



emily carr
university of art + design

Syllabus/Course Outline

English 101: Literature & Composition II

S002: Monday & Wednesday 8:30-11:00

S003: Monday & Wednesday 16:30-19:00

Instructor: Andrea Zeffiro

Office: 283 NB

Office Hours: Wednesday 13:00-15:00 & by appointment

Email: azeffiro@ecuad.ca

Website catalogue description | www.ecuad.ca

This course continues the practice of critical reading and writing introduced in Literature and Composition I (ENGL 100), but in the study of literature the focus shifts to an exploration of the genres of contemporary poetry and drama.

Course Content (for this specific offering of the course)

This course adopts a mediated approach to the study of contemporary poetry and drama. Students will examine processes and practices through which literary texts (poetry and plays) are translated/adapted/appropriated into other media forms. Students will have an opportunity to examine canonical texts, techniques, and vocabularies, and in relation to popular cultural texts.

Course learning outcomes

Students will continue to develop:

- Analytical and interpretive skills for verbal, visual and textual literacy.
- Foundational vocabulary for critical analysis and cultural inquiry.
- Critical reading, academic writing, and oral presentation skills.

Resource materials

Westcoast Line 72. 45, 4 (Winter 2012). Print.

Hamilton, Patrick. *Rope: A Play*. London: Samuel French, 2011. Print.

Shanley, John Patrick. *Doubt: A Parable*. New York: Theatre Communications Group, 2007. Print.

Additional readings and resources will be posted on the **course Moodle site**.

EVALUATION CRITERIA

Participation	10%
<i>Rope</i> Critical Review (Feb.15)	15%
In-class poetry analysis (Mar.6)	10%
Visual Response Proposal (Mar.15)	10%
Group Presentation (Mar.27)	10%
Visual Response (April 8)	20%
Final Exam (April 15)	25%
Total	100%

Participation

Participation involves coming to class prepared with all necessary materials:

1. Pencils (for writing directly on the texts).
2. Pens for note taking.
3. A note book used solely for ENGL 101.
4. A copy of readings and other assigned texts.
5. Completion of assigned readings and/or assignments.

Participation involves being active; not only by participating in class discussions, but also participating as an active listener.

Assignments

Information will be forthcoming and discussed in length during class time.

Late Assignments:

Assignments not handed in on the due date and in class (unless otherwise specified) will result in a deduction of 5%, after which 1% will be deducted per day.

Assignments not handed in within one week (7 days) of the due date will result in a grade of 0.

Use of Technology

“In the interest of creating a communal learning environment free of distractions, the use of laptops, Ipads etc., is not permitted in the classroom unless specific advance accommodation has been granted by the instructor and the university. Please note, the use of cell phones in the classroom is not permitted at anytime.” *From Dr. Trish Kelly’s AHIS 100 Syllabus*

JAN.7 - INTRODUCTION TO COURSE

READ: Rich, Adrienne. "Legislators of the world: Commentary In our dark times we need poetry more than ever." 18 Nov. 2006. *The Guardian*. Web. 2 Jan. 2013.
<http://www.guardian.co.uk/books/2006/nov/18/featuresreviews.guardianreview15>

JAN. 9 - POETRY I: LANGUAGE & DICTION

Poetry as a **system of meaning**: from author to reader.

Ways of reading poetry: comprehension (understand the words on the page, recognize techniques and devices), interpretation (i.e. as readers, we attempt to decipher the intended meaning and what the author is communicating), and reinterpretation (how the text 'speaks' to us at a personal level and how we create new meaning based on the personal).

How **language** is utilized in poetry, (i.e. word choice, denotation and connotation).

READ: Gallant, Daniel. Pickton's Princesses. *Westcoast Line* 72. 45, 4 (Winter 2012):53. Print.

Sunder, Jason. Words That Sell Real Estate. *Westcoast Line* 72. 45, 4 (Winter 2012): 30. Print.

Sunder, Jason. Words That Don't Sell Real Estate. *Westcoast Line* 72. 45, 4 (Winter 2012):31.Print.

JAN. 14 - POETRY II: FIGURES OF SPEECH

Figures of speech are modes of expression in which language is used in a figurative or non-literal way to achieve a particular effect (i.e. metaphorical quality, comparing or identifying one thing with another that has a meaning familiar to the reader).

READ: Wong, Rita. "Demand Needs To Be Shut Down." *Westcoast Line* 72. 45, 4 (Winter 2012):152-153. Print.

