

Professor Jennifer Hellwarth
English 200
TTh 11am-12:15 pm
122 Quigley Hall
Fall 2011

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Change, TTh 1:30-3 pm, W 11am-1 pm, and also by
appointment

English 200: Approaches to Reading Literature *Emerging, Diverging, and Converging Identities*

Course Description

What might it mean to be introduced to literary study? How do we imagine the literary work as an object of analysis as opposed to merely a source of solitary pleasure? What are the ways in which we categorize literary texts? How does identity get expressed through literary form? Thinking about the text in these ways will lead us to reflect upon our emotional reactions to it, examine the forms used to support it, make connections between it and the "real world," and finally, learn to create strong and clearly articulated arguments about it.

In English 200 we will learn about the formal (and informal) elements of literature and genre and we will examine some of the various ways in which we think, talk, and write about literature. To do this we will read and analyze texts that are considered "canonical" and define conventions (such as Shakespeare's sonnets) and those that are considered more "non-canonical" and defy conventions (such as Leslie Marmon Silko's *Storyteller*). As part of our study we will focus on the ways in which texts variously reveal certain emergent identities—identities related to race, class, and gender.

Course Objectives

1. To master basic terms of literary criticism;
2. To utilize close reading as a primary skill of literary analysis;
3. To recognize the conventions of different literary genres;
4. To develop interpretive arguments both in writing and in class discussion;
5. To understand the cultural and literary significance of historically underrepresented perspectives and traditions;
6. To gain confidence in writing and speaking about literature;
7. To appreciate the significance and pleasure to be derived from thoughtful reading of literature;
8. To prepare for more advanced study in the English Department.

Requirements and Policies

Attendance and Participation: Attendance is Required! I expect that you will come to every class and be present in mind as well as body. That means being prepared! Come to class having done the day's assigned reading (take notes, record comments) and with at least one thing in mind that you would like to contribute to the class. I understand that life happens, and sometimes you must be absent. If this is the case and you know you will be absent, please let me know (by phone message or e-mail). Also remember: if you miss class **YOU** are responsible for finding out what you have missed; check with a classmate about readings and assignments. (Please please *please* do not ask me if you have missed anything!) Allegheny policy requires class attendance; absences will lower your grade accordingly; you are allowed two "unexcused" absences, after that your grade will be dropped accordingly. Please note: **if you have more than five absences, you run the risk of failing the class.** You must turn in all major assignments (*OED* exercise, essays, all exams, and the self/group evaluation) in order to pass the course.

Assignments

You will be asked to do an *OED* exercise and write three essays of approximately 5-7 pages in length; there will be several in-class writing exercises, as well as other short writing exercises, including a self and group evaluation. In addition, there will be two midterms and a final exam. I may, periodically, give a “pop” quiz, so I encourage you to be prepared! For papers, use the MLA style for documenting sources in written work. MLA style is presented in Hacker’s *A Writers Reference* and can also be found at http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch08_s1-0011.html

Close reading skills will be practiced in class as well as in all three essays.

Writing Groups and Writing Requirements

Writing groups will be assigned in the second week of class. Your groups should be taken seriously as much of the work you will produce will be read and commented on by members of your group. All members of the group will be graded on their peer reviews!

Grading

Your Final Grade will be based on:

Class participation and Peer Review	10%
OED Exercise	5%
Three Essays	10%, 15%, 15%
Two Midterm Exams	10%, 15%
Final Exam	20%

A note about PLAGIARISM: *Plagiarism will not be tolerated in this class.* Please read the Honor Code in the College Handbook. We will discuss various ways to avoid unintentional plagiarism. Please note that plagiarism includes direct or indirect use of any words or ideas other than your own without proper acknowledgment. Using the words or ideas of another person, including internet sources, without proper citation is a crime and could result in failure of the assignment or course. In addition, all cases of plagiarism are to be reported to the Honor Committee.

