

MakerSpaces: Literature and Transformation

ENGL 100-006: READING AND WRITING ABOUT LITERATURE
UNIVERSITY OF BRITISH COLUMBIA | Term 1 Winter 2016-2017



La nuit étoilée (1889). Oil. Vincent Van Gogh. New York: The Museum of Modern Art, 2004.

Contact Info

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Vital Info

- Course meets: MWF from 2-3 in BUCH-B302
- My office hours: MW 11:00 to 12:00 and by appointment
- English Department Office: BuTo 397, open 8 am to 4 pm M-F

Course Description

This literature-and-writing course studies literary texts that transform themselves through semantic and symbolic play, and texts we will transform by situating them in material, social, and cultural contexts. With transformation as our theme in both content and method, we will use our classroom as if it were a makerspace -- a space in which makers/readers collaborate, experiment, code, and test their prototypes and ideas. The course will add to the pleasures you take in reading complex literary works, and will help you critique, construct and polish sound arguments about verbal texts more confidently. My own expertise is in 20th and 21st-century Anglophone literatures from North America, South Asia, Britain and Ireland, and the reading list largely reflects that set of fields.

Book List

1. H. Porter Abbott's *The Cambridge Introduction to Narrative*, 2nd. Edition
2. Flann O'Brien's *At Swim-Two-Birds*
3. T.S. Eliot's *The Waste Land and Other Poems* (Broadview Press)
4. Angela Carter's *Nights at the Circus*
5. Other materials as supplied on the Connect course site or from UBC Library Course Reserves

What You Will Do

In this course, you will read and analyze a range of writing which will give you the opportunity to identify, compare, explain and discuss various aspects and issues of literary criticism, appreciation, theory, and history.

Requirements consist of class participation, a portfolio which includes 4 papers (1p, 2-3pp, 3-5pp, 5-7pp), a midterm take-home exam, and a final exam. There are many ways to participate during class meetings, some required and some optional, such as answering questions, speaking during group discussions, and participating in writing and research activities. We will follow the Department of English attendance policy, which you may read at:

<http://english.ubc.ca/resources/resources-for-students/#attendance>.

- 20% Participation
- 10% Midterm (at home exam)
- 40% Portfolio (four papers, see above)
- 30% Final examination

All of the major assignments are required, i.e., in order to pass the course, you must submit work in each of these categories. Your assignments will be available on Connect, and will include a detailed rubric so that you know in advance how they will be marked. I will be available in office hours or by appointment for individual conferences about your assignments or other course-related matters as you may wish.

The course adheres to the university's strict rule against plagiarism. *If you represent the words, productions or ideas of anyone else as your own, you become subject to the disciplinary processes of the university concerning plagiarism, and may fail the course or be expelled from the university.* If you have any questions about what counts as plagiarism, please ask me (**before** you submit the assignment).

Course Schedule

Weekly writing topic: Analysis and Criticism.

Narrative theory: Abbott, Chapter 1 (pp 1-6). "Narrative and Life"

Sep 7 – Course Introduction.

Sep 9 – "Tiresius"; *The Waste Land*: 3 poems by Ezra Pound (p. 111)

Weekly writing topic: Evidence. Narrative theory: Abbott, Chapter 2, "Defining Narrative"

Sep 12 – "Big Two-Hearted River"

Sep 14 – "The Secret Life of Walter Mitty"

Sep 16 – **Paper #1 due (1 p. in length)**; *At Swim-Two-Birds* (read around 40-50 pp. per class meeting)

Weekly writing topic: Research. Narrative theory: Abbott, Chapter 3, "Borders"

Sep 19 – *At Swim-Two-Birds*

Sep 21 – *At Swim-Two-Birds*

Sep 23 – *At Swim-Two-Birds*

Weekly writing topic: Citation and Secondary Sources.