VIEW: Crystal Lameman is a Beaver Lake Cree Nation activist and the Peace River tar sands campaigner for the Indigenous Environmental Network in Alberta.
<http://www.youtube.com/watch?v=Kds5cLuEr> **4Powershift 2012 Keynote Presentation:**

Oxymoron: 'Ethical Oil'

I no longer see my world as delineated by countries, with borders or language but as 6.5 billion humans living off a single finite planet. Just as the eventual depletion of global oil reserves will have a profound effect on world economies, compromises we make in the pursuit of economic growth to an even more essential resource – our drinking water – will have a fundamental impact on our very sustenance. The basic need for fresh water, like air and sunlight, is not a lifestyle choice it's a matter of survival. - Edward Burtynsky

JAN. 16 - POETRY ANALYSIS WORKSHOP

We will put into practice (and writing) what we have studied thus far.

READ: Gottfriedson, Garry. "Crows and Back Allies." *Westcoast Line* 72. 45, 4 (Winter 2012):35. Print.

JAN. 21 - INTRODUCTION TO DRAMA & *ROPE*

What is drama? We will establish a working definition of drama and trace its historical roots to Aristotle's *Poetics*. Additionally, we will examine the primary elements of drama, which include: the script, theme, plot, narrative structure, exposition, climax, resolution, and the characters.

Read: *Rope*, act I, for January 23rd.

JAN. 23 - *ROPE*

We will delve deeper into the component parts of drama and address: story vs. plot, scene vs. act, and dramatic irony.

Read: Finish reading *Rope* for January 28th.

JAN. 28 - *ROPE*

Review Questions:

1. Compose a plot structure for *Rope*, focusing on the most important events. Include page numbers as reference.
2. Compose a story summary for *Rope*. Include page numbers as reference.
3. How would you characterize Brandon and Granillo's relationship? Use evidence from the text to support your answer.
4. How would you characterize Rupert Cadell? What is his function in the play? Is he a likable character? Use evidence from the text to support your answer.
5. Why do Brandon and Granillo think they have committed the perfect crime? At what point do we realize their plan is unraveling? Use evidence from the text to support your answer.
6. Trace the clues and slips that lead Rupert Cadell to uncover Brandon and Granillo's crime. Use evidence from the text to support your answer.
7. What are the main messages and themes in the play? Use evidence from the text to support your answer.
8. Why do you think Patrick Hamilton named his play *Rope*? What is the significance of the title? What images are brought to mind? What is inferred from the title? Use evidence from the text to support your answer.

JAN. 30 - ROPE

Viewing: *Rope*. Dir: Alfred Hitchcock. Warner Brothers, 1948.

In preparation to write your [critical review](#) of *Rope*, you might want to consider the following questions:

- What is your initial reaction to the film?
- How did its visual representation differ from what you envisioned?
- How well do you think the film encompassed the feelings evoked in the play?
- What are the major differences between the play and the film? Consider elements such as characters, setting, and time.
- Do these differences alter the narrative?
- Do these difference effect the narrative?
- Do you prefer one version to the other? Explain why.
- How would you describe Hitchcock's treatment of the original ideas and/or themes in Patrick Hamilton's *Rope*?

FEB. 4 - FILM REVIEW**In-class Group Work**

After reading the film review of [Doubt](#) from *The Guardian*, your group will summarize the writer's assessment of the film and identify the strategies used in shaping the review.

1. Does the lead provide a clear sense of the reviewer's assessment of the film? If so, would you characterize it as positive, negative, or mixed?
2. As you read the review, note what each paragraph is doing. Does it summarize the plot? Evaluate the film as an adaption? Discuss the acting, direction, or design elements? Is attention given to some aspects of the production than to others?
3. How does the writer support their positive and negative criticisms? Do they give examples to support their claims? Do you find this support convincing?
4. Is the reader given enough information to understand the criticism without having seen the film?
5. How does the critic conclude the review? Evaluate how effectively the conclusion does one or more of the following: reiterate the critic's overall assessment, situate the work in a larger context, provide a sense of closure to the review.
6. Is the reviewer's voice or personality made evident by the review?
7. Choose one sentence or paragraph that you feel exemplifies the review to share with the rest of the class.

FEB.6 - ART HISTORY MID-TERM REVIEW

Good luck!!!

FEB.13 - VISUAL RESPONSE AND ARTIST'S STATEMENT

Today we will be having a lightning round of writing, focusing on the artist statement/bio.

Additionally, we will review the requirements for the Visual Response & Analysis.