Disabilities Services

Students with disabilities who believe they may need accommodations in the class are encouraged to contact Disability Services at (814) 332-2898. Disability Services is part of the Learning Commons and is located in Pelletier Library. Please do this as soon as possible to ensure that approved accommodations are implemented in a timely fashion. Information can also be found at

<http://sites.allegheny.edu/disabilityservices/>

Required Texts

Bedford Glossary of Critical and Literary Terms, 3rd ed. Bedford, 2008.

R.S. Gwynn, ed., *Longman Pocket Anthology of Poetry*, 7th ed. Penguin Academics, 2012.

Lanston Hughes, *Selected Poems*. Vintage Classics, 1959.

Maxine Hong Kingston, *Woman Warrior*. Vintage International, 1989.

Shakespeare, *Twelfth Night*. Penguin Books, 2000.

Leslie Marmon Silko, *Storyteller*. Arcadia, 1981. Out of print: order individually from the bookstore or used through Amazon.com.

Course Reader (CR)

Sakai Web Site

Please Note: The syllabus is subject to change! Please pay attention to announcements regarding any changes in course readings and assignments!

- Thur. Sept. 1 **Introduction: Getting to Know You. Reading Cultural Identities and Difference**
- Tues. Sept. 6 **What and Why is Poetry?** Read in *Longman*, “Introduction” (1-22); Bradstreet, “The Author to Her Book” (83); Shakespeare, “Sonnet 1” (CR). **Bring to class a one-page typed rumination on “Poetry: pleasure or pain?”—be as creative as you like!**
Terms: Diction, Archaisms, Denotation, Connotation, Neologism, Syntax, Paronomasia, Metaphor, Tenor, Vehicle, and Ground, Implied Metaphor, Simile, Hyperbole, Understatement, Allusion, Prosopopoeia, Paradox, Oxymoron, Synesthesia (You will find definitions of the terms in the *Bedford Glossary of Critical and Literary Terms*.)
- Thurs. Sept. 8 Read in *Longman*, 41-44; McLaughlin, “Figurative Language” (CR); Philip Sidney, “Astrophil and Stella: Sonnet 1” (63), Shakespeare, “Sonnet 20” (65), Donne, “A Valediction: Forbidding Mourning” (73-74), Philip Larkin, “This Be the Verse” (261)
Terms: Synecdoche, Metonymy, Apostrophe, Kenning
- Tues. Sept. 13 **Identifying Roses.** Read Mallioux, “Interpretation” (CR); *Longman*, 22-27; Herrick, “to the Virgins, to Make Much of Time” (77), Edmund Waller, “Song: Go, Lovely Rose (80); Robert Burns, “A Red, Red Rose” (100); **OED Exercise Due in Class**
Terms: New Criticism, Allegory, Symbol
- Thurs. Sept. 15 **Against Roses: Assertions of Identity.** Read in *Longman*, 27-29; Shakespeare, “Sonnet 130” (69); Parker, “One Perfect Rose” (handout); Millay, “Say what you will, and scratch my heart to find” (CR); Ana Castillo, “Women Are Not Roses” (CR). **Bring in a paragraph about the rose metaphor in one of the poems...typed please!**
Terms: Sonnet
- Tues. Sept. 20 **Scansion and Rhythm.** Read, Scholes “Music” (CR); *Longman*, 29-41; Donne, “Holy Sonnet 10” (71-2); A.E. Housman, “Terrence, This is Stupid Stuff” (173); Brooks, “We Real Cool” (251); **How not to plagiarize!**
Terms: Alliteration, Assonance, Consonance, Meter, Masculine rhyme, Feminine rhyme Triple rhyme, End rhyme, Euphony, Anaphora
- Thurs. Sept. 22 **The Confines of the Sonnet.** Read *Longman*, “Writing About Poetry” (45-54); Spenser, “Amoretti: Sonnet 75” (61-2); Donne, “Holy Sonnet 14” (72); Milton, “When I Consider How My Light Is Spent” (82-3); Millay, “I will put chaos into fourteen lines” (CR)
Terms: Sonnet Sequence
- Tues. Sept. 27 **Midterm**
- Thurs. Sept. 29 Rosh Hashanah. **Identifying Gender: Exercises in Self-Image.** Read Piercy, “Barbie Doll” (CR); Cisernos, “Barbie-Q” (CR); Soto, “Barbie” (CR). **First**
Terms: Feminist Criticism, Gender Criticism
- Tues. Oct. 4 Read Chopin, “The Story of an Hour” (CR); Cisernos, “Woman Hollering Creek” (CR); **Draft Paper #1 due to group for peer revision.**
Terms: Character, Setting, Narrator
- Thurs. Oct. 6 **Identifying Point of View.** (CR); Viramontes, “The Cariboo Cafe” (CR);

