

ENG 3010

“EVERYONE’S A CRITIC”:

CRITICAL METHODS FOR LITERARY STUDY

FALL 2017

MONDAY/WEDNESDAY 9.30-10.45 @ 74/101

PROLOGUE

This course is your introduction, your indoctrination, your welcome, and your first big challenge in the English major or minor. You will learn the methods and methodology of literary criticism; that is, how to read, think about, and write about literary texts (and—crucially—*why*). This is a reading- and writing-intensive course (which is why it’s often called the “boot camp” for English majors), but it’s also an exceedingly rewarding experience in which you’ll grow as a thinker and writer alongside a small group of your fellow English students.

CONTACT INFORMATION

Instructor: Dr. Kelly Bushnell

Email: kbushnell@uwf.edu

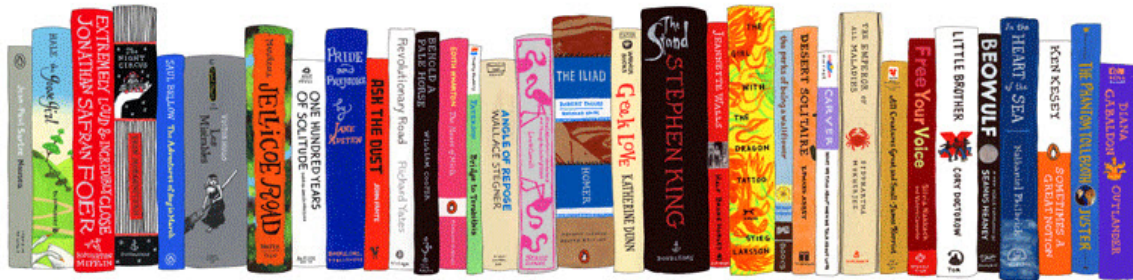
Office: Building 50 / Room 238

Office Hours: Mon/Tues 1-2pm and by appointment

TEXTBOOKS

- 📖 Tison Pugh and Margaret E. Johnson, *Literary Studies: A Practical Guide*, Routledge, 2014 (ISBN 9780415536929)
- 📖 Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (3rd ed.), Norton, 2014 (ISBN 9700393935844)
- 📖 Joseph Conrad, *Heart of Darkness*. W.W. Norton, 5th ed., 2016. (ISBN 9780393264869)
- 📖 *MLA Handbook*, 8th edition
- 📖 Required readings on eLearning (must be printed and brought to class)

You must purchase or rent these exact editions, otherwise not only will you be missing the supplemental information specific to these editions, but your page numbers will be different which will cause you unnecessary headaches. Do not expect to look at texts on your tablet/computer/phone.¹ Required readings on eLearning must be printed and brought to class.



¹ There is nothing inherently wrong with reading on a device, but for this course we will need to circle, to highlight, to cross out, to make notes, to flip pages, to doodle in margins, to look at multiple pages at once, and to brave the ever present threat of paper cuts to get at the heart of what literature can really do.

PREREQUISITES

English Composition I and II. ENG 3010 builds on the learning outcomes of Comp I/II. This means that I expect you to have a good working knowledge of the following:

- Thesis statements and basic argument structure (claim, evidence, counterargument)
- How to write paragraph which supports your thesis (with evidence + topic sentence)
- How to quote and cite evidence in the body of an essay
- MLA format, including Works Cited page
- How to use the library for basic research
- Rules of grammar

COREQUISITES

Advanced Writing Studio. In your Writing Studio classes with either Ashley Clark or Rustian Phelps you will participate in discussions and workshop activities to deepen your understanding of critical methodology and work on your assignments. You will earn a separate grade for work done in your studio class.

STUDENT LEARNING OUTCOMES

The primary objective of this course is to prepare you to succeed in your upper-division English/literature courses. Specific learning outcomes toward this objective are:

- 📖 Use specific literary/critical terms when speaking and writing about assigned works.
- 📖 Produce original written work which uses secondary/critical sources to craft thoughtful arguments about a primary text.
- 📖 Get really comfortable (*good*, even!) with the process of taking an essay from proposal to annotated bibliography to draft (...to draft to draft to draft...) to revised final product.
- 📖 Be a contributing member of future courses, able to engage in substantive critical class discussions.