Visual Response & Analysis Proposal

DUE: March 15th

Length: 250 words

Your proposal is an opportunity for you to explain what you anticipate to create for the visual response and the elements that will inform your analysis.

Your proposal will include:

- The title, author, and date of publication of the text. If you are choosing to do a scene from a play, then be specific as to the exact scene.
- Briefly explain why you chose this text.
- Briefly explain how you envision your visual response (i.e. its form, the materials to be used)
- Describe the focus of your analysis (i.e. what you will write about in your analysis).
- If you like, you can include any preliminary visualizations.
- Please cite in proper MLA format the information for two printed (i.e. academic printed sources) texts that relate to your topic. In a few sentences, explain how each text is relevant to your project.

Visual Response & Analysis

Visual Response

- Choose one poem or one scene from a play from the course-reading list.
- You will respond to the chosen text by creating a visual artwork.
- The context for the creation of the piece is a gallery show in which the audience might not know the text. Keep this in mind as you create both the visual piece and written component.

- Think about the themes you will focus on, and what materials and processes you will use.

Analysis (600-750 words)

- Summarize the play or poem.
- Describe how your visual response reflects on or develops the main ideas or themes of the text.
- You will analyze the text just as we do in class. Remember: all of the course notes are available on Moodle.
- In addition to the analysis, you will research the author and the context of the text, such as the historical, cultural, and/or social elements/implications.
- Think about how the research informs your visual response.

Your written component must include the following:

A **title page**: includes a title for your artwork/analysis

An **introduction**: introduce the author, title, and date of publication of the text. You will also provide the same information for your visual response.

One or two paragraphs offering an **analysis of the text**, including the research you have completed. This section will include: a summary of the text, any important line(s) from the text, and descriptions of any particular themes and/or ideas that are reflected in your visual response.

One or two paragraphs describing the **form and the content of your visual response**. This will include an explanation of the themes and/or ideas explored, and a description and explanation of the materials used. You will explain how your visual response relates to the text, and describe whether the additional research affected your response to the text.

A **conclusion** that brings the visual response and text together. In your conclusion, you can reflect on the process of responding visually to a text, and address the potential for further collaborations between authors and artists.

Works Cited page (and MLA citations throughout the analysis). You should have a minimum of three academic sources for the assignment. *Remember*: Wikipedia is not an academic source.

50-75 word **artist statement**.

Timeline:

March 13 th	In-class work period (Draft outline of your proposal - 2%)
March 15 th	Visual Response & Analysis Proposal DUE (250 words) (8%)
March 25 th	In-class work period (Rough outline of analysis - 5%)
April 8 th	Visual Response DUE (15%)

18 February - 24 February

READING WEEK

FEB. 25 - SOUND DEVICES

Today we will add [poetic sound devices](#) to our toolkit.

Read: *West Beast East Best* (1979) by Dr. Seuss

Despite being a children's poem, we will delve deeper into Dr. Seuss' text and examine the ways in which a straightforward and simple poem lends itself to complexity. It is also a poem ripe with sound devices.

FEB. 26 - POETRY VISUALIZATIONS

Today, we will work through a [poetry analysis](#) in pairs, and add a visualization to the analysis. Today's class is preparatory work for the in-class poetry analysis on March 6th.

Read: Gottfriedson, Garry. "Yours." *Westcoast Line* 72. 45, 4 (Winter 2012): 40. Print.

MAR.4 - RAP AS POETRY

Today we will investigate how rap, as a subset of hip-hop, is a form of poetry. Taking into account its historical emergence and ties to other cultural forms, we will also view a handful of interviews with rap artists and scholars articulating rap as poetry. Part of our analysis will focus on how the struggles of defining rap come from both outside and within the culture itself.

Texts: We will examine "99 Problems" and "Most Kings" from Jay-Z's book, *Decoded*.

MAR. 6 - POETRY ANALYSIS

Today, we conclude our examination of poetry with an in-class textual analysis.

REMEMBER: hard copy dictionaries only and course notes are allowed.

MAR.11 – DOUBT: A PARABLE

Today, we begin our second drama, *Doubt*. We will spend the majority of the class reading and deconstruction the preface to the play.

Please read all of *Doubt* for Monday, March 18th.

MAR.13 - PROPOSAL DRAFTS

Today we will workshop ideas for the final project.

Please bring working drafts of your proposal.

MAR 18 - GROUP ASSIGNMENT & PROPOSAL RETURN

DUE: Wednesday, March 27, 2013.

