

ARTS & SCIENCE 3A06 / LITERATURE (2016-17)

Professor: Dr. Jean Wilson, C-105 (905-525-9140, x24656) (wilsonj@mcmaster.ca)

Office Hours: Mon. 2:30-4:30pm or by appointment

Class Times: Wed. 9:30-11:20am (KTH-B105) and Fri. 9:30-10:20am (MDCL-1110)

TAs: Gali Katznelson katzneg@mcmaster.ca Alex Recio reciogam@mcmaster.ca Spencer Williams willisd2@mcmaster.ca

Description and Course Objectives:

Students are encouraged to engage in an open-minded exploration of literary works in various forms, from different cultures and historical periods. The course approaches literature critically and creatively, and as an indispensable means of thinking about human life and society. To the extent its size allows, it is an inquiry course, designed to facilitate individual and collective discoveries of meaningful connections and the development of skills in interpretation, analysis, and communication. In accordance with N. Frye's view that it is the student's responsibility to establish the relevance of what he/she studies, a primary objective of the course is to enable students to claim the relevance of literary study and exercise their own critical and creative power.

Required Texts (available in the *Campus Store*; please obtain the translation and/or edition specified):

Homer, *The Odyssey*, trans. Robert Fitzgerald (Farrar, Straus, Giroux)

Thomas King, "Trap Lines" (ccw)

Margaret Atwood, *Bluebeard's Egg* (5 stories; see schedule below) (Seal-McClelland & Stewart)

Homer, *The Iliad*, trans. Robert Fagles (selections) (Penguin)

Christa Wolf, *Cassandra*, trans. Jan van Heurck (the novel, pp. 3-138; essays are optional) (Farrar, Straus, Giroux)

Dante, *Inferno*, trans. Allen Mandelbaum (selections) (Bantam)

Cervantes, *Don Quixote*, trans. John Rutherford (selections) (Penguin)

Heinrich von Kleist, "The Marquise of O--," trans. D. Luke and N. Reeves (ccw)

Margot Schroeder, "I'm Doing Fine," trans. S. L. Cocalis (ccw)

Mary Shelley, *Frankenstein* (Signet)

Fedor Dostoevsky, *Crime and Punishment*, trans. Jessie Coulson (Oxford)

Franz Kafka, "The Metamorphosis" in *The Basic Kafka*, ed. Erich Heller (Pocket)

Barbara Gowdy, "Disneyland" (ccw)

Lloyd Jones, *Mr. Pip* (Knopf)

Toni Morrison, *Beloved* (Vintage-Random House)

Gabriel García Márquez, *One Hundred Years of Solitude*, trans. Gregory Rabassa (HarperPerennial-HarperCollins)

Bertolt Brecht, *Life of Galileo*, trans. John Willett (Bloomsbury)

In addition to the texts noted above, the custom courseware (ccw) contains brief theoretical excerpts from Northrop Frye, Timothy Findley, Margaret Atwood, and Christa Wolf. Mythological dictionaries and *The Random House Handbook* and *The MLA Handbook* (writing guides) are available for your reference in C-105.

Assignments:

Class Participation (see note 1, below)	15%
Two Reflections (one each term, see note 2, below)	10%
Term 1 Essay (2000-2150 words) (due Mon. 12 Dec. 2016; see note 3, below)	25%
Team Inquiry (term 2, see note 4, below)	5%
Term 2 Essay (2000-2150 words) (due Mon. 10 Apr. 2017; see note 3, below)	25%
Final Examination in April 2017 (2.5 hours)	20%

1) You are expected to attend each Wed. and Fri. class and to have completed the required reading beforehand so that you can contribute regularly and meaningfully to class discussion. The participation grade will reflect what you do to make the class the best it can be: strive for open-minded engagement that is grounded in careful reading, active listening, thoughtful speaking, and creative responsiveness to the views of others.

2) Reflections provide an opportunity to respond to the course readings without the pressures of a graded assignment. You will receive the full 10% for writing one reflection each term (2 pages, single-spaced), submitting them on time (paper copies required, double-sided printing), and, in the allotted class, reading and commenting on the reflections of others. Penalties each term are: 1.5% for lateness; 2.5% for missing the class; 5% (zero on the assignment) if a reflection is not submitted. This exercise asks you to open up the texts for one another and to share your insights and discoveries. Further details will be provided in a handout of instructions and suggested topics. Reflections are due Wed. 5 Oct. 9:30am (at the very beginning of class) & read in class Fri. 7 Oct. (term 1); Wed. 8 Feb. 9:30am (at the very beginning of class) & read in class Fri. 10 Feb. (term 2).

