

ENGLISH 204, Section 6: Literary Analysis and Argumentation
Spring 2010
TTH 12:50-2:10
Humanities 3014

Professor: Celia Marshik
Office Hours: Wednesdays 2-3:30 (in 2089) & Thursdays 2:30-3:30 (in 1106) and by appointment
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Introduction

English 204 focuses on the elements of literary analysis. During the semester, we will study four genres (short story, poetry, drama, and the novel) with attention to the skills you need to discuss and write about literature in an academic setting. You will learn to identify and trace a theme in a text, to make an argument about the relationship between a work's form and content, and to compare works by different authors. You will develop a critical vocabulary to describe what you see in literary works, and you will learn to appreciate the relationships among different forms. Along the way, we will discuss the "correctness" of interpretations and philosophical questions raised by the works we study.

English 204 is also an intensive writing course. During the semester, we will discuss the elements of a strong essay and strategies for inventing, drafting, and revising analytical arguments. You will write four formal papers, which you will revise in consultation with your instructor and classmates. In addition to these essays, you will produce a number of informal writing exercises that will help you explore ideas and appreciate what makes a literary text "work." This course is, then, a rigorous reading and writing workshop that aims to strengthen your interpretive and writing skills as it gives you a foundation for further literary study.

Required Texts (available at Stony Books and the University Bookstore):

Milton Crane, *50 Great Short Stories* (Bantam, 0553277456)
William Shakespeare, *Shakespeare's Sonnets* (Folger, 0671722875)
William Shakespeare, *As You Like It* (Folger, 074348486X)
Charlotte Bronte, *Jane Eyre* (Signet, 0451526554)
Jean Rhys, *Wide Sargasso Sea* (Norton, 0393308804)

Additional required readings are available on Blackboard

Bring your book (or Blackboard printouts) to every class.

Recommended Material:

A handbook that addresses grammar and punctuation (such as *A Writer's Reference*)
A good, unabridged dictionary (most bookstores carry several editions)

COURSE ORGANIZATION AND REQUIREMENTS:

Attendance: Most people learn best by engaging in discussion rather than passively listening to a lecture. Most of the class will be spent in seminar-style discussion and in writing workshops. This means that you need to be committed to regular attendance and participation in class discussion. It will be difficult, if not impossible, to make up much of the work that we do in class. More than four absences will lower your participation grade; more than six will result in an F for participation. Repeated occasions of excessive tardiness or leaving early will count toward absences.

Classroom Etiquette: To minimize distractions, cell phones should be turned off and put away during class. Unless you have informed me that you have a family emergency or other specific event that requires you remain reachable, your phone should never be visible. For the same reason, I prefer that students not use laptops in class. If you are accustomed to taking notes on a laptop, please see me during the first week of class.

Writing Assignments: You will have three types of writing assignments during the semester: formal essays, writing exercises, and peer reviews. You will write four major essays, beginning with drafts that your instructor or classmates will read and discuss with you. You will then revise each essay with your readers' questions, comments, and suggestions in mind. In addition to these essays, you will write short response papers, parodies, and poetry throughout the semester. These assignments will help to prepare you for the formal essays and for class discussion. In addition, they will help you understand the kinds of decisions and frustrations that accompany literary creation. Finally, you will respond in writing to your classmates' drafts of papers 2, 3 and 4. Although the writing exercises and peer reviews are not individually graded, you will receive a cumulative grade for them at the end of the course. All papers must be typed (use a standard 12 point font such as Times) and double-spaced with standard (one-inch) margins. Please staple them.

Late Papers: You will undoubtedly find that this course moves quickly. You need to keep up on readings and assignments in order to get the most out of it. I will grant you one extension (of a few days) for a revision of one paper, but this extension must be arranged in advance of the due date. Other late papers will be penalized a third of a grade for each day late. Drafts for peer editing must be turned in on time so that your classmates can fulfill their responsibilities--no exceptions. Final paper grades may be penalized for late drafts.

Pop Quizzes: In order to make sure that everyone is keeping up with the scheduled readings, I will occasionally give quizzes at the beginning of class. These quizzes will include questions about major plot developments and characters. I will drop your lowest quiz grade when I calculate your average. Please note that I do not give make-ups for quizzes; you need to be in class to take them.

Academic Integrity: Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on

academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

DSS Assistance: If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services.

Critical Incident Management: SBU expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

Blackboard (<http://blackboard.stonybrook.edu>): The Blackboard site for this class contains assigned readings as well as a discussion board, a place to post questions and comments that you would like to discuss in class. The class syllabus and all assignments will also be posted on Blackboard. In addition, the class site will contain links to material that provides context for the class readings.

Grading: Final grades will be calculated as follows:

Paper #1	10%	Quizzes	10%
Paper #2	15%	Exercises/Peer reviews	10%
Paper #3	20%	Class Participation	10%
Paper #4	25%		

Course Calendar

Readings are listed on the date they are due.