GENERAL COURSE STRUCTURE

Act I: The Art of Close Reading

- Week 1: Definitions
- Week 2: Poetry
- Week 3: Prose
- Week 4: Novel (*Heart of Darkness*)

Act II: Criticism

- Week 5: "They Say"
- Week 6: "I Say"
- Week 7: "They Say/I Say"

Act III: The Writing Process

- Week 8: Research
- Week 9: Outlining, and Shitty First Drafts
- Week 10: Good Second Drafts, Great Third Drafts

Act IV: Bringing it All Together (Weeks 11-15)

ASSIGNMENTS, QUIZZES/EXAMS, AND GRADING

Grading breaks down as follows...

Close Readings — 2 x 50 points each = 100 points (10%)
“They Say/I Say” Sheets — 4 x 25 points each = 100 points (10%)
Research Qs – 25 points (2.5%)
Heart of Darkness AB – 50 points (5%)
Cheat Sheet – 50 points (5%)

Final Project Proposal – 50 points (5%)
Final Project Annotated Bibliography – 100 points (10%)
Final Project Outline – 50 points (5%)
Final Essay First Draft – 100 points (10%)

Final Project Portfolio – 200 points (20%)
Updated Proposal (10 points)
Updated AB (10 points)
Updated Outline (10 points)
Essay Final Draft (100 points)
Writing Lab Reflection (35 points)
Writing Studio Reflection (35 points)

Attendance – 175 points (17.5%)

...and is on the standard 100-point scale: A (100-93), A- (92-90), B+ (89-88), B (87-83), B- (82-80), C+ (79-78), C (77-73), C- (72-70), D+ (69-68), D (67-60). **You must receive a grade of C- or higher to satisfy your major or minor requirement.**

Assignments due dates are on the course schedule as well as in the Course Assignments following the course schedule.

LATE WORK

Late work will have 5% deducted for every day it is late. Failing to turn in an assignment at all will make it practically impossible for you to pass the course.²

ATTENDANCE POLICY

Attendance is absolutely, completely, totally crucial and non-negotiable. For literature courses like ours, the classroom is where the magic happens when all of our different perspectives (and my decades of rigorous intellectual training) all collide in a fabulous swirling eddy of ideas. If you must miss class you are responsible for what you missed and should arrange to get notes and assignments from a classmate.³ Furthermore, arriving late to class is disrespectful and disruptive, and will count as one half of one absence. You are allowed **2 unexcused absences** in this class. If you have more than 2 unexcused absences, your final attendance grade will be reduced accordingly.

Information for students who receive financial aid: To receive financial aid on the normal distribution timeline, attendance must be confirmed within seven calendar days of the course start date. A student may review confirmed attendance status by using the "My Classes" app in MyUWF. A student who stops attending class for any reason will **not** automatically be withdrawn and will still be responsible for any missed work. A student who stops attending class may be awarded a grade of NF. This grade may affect financial aid eligibility or require repayment of funds awarded.

² If a [sharknado](#) touches down on your residence hall and you are forced to flee into the night I might grant you an extension provided it is properly documented (doctor's note for your bite wound, etc). *Please* do not leave your assignments until the night before they are due, because that is when the (real and emotional) sharknadoes always hit.

³ Please do not sidle up to me when you come back and ask, “Did I miss anything important?” because I will go into my sad place.

A FEW NOTES ON CLASSROOM ENVIRONMENT

Being prepared for class looks like this: You are on time, in your seat, with your text out, and I can clearly see that you have annotated said text.⁴ Your phone is out of sight⁵ along with anything else distracting, and while there is no food allowed in classrooms you might sip along on a coffee or tea. It's nice to talk about books with friends over a coffee or tea.

We are all adults here, and this is an educational institution, so I expect you to act accordingly. This classroom is a safe space for the exchange and development of ideas. We are here to learn together; I will always listen to you respectfully and expect the same from every member of the class. Instructors reserve the right to remove disruptive or disrespectful students from class.