LENGTH: 15 Minutes

Presentation CHECKLIST

1. The presentation provides a response to the question. The presentation format is open and can take a traditional shape or adopt a more creative approach.
2. Regardless of the form, the presentation is well organized (i.e. there is flow, group members aren't scrambling), coherent and cohesive (i.e. the parts fit into a whole).
3. The ultimate purpose of the presentation is to provide a critical interpretation of the material beyond a simple description of content.

DISCUSSION QUESTIONS

1. Question(s) for discussion will follow the presentation in order to initiate a class discussion.
2. The questions relate to the presentation material and format.
3. The questions are intelligible and provocative (i.e. generates feedback).

Summary

Part 1: General Summation

1. Each group is required to submit a presentation summary.
2. The summary reflects the presentation.
3. Writing is clear and coherent, and adheres to style (i.e. spelling, grammar, punctuation).

Part 2: Allocation of Tasks

1. Each group member has an identifiable task that shares the same weight as the tasks allocated to the other group members.

QUESTIONS

Question 1:

Doubt, A Parable, concerns 'doubt' as a distinct moment of human experience. What are the ways in which the play explores doubt? How is doubt experienced, and what are the outcomes? What other works of fiction explore doubt? How do these works compare to *Doubt, A Parable*? This question will require that you do some research into doubt as a theme within fiction, which can include short stories, novels, films, dramas, television, in other words, any work that falls under the rubric of 'fiction'. You are to examine the treatment of doubt – as a moment of human experience – and how these texts compare to the treatment in *Doubt*.

Question 2:

Shanley begins *Doubt* with a preface. What is the purpose of a preface? This will require that you do some research around the purpose/use of the preface within literature. What is the purpose of the preface in *Doubt*? In other words, what is the author conveying to the reader? Provide an overview of Shanley's opening statements and explain how the preface corresponds to the plot and themes of *Doubt*. Use examples from the text to support your analysis. Did your initial interpretation of the preface change after having read the play? If so, how did it change? What are the possible reasons for this change?

Question 3:

In his preface, Shanley writes: "the whole world seemed to be going through some kind of vast puberty. The old ways were still dominant in behaviour, dress, morality, world view, but what had been organic expression had become a dead mask." What is he suggesting? Why do you think Shanley decided to set the play in the Bronx and in 1964? What was happening in 1960s America? This will require that you research the historical moment, including the social and political issues, such as the civil rights and the counterculture, and explain how the historical backdrop relates to the unsettling mood captured in *Doubt*.

Question 4:

How does the film version of *Doubt* compare to the text? For this question, you will compare and contrast the film to the play. What are the major differences between the play and the film? Consider elements such as characters, setting, and time. Did its visual representation differ from what you envisioned? How well do you think the film encompassed the feelings evoked in the play? Do you prefer one version to the other? Use these questions as a guide. Please note that this question involves a comparison of content and a critical interpretation of each. *Please see me for a copy of the film.

MAR. 20 - VEWING OF *DOUBT*

Today, we will view the film version of *Doubt*.

Doubt. Dir: John Patrick Shanley. Miramax Films, 2008.

MAR. 25 - IN-CLASS WORK PERIOD

Please bring **1 copy** of your draft outline. Your draft outline is worth **5%** of your final mark.

We will also have an AHIS REVIEW.

MAR. 27 - GROUP PRESENTATIONS

Today will be devoted to group presentations.

APRIL 1 - NO CLASS ENJOY YOUR LONG WEEKEND

APRIL 3 - WORKSHOP

We will have a **visit from Michael Barnholder**, who will be discussing his work with *West Coast Line*, and provide details to the special issue we used for class.

Bring 3 copies of your [50 Words or Less](#).

Remember, this is not the same as the artist statement, which all of you will hand in to me as part of your Visual Response Project.

APRIL 8 - VISUAL RESPONSE PRESENTATIONS

Bring your visual response to share with the class.

DUE: Visual Response (15%)

APRIL 10 - EXAM REVIEW

Bring your course materials (notes, texts)

APRIL 15 – FINAL EXAM

Room 301 SB

8:30-11:30

BOTH Morning & Afternoon CLASSES

INSTRUCTIONS:

- Write in **pen**.
- Label all exam material.
- Course notes only.
- Printed dictionaries only.
- You are required to hand in the **question sheet** with your **answer booklets**.

The exam consists of **two sections**:

Part 1: Poetry Analysis = 50 points

Part 2: Dramatic Analysis = 50 points

TOTAL = 100 points