https://www.ted.com/talks/suheir_hammad_poems_of_war_peace_women_power/transcript?language=en)

4. Yusef Komunyakaa: “Facing It”

<https://www.poets.org/poetsorg/poem/facing-it>

<https://www.youtube.com/watch?v=90yxqlVrLP8>

5. John Keats, “Ode to a Nightingale”

<http://www.poetryfoundation.org/poem/173744>

[http://downloads.bbc.co.uk/arts/romantics/audio/mp3/keats\\_ode\\_to\\_a\\_nightingale.mp3](http://downloads.bbc.co.uk/arts/romantics/audio/mp3/keats_ode_to_a_nightingale.mp3)

6. John Keats, “Ode on a Grecian Urn”

<http://www.poetryfoundation.org/poem/173742>

[http://downloads.bbc.co.uk/arts/romantics/audio/mp3/keats\\_ode\\_on\\_a\\_grecian\\_urn.mp3](http://downloads.bbc.co.uk/arts/romantics/audio/mp3/keats_ode_on_a_grecian_urn.mp3)

7. Robert Penn Warren, “Evening Hawk”

<https://www.poets.org/print/node/47492>

8. bp Nichol, “Two Words: A Wedding”

<https://books.google.ca/books?id=wEkk79U5aIwC&pg=PA219&lpg=PA219&dq=bp+nichol+%2B+two+words:+a+wedding&source=bl&ots=GT1WwtIdzk&sig=OmgJ3ZqRqGFwd0hsvIEkrRLJgRs&hl=en&sa=X&ved=0ahUKEwiLi9enpZDKAhWDcD4KHdhVC5QQ6AEIJDAB#v=onepage&q=bp%20nichol%20%2B%20two%20words%3A%20a%20wedding&f=false>

9. Adrienne Rich, “Diving into the Wreck”

<https://www.poets.org/print/node/47398>

<https://www.youtube.com/watch?v=c03sWpt62vw>

10. Sylvia Plath, “Daddy”

<http://www.poetryfoundation.org/poem/178960>

<https://www.youtube.com/watch?v=6hHjctqSBwM>

11. William Shakespeare, Sonnet 130

<http://www.poetryfoundation.org/poem/174375>

<https://vimeo.com/44735899>

12. Claude McKay, “Harlem Dancer”

<http://www.bartleby.com/269/76.html>

13. Edna St. Vincent Millay, “I, Being a Woman Born Distressed”

<https://www.poets.org/poetsorg/poem/i-being-born-woman-and-distressed-sonnet-xli>

[http://www.dailymotion.com/video/xhoqrn\\_edna-st-vincent-millay-i-being-born-a-woman-and-distressed\\_creation](http://www.dailymotion.com/video/xhoqrn_edna-st-vincent-millay-i-being-born-a-woman-and-distressed_creation)

14. Harryette Mullen, “Dim Lady”

[https://books.google.ca/books?id=kIIWMxZQZCIC&pg=PT32&lpg=PT32&dq=Dim+lady&source=bl&ots=Q16b\\_qZfX&sig=G2liZ\\_l2p6SKXvAzOOd8GvUfP6c&hl=en&sa=X&ved=0ahUKEwiR7q2Nn7bJAhVFdh4KHeGTCCw4ChDoAQhCMAc#v=onepage&q=Dim%20lady&f=false](https://books.google.ca/books?id=kIIWMxZQZCIC&pg=PT32&lpg=PT32&dq=Dim+lady&source=bl&ots=Q16b_qZfX&sig=G2liZ_l2p6SKXvAzOOd8GvUfP6c&hl=en&sa=X&ved=0ahUKEwiR7q2Nn7bJAhVFdh4KHeGTCCw4ChDoAQhCMAc#v=onepage&q=Dim%20lady&f=false) [See page 20]

<https://www.youtube.com/watch?v=NPunxHIPSXU>