ACADEMIC CONDUCT AND PLAGIARISM

The Student Code of Conduct sets forth the rules, regulations, and expected behavior of students enrolled at UWF. Violations of any rules, regulations, or behavioral expectations may result in a charge of violating the Student Code of Conduct. It is the student's responsibility to read the Student Code of Conduct and comply with these expectations. The Academic Misconduct Policy defines various forms of academic misconduct and describes the procedures an instructor should follow when he or she suspects that a student has violated the Academic Misconduct Policy.

Plagiarism is a very serious problem on college campuses; thus, most instructors (myself included) use a plagiarism detection software. Plagiarism is the use of anyone else's ideas or words without giving proper credit. Cheating includes copying someone else's work, turning in work done by someone else, or turning in work that has been submitted in another class by you or anyone else. The consequences of either plagiarism or cheating are an automatic zero on the work in question (and likely failure of the course) and discipline by the college. See the excellent UWF library resources on Using Sources Ethically here: http://uwf.edu/library/research_help/using-sources-ethically/.

NAMES AND PRONOUNS

I make no assumptions about anyone's gender identity. Please let me know the name and/or pronouns you prefer and I'll happily accommodate.

ASSISTANCE FOR STUDENTS WITH SPECIAL NEEDS

The University of West Florida supports an inclusive learning environment for all students. If there are aspects of the instruction or design of this course that hinder your full participation, such as time-limited exams, inaccessible web content, or the use of non-captioned videos and podcasts, reasonable accommodations can be arranged. Prior to receiving accommodations, you must register with the Student Disability Resource Center (SDRC). Appropriate academic accommodations will be determined based on the documented needs of the individual. For information regarding the registration process, e-mail sdrc@uwf.edu or call 850.474.2387.

RESOURCES FOR VETERANS

The UWF Military & Veterans Resource Center (MVRC) serves as a leading campus advocate for military and veteran students, working to ensure the needs of these individuals are met through coordinating with multiple university offices and services. The center provides assistance with the following: GI Bill education benefits, active duty tuition assistance, out of state fee waiver, tutoring, paper reading, counseling, disability accommodations, coordinating academic advising and referral to state /federal resources and services. The MVRC is located in Building 38. For more information on MVRC service, call 474-2550 or visit <http://uwf.edu/militaryveterans>.

⁴ Perhaps take your cue from Uriah in Charles Dickens' *David Copperfield*: "I found Uriah reading a great fat book, with such demonstrative attention, that his lank forefinger followed up every line as he read, and made clammy tracks along the page (or so I fully believed) like a snail."

⁵ A ringing phone will be placed in a tank of live piranhas and the owner will be asked to retrieve it.

UWF WRITING LAB

UWF has a spectacular Writing Lab with a range of *free* services. Book a one-on-one paper-reading appointment with one of the “Labbies”⁶ who will assist you with revisions in content, form, mechanics, and style of your essays. You will be required to visit them at least once this term, but they are available to you year-round. Check out their services here: <http://uwf.edu/cassh/support-resources/writing-lab/>.

LASTLY, PLEASE BE PROACTIVE ABOUT YOUR EDUCATION. If at any time you have questions or concerns about the class, please see me. Furthermore, I understand that you all have responsibilities outside of class to family, work, etc. If there is something major happening in your life that you feel comfortable sharing with me I hope you will, so that I know how to best support you in your studies during that time. When you have read this syllabus to completion please email me a picture of a dinosaur.

⁶ They are humans, not Labradors (but don't hold it against them, they are just as wonderful).

ENG 3010 COURSE SCHEDULE

WEEK 1: INTROS

Monday 8/28

Introductions to each other and the course.
What is literature? (Does definition even matter?)

