

ENGL 200: Foundations of Literary Study

Fall 2018

200.003, CRN 82892
TR 4:00-5:15pm
Woodburn Hall G15

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Office Hours: R 1-2 pm, and
by appointment



REQUIRED TEXTS (& other resources)

- Gardner, Janet E. and Joanne Diaz. *Reading and Writing About Literature: A Portable Guide*. 4th Ed. Bedford/St. Martin's, 2017. ISBN: 978-1-319-03536-5
- Cerrone, Olivia Kate. *The Hunger Saint*. Bordighera Press, 2017. ISBN-10: 1599541068
- Ihimaera, Witi. *The Whale Rider*. Harcourt, 1987. ISBN: 0152050167
- Satrapi, Marjane. *Persepolis: The Story of a Childhood*. Pantheon, 2004. ISBN: 037571457X
- St. John Mandel, Emily. *Station Eleven*. Vintage, 2014.
- Regular access to eCampus where other readings will be uploaded.
- Wikipedia List of Literary Terms (https://en.wikipedia.org/wiki/Glossary_of_literary_terms)
- Oxford English Dictionary (online through WVU library)

OVERVIEW & GOALS

Welcome to English 200, a course designed to assist you in the practice of the fundamentals of literary study: reading, writing, and research. We will read, discuss, and write about poems, novels, short stories, plays, essays, and other texts, including a novel to film adaptation, in order to create the literary studies tool-kit you'll need not only in ENGL 200, but throughout your academic career and beyond. In addition to learning new skills and vocabulary, this course will also assist you in locating who you want to be intellectually and professionally within the broad field of English and literary studies, no matter your major or area of interest.

Our exploration of literary studies will focus on children: What does it mean to be a child? How are children portrayed in the different texts we read? How are children elevated or marginalized in different texts? To what purpose are they minimized, valorized, or used? What do children's relationships look like with other children, adults, animals, or nature? How might literary studies assist us in

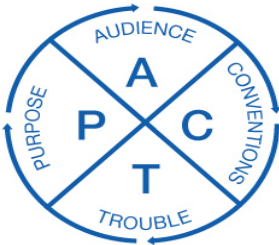
examining these ideas that other disciplines might lack?

ENGL 200's Course Goals are in keeping with the overall goals of the English **major**:

- Locate and interpret texts within diverse literary, cultural, and historical contexts;
- Demonstrate a general knowledge of the social and structural aspects of the English language; and
- Demonstrate a range of contextually effective writing and communication strategies.

What's in this Syllabus?

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<p>ECAMPUS</p>	<p>Readings, updates on the syllabus, and a repository for formal assignment are available through your eCampus account.</p> <p>Login using your Mix account name/ID and password at https://ecampus.wvu.edu.</p> <p>For technical problems, contact the WVU Office of Information Technology Services (ITS): Website: http://it/wvu.edu/ Email: ITSHelp@mail.wvu.edu Telephone: (304) 293-4444 Toll-free: 877-327-9260</p>
<p>EBERLY WRITING STUDIO</p>	<p>An experiential resource to support students in all aspects of the writing process. I find that students who use the Writing Studio early and often have a more positive experience regarding their writing process no matter the course or assignment. The Writing Studio assists in students becoming better writers and thinkers, not simply writing a good paper.</p> <p>For more information about the Eberly Writing Studio and to schedule an appointment, go to: https://speakwrite.wvu.edu/writing-studio.</p>
<p>SPEAK/WRITE (Effective Communication Across the Disciplines)</p>	<div style="display: flex; align-items: center;">  <div style="margin-left: 20px;"> <p>Purpose: What exactly do I want to happen?</p> <p>Audience: Who is reading, listening, or viewing?</p> <p>Conventions: What is expected in this context?</p> <p>Trouble: What could get in the way of my goals?</p> </div> </div> <p>This course is focused on literary studies, but reading and writing are interconnected important to building your critical and creative analytical muscles. For further information about Speak/Write, visit: https://speakwrite.wvu.edu/</p>

COURSE REQUIREMENTS

There are three basic requirements upon which your success in English 200 depends:

- **Ongoing** and conscientious reading, rereading, and analysis of literary texts;
- **Thoughtful**, active participation; and
- **Persuasive**, specific writing.