Items followed by an asterisk (*) are available through Blackboard.

Please note: If the University cancels classes for any reason, you should continue to keep up with this reading and writing schedule.

- T, 1/26 Introduction to each other and to the course.
"A Haunted House" by Virginia Woolf (handout)
Assign Exercise #1: Identifying meaningful elements of short stories
- Th, 1/28 James Joyce, "Araby"*
Shirley Jackson, "The Lottery" (In *50 Great Short Stories*)
Katherine Anne Porter, "Theft" (In *50 GSS*)
Purdue OWL, "Writing about Literature"*
Exercise #1 Due
- T, 2/2 Nathaniel Hawthorne, "The Minister's Black Veil" (In *50 GSS*)
Katherine Mansfield, "The Garden Party" (In *50 GSS*)
Optional: Alexander Poushkin, "The Shot" (In *50 GSS*)
Assign Paper #1: Tracing a theme or symbol in a short story (3-4 pp.)

- Th, 2/4 Flannery O'Connor, "A Good Man Is Hard to Find" (In *50 GSS*)
 John Steinbeck, "The Chrysanthemums" (In *50 GSS*)
Optional: Frank O'Connor, "The Man of the House" (In *50 GSS*)
 Purdue OWL, "Writing about Fiction"*
- T, 2/9 **Draft of Paper #1 Due**
 Discussion of academic integrity & plagiarism
 Workshop on claims, sub-claims and evidence
- Th, 2/11 Shakespeare Sonnets 15-18, 29-30, 73
 Paul Fussell, "Structural Principles: The Example of the Sonnet"*
 Assign Exercise #2: Writing your own sonnet
- T, 2/16 Shakespeare Sonnets 91-4, 116, 129-30
Optional: Purdue OWL, "Sound and Meter in Poetry"*
 Word Choice Workshop
- Th, 2/18 **Paper #1 due**
 Further discussion of Shakespeare sonnets
- T, 2/23 **Exercise #2 Due**
 John Milton, "When I Consider How My Light is Spent"*
 John Donne, Holy Sonnet 14*
 W. Wordsworth, "Nuns fret not"* & "The World is Too Much With Us"*
 Elizabeth Barrett Browning, "How do I love thee?"*
 Thomas Hardy, "Hap"*
 Assign Paper #2: Connecting form and content in a poem (4-5 pp.)
- Th, 2/25 William Butler Yeats, "No Second Troy"*
 Robert Frost, "Design"*
 Countee Cullen, "Yet Do I Marvel"*
 Robert Hayden, "Frederick Douglass"*
 Edna St. Vincent Millay, "Love is not all . . ."*
 James Wright, "Saint Judas"*
 Purdue OWL, "Writing about Poetry"*
- T, 3/2 **Draft of Paper #2 Due**
 Peer review workshop
- Th, 3/4 William Shakespeare, *As You Like It* (Act 1)
 Elements of studying drama and Shakespeare
- T, 3/9 **Paper #2 due**
 Shakespeare on the screen

- Th, 3/11 William Shakespeare, *As You Like It* (Act 2)
Assign Exercise #3: Parodying Orlando's love poems
- T, 3/16 William Shakespeare, *As You Like It* (Acts 3-4)
Assign Paper #3: Putting a dramatic speech in context (5-6 pp.)
Exercise #3 Due
- Th, 3/18 William Shakespeare, *As You Like It* (Act 5)
- T, 3/23 **Draft of Paper #3 Due**
Peer review and sentence workshops
- Th, 3/25 Bernard Shaw, *The Dark Lady of the Sonnets**

March 30 and April 1: NO CLASS—SPRING RECESS

- T, 4/6 **Paper #3 Due**
Introduction to STARS and research databases
- Th, 4/8 Charlotte Bronte, *Jane Eyre* (pages 6-83)
Assign Exercise #4: Writing in a "minor" character's voice (1-2 pp.)
- T, 4/13 Charlotte Bronte, *Jane Eyre* (pages 84-154)
Assign Paper #4: Comparing the form or content of novels (6-7 pp.)
- Th, 4/15 Charlotte Bronte, *Jane Eyre* (pages 155-261)
- T, 4/20 Charlotte Bronte, *Jane Eyre* (pages 261-417)
Exercise #4 Due
- Th, 4/22 Charlotte Bronte, *Jane Eyre* (pages 417-461)
- T, 4/27 Jean Rhys, *Wide Sargasso Sea* (Part I)
- Th, 4/29 Jean Rhys, *Wide Sargasso Sea* (Part II)
- T, 5/4 Jean Rhys, *Wide Sargasso Sea* (Part III)
- Th, 5/6 **Draft of Paper #4 Due**
Course evaluations & peer review workshop

Thursday, May 13: Paper #4 Due (in my English dept. mailbox by noon)