Wednesday 8/30

"I Take Your Point": Entering Class Discussions (*They Say/I Say*, pp. 163-66)
A Practical Guide to Linguistic and Literary History (*Literary Studies*, pp. 1-90)

Due on eLearning: Academic Integrity Module/Quiz



TOM GAULD

I

The Art of Close Reading

WEEK 2

Monday 9/4 UWF is closed for Labor Day

Wednesday 9/6

Poetry (*Literary Studies*, pp. 93-128) → Refer to *Literary Studies* Key Terms

WEEK 3

Monday 9/11

Discussion of Poem Close Readings

Due on eLearning and in class: Poem Close Reading on “The Kraken” or “Carnivorous Sponges of the Antarctic Ocean”

Wednesday 9/13

Prose Fiction (*Literary Studies*, pp. 129-154) → Refer to *Literary Studies* Key Terms

WEEK 4

Monday 9/18

Joseph Conrad, *Heart of Darkness*

Start with David Van Reybrouck’s brief history of the Congo under Leopold II (pp. 107-24) and look through the included visuals (pp. 178-92), then read the entire novel (pp. 1-79).

Have a quick look through the textual appendix (pp. 79-104) to see the sorts of revision a text like this undergoes.

Wednesday 9/20

Discussion of *Heart of Darkness* Close Readings

Due on eLearning and in class: *Heart of Darkness* Close Reading

II Criticism

WEEK 5: LITERARY CRITICISM – “THEY SAY”

Monday 9/25

Watch: [“Primary vs. Secondary Sources”](#)

A Practical Guide to Literary Criticism and Literary Theory (*Literary Studies*, pp. 209-256)

They Say/I Say, pp. 1-53:

Engaging the Conversation (pp. 1-18)

“They Say”: Starting with What Others Are Saying (pp. 19-29)

“Her Point Is”: The Art of Summarizing (pp. 20-41)

“As He Himself Puts It”: The Art of Quoting” (pp. 42-53)

Tomso, “Working with Quotations” (pp. 50-58)

Wednesday 9/27

Jeffrey Mathes McCarthy, “The Ecology of *Heart of Darkness*” (*HOD*, pp. 414-24)

Due in class: “They Say” Sheet for McCarthy

WEEK 6: LITERARY CRITICISM – “I SAY”

Monday 10/2

They Say/I Say, pp. 55-103:

“Yes / No / Okay But”: Three Way to Respond (pp.55-67)

“And Yet”: Distinguishing What You Say from What They Say (pp. 68-77)

“Skeptics May Object”: Placing a Naysayer in Your Text (pp. 78-91)

“So What? Who Cares?”: Saying Why It Matters (pp. 92-103)

Wednesday 10/4

Jeffrey Mathes McCarthy, “The Ecology of *Heart of Darkness*” (*HOD*, pp. 414-24)

Due in class: “They Say/ISay” Sheet for McCarthy

WEEK 7: LITERARY CRITICISM – “THEY SAY/I SAY”

Monday 10/9

Jeremy Hawthorne, “The Women of *Heart of Darkness*” (*HOD*, pp. 353-61)