3) In the essays, I look for the development of your own critical and creative voice, and, specifically, for originality, careful textual analysis, critical insight, a well-developed argument, and good writing. Details will be provided in a handout of instructions and suggested topics. Essays (paper copy is required) are due in C-105 by 12:00 noon on Mon. 12 Dec. (term 1) and by 12:00 noon on Mon. 10 Apr. (term 2). Please keep a copy of your essay until the original is returned. The penalty for late submission is 3% per day, including days of the weekend.

4) The team inquiry is marked by the TAs. Normally, all members of the team will receive the same grade. This is *not* a presentation—you are expected to contribute orally to the tutorial discussion in essentially the same way as you do every week. What this assignment asks you to do is assist in informing the final tutorial (*which the TA will facilitate, as usual*) on the literary work for which you have signed up. Your team will meet to discuss the text and prepare a short (750 word) document, to be submitted to me and the TA by 4:00pm on the Thurs.—i.e., the day before—for the TA to use as the basis of the tutorial discussion. The document should raise significant and high-quality questions, invite contemplation of specific passages, suggest connections to other works, and offer insight into the social relevance of the text. Although the TAs will not necessarily follow, take up, or even mention all the points in your written submission, the document is expected to assist them in preparing a successful tutorial. Further details and a sign-up sheet will be provided at the end of term 1.

5) It is expected that the reflections, the essays, and the team inquiries will be on different topics and treat different works (or take different works as the focus). The final exam is on the entire year's work. The TAs are available for essay consultation, but I am the sole marker of the essays and the exam.

Sustainable Written Work Submission Guidelines:

The written work submission guidelines have been chosen to support the more sustainable use of paper, energy, and toner, and meet the Gold standard of the Office of Sustainability www.mcmaster.ca/sustainability. All written work should be submitted in the following format: double-sided printing; no title page; sans-serif font.

McMaster Policy on Academic Integrity:

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, at

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.

McMaster Student Absence Form (MSAF):

In the event of an absence, students should review and follow the Academic Regulations in the Undergraduate Calendar “Requests for Relief for Missed Academic Term Work.” Please consult the MSAF statement on our website <http://arts.mcmaster.ca/forms-requests/> and direct any questions or concerns to Shelley Anderson or Rebecca Bishop in the Arts & Science Program office as appropriate.

Academic Accommodation of Students with Disabilities:

Students who require academic accommodation must contact Student Accessibility Services (SAS) to make arrangements with a Program Coordinator. Academic accommodations must be arranged for each term of study. SAS can be contacted by phone 905-525-9140 ext. 28652 or email sas@mcmaster.ca. For further information, consult McMaster University’s Policy for Academic Accommodation of Students with Disabilities.

Please Note:

The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of students to check **their McMaster email** weekly during the term and to note any changes. Announcements will be made in class and by using the course email distribution list <d-as3A06>.

TERM 1 SCHEDULE **denotes tutorials (TA initials in parentheses)*

TAs rotate; Group A always meets in the C-105 Seminar Room; Group B in UH-102; Group C in UH-103.

Wed. 7 Sept.	Introduction (read “Approaching Literature” in ccw)
Fri. 9 Sept.	Homer, <i>Odyssey</i> , books 1-4
Wed. 14 Sept.	Homer, <i>Odyssey</i> , books 5-12
*Fri. 16 Sept.	Homer, <i>Odyssey</i> , A (GK), B (AR), C (SW)
Wed. 21 Sept.	Homer, <i>Odyssey</i> , books 13-24
*Fri. 23 Sept.	Thomas King, “Trap Lines” A (AR), B (SW), C (GK)
Wed. 28 Sept.	Margaret Atwood, “Significant Moments in the Life of my Mother”; “The Sin Eater”
*Fri. 30 Sept.	Atwood, “Bluebeard’s Egg” A (SW), B (GK), C (AR)
Wed. 5 Oct.	Atwood, “Loulou; or, the Domestic Life of the Language”; “Spring Song of the Frogs”; “Basic Victim Positions” (ccw); Reflections due at 9:30am, at the beginning of class
THURS. 6 Oct.	Reflections Evening (optional) 7:00pm, location TBA
*Fri. 7 Oct.	Reflections Class (mandatory) A (GK), B (AR), C (SW)
Wed. 12 & Fri. 14 Oct.	MID-TERM RECESS: NO CLASSES
Wed. 19 Oct.	Homer, <i>Iliad</i> , books 1, 6, 9, 16, 18; Wolf, “Speaking of Büchner” (ccw)
*Fri. 21 Oct.	Homer, <i>Iliad</i> A (AR), B (SW), C (GK)
Wed. 26 Oct.	Homer, <i>Iliad</i> , books 22, 24 / brief intro to Christa Wolf, <i>Cassandra</i> (novel, pp. 3-138)
*Fri. 28 Oct.	Wolf, <i>Cassandra</i> A (SW), B (GK), C (AR)
Wed. 2 Nov.	Wolf, <i>Cassandra</i>

