

English 1406 Fall 2021 - Winter 2022

1406-FW01 - Tuesdays @ 9:30 AM - 12:30 PM; BAC 206, &  
1406-FW02 - Thursdays @ 9:30 AM - 12:30 PM; BAC 203  
Critical Reading and Writing

Dr. Richard Cunningham  
BAC 431  
585-1345  
Email: provided in class  
Office hours: T, Th, ~12:30 - 2:00, & by appt.

### **Acknowledgement of Traditional Territory**

We are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People.

This territory is covered by the "Treaties of Peace and Friendship" which Wolastoqiyik (Maliseet) and Mi'kmaq peoples first signed with the British Crown in 1725. The treaties did not deal with surrender of lands and resources but in fact recognized Mi'kmaq and Wolastoqiyik (Maliseet) title and established the rules for what was to be an ongoing relationship between nations.

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### **Accessible Learning Services**

If you are a student with documentation for accommodations or if you anticipate needing supports or accommodations, please contact Ian Ford, Accessibility Resource Facilitator at 902-585-1520, [disability.access@acadiau.ca](mailto:disability.access@acadiau.ca) or Marissa McIsaac, Manager, [disability.access@acadiau.ca](mailto:disability.access@acadiau.ca). Accessible Learning Services is located in Rhodes Hall, rooms 111-115.

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### **Just you**

You're not unique--sorry, but none of us is. That said, you may from time to time have personal burdens to bear or hills to climb that the rest of us encounter only at other times in our lives. You'd be mistaken to think you're the only one who's ever gone through whatever difficulty you're going through, so please reach out--to me, or to Counselling Services--if you feel yourself sliding into depression or any other unhealthy mental state.

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### **The Role of the Equity, Diversity, and Inclusion Officer**

Acadia University is committed to becoming a culturally safe and anti-oppressive community. This can only be achieved where there are simultaneous efforts to eliminate all forms of discrimination and harassment from our campus community, including the elimination of all discrimination, harassment and violence based on one's identity, including but not limited to, gender, race, class, ethnicity, sexual orientation, disability, gender identity, gender expression, and Indigeneity.

The Equity, Diversity and Inclusion Officer is available to students, staff, and faculty. The fundamental objective of the Equity Office is to prevent discrimination, sexual harassment, and personal harassment from occurring, in part by managing [Acadia's Policy Against Harassment and Discrimination](#). For more information, as well as for resources for students who believe they may have experienced or witnessed discrimination, sexual harassment, or personal harassment please contact Acadia's Equity, Diversity and Inclusion Officer, Polly Leonard, MSW, RSW (she/her/hers) at [equity@ACADIAU.CA](mailto:equity@ACADIAU.CA), and check out the [website](#).

### Generic Description:

In this course students will be introduced to novels, plays, and poems from the twentieth century and earlier. This course will develop creative and analytical skills and will provide students with strategies for writing clearly and persuasively.

### Specific Description:

In my opinion, Engl 1406 is neither fish nor fowl, by which I mean it is not a fully fledged English-subject course (the "critical reading" component), and neither is it a fully fledged composition (i.e. "critical writing") course. So in the 2021 - 2022 academic year I am going to try separating the two to some extent. Rather than have you write four essays on literary texts you will have read, I am going to grade you on two essays you'll write on literature, and on shorter assignments intended strictly to ensure you're attending class and paying attention to what I have to say about writing. To this end, most classes will see us devote ourselves to writing that may be quite separate from the texts we discuss that day. This means you must bring to class everyday the computer or tablet (NOT your phone) on which you read the assigned text, your most loquacious, gregarious self so you can discuss the text(s) you read, and a pen and paper.

**Books to buy:** It's an *English* class. Of course you have to buy and read--and read--books.

*Beowulf*, 2nd ed., Translated & edited by R. M. Liuzza, published by Broadview Press, 2013. ISBN: 978-1-55481-064-2

Fallada, Hans. *Every Man Dies Alone*, trans. Geoff Wilkes, published by Melville House, 2009. ISBN: 978-1-93555-404-2

### Grading

Attendance	10%
Reading Tests	15%
Writing Assignments	25%
Library Assignment	5%
First Term Paper	15%
Second Term Paper	15%
Final Exam	15%
Total	100%

Class Requirements: Students are required to bring a fully charged laptop or tablet, and a pen and 8 1/2" x 11", preferably lined, paper to every class meeting.

