



Table of Contents

- | | |
|---------------------------|----------------------|
| 1. Course Description | 2. Course Objectives |
| 3. Course Materials | 4. Course Overview |
| 5. Evaluation & Grading | 6. Assignments |
| 7. (DE) Student Resources | 8. Acknowledgements |

Course description

This course is an introduction to university level literary study in which students read works representative of the various periods and kinds of writing characteristic of English literature. Students will read selected texts that move from the late 16th to the late 20th centuries, as well as works from each of the three primary genres: drama, poetry, and prose fiction. Students will also be introduced to the vocabulary and techniques of literary analysis. Written work consists of a series of formal, analytical essays. In the final assignment, students will also be introduced to the basics of discipline-specific research. The course is appropriate for both English majors and interested non-majors.

The *University of Manitoba Undergraduate Calendar* describes Representative Literary Works as follows:

(Formerly 004.120) An introduction to the study of literature, with emphasis on the development of reading and writing skills. Poetry, prose and drama from various historical periods. Texts for each section will be announced. Students may not hold credit for both ENGL 1200 (004.120) and ENGL 1201 (004.120). English

40S or the former English 300 are strongly recommended, but English 40G or the former 301 or 305 will also be accepted.

Course objectives

Upon completing this course, students should be able to:

- › Analyze the form and function of major literary genres
- › Describe major periods of English literature and demonstrate familiarity with basic features of their historical and cultural contexts
- › Describe different interpretive challenges and possibilities presented by literary texts
- › Analyze literary works in terms of theme, plot, characterization, stylistic devices etc.
- › Read literary works with the pleasure and confidence that comes from understanding their themes, plot, characterization, stylistic devices, etc.
- › Write papers that demonstrate critical thinking and coherent analysis of assigned texts.
- › Use discipline-specific research techniques.

Course materials

Required

Bookstore

(ISBNs to be added; MLA format)

Broadview Course Pack

Broadview Bundle includes:

John Milton, *Paradise Lost*

Mary Shelley, *Frankenstein*

Charles Dickens, *Great Expectations*

Joseph Conrad, *Heart of Darkness*

Virginia Woolf, *Mrs. Dalloway*

Acheson, *Writing Essays About Literature*

Other texts:

William Shakespeare, *A Midsummer Night's Dream* Oxford World Classics

ISBN: 978-0-199-53586-6

Chinua Achebe, *Things Fall Apart* Norton
Critical Edition.

ISBN 978-0-393-93219-5

Important: Line, page, and book numbers referred to throughout these course materials are based on the above editions of each required text. They are provided for you as a general guide. If your text edition is newer (or older) the page numbers may not match exactly, but should give you a general idea where in the text to look.

Other Web Resources

In addition to the textbooks and DE resources, the course will make use of the Purdue Online Writing Lab and other specified public access internet

resources. Links to these resources are on D2L, and assignments requiring their use are noted on the schedule.

▲ [back to top](#)

Course overview

This course is organized into twelve units of study, six for each of the two semesters. Each unit will focus on a particular text, writer, or genre of writing.

Units vary in length and amount of material assigned. Each unit is designed to be completed within 1-3 weeks, as specified on the schedule. You may already be familiar with some of the required readings, while others will be completely new to you. You may find some of the readings quite challenging in their language and structure. However, do not feel intimidated or overwhelmed by what you see; the study of literature is a cumulative process, and you will develop skills in reading and understanding as you move from one unit to the next.

It is important to realize at the outset that this is a reading-intensive course. In order to be successful, you must schedule reading and writing time week by week during the semester so that you can complete the unit assignments without falling behind. The units proceed in roughly chronological order, and are designed to build on one another so that, as the course progresses, you become increasingly able to recognize how different authors and historical periods approach major themes, and how those themes evolve. You will begin with Unit 1 and work your way through the course sequentially to Unit 12.

Literary reading is also rereading. Each unit requires you to read the primary text or texts first, annotate and begin to respond, complete the reading quiz, and only then move on to the unit study guide material. The purpose of the unit study guide is to enable you to re-read in order to grasp the primary text as a meaningful whole

that you can interpret. The study guides are in no way substitutes for careful reading of the texts. They will provide background information, focus on important passages, help you explore interpretive possibilities, challenge you with questions, and connect you to further resources for study and writing. The comprehensive final examination at the end of the course will utilize themes and questions included in the study guides.

Therefore, it is strongly suggested that you keep a notebook or file in which you record comments and questions about the texts, responses to study guide questions and activities, and initial formulations of paper ideas and thesis claims. Although you will not be submitting this material to your instructor, you will find it extremely helpful for overall understanding, writing required papers and, most of all, reviewing for the final examination.