Participation (10%)

Participation is more than showing up and sitting in the classroom. Components of participation include: completing the required reading, being professional and courteous, showing up with detailed notes and/or questions, contributing to discussion, demonstrating active listening, and engaging respectfully with your peer's ideas. Outside of office hours—where you are always welcome to drop in—there will also be individual meetings scheduled where you will need to come prepared with questions and observations about texts, assignments, your revisions, and your learning. This meeting too will count as participation.

Informal Writing Responses (20%)

As part of this course, you will be expected to offer short responses to texts. These written responses

must be uploaded to eCampus before we meet to discuss the text. Ideally, these informal writings are no longer than two paragraphs. What you want to avoid in such a short response is plot summary or a summary of your experience of reading, i.e., a recounting of an emotional or moral reaction. The response you will offer represents a re-consideration of the narrative that you found engaging or problematic through the lens of one of the literary terms with which I will foreground the reading. These responses provide a safe opportunity to ask questions, test perspectives and claims, rough out the connections between texts, and read against the grain of the text or your instincts.

Formal Essays (30%)

You will complete three 1,000-word essays focusing on a different genre each time. To receive full credit, each project must be: a) handed in on time (*including all deadlines for drafts and final versions*) and be typed, double-spaced, with one inch margins. Documentation should follow MLA format (see *Reading and Writing About Literature*, pp. 148-169).

Essay 1, Writing About a Poem (DUE 9/11):

Selecting one of the poems we've read, this analysis gives you time to consider some of the following: the poem's structure, the development of thought and feeling, the use of figurative language, imagery and symbolism, the speaker's tone (to the subject being addressed and to the audience for the poem), sound and rhythm, and overall theme. Remember that your essay is an exercise in argument and persuasion. You want to persuade your reader (who has read the poem but may interpret it differently) that your interpretation is plausible given the language and imagery of the poem. You will need to quote from the poem to build your case.

Essay 2, Writing About a Novel (DUE 10/4): Writing a concise, persuasive analysis can be a challenge since novels—as a genre—are longer and more detailed than short stories, poems, and even plays. In order to meet the challenge, you will need to focus your essay on a specific narrative or thematic element. For example, you might examine:

- the significance of an image or image cluster;
- a character or character conflict;
- the importance of setting;
- an aspect of narrative technique like the choice of a narrator and narrative situation, selection and variation of point of view, or creation of a plot;
- the significance of a symbol;
- the use of phrases or words that repeat toward a thematic end; or
- an important motif, theme, or idea.

In general, the first five of the above require that you write not only about the significance of that element in itself, but also its relation to the novel as a whole.

Essay 3, Writing About a Play (DUE 11/1): Select a single scene from Euripides's *Medea* and discuss the significance of that scene to the tragedy as a whole. You may elect to focus on one or more of the following:

- the way/ways in which the act advances the plot of *Medea*;
- important characters and/or character development of a primary or secondary character;

- the significance of the chorus in the advancement of the plot;
- the significance of absent characters;
- conflict or motivation;
- motif and theme; and
- imagery and symbol.

You may choose to focus on some aspect not listed above, but which you think is central to the "work" the act is doing. You are writing an argument, so it is important that your essay has a specific and well-constructed thesis and that you use evidence (direct quotation and/or paraphrase) from *Medea* itself to support that thesis.

Group Assignment and Presentation (10%):

Mise-en-scène or "placing on the stage" is an expression used to describe the design aspect of a theater (or film) production. This arrangement of the set includes lighting, décor, sets, props, and costumes. Imagine you are the design team for a new production of *Medea*. Construct a plan for this production outlining the significant elements of *mise-en-scène*. You will need to provide a "detailed" drawing, blueprint, or model of the stage set as well as drawings or pictures of the types of costumes and sample props that your group envisions will bring this production to life. A mission statement on how *mise-en-scène* works is needed to convey the important idea or theme of the play that your group has chosen to illuminate.