# Syllabus

<b>September</b>			
<b>Date</b>	<b>Reading</b>	<b>Writing</b>	<b>Things Due</b>
Week 1: Sept. 9 & 14	A) Introductions.  B) The importance of the course webpage, including how to use it.  C) Literary genres.	1) Expectations.  2) Academic writing as argument.  3) <u>Parts of speech.</u>	When something is due, its date is indicated in this column.  Read the Purdue OWL's advice on <a href="#">Quoting</a> , <a href="#">Paraphrasing</a> , and <a href="#">Summarizing</a> .  Read Mortimer J. Adler, "How to Mark a Book", then print off and read  Stephen King, " <a href="#">Reading to Write</a> ". Follow Adler's advice when you read King's essay, then submit your marked up version for a reading test grade next week. Be sure to put your name on the top of the first page.
Week 2: Sept. 16 & 21	Historical Overview	Writing instruction:  1) Sentences.  2) OWL: <a href="#">Quoting</a> , <a href="#">Paraphrasing</a> , and <a href="#">Summarizing</a> .	Reading test on "How to Mark a Book," and marked-up version of "Reading to Write" is due.  Read the UAGC's page on <a href="#">Quoting</a> , <a href="#">Paraphrasing</a> , & <a href="#">Summarizing</a>  Read Sophocles' <i>Oedipus Rex</i> for next class.
Week 3: Sept. 23 & 28	Sophocles' <i>Oedipus Rex</i>	Writing instruction:  1) Sentences.  2) The argument: Why we argue, and What we don't argue about.  3) Introduction to rhetoric.	Reading test on <i>Oedipus Rex</i>
<b>October</b>			

Week 4: Oct. 5 & 7	Old English poetry: <a href="#">“The Seafarer,”</a> <a href="#">“The Wanderer,”</a> <a href="#">“The Dream of the Rood,”</a> <a href="#">“Caedmon’s Hymn”</a>	Introduction to rhetoric continued.	I recommend you get started reading <i>Beowulf</i> .
Week 5: Oct. 12 & 14	Erin Patterson: Finding, identifying, and using scholarly sources.		
Week 6: Oct. 19 & 21	<i>Beowulf</i>		Reading test for <i>Beowulf</i>
Week 7: Oct. 26 & 28	Geoffrey Chaucer, <a href="#">“The Miller’s Tale”</a>		Reading test for “The Miller’s Tale”
<b>November</b>			
Week 8: Nov. 2 & 4	Philip Sidney, <i>Defence of Poetry</i>		
Week 9: Nov. 9 & 18	Excerpt from <i>The Faerie Queene</i>  Read the “Letter to Raleigh,” and Book I, “The Legend of The Knight of The Red Crosse, Or of Holinesse.”		Reading & Comprehension test on <i>The Faerie Queene</i>
Week 10: Nov. 23 & 25	Shakespeare, Sonnets  Aemilia Lanyer, excerpts from <i>Salve Deus Rex Judeorum</i>  John Donne, <i>Devotions Upon Emergent Occasions</i> : “Meditation 17”  ----- “The Flea,” “Holy Sonnets 10 and 14”  George Herbert, <i>The Temple</i> : “The Collar,” “The Altar,” “Easter Wings”		First-term paper due.
Week 11: Nov. 30 & Dec. 2	<i>The Somonyge of Everyman</i>  <i>The Tragicall History of Doctor Faustus</i>		Reading test on <i>Everyman &amp; Faustus</i>  Read the assigned novel, <i>Every Man Dies Alone</i> , over the Christmas break.
<b>January</b>			
Week 12: Jan. 11 & 13	John Milton: sonnets, & excerpts from <i>Paradise Lost</i>		
Week 13: Jan. 18 & 20	John Donne, <a href="#">Meditation XVII</a>  The Essay:  Francis Bacon: TBD		

	Joseph Addison: TBD Samuel Johnson: TBD Some contemporary examples: TBD		
Week 14: Jan. 25 & 27	The Short Story: Kate Chopin, <a href="#">“The Story of an Hour”</a> Charlotte Perkins Gilman, <a href="#">“The Yellow Wallpaper”</a> Ernest Hemingway, <a href="#">“Hills Like White Elephants”</a>		
<b>February</b>			
Week 15: Feb. 1 & 3	<i>Every Man Dies Alone</i> , Hans Fallada		
Week 16: Feb. 8 & 10	<i>Every Man Dies Alone</i>		
Week 17: Feb. 15 & 17	<i>Every Man Dies Alone</i>		
<b>March</b>			
Week 18: Mar. 1 & 3	Mary Wollstonecraft, <i>A Vindication of the Rights of Women</i>		
Week 19: Mar. 8 & 10	Poetry of the Romantics: Charlotte Smith, Anna Laetitia Barbauld, William Blake, Samuel Taylor Coleridge, William Wordsworth, Felicia Hemans, John Keats, Percy Bysshe Shelley		
Week 20: Mar. 15 & 17	Later 19 <sup>th</sup> -century poetry: Browning, “My Last Duchess” Rossetti, “Goblin Maket” Tennyson, “The Lady of Shalott”		Second-term paper due.
Week 21: Mar. 22 & 24	Henrik Ibsen’s <i>A Doll’s House</i>		
Week 22: Mar. 29 & 31	Virginia Woolf, <a href="#">A Room of One’s Own</a> Modernist Art & Poetry TBD		
<b>April</b>			
Week 23: Apr. 5 & 7	Review		