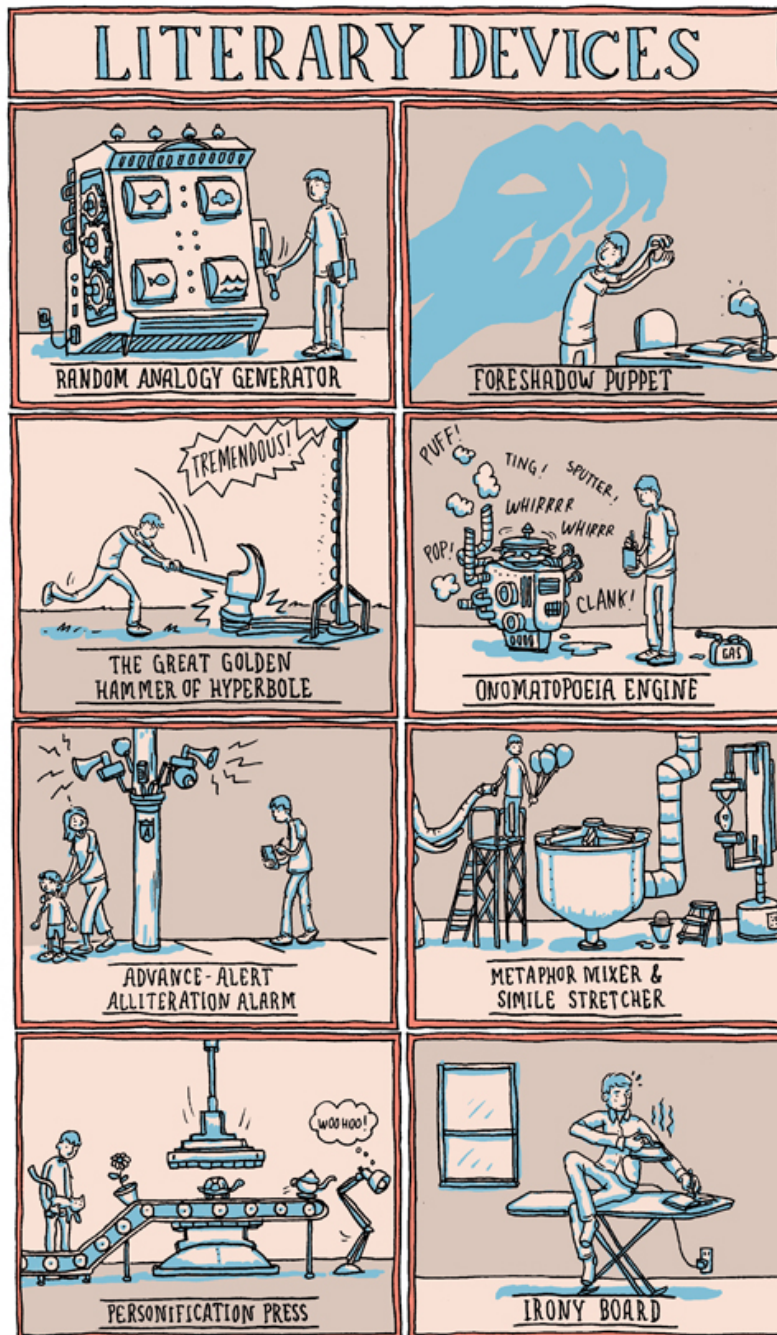
Richard J. Ruppel, “Homosocial Bonding and Homosexual Desire in *Heart of Darkness*” (pp. 398-407)

Due in class: “They Say/I Say” Sheets for Hawthorne and Ruppel

Wednesday 10/11

Chinua Achebe, "An Image of Africa: Racism in *Heart of Darkness*" (*HOD*, pp. 306-20)
Hunt Hawkins, "*Heart of Darkness* and Racism" (*HOD*, pp. 332-42)

Due in class: "They Say/I Say" Sheets or Achebe and Hawkins



[GRANT SNIDER (2011)]

III

The Writing Process

WEEK 8: THE WRITING PROCESS – RESEARCH

Monday 10/16

Watch: [“Formulating a Good Research Question”](#)

Watch: [“What is an Annotated Bibliography”](#)

Wednesday 10/18 SPECIAL GUEST!

Britt McGowan (the librarian who writes all the funny library bathroom flyers!) will show us how to find sources for the research questions/annotated bibliographies we discussed on Monday.

To prepare, I just want you to make a bowl of popcorn, snuggle up with your Beanie Babies, and watch the following tutorials:⁷

[“Library Catalogue”](#)

[“One Search”](#)

[“Finding a Scholarly Article”](#)

[“Choosing a Database”](#)

[“Selecting and Using Keywords”](#)

[“Discovering and Locating Sources”](#)

[“Selecting Relevant Articles”](#)

[“Evaluating Information from the Web”](#) (+ The CRAAP Test)

Due on eLearning and in class: Five *Heart of Darkness* Research Questions

WEEK 9: THE WRITING PROCESS – OUTLINING, AND SHITTY FIRST DRAFTS

Monday 10/23

Today we’ll discuss the movement from: Research Question → AB → Thesis → Outline → Draft, so start by watching: [“Organizing Sources for the Writing Process”](#)

Then tuck in with Tomso’s Writing Guide, pp. 21-25, 32-38:

“Thesis Statements”

“Structuring Your Essay”

“Structuring Your Argument:

“Some Strategies from Writing An Effective Introduction”

Wednesday 10/25

Anne Lamott, “Shitty First Drafts” (eLearning)

Optional: “Harvard Brief Guide to the English Paper”

Due in class: *Heart of Darkness* Annotated Bib

⁷ And if the other people in the library give you weird looks just tell them they chose the wrong major.

