ENGLISH 101A
An Introduction to Literary Studies
Fall 2005: Tuesday/Thursday 1:00-02:20 HH 150

Professor Kate Lawson  klawson@uwaterloo.ca  Hagey Hall 267  888-4567 ext. 3965
Office Hours: Tues 2:30-3:20, Thurs 12:00-12:30, or by appointment

TEXTS:
Wordsworth: Favourite Poetry (Dover)
Emily Bronte Wuthering Heights (Oxford UP)
W.B. Yeats Easter 1916, and Other Poems (Dover)
World War One British Poets: Brooke, Owen, Sassoon, Rosenberg, and Others ed. Candace Ward (Dover)
Pat Barker, Regeneration (Plume)
Samuel Beckett, Krapp’s Last Tape (http://www.msu.edu/user/sullivan/BeckettKrapp.html)
Adrienne Rich “Diving into the Wreck”
http://www.americanpoems.com/poets/adrienne_rich/Diving_into_the_Wreck.shtml
Anne Michaels, “Memoriam” and “Depth of Field”
http://www.library.utoronto.ca/canpoetry/michaels/poems.htm

COURSE OBJECTIVES:
This course will introduce students to literary studies in English through an examination of texts and genres loosely clustered around ideas of love, memory and violence. Emphasis will be on critical reading, critical writing and critical thinking skills. Attention will be paid to literary theory, history and criticism.

METHOD OF EVALUATION:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Value</th>
<th>Due/Write</th>
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<tbody>
<tr>
<td>Short essay (1000 words in MLA format)</td>
<td>30%</td>
<td>October 6</td>
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<tr>
<td>Longer Essay (2000 words in MLA format)</td>
<td>40%</td>
<td>November 17</td>
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<tr>
<td>Examination (exam period Dec 8-22)</td>
<td>30%</td>
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LATE POLICY:
Essays are due on the dates assigned above. Extensions may be granted for medical reasons; please provide a doctor’s note. If you have personal problems, please speak with me, preferably in advance.

NOTE FOR STUDENTS WITH DISABILITIES:
The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.
PLAGIARISM and ACADEMIC OFFENCES:
Note on avoidance of academic offences: All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offence, to avoid committing academic offences, and to take responsibility for their academic actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offences and types of penalties, students are directed to consult the summary of Policy #71 which is supplied in the Undergraduate Calendar (section 1; on the Web: http://www.adm.uwaterloo.ca/infosec/Policies/policy71.pdf
If you need help in learning how to avoid offences such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean. Also see “How to Avoid Plagiarism and Other Written Offences: A Guide for Students” http://watarts.uwaterloo.ca/~sager/plagiarism.html
Students who believe that they have been wrongfully or unjustly penalized have the right to grieve; refer to Policy #70, Student Grievance, http://www.adm.uwaterloo.ca/infosec/Policies/policy70.html
If you need more information on how to avoid plagiarism, please speak to me and/or consult “How to Avoid Plagiarism and Other Written Offences: A Guide for Students and Instructors” http://watarts.uwaterloo.ca/~sager/plagiarism.html

GRADING OF ASSIGNMENTS
The following criteria are used to assess essays and exam answers:

- Correct writing (i.e. no errors in grammar, spelling, punctuation)
- Effective writing (i.e. writing that is articulate, coherent, unified, etc.)
- A clear, persuasive, original and worthwhile argument---a thesis---, as opposed to simple description, or “re-telling the story”
- Clear and effective organization of the material
- An understanding of the nature of the assignment; for a test or exam, answering the question
- A demonstrated understanding of the primary text(s)
- The judicious use of quotations from the primary text(s) as proof for the argument
- Sensitivity to the nuances of language (e.g. metaphor, simile, alliteration, rhyme, rhythm, personification, allusion, patterning, etc.) in the primary texts
- The appropriate use of secondary materials to assist your argument (if required)
- Essays presented in MLA format

GRADES:
A/A+ Exceptional work with regard to style, originality and sophistication of argument, depth and breadth of reading.
A- Excellence in argument, writing, organization. An original approach to the topic.
B+ Superior understanding and mastery of the material. Very effective presentation.
B A thorough and firm grasp of the material. Good writing skills.
B- A clear if unsophisticated argument. Acceptable writing skills.
C+ Competence and understanding of the material. Writing skills often need attention.
C Adequate understanding of the material. Writing skills usually need attention.
C- Marginal work with respect to understanding, presentation and writing skills
D Familiarity with material but inadequate understanding, presentation, or writing skills
F Failure
ENGL101A Short Essay Topics

K. Lawson

Due: 

Length: approximately 1000 words (3 double-spaced pages)

The purpose of this assignment is to allow you to demonstrate your skill at constructing a clear argument based on the analysis of a literary text and quoting judiciously from the text(s).

• As in any English essay, you must write clearly and grammatically.
• Your essay should have a title, a thesis, and a clear and effective organization (introduction, body, conclusion).
• Citations should conform to MLA format and you will need a Works Cited.
• You do not need to use secondary sources for this essay. If you do, make sure you cite them correctly.
• Essays must be double-spaced and must be printed in 12 point font)

Choose one of the following topics and write a clear, well-written essay in response.

1. Provide a close reading of “Composed Upon Westminster Bridge” (39) by Wordsworth. Usually Wordsworth seems to claim that only nature is beautiful; why or how is the city of London beautiful in this poem?

2. Provide a close reading of Wordsworth’s “I wandered lonely as a cloud” (43-44). Make sure you distinguish between the two separate time periods the poem describes and the speaker’s mood in each.

3. Closely examine the description of the house, Wuthering Heights, and the landscape around it in the first three chapters of the novel. How would you characterise this place? What characteristics of the house or the landscape around it seem also to belong (or to be transferred) to its inhabitants? Do some characters seem to “belong” to Wuthering Heights more than others?
Professor K. Lawson

ENGLISH 101A  
Schedule: Fall 2005  
TR 1:00-2:20 HH 150

September 13: Introduction to the course

September 15: Wordsworth: “We are Seven” (1); the Lucy poems (26-30)

September 20, 22: Wordsworth: “Lines Written a Few Miles Above Tintern Abbey” (21); “Nutting” (25)

September 27: Wordsworth: “Resolution and Independence” (34-39)

September 29, October 4, 6: Emily Brontë, Wuthering Heights

October 11: Emily Brontë, Wuthering Heights

October 13: (World War I British Poets) Rupert Brooke, “The Soldier” (3); Alice Meynell, “Summer in England, 1914” (50); Charles Hamilton Sorley, “To Germany” (5); Isaac Rosenberg, “Break of Day in the Trenches” (13), “Returning, We Hear the Larks” (15)


October 25, 27: Pat Barker, Regeneration

November 1, 3: Pat Barker, Regeneration

November 8, 10: William Butler Yeats, “The Wild Swans at Coole” (12); “Easter 1916” (53); “The Second Coming” (60); “A Prayer for My Daughter” (61)

November 15, 17: William Butler Yeats, “The Magi,” “No Second Troy,” “Sailing to Byzantium,” “Among School-Children” (to be distributed)

November 22: Samuel Beckett, Krapp’s Last Tape;

November 24: Adrienne Rich, “Diving into the Wreck”

November 29, December 1: Anne Michaels, “Memoriam” and “Depth of Field”