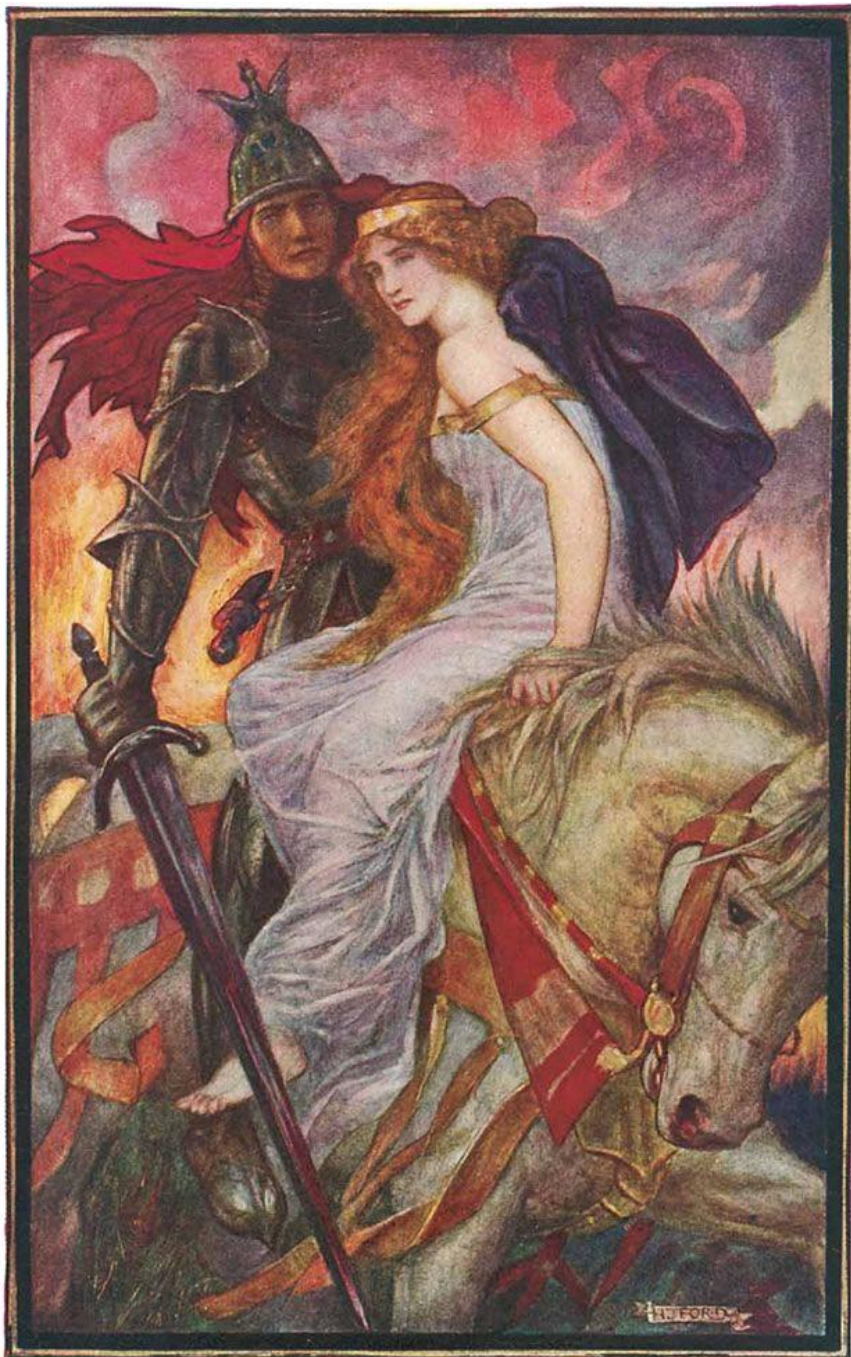


Fantasy, Satire, and Play

ENGL 100-005: READING AND WRITING ABOUT LITERATURE
UNIVERSITY OF BRITISH COLUMBIA | Term 1 Winter 2018-2019



Lancelot bears off Guenevere
LANCELOT AND GUENEVERE

The Book of Romance, 1902

Contact Info

Dr. Judith Paltin

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Vital Info

- Course meets MonWed: 1-2 in BUCH-D323 and Fri: 1-2 in GEOG-214
- My office hours: M 2-3, W 12-1 and by appointment

Course Description

This introductory literature-and-writing course focuses on fictional texts that play with theme, symbol, memory, and language, and that situate literacy within societies and cultures. The course meets the Faculty of Arts writing requirement as an alternative to WRDS 150. We will work in a variety of forms including novels, verse, and drama. The major texts fall under the categories of fantasy or satire (which we will examine as two lively approaches to social and cultural critique), and the readings are smart, spirited, and beautifully eloquent.

Book List

Please use these editions so that we all have the same pagination and critical apparatus.

- The Importance of Being Earnest, Oscar Wilde (Norton, ISBN 978-0393927535)
- The Buried Giant, Kazuo Ishiguro (Vintage, 978-0345809414)
- Nights at the Circus, Angela Carter (Vintage, 978-0099388616)
- Other materials supplied on the Canvas course site or distributed in class

What You Will Do

10% Participation: Participation consists of a holistic evaluation of your participation in the course. Items that contribute grade credit to your participation grade include attendance, speaking and asking questions in class, showing evidence that you have read the assigned readings, engaging in activities such as peer review, small group discussions, and ComPAIR, sharing researched information about issues relevant to the course, working in library archives, or attending relevant cultural events, such as plays or concerts which are related to course material.