There will be at least one online quiz for each unit. The quizzes will be graded automatically, and both you and your instructor will be able to view the results. These are not designed to test memory, but to help you review, stay on track with your reading, and be aware of main points. You must complete the quiz for each unit with a score of 70% or higher in order to access the material for the next unit. You will be able to re-take the quiz until you achieve the necessary score.

▲ [back to top](#)

Course Content

SEMESTER ONE - UNITS ONE THROUGH SIX

Unit 1	Reading Short Fiction (Weeks 1 and 2)
	In this introductory unit the practice of literary reading and annotation, as well as basic literary critical terms are

	introduced. As we engage the short stories, we begin to practice the careful, critical reading that will enable us to effectively interpret and appreciate a complex literary text.
Week 1	Susan Glaspell, "A Jury of Her Peers."
	Literary study and writing is a process of gathering textual evidence, and reasoning and interpreting on the basis of that evidence. We thus begin the course with a "whodunit" that derives from an actual crime, invites its readers to carefully note clues and contrast perspectives - especially those of male and female characters - and then to consider both the legal and moral judgments that might follow.
Week 2	James Joyce, "Araby" and "Eveline"
	Dubliners is a book of short stories that seeks to portray the movement from childhood to maturity, innocence to experience, and private to public life in early twentieth century Dublin. Here again we will look for clues - not in order to unravel plot, but to comprehend the inner lives and changing perspectives of the characters as they encounter the world around them. In this unit we read one story of childhood and one of adolescence. Later, in Unit 8, you will read the culminating story of the collection, "The Dead."

Unit 2	Reading Poetry: The Sonnet Across the Centuries (Weeks 3 and 4)
---------------	---

The sonnet is perhaps the most persistent and recognizable short lyric form in the English tradition; many students will have read at least a few of them. In this unit you will read a representative sample, beginning in the Renaissance and ending in the late twentieth century. This unit therefore introduces the skills and terms required for the close reading of poetry - and also, by tracing this form across time, it provides an initial overview of historical, linguistic and thematic changes that you will learn about in more detail as you read texts from different periods of English literature during the remainder of the course.

During the first week of this unit, you will read sonnets from the Renaissance and Seventeenth Century by writers including William Shakespeare, John Donne, Lady Mary Wroth and John Milton. During the second week, you will read sonnets from the Romantic through the Modern Periods by writers including William Wordsworth, Percy Shelley, John Keats, William Butler Yeats, and Carol Ann Duffy.

Unit 3	William Shakespeare, <i>A Midsummer Night's Dream</i> (Weeks 5 and 6)
	The sonnet is perhaps the most persistent and recognizable short lyric form in the English tradition; many students will have read at least a few of them. In this unit you will read a representative sample, beginning in the Renaissance and

ending in the late twentieth century. This unit therefore introduces the skills and terms required for the close reading of poetry - and also, by tracing this form across time, it provides an initial overview of historical, linguistic and thematic changes that you will learn about in more detail as you read texts from different periods of English literature during the remainder of the course.

During the first week of this unit, you will read sonnets from the Renaissance and Seventeenth Century by writers including William Shakespeare, John Donne, Lady Mary Wroth and John Milton. During the second week, you will read sonnets from the Romantic through the Modern Periods by writers including William Wordsworth, Percy Shelley, John Keats, William Butler Yeats, and Carol Ann Duffy.

Unit 4	Selections from John Milton, Paradise Lost (Weeks 7 through 9)
	<p>The seventeenth century in England was a time of ferment, conflict and change in which the modern world was taking shape. This poem transforms, from the perspective of that crucial time, a story many of us still think we know: the Biblical account of Adam and Eve in the Garden of Eden. In doing so, however, it opens up a cosmic world and dramatizes and explores a range of fascinating themes: political struggle, psychic conflict, free will and ethical choice, the power of love, the possibility of heroism, and the</p>

nature of good and evil. You will learn the conventions of the modern epic as you read the poem.

Unit 5	Romantic Poetry (Weeks 10 and 11)
	<p>For English poets coming of age at the time of the French Revolution, the hope for a radical remaking of human beings and the social and political world was very real. In the decades following, even as hopes for transformative political revolution in England faded, a new kind of poetry came into being that valued imagination, individuality, emotion, nature and freedom. During the first week of the unit, you will read poems by William Blake and William Wordsworth; during the second week you will read poems by Percy Shelley and John Keats.</p>

Unit 6	Mary Shelley, Frankenstein (Weeks 12 and 13)
	<p>You know the name, but if you have not read it before, the “original” version of this story may surprise you. Our reading of Milton and Romantic poetry will prepare us to appreciate not only the historical and literary relevance of this novel, but the deeper questions it asks about human aspiration, social and political bonds, nature and freedom.</p>

SEMESTER TWO - UNITS SIX THROUGH TWELVE

Unit 7	One Victorian Novel: Charles Dickens' Great Expectations (Weeks 14 and 15)
	This classic novel of development, with its brilliantly drawn characters and intricate plot twists, is a page turner from the beginning. Pip, an orphan who aspires to become a gentleman, narrates his life story. As we follow his changing fortune and consciousness, from childhood trauma and guilt through adolescent delusion to painful maturity, we also gain insight into the social and economic changes transforming nineteenth century England.