			Hemingway, "Indian Camp" (CR); Point of view exercise on "The Cariboo Café" due.
			Terms: Point of View, Psychological Criticism, Psychoanalytic Criticism
Fri.	Oct.	7	Final Draft Paper #1 due in my box by 5 pm
Tues.	Oct.	11	Drama and self-fashioning. <i>Twelfth Night</i> , Acts I and II
			Terms: Genre, Drama
Thurs.	Oct.	13	Read <i>Twelfth Night</i> , Act III; Read Casey, "Gender Trouble" (CR)
			Terms: Dialogue, Soliloquy, Aside, Blank Verse, New Historicism
Tues.	Oct.	18	Fall Break—no class.
Thurs.	Oct.	20	<i>Twelfth Night</i> , Acts IV and V
Tues.	Oct.	25	Read Maxine Hong Kingston, <i>The Woman Warrior</i> , "No Name Woman" and "White Tigers" (pp. 1-53); "The Ballad of Mulan" (CR)
			Terms: Novel, Memoir
Thurs.	Oct.	27	<i>The Woman Warrior</i> , "Shaman" (pp. 57-109)
Tues.	Nov.	1	<i>The Woman Warrior</i> , "At the Western Palace" (113-160)
Thurs.	Nov.	3	<i>The Woman Warrior</i> , "A Song for Barbarian Reed Pipe" (163-209)
			Terms: Cultural Criticism/Cultural Studies
Tues.	Nov.	8	Midterm
Thurs.	Nov.	10	The Codes of Race Racial Identity. Read in Langston Hughes <i>Selected Poems</i> , "Afro-American Fragment" (3), "The Negro Speaks of Rivers" (4), "Aunt Sue's Stories" (6); "Negro" (8); Gates, "Writing, Race, and the Difference It Makes" (CR)
Tues.	Nov.	15	Terms: Read, Schuyler, "The Negro-Art Hokum" (CR); Hughes, "The Negro Artist and the Racial Mountain" (CR); Read in Hughes' <i>Selected Poems</i> , "October 16" (10), "As I Grew Older" (11), "Dream Variations" (14), "Sylvester's Dying Bed" (38), "Could Be" (40), "Early Evening Quarrel" (44), "Harlem Night Song" (61); First draft of Paper #2 due to peer review group.
Thurs.	Nov.	17	The Idea of Harlem. Nathan Irvin Huggins, "Introduction" and "Harlem" (CR). <i>The Blues</i> . Read: Hughes, "Weary Blues" (33) "Morning After" (43), "Trumpet Player" (114), "Life is Fine" (121) "Widow Woman" (139); Read in Hughes, "Beale Street" (70), "50-50" (110), "Mulatto" (160-1), "Ku Klux" (163). "Song for a Dark Girl" (172), "The South" (173), "Bound No'th Blues" (174), "One-Way Ticket" (177) "To Be Somebody" (189-90)
			Terms: New Historicism
Fri.	Nov.	18	Final Paper #2 due in my office or box by 5 p.m.
Tues.	Nov.	22	Farrell and Johnson, "Poetic Interpretations of Urban Black Folk Culture" (CR); Hughes, <i>Montage of a Dream Deferred</i> (222-246)
Thurs.	Nov.	24	Thanksgiving—No Class
Tues.	Nov.	29	Read Marshall, "The Legal Attack"(CR) and Bunche, "The Depression..." (CR); Hughes, <i>Montage</i> (247-272)
Thurs.	Dec.	1	Leslie Marmon Silko, <i>Storyteller</i> (1-54)
Tues.	Dec.	6	Read Paula Gunn Allen, "The Sacred Hoop" (CR); <i>Storyteller</i> (54-169)
Thurs.	Dec.	8	Read <i>Storyteller</i> (170-end); Silko, "Language and Literature from a Pueblo Perspective" (CR)