65% Writing Portfolio (four papers: see assignment prompts on the Canvas website for full details. The two shorter papers are 10% each, and the two longer, 20% each for a total of 60%; the remaining 5% is awarded for completing a paper clinic/editing exercise in class.)

25% Final examination, including essay writing, a short answer section, passage identification and analysis

In this course, you will read and analyze a range of writings which will give you the opportunity to explain and discuss various aspects and issues of literary criticism, cultural theory, and social history. Requirements consist of class participation, a writing portfolio, and a final exam. All of the major assignments are required, i.e., in order to pass the course, you must submit work in each of the above categories. 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).

We will follow the Department of English attendance policy, which you may read at: <http://english.ubc.ca/resources/resources-for-students/#attendance>. The same webpage also details the department's agreed-upon marking standards for your reference. Please know that "Religious observance may preclude attending classes or examinations at certain times. In accordance with the [UBC Policy on Religious Holidays](#), students who wish to be accommodated for religious reasons must notify their instructors in writing at least two weeks in advance, and preferably earlier" (UBC Policy on Academic Concession).

Late assignments will be penalized 5% per day of lateness, and no papers will be accepted more than a week late unless they are accompanied by a memo from Arts Advising or a medical note. By the way, I do not accept computer breakdowns or accidental file deletions as an excusing emergency—you should frequently back up your work to a cloud account or flashdrive, so that you can upload it to the assignment page on time from any connected device.

Course Schedule

Weekly writing topic: Analysis and Criticism.

Sep 5 – Course Introduction.

Sep 7 – "The Nightingale and the Rose" [on Canvas]

Weekly writing topic: Evidence.

Sep 10 – *The Importance of Being Earnest* - lecture

Sep 12 – *The Importance of Being Earnest* and "London in the 1890s"

Sep 14 – *The Importance of Being Earnest* – group discussions on pre-circulated questions

Weekly writing topic: Research.

Sep 17 – *The Importance of Being Earnest* and "Creating the Audience"

Sep 19 – *The Importance of Being Earnest* – staging exercise

Sep 21 – *The Importance of Being Earnest* and "The Genesis of the Play"

Weekly writing topic: Citation and Secondary Sources.

Sep 24 – *The Importance of Being Earnest* - **Paper #1 due (900 words)**

Sep 26 – *The Importance of Being Earnest* and "Oscar Wilde and the English Epicene"

Sep 28 – *The Importance of Being Earnest* and "Oscar Wilde and the English Epicene"

Weekly writing topic: Mechanics.

Oct 1 – Wilde, "The Decay Of Lying – An Observation" [on Canvas]

Oct 3 – Poems by W.B. Yeats [on Canvas]

Oct 5 – Yeats - **Paper #2 due (1200 words)**

Weekly writing topic: Style, Period, Context.

Oct 8 - **No class: Thanksgiving**

Oct 10 – *The Buried Giant* - lecture

Oct 12 – *The Buried Giant* – Arthurian traditions

Weekly writing topic: Method.

Oct 15 – *The Buried Giant* – discussion on pre-circulated questions

Oct 17 – *The Buried Giant* and “The Defense of Guenevere” [on Canvas]

Oct 19 – *The Buried Giant* - setting

Weekly writing topic: Structure.

Oct 22 – *The Buried Giant* - plot

Oct 24 – *The Buried Giant* – narration/focalization

Oct 26 – *The Buried Giant*- theme and symbol

Weekly writing topic: Argumentative Logic and Fallacy.

Oct 29 – *The Buried Giant* – denouement/closure

Oct 31 – *The Buried Giant* - adaptation

Paper #3 due (1500 words)

Nov 2 – *Nights at the Circus* - lecture

Weekly writing topic: The Rhetoric of Fiction.

Nov 5 – *Nights at the Circus* – feminist context

Nov 7 – *Nights at the Circus* – discussion on pre-circulated questions

Nov 9 – **Instructor away at conference-expect a substitute or campus assignment**

Weekly writing topic: Multiple points of view.

Nov 12 – **No class: Stat Holiday for Remembrance Day**

Nov 14 – *Nights at the Circus* – multiple points of view, tone, and voice

Nov 16 – *Nights at the Circus* – “Freak Show Femininities: Intersectional Spectacles In Angela Carter's *Nights at the Circus*” [on Canvas]

Weekly writing topic: The writing process (recap).

Nov 19 – **paper clinic day**

Nov 21 – *Nights at the Circus* – figuration, metaphor, symbol, allegory, magical realism

-Optional: draft due of Paper #4 (1800 words) if you want feedback before the final draft is due.

Nov 23 – *Nights at the Circus* – post-gender, post-coloniality, post-truth

Weekly writing topic: Assessment and Criticism.

Nov 26 – Wrap-up: the satirical and the fantastic, with examples

Nov 28 – Criticism and critique, with examples

Nov 30 – Literary play, with examples. **Final Portfolios due: all four papers in final draft form with changes tracked to show revisions since marking**

Exam period Dec 4-19-- **Final examination, TBA**

Please Also Know

Our classroom space is intended to be welcoming, respectful, inclusive, sensitive, and collaborative, and I request that you self-monitor your own words and actions for civility (including off-topic phone or computer use). Readings, discussions, and lecture materials may reference mature themes, violence, sexuality, potentially challenging or controversial 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.

There is a student Writing Centre with coaches available in the Chapman Learning Commons in Barber: please see <http://learningcommons.ubc.ca/tutoring-studying/writing/> for more information. 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.