Final Portfolio (30%):

Portfolios allow students the opportunity to demonstrate their learning in ENGL 200 and the fundamentals of literary study by revising and refining their work. This portfolio will contain examples of what you consider to be your best writing during the semester. The portfolio must include:

- Two of the three assigned formal essays with first draft and revision(s);
- Three of the informal writing assignments (unrevised or revised—not that that you have transformed into formal essays); and
- Reflective piece about your group presentation.

Feedback Response Time:

Except during weekends and holidays, I generally reply to emails within 48 hours. I may reply more quickly, but do not count on a same-day reply. If you would like to receive assistance or talk over on an assignment ahead of deadlines, please visit during office hours or email to make an appointment.

I will offer feedback on larger projects within one week, two weeks if there are extenuating circumstances.

CRITERIA: Formal Essays and Portfolio

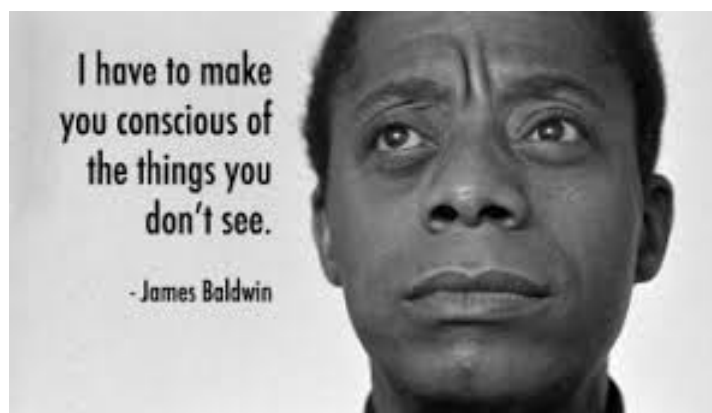
Effective written communication relies on clear prose that attends to purpose and audience as well as conventions and context. The quality of ideas is primary in any evaluation, but exceptional writing must also demonstrate quality of expression and initiative that goes beyond editorial fixes or strict adherence to an assignment sheet.

- **A – Superior:** The formal essay and portfolio meets *or exceeds* the goals and purposes of the course. The content is mature, thorough, and well suited for the audience/s. The style is clear and accurate. The information is well organized and designed and uses appropriate conventions (including correct grammar, mechanics, and documentation). No trouble spots get in the way of achieving goals.
- **B – Good:** The formal essay and portfolio generally meets all course goals, but would benefit from greater clarity or development on at least one project. The writer may need to anticipate audience needs and questions more fully at one or two points. In terms of conventions, the writer may have missed some easily correctable errors in grammar, format, or style.
- **C – Competent:** The formal essay and portfolio meets the majority of the course goals. The writing may meet its general goals in terms of audience, purpose, and conventions, but a few trouble spots remain, such as a need to strengthen details, development, organization, grammar, or format in two or more projects. Even if the writing is formally correct, it may remain superficial in content or revisions.
- **D – Marginally Acceptable:** The formal essay and portfolio meets some of the course goals but ignores others. Trouble spots are serious—such as under-developed content or so many errors or inconsistencies that meaning is disrupted. The portfolio requires extensive revision to succeed.
- **F – Unacceptable:** The formal essay and portfolio fails to meet basic goals. It does not include all elements, or it presents material that does not meet the required assignments, or it contains excessive errors. A portfolio will also fail if it does not represent the writer's original work or if it tries to recycle work done for another course.

CRITERIA: Participation

This course relies on a strong community where everyone participates.