WEEK 10: THE WRITING PROCESS – GOOD 2ND DRAFTS, GREAT 3RD DRAFTS

Monday 10/30

They Say/I Say, pp. 105-159:

“As a Result”: Connecting the Parts (pp. 105-120)

“Ain’t So/Is Not”: Ac Wri Doesn’t Mean Setting Aside Your Own Voice” (pp. 121-128)

“But Don’t Get Me Wrong”: The Art of Metacommentary (pp. 129-138)

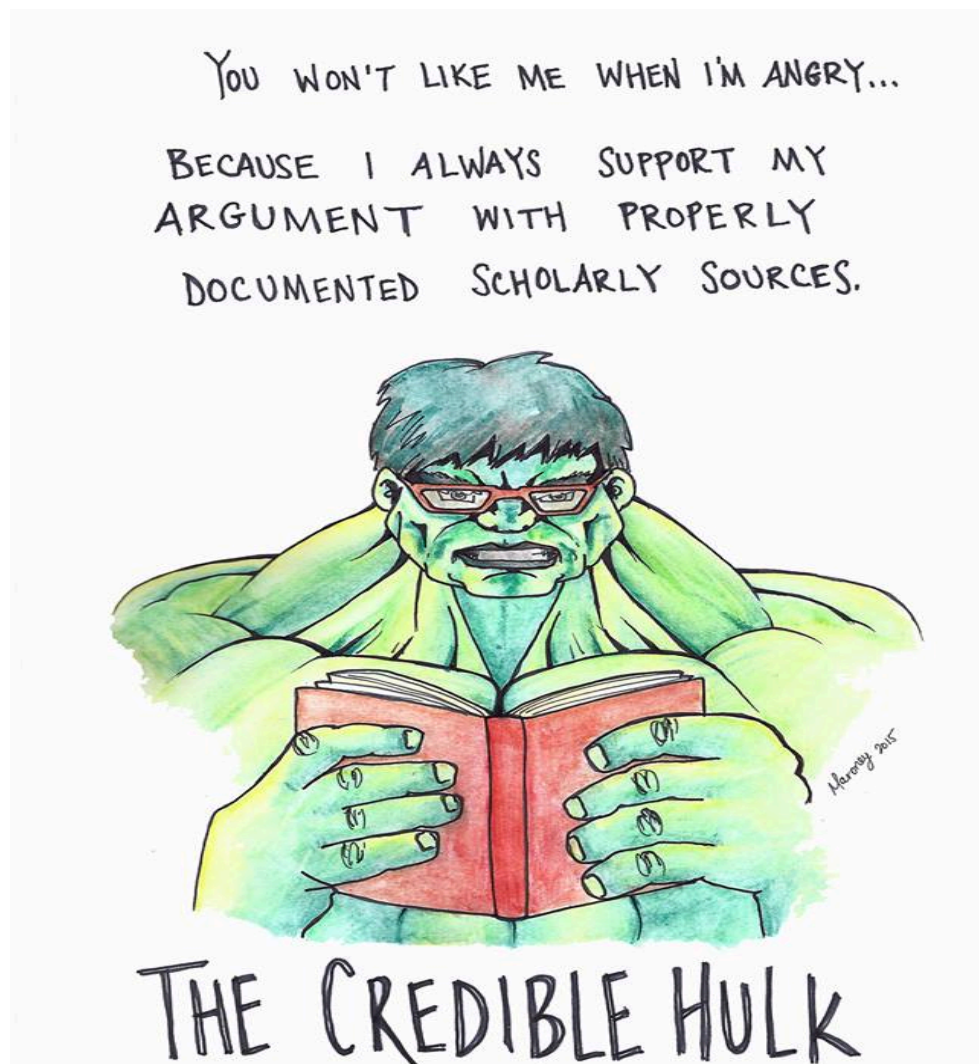
“Hey Says Contends”: Using the Templates to Revise” (pp. 139-159)