Narrative theory: Abbott, Chapter 13, "Narrative Contestation"

Sep 26 – *At Swim-Two-Birds*

Sep 28 – *At Swim-Two-Birds*

Sep 30 – *At Swim-Two-Birds*; **Paper #2 due (2-3 pp. in length)**

Weekly writing topic: Mechanics. Narrative theory: Abbott, Chapter 4, 5, "Rhetoric," "Closure"

Oct 3 – *At Swim-Two-Birds*

Oct 5 – "When You Are Old"; "As I Walked Out One Evening"; "The Windhover"

Oct 7 – *The Waste Land*: "Tradition and the Individual Talent"

Weekly writing topic: Style, Period, Context. Narrative theory: Abbott, Chapter 6, "Narration"

Oct 10 – **No class: Thanksgiving**

Oct 12 – *The Waste Land*: "The Love-Song of J. Alfred Prufrock"

Oct 14 – *The Waste Land*: "The Love-Song of J. Alfred Prufrock"

Weekly writing topic: Method. Narrative theory: Abbott, Chapter 7, "Interpreting Narrative"

Oct 17 – *The Waste Land*: "La Figlia che Piange"

Oct 19 – *The Waste Land*: "The Waste Land"

Oct 21 – *The Waste Land*: "The Waste Land"; **Paper #3 due (3-5 pp.)**

Weekly writing topic: Structure. Narrative theory: Abbott, Chapter 8: "Three Ways to Interpret"

Oct 24 – *The Waste Land*: "The Waste Land"; **take-home midterm exam distributed.**

Oct 26 – *The Waste Land*: "The Waste Land"

Oct 28 – *The Waste Land*: "The Waste Land"

Weekly writing topic: Argument, Logic. Narrative theory: Abbott, Chapter 10, "Character and Self"

Oct 31 – "The Library of Babel"; **midterm exam due at the beginning of class.**

Nov 2 – Excerpt from *Ulysses*' "Lestrygonians"

Nov 4 – selections from Kafka, *The Complete Stories*

Weekly writing topic: Rhetoric. Narrative theory: Abbott, Chapter 9: "Adaptation Across Media"

Nov 7 – <http://www.playagainstodds.ca/>

Nov 9 – "Arms and the Boy"; "Strange Meeting"; "Futility"

Nov 11 - **No class: Remembrance Day**

Weekly writing topic: Multiple points of view. Narrative theory: Abbott, Chapter 11, "Narrative and Truth"

Nov 14 – *Nights at the Circus*

Nov 16 – *Nights at the Circus*

Nov 18 – "Girl"; **Instructor away at academic conference; expect a substitute.**

Weekly writing topic: The writing process (recap). Narrative theory: Abbott, Chapter 12, "Narrative Worlds"

Nov 21 – *Nights at the Circus*; **Paper #4 due (5-7 pp.)**

Nov 23 – *Nights at the Circus*

Nov 25 – *Nights at the Circus*

Weekly writing topic: Assessment and Criticism. Narrative theory: Abbott, Chapter 14, "Narrative Negotiation"

Nov 28 – *Nights at the Circus*

Nov 30 – *Nights at the Circus* (if needed). **Final Portfolios due: all four papers in final draft form.** Discuss writing experiences.

Dec 2 – Wrap-up of course and exam prep.

Exam period Dec 6-21-- **Final examination, TBA**

Please Also Know

Our classroom space is intended to be safe, welcoming, and respectful while we carry on with our intellectual engagements, and I request you to self-monitor your own contributions for civility (including off-topic phone or computer use) and to let me know if you feel the respectful atmosphere is ever compromised so that we can work to improve the situation. Readings, discussions, and lecture materials may reference mature themes, violence, sexuality, or conflictual subject matter. If you feel you do not wish to read one of the assigned texts because it may significantly distress you, please see me well in advance of the assigned reading's due date to request a substitute reading assignment; if we cannot agree on an appropriate substitution, you may be obliged to follow the original schedule of readings to complete the course.

Anyone with a documented disability is gently encouraged to contact the Access and Diversity Office in Brock Hall, 1203- 1874 East Mall (tel. 604.822.5844) for accommodations and support services. Other helpful programs are the academic services described at <http://students.ubc.ca/success>, and UBC Counselling Services tel. 604.822.3811 or, after hours, for anyone in distress, the Vancouver Crisis Line, tel. 800.784.2433.

I am a resource person with UBC's Positive Space Campaign. As its website announces, "the Positive Space Campaign is an initiative intended to help make UBC more receptive to and welcoming of its lesbian, gay, bisexual, trans* (transgender, transsexual, trans-identified), two-spirit, queer, questioning, intersex and asexual (LGBT**TQIA*+) communities, individuals and issues of sexual and gender diversity on campus." If you would like more information about this campaign, or to be put in touch with campus resources, please feel free to talk to me, or to contact the Equity and Inclusion Office in Brock Hall, tel. 604.822.6353.