- **A:** You are prepared for every class period and contribute to class discussion every (or almost every) day; this includes bringing the course materials on a daily basis. You have insightful and relevant contributions and clear engagement with the day's readings/activities. You respond to your peers' comments and questions, ask questions of your own, and help facilitate dialogue.
- **B:** You are prepared for every class period and contribute to most class discussions; you usually have the course materials. Comments are relevant and insightful and demonstrate a careful reading of the texts assigned. You respond to other's comments on a regular basis and take on an active role in class activities.
- **C:** You are typically prepared for class and contribute to class discussion approximately half of the time; you bring the course materials about half of the time. Sometimes your contributions are off-topic or prevent dialogue from moving forward. During group work, you take on a quiet role.
- **D:** You rarely comment or add insight to class discussion; you rarely bring the course materials. You do not display your preparedness for class, which is reflected in your lack of contributions and/or low quiz scores. You may show little interest in the material or may be off-task during class (reading non-relevant material, sending texts, etc.).
- **F:** You arrive late to class, are unprepared for class discussion or activities, distract others, or disrupt productive work; you often fail to follow the classroom policies and procedures and/or have missed five or more classes.



Policies and Procedures

Academic Integrity

If you have questions about academic integrity, please discuss with me. Here are a few things to contemplate:

- **Submitting someone else's paper**, including papers you obtain online, as your own writing **is fraud**. It will result in a failing grade for the course and may result in additional action by the Office of Student Conduct.
- **Copying paragraphs or other passages of someone else's writing without properly citing them is plagiarism**. It may result in a grade reduction or failing the course. It, too, may result in additional action by the Office of Student Conduct.

For the detailed policy of WVU regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please see the WVU Academic Catalog at <http://catalog.wvu.edu/undergraduate/coursecredittermsclassification/#academicintegritytext>

The Eberly College of Arts and Sciences provides a helpful online resource for undergraduate students on understanding and avoiding plagiarism.

(<https://lib.wvu.edu/instruction/guides/plagiarism/>)

Inclusivity Statement

The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion. For more information on West Virginia University's Diversity, Equity, and Inclusion initiatives, please see <http://diversity.wvu.edu>.

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the [Office of Accessibility Services](#) (293-6700).

Late Assignments

Late assignments will not be accepted. Please contact me BEFORE the due date if you need to discuss an extenuating or unusual circumstance.

Attendance

Attendance is required for this course. Your attendance improves your learning experience for yourself and your classmates within this academic community.

- You miss **three (3) days of class** without penalty.
- If you miss more than three days of class, you maybe be **penalized up to one letter grade for each additional absence**.
- If you miss more than **six (6) days of class, you will fail the course**.
- Students who are late may be counted as absent.
- All absences (*including excused absences*) incurred from the date you register for the course will count toward the number allowed.

There are always consequences for missing class, even if you have a reasonable excuse. A doctor's note or other documentation doesn't mean your absence isn't still an absence. I suggest you find a classmate with whom to share notes and/or come to office hours to discuss any questions you may have.

If you are struggling with an assignment, if you are unexpectedly ill, or if you have some other personal emergency, contact me immediately and we may be able to negotiate a special arrangement. Special arrangements like this require a formal, written request that includes an explanation of the circumstances, documentation (if relevant), and a detailed plan for completing any late or missed work. Submitting a formal request does not guarantee that I will be able to grant your request.

Extended Absences. *If you know in advance that you will need to miss more than three consecutive class meetings, take the course in another term.* It is much better for you as a student to take the course during a semester when your schedule allows you to be present to do your best work. If you are a military service person with possible drill events or deployments, please speak to me about a plan for successfully completing all required coursework.



The Students' Center of Health provides resources to help manage stress, improve relationships, make healthy lifestyle choices, and face new challenges and transitions. For more information, go to <http://www.well.wvu.edu>.



Syllabus Change and Revision Statement

I reserve the right to change and/or modify the course syllabus at any time during the semester. Students will be orally notified of any necessary changes / modifications during scheduled class sessions or will be given written notice via eCampus email. I will modify requirements or deadlines ONLY if such changes do NOT increase requirements or disadvantage the students in any way.