Wednesday 11/1

The Procrastinator’s Guide to Writing

Garth’s Tips for Suck-Less Writing

Due on eLearning and in class: “Cheat Sheet”



IV

Bringing It All Together

WEEK 11: BRINGING IT ALL TOGETHER

Monday 11/6: Practice

Due : Final Project Proposal (in class) + AB (on eLearning)

Wednesday 11/8: Practice

WEEK 12: BRINGING IT ALL TOGETHER

Monday 11/13: Practice

Wednesday 11/15: Practice

Due in class: Final Paper Outline

WEEK 13: BRINGING IT ALL TOGETHER

Monday 11/20

Remote Work Day

Wednesday 11/22 UWF is closed for Thanksgiving

WEEK 14: BRINGING IT ALL TOGETHER

Monday 11/27: Presentations

Wednesday 11/29: Presentations

Due: on eLearning [Shitty] First Draft

WEEK 15: BRINGING IT ALL TOGETHER

Monday 12/4: Presentations

Wednesday 12/6: Wrapping Up

WEEK 16:

**FINAL PROJECT PORTFOLIOS DUE ON ELEARNING
TUESDAY 12/12 AT 5PM**

Assignments

Assignment	Due Date	Turn In (Points)
<p>Poem close reading (1-2 pages) Choose one of the poems on eLearning and conduct a close reading. (See assignment sheet.)</p>	M 9/11	In class + eLearning (50)
<p><i>Heart of Darkness</i> close reading (1-2 pages) Choose one scene from the novel and conduct a close reading. (See assignment sheet.)</p>	W 9/20	In class + eLearning (50)
<p>“They Say” Sheet for McCarthy Complete <i>just the “They Say” portion</i> of the “They Say/I Say” sheet for McCarthy’s essay.</p>	W 9/27	In class (25)
<p>“They Say/I Say” Sheet for McCarthy Complete all parts of the “They Say/I Say” sheet for McCarthy’s essay.</p>	W 10/4	In class (25)
<p>“They Say/I Say” Sheets for Hawthorne and Ruppel Complete separate “They Say/I Say” sheets for Hawthorne and Ruppel’s essays, respectively.</p>	M 10/9	In class (25)
<p>“They Say/I Say” Sheets for Achebe and Hawkins Complete separate “They Say/I Say” sheets for Achebe and Hawkins’ essays, respectively.</p>	W 10/11	In class (25)
<p>5 <i>Heart of Darkness</i> Research Questions Craft <u>five</u> distinct research questions which would yield a solid essay of literary criticism of <i>Heart of Darkness</i>.</p>	W 10/18	In class + eLearning (25)
<p><i>Heart of Darkness</i> Annotated Bib (5 sources) Create an annotated bibliography of <u>five</u> sources based on one of your <i>Heart of Darkness</i> research questions.</p>	W 10/25	In class (50)
<p>Personal Writing “Cheat Sheet” You will create a one-page personal “cheat sheet” for your academic writing. This is a practical but also creative assignment which we will swap with our colleagues. Then we will take our favorites and make a little chapbook for friends and loved ones. (See assignment sheet.)</p>	W 11/1	In class + eLearning (50)

Final Project follows on next page.

Final Project

For your final project you will create a portfolio of scholarly work which traces the development of a final essay. You may develop your Heart of Darkness research questions and annotations bibliography into your final project or you are welcome to choose from several other texts.