Tues.	Dec.	13	Last Day of Class! Review and Writing Workshop Paper #3 : bring copies of your paper to class for each group member.
Wed.	Dec.	14	Final Draft Paper #3 due in my box by 5 pm
Mon.	Dec.	19	Final Exam—9 am

Essay-grading criteria:

An essay in the A range is founded on an original, logical and coherently organized set of ideas; it makes a clearly discernible and persuasive argument (even if the reader disagrees with its argument); its thinking is, at each turn, absolutely clearly articulated: words carry thought, they don't obscure it; its sentences use only the words their ideas require, not any more; its paragraphs have distinct though related roles in the essay's larger argument, each holding one thoroughly asserted idea (not two competing ideas, not one idea half-asserted); if appropriate it accurately and thoughtfully uses other sources; and its sentences are without the grammatical, spelling or typographical mistakes that exacting proofreading would catch. (All of this takes *a lot of work*. If it is all very nearly accomplished, the essay usually earns an A-.)

An essay in the B range: a very good paper, founded on solid, persuasive thinking, the writing of which is clearly and effectively executed. What usually prevents an "A" is a lack of originality, thorough thinking or careful proofreading. If two of these virtues are absent, the essay will usually earn a B-.

An essay in the C range: some conspicuous flaw usually earns an essay a C; its argument is developed, but not as carefully as a "B" paper, and it is not well organized, its diction is inarticulate, and the paper needs proofreading.

A D essay either contains more than one of the large problems cited in the "C" description or finds another way to convince its reader that the author has not spent nearly enough time on the thinking or writing in the essay.

An F essay misses on all criteria (originality, articulateness, persuasiveness, organization, the absence of writing mistakes) or is handed in very late. (Most grades below C are earned this way.)

Criteria for grading class participation:

While it is difficult to quantify the success of a student's contributions to class discussion (at our best we all contribute differently), here are the general standards I will use to grade participation:

A range: Participation at this level is marked by its active nature, its consistency, and its quality. When **A** participants read an assignment, they *prepare* to participate in a class discussion; they read the assignments fully, carefully and critically enough to be ready not just to respond to my questions but also to initiate discussion with comments and questions of their own. Such participants will also come to class ready to make and argue assertions about the reading and to think out loud about a text's relation to its contexts; they will attend to the comments of others in class, agree, elaborate or civilly disagree with them, bring our attention to passages from the reading to make their point and at times connect such thinking with earlier readings or previous class discussions. In short, students who by their engagement in class discussion throughout the semester show themselves to be true students of the course material--persistently conscientious and inquiring--will get an **A** for their efforts. They will also make the course a lot better.

B range: Students who come to every class, have almost always done all the reading, and consistently respond to the questions of others in a way that demonstrates their command of the reading will earn a **B** participation grade. What separates this effort from an **A** one is not so much quantity (teachers are remarkably good at detecting b.s.) as the level of preparation--one's reading and thinking--that has gone on before one gets to class, especially the kind that enables students to *initiate* discussion. But you can't get a **B** participation grade by just showing up, either, or by talking every once and a while.

C range: A **C** participant comes to almost all the classes (no more than four unexcused absences), usually has done almost all of the reading, but not with the energy necessary to demonstrate thorough participation and their ongoing engagement with the material. Such a discussant contributes infrequently.

D range: Automatic pilot mode. You were physically there most of the time, spoke a few times maybe, but that was it.

F: Not coming to class—or sleeping in class—is the traditional route.