Fri. 4 Nov.	Wolf, <i>Cassandra</i> / begin Dante, <i>Inferno</i> , cantos 1-5
Wed. 9 Nov.	Dante, <i>Inferno</i> , cantos 9-10, 15, 26-34
*Fri. 11 Nov.	Dante, <i>Inferno</i> A (GK), B (AR), C (SW)
Wed. 16 Nov.	Dante, <i>Inferno</i> / brief intro to Cervantes, <i>Don Quixote</i>
Fri. 18 Nov.	Cervantes, <i>Don Quixote</i> (1.1-14)
Wed. 23 Nov.	Cervantes, <i>Don Quixote</i> (1.18, 22, 52; 2.3)
*Fri. 25 Nov.	Cervantes, <i>Don Quixote</i> A (AR), B (SW), C (GK)
Wed. 30 Nov.	Cervantes, <i>Don Quixote</i> (2.12-17, 64-65, 72-74)
*Fri. 2 Dec.	Cervantes, <i>Don Quixote</i> A (SW), B (GK), C (AR)
Wed. 7 Dec.	Review
Mon. 12 Dec.	Essays due by 12:00 noon in C-105

TERM 2 SCHEDULE *Groups A, B, and C newly constituted

TAs rotate; Group A always meets in the C-105 Seminar Room; Group B TBA; Group C TBA.

Wed. 4 Jan.	Heinrich von Kleist, "The Marquise of O..."
Fri. 6 Jan.	Margot Schroeder, "I'm Doing Fine"
Wed. 11 Jan.	Mary Shelley, <i>Frankenstein</i>
*Fri. 13 Jan.	Shelley, <i>Frankenstein</i> (informed by team inquiry) A (GK), B (AR), C (SW)
Wed. 18 Jan.	Fedor Dostoevsky, <i>Crime and Punishment</i>
*Fri. 20 Jan.	Dostoevsky, <i>Crime and Punishment</i> A (AR), B (SW), C (GK)
Wed. 25 Jan.	Dostoevsky, <i>Crime and Punishment</i>
*Fri. 27 Jan.	Dostoevsky, <i>Crime and Punishment</i> (informed by team inquiry) A (SW), B (GK), C (AR)
Wed. 1 Feb.	Franz Kafka, "The Metamorphosis"
*Fri. 3 Feb.	Kafka, "The Metamorphosis" (informed by team inquiry) A (GK), B (AR), C (SW)
Wed. 8 Feb.	Barbara Gowdy, "Disneyland" (Reflections due at 9:30am, at the beginning of class)
THURS. 9 Feb.	Reflections Evening (optional) 7:00pm, location TBA
*Fri. 10 Feb.	Reflections Class (mandatory) A (AR), B (SW), C (GK)
Wed. 15 Feb.	Jones, <i>Mr. Pip</i>
*Fri. 17 Feb.	Jones, <i>Mr. Pip</i> (informed by team inquiry) A (SW), B (GK), C (AR)

Wed. 22 & Fri. 24 Feb. MID-TERM RECESS: NO CLASSES

Wed. 1 Mar.	Toni Morrison, <i>Beloved</i>
*Fri. 3 Mar.	Morrison, <i>Beloved</i> A (GK), B (AR), C (SW)
Wed. 8 Mar.	Morrison, <i>Beloved</i>
*Fri. 10 Mar.	Morrison, <i>Beloved</i> A (AR), B (SW), C (LK)
Wed. 15 Mar.	Gabriel García Márquez, <i>One Hundred Years of Solitude</i>
*Fri. 17 Mar.	García Márquez, <i>One Hundred Years of Solitude</i> A (SW), B (GK), C (AR)
Wed. 22 Mar.	García Márquez, <i>One Hundred Years of Solitude</i>
*Fri. 24 Mar.	García Márquez, <i>One Hundred Years of Solitude</i> A (GK), B (AR), C (SW)
Wed. 29 Mar.	Bertolt Brecht, <i>Life of Galileo</i>
Fri. 31 Mar.	Review
Wed. 5 Apr.	Review

Mon. 10 Apr. **Essays due by 12:00 noon in C-105.**
April **Final Exam**