Assignment	Due Date	Turn In (Points)
<p>Proposal (1-2 pages) Lead with a specific, concrete research question, and a hypothesis. What do you hope to learn? What will you need to know in order to conduct your research? What do you <i>think</i> you will find out? And so what? Why is this a worthwhile project? How will it enhance our understanding of the text? The author? The period? Literature? History? Humanity?</p>	M 11/6	In class (50)
<p>Annotated Bibliography (10 sources) If building on your <i>Heart of Darkness</i> bib, please make it 15 sources. Employ the CRAAP test.</p>	M 11/6	eLearning (100)
<p>Outline Your outline should include your thesis statement, the topic sentence of each paragraph, and textual evidence. Include a counterargument.</p>	W 11/15	In class (50)
<p>First Draft Just <i>write!</i></p>	W 11/29	eLearning (100)
<p>Final Project Portfolio:</p> <ul style="list-style-type: none"> - Updated Proposal (10) - Updated Outline (10) - Annotated Bibliography (10) - Final Draft of Essay (100) - Writing Lab Reflection (35) - Writing Studio Reflection (35) <p>Your final project portfolio should be all of the above together in one PDF. You should update the Proposal, Outline, and AB based on previous feedback. Writing Lab and Studio Reflections should be 1-2 pages reflecting on the lab and studio feedback processes and how they have helped you progress as a critical writer and thinker.</p>	Tuesday 12/12 at midnight	eLearning (200)

Key Terms for Pugh & Johnson's *Literary Studies* Poetry (2.1)

Sound

- Rhyme
- Assonance vs. consonance
- Alliteration
- Onomatopoeia

Accent, Rhythm, Meter, and the Poetic Line

- Metrical feet:
 - Iamb
 - Trochee
 - Anapest
 - Dactyl
 - Spondee
- Meters:
 - Monometer
 - Dimeter
 - Trimeter
 - Tetrameter
 - Pentameter
 - Hecameter
 - Heptameter
- Heroic couplets
- Free verse
- Ways to stop a line of poetry:
 - End-stopped line
 - Enjambment
- Caesura

Images, Symbols, Allusions, and Figurative Language

- Image
- Symbol
- Allusion
- Figurative language
 - Simile
 - Metaphor
 - Synecdoche
 - Metonymy
 - Paradox and oxymoron

Voice and Genre

- Speaker
- Some genres of poetry
 - Ode
 - Pastoral
 - Romance (a.k.a. Chivalric or Arthurian)
 - Sonnet
 - Aubade
 - Ballad
 - Dramatic monologue
 - Elegy
 - Epic
 - Epithalamion
 - Lyric

Prose Fiction (2.2)

Lengths: Short story vs. novel vs. novella

Plot Structure

- Frame tale (a.k.a. framing narrative)
- Flashback
- Narrative conflict (external vs. internal)
- Stages of plot development
 - introduction/exposition
 - rising action
 - climax
 - falling action
 - denouement

Point of View

- Narrative points of view: first, second, third
- Omniscient vs. limited omniscient narrators
- Suspension of disbelief
- Stream of consciousness
- Unreliable narrator

Characters and Characterization

- Characterization through:
 - Description
 - Action
 - Dialogue

Setting

- Historical (temporal)
- Geographic
- Physical

Theme vs. Motif

Style and Tone

- Diction
- Denotative vs. connotative means of words
- Concrete vs. abstract words
- Repetition
- Syntax
- Figurative language
- Symbols/symbolism
- Allegory

Literary Criticism and Literary Theory (3.1 & 3.2)

Historical Overview of Literary Criticism

- Canon (221)

Literary Theories and Their Applications

- Close Reading and New Criticism (224)
 - Intrinsic vs. extrinsic criticism
 - Intentional fallacy
 - Affective fallacy
- New Historicist and Cultural Studies Approaches (230)
- Theories of Social Class and Ideology (234) [+ Marxist Theory]
- Psychoanalytic Approaches (237)
- Gender and Feminist Theories (p. 240) [+ sex vs. gender]
- Queer Theories (243)
- Postcolonial and Critical Race Theories (246)
- Rhetorical Analysis (249)
- Dr. B. will add:
 - Ecocriticism
 - Animal Studies
 - Ecofeminism