SCHEDULE OF WORK



Week	Topic and Readings	Writing Due
#1 T 8/16	Introductions	
#2 T8/21	<i>Reading and Writing About Literature (RWL)</i> Chapters 1-2 (pp. 1 -24) Denise Giardina's "No Scapin the Booger Man" (Available on eCampus)	
TH8/23	<i>RWL</i> Chapter 6 (p. 115-134) Seamus Heaney's "Digging," Randal Jarrell's "The Truth," and Theodore Roethke's "My Papa's Waltz" (Available on eCampus)	INFORMAL WRITING RESPONSE #1
#3 T8/28	Sylvia Plath's "Daddy," Gwendolyn Brooks's "Hunchback Girl: She Thinks of Heaven," and Elizabeth Bishop's "Sestina" (Available on eCampus)	INFORMAL WRITING RESPONSE #2
TH8/30	<i>RWL</i> Chapter 3 and 4 (pp. 25-75)	
#4 T9/4	<i>RWL</i> Chapter 5 (pp. 76-99) Dacia Maraini's "Violca, Child from Albania" (Available on eCampus)	INFORMAL WRITING RESPONSE #3
TH9/6	James Baldwin's "Notes of a Native Son" (Available on eCampus) Peer Review, Essay #1	INFORMAL WRITING RESPONSE #4
#5 T9/11	Emily St. John Mandel's <i>Station Eleven</i>	ESSAY #1 DUE
TH9/13	Emily St. John Mandel's <i>Station Eleven</i>	
#6 T 9/18	Emily St. John Mandel's <i>Station Eleven</i> <i>NOTA BENE: Wednesday, September 19 is "An Evening with Author Emily St. John Mandel @7:30pm in the Lyell B. Clay Concert Theatre, CAC</i>	INFORMAL WRITING RESPONSE #5
TH 9/20	Emily St. John Mandel's <i>Station Eleven</i>	
#7 T9/25	<i>RWL</i> Chapter 8 (pp. 135-169) "How to Read a Graphic Novel" and Charles Schulz's <i>Peanuts</i> (Available on eCampus)	INFORMAL WRITING RESPONSE #6
TH9/27	<i>Persepolis</i> Peer Review, Essay #2 (online)	
#8 T10/2	<i>Persepolis</i>	INFORMAL WRITING RESPONSE #7
TH10/4	<i>Persepolis</i>	
#9 T10/9	Olivia Kate Cerrone's <i>The Hunger Saint</i>	INFORMAL WRITING RESPONSE #8
Th10/11	Olivia Kate Cerrone's <i>The Hunger Saint</i>	
#10 T10/16	Conversation with Olivia Kate Cerrone regarding research and <i>The Hunger Saint</i>	
TH10/18	<i>Dr. Caronia at Italian American Studies Association Conference in Chicago, IL</i> Meet with Group	ESSAY #2 DUE

#11 T10/24	Online Lecture: Read RWL Chapter 7 (pp. 115-134) <i>Medea</i> (Available on eCampus)=	INFORMAL WRITING RESPONSE #9
TH10/25	<i>Medea</i>	
#12 T 10/30	<i>The Whale Rider</i> Peer Review, Essay #3	INFORMAL WRITING RESPONSE #10
TH11/1	<i>The Whale Rider</i>	ESSAY #3 DUE
#13 T 11/6	No Classes: General Election Day	
TH 11/8	<i>The Whale Rider</i> : Discussion of adaptation (view <i>The Whale Rider</i> on your own)	INFORMAL WRITING RESPONSE #11
#14 T11/13	Individual Meetings (in Colson 311)	
TH11/15	Individual Meetings (in Colson 311)	
#15 11/17- 11/25	Fall Break	
#16 T11/27	Peer Review, Final Portfolio Revision Session	
TH11/29	Group Presentations	
#17 T 12/4	Group Presentations	
TH12/6	Group Presentations	FINAL PORTFOLIOS DUE

Remember to Breathe!