Unit 8	Two Novellas: Joseph Conrad, Heart of Darkness (1900) and James Joyce
	This classic novel of development, with its brilliantly drawn characters and intricate plot twists, is a page turner from the beginning. Pip, an orphan who aspires to become a gentleman, narrates his life story. As we follow his changing fortune and consciousness, from childhood trauma and guilt through adolescent delusion to painful maturity, we also gain insight into the social and economic changes transforming nineteenth century England.
Unit 8	"The Dead" (1914) (Weeks 16 and 17)

Each of these stories is, in its own way, a descent into the conflicted, potentially paralyzing political and psychological territory of the modern world taking shape in the late nineteenth and early twentieth centuries. Conrad's enigmatic account of a journey into the Belgian Congo, a veritable colonial slave state in the final decades of the nineteenth century, poses important interpretive and ethical questions, and remains a key text in both modernism and colonial fiction. Joyce's story, the last in *Dubliners*, takes up from the perspective of maturity the themes of aspiration and experience that you will have encountered in "Araby" and "Eveline" in Unit One.

Unit 9	Virginia Woolf, <i>Mrs. Dalloway</i> (1925) (Weeks 18-21)
	<p>Mrs. Dalloway was Virginia Woolf's fourth novel and the first to fully realize the experimental, modernist, lyrical style for which she is known. It explores the effects of the trauma of World War One on family and society in England by taking us inside the subjective experiences and memories of its characters and revealing their distance from and connections to one another over the course of a single day.</p>

Unit 10	Modern Poetry by W.B. Yeats, T. S. Eliot, W.H. Auden, and Philip Larkin (Week 22)
	<p>In the poetry of this unit, we continue to explore the ways in</p>

which writers sought new ways to represent experience and come to terms with the radical changes of the twentieth century up through the decade after World War Two.

Unit 11	Chinua Achebe, <i>Things Fall Apart</i> (Weeks 23 and 24)
	<p>This justly celebrated novel tells the story, from an African point of view, of the destruction of the complex, ancient civilization of the Igbo people of Nigeria by British colonization. <i>Things Fall Apart</i> takes place at the start of the twentieth century, when the full effects of British penetration into Western Africa were being felt by the Igbo. It also provides an opportunity to reassess, from the viewpoint of the colonized, the issues of race, power and history we encountered in <i>Heart of Darkness</i>.</p>

Unit 12	Tom Stoppard, <i>Arcadia</i> (Weeks 25 and 26)
	<p><i>Arcadia</i> is an appropriate capstone to our reading. This “postmodern” play is witty, challenging, and moving; it is about sex and literature, chaos and order, truth and history. The action unfolds at an English country estate, but is split between the turbulent first decade of the 19th Century and the final years of the 20th. As we move between the two sets of characters who inhabit these historical moments, we</p>

can bring to bear the knowledge gained in studying literature from the Romantic through the Modern periods, and engage questions about how human beings, subject to the paradoxes of time and mortality, think about who they are, have been, and can be.

▲ [back to top](#)

Evaluation and grading

Writing Assignments

While you are not required to complete assignments for each of the units in the course, you must submit the four required assignments in sequential order. Papers are due after units 3, 6, 9, 12 (see the schedule). Each assignment offers choices of topics from material covered in those units.

NOTE WELL: Although your first paper is not due until the sixth week of the course, it is strongly suggested that you begin to annotate and write notes and responses to the texts from the beginning. Past experience with students in this course suggests that active reading and weekly writing is a strong predictor of success. Keeping a notebook or reading journal in which you record observations and questions, and respond to the study guides will enable you to better understand the texts, develop and refine material for graded papers, and review effectively for the final examination at the end of the course.

Read the introductory passage of the unit before you start the required readings. As you read the studyguidecommentary of each unit, note how the ideas expressed there connect or apply to the required readings. The discussion in the

studyguide requires very little previous or existing knowledge to understand; it simply requires that you read carefully and consider what you have read.

Note regarding time commitment: most students will need between six and ten hours of dedicated study and writing time each week in order to do well in this course. This may vary depending on individual skill, preparation, and the unit of study. However, it is important to budget time so that you do not fall behind.

As you read, you may encounter some unfamiliar terms and concepts. The first time that the term appears in this course, it will be identified by bold type. The explanations in the glossary are necessarily brief, but if you wish to know more about the term, consult a literary dictionary or glossary, such as M. H. Abrams, *A Glossary of Literary Terms*, available in the library or at the Book Store.

Checkpoints, Learning Activities, and Further Reading

Throughout the *Study Guide* section of each unit, you will find both individual text box questions, and checkpoints that ask you to consider a specific aspect or part of the text, and to write a brief response. These Checkpoints are intended to help you understand the text in ways that you might not otherwise consider. To make the best use of the Checkpoints, form your answer before reading further in the *Study Guide*. Often the answers to the Checkpoints are contained in the following discussion. Also, forming a response in written form will help you focus your ideas about the texts and prepare you to write your essay assignments and final exam.

Near the end of each unit, you will find several Learning Activities. These activities are intended to help you think about the texts in ways that are not always discussed in the *Study Guide*. Consider carefully the ways in which you might complete the suggested activities and write down your responses in a notebook to serve as review material. The ideas you discover can be useful in completing the

essay assignments.

Take the reading quiz once you have finished reading the required text and before you begin to work through the *Study Guide* section.

You will find suggestions for Further Reading after each poem or short story. You are not required to read these additional texts, and you will not be tested on them, but they can help you to place the required reading in a context of related writing. Often the suggested reading is similar in theme or style to the required reading and it can show you how different writers incorporate a particular idea. At other times, the suggested reading comes from the same time period as the required reading, and it will help you situate the text among others of its era. The Further readings can be very useful in helping you understand the required texts.

Distribution of marks

Evaluation	Percentage/Weighting
Quizzes:	5%
Paper 1:	10%
Paper 2:	15%
Paper 3:	15%
Paper 4:	15%
Final Examination:	40%
Total	100%

Grading scale

Letter grade	Percentage range	Description
A+	90 – 100	Exceptional
A	80 – 89	Excellent
B+	75 – 79	Very good

B	70 – 75	Good
C+	65 – 69	Satisfactory
C	60 – 64	Adequate
D	50 – 59	Marginal
F	0 – 50	Failure

Note: All final grades are subject to departmental review and approval. The grading scheme may be adjusted slightly based on grade distribution.

▲ [back to top](#)

Assignments

You will complete a total of four written assignments for this course, two during each semester. Each assignment will ask you to write an argumentative essay based on the material covered. For the four assignments, you will write a total of approximately 3,000 words. Each assignment offers several topics from which you may choose. Each offers choices of topics from material covered in the preceding units. Only the final paper assignment involves research and the use of secondary sources. To summarize: you are not required to write an assignment on each of the units; the course requires four written assignments in total, plus the final examination. See each assignment in the Assignments section of D2L for complete details.

Assignment due dates

- Assignment 1 - due in Week 6, after completion of Unit 3.
- Assignment 2 - due in Week 13, after completion of Unit 6.
- Assignment 3 - due in Week 20, after completion of Unit 9.
- Assignment 4 - due in Week 26, after completion of Unit 12.

Note: These dates are for planning purposes only. Your instructor will determine and post the actual due dates of your assignments. For further information on submitting your assignments click on the link “How to submit” under the Assignments section of your course.

Plagiarism, cheating, and examination impersonation

You should acquaint yourself with the University’s policy on plagiarism, cheating, and examination impersonation as detailed in the General Academic Regulations and Policy section of the University of Manitoba *Undergraduate Calendar*.

Note: These policies are also located in your *Distance and Online Education Student Handbook* or you may refer to Student Affairs at:

<http://www.umanitoba.ca/student>

▲ [back to top](#)

Distance and Online Education (DE) Student Resources

In your course website there are links for the following:

- › Contacting Distance and Online Education Staff
- › Distance and Online Student Handbook
- › Distance and Online Education Website

▲ [back to top](#)

Acknowledgements

Content specialist:	Jeff Sapiro Department: English Faculty: Arts The University of Manitoba
<p>Jeffrey Sapiro, sessional instructor in the Department of English, Film and Theatre at the University of Manitoba, holds an M.A. in English from the University of Rochester, New York. He did graduate work in literature and philosophy at the University of Pennsylvania and Villanova University, and taught English and Philosophy for many years in the Philadelphia area.</p>	
Instructional designer:	Dr. Robert Lawson Distance and Online Education The University of Manitoba
Media specialist:	Chris Cabildo BFA Distance and Online Education The University of Manitoba

▲ [top](#) Copyright © 2014.

All rights reserved. No part of the material protected by this copyright may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or otherwise without the prior written permission from the copyright owner.

The University of Manitoba, Distance and Online Education

Sample