

Drew J. Scheler
ENGL 305, Spring 2017
9:40-10:40
MWF: Bemis 214

Office Hours:
T/R 9-12 and by Appt.
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LITERARY THEORY AND WRITING

Course Description:

This course will be an intensive introduction to the mechanics of literary criticism. In it, you will be asked to write about two canonical texts—*The Tempest* and *Hamlet*—from a range of critical perspectives using a variety of literary analytical tools. In the first half of the class, you will be introduced to analytic strategies common to all forms of literary analysis: problem framing, close reading, contextualization, and offering contributions to an ongoing conversation. As we move toward the second half of the semester, you will apply these strategies to advance some critical perspectives that have had a strong influence on literary studies: postcolonialism, psychoanalysis, Marxism, New Historicism, feminism, and deconstruction. Thus, this course will formalize your ability to understand a text from multiple perspectives, giving you the tools to develop a unique claim on a text in conversation with others.

In addition to providing an intensive introduction to advanced literary analysis, this course will also familiarize you with the process of independent research and writing. You will learn that all serious written work comes out of a deliberate developmental process of brainstorming, drafting, feedback, reflection, revision, and polish. By steeping yourself in this process, you will learn that strong writing is not a form of evaluation (like an exam), but a well-reasoned contribution to an ongoing conversation held by real-life individuals. With this knowledge, you should be able to make your perspective persuasive and intelligible in any venue—literary or otherwise.

Requirements:

Final Portfolio: Throughout the semester, you will be building an online portfolio through WordPress that contains a highly-polished version of four of your essays, a discussion of your process containing drafts of all of your essays, a cover letter reflecting on your growth as a writer and student of literature, and a biographical portrait. YOU ARE EXPECTED TO CONTINUE REVISING YOUR ESSAY DRAFTS FOR THE FINAL PORTFOLIO UNTIL THE FINAL DUE DATE. Thus, you will be expected to handle multiple writing projects at once, and to manage your time wisely.

Essay Drafts: In this course, you will be asked to compose and substantially revise six well-crafted, insightful, and original argumentative pieces from a range of critical perspectives. I will try to return your drafts with extensive feedback within a week of receiving them.

Process Assignments: You will be asked to compose various short pieces: summaries of readings, response comments, paper proposals, essay workshops, etc. These assignments are designed to help you engage in the process of essay writing and develop your ideas before drafts are due. You may use the writing you have generated in these assignments when drafting essays. ON ESSAY WORKSHOP DAYS, YOU ARE EXPECTED TO PROVIDE A FULL DRAFT OF YOUR ESSAY FOR REVIEW. IF NOT, YOU WILL NOT RECEIVE CREDIT FOR THAT PROCESS ASSIGNMENT, AND WILL BE CONSIDERED ABSENT. Process assignments will be graded 100%, 75%, or 0%.

Participation: This class will require continuous engagement with the reading material writing process. You are expected to attend class daily; complete all readings for discussion before class; engage in class discussions; bring in hard copies of your readings; participate in writing labs and writing workshops; and be awake, engaged, and respectful at all times. In order to facilitate strong participation, there WILL BE NO CELL PHONES OR LAPTOPS ALLOWED IN THIS CLASS, UNLESS SPECIFICALLY INSTRUCTED OTHERWISE.

Policies:

Drafts and Revision: Each of you will have the opportunity to one formal round of feedback on each essay draft, and plenty of opportunities to solicit advice from your peers. In addition, I am happy to read drafts or revisions of your essays. I will provide further written feedback IF A REVISION IS GIVEN TO ME NO MORE THAN TWO WEEKS AFTER THE DAY I HAND YOUR DRAFT BACK. So, for example, if I hand back your Essay 1 on 2/17, I will be willing to offer more feedback if you give me your revision *before* 3/3. Any later than that will cause you to juggle too many projects at once, and make it difficult for you to succeed in this class.

Attendance: Class attendance is expected. You are not likely to succeed if you miss more than one week's worth (i.e. 3) or more classes. If you do miss class, it is your responsibility to catch up with the class, not the class's responsibility to slow down for you. Since your learning and your success are your own responsibility, finally, I will not be formally taking attendance; noticeable absences from class will be reflected in your process assignments and drafts.

Late work: I will grant extensions on assignments and revisions, but only to those who have a good reason for asking. These requests must be made at least 24 hours before the essay is due, except under emergency circumstances (at the instructor's discretion). Unexcused late work will be marked down as much as 1/2 of a letter grade (A to AB, for example) per day late. ANY ASSIGNMENT TURNED IN MORE THAN 10 MIN AFTER THE START OF CLASS WILL BE CONSIDERED A DAY LATE. No extensions will be allowed for the final portfolio.

Email: I will occasionally contact you individually or as a group to make changes to the syllabus, alter assignments, make announcements, etc. I will tend to email you about things of this nature between 8am and 5pm at least one day in advance, not in the middle of the night and not at the last minute. I will expect you to check for these notes on a daily basis.

Office Hours and Contacting Me: Unless there are no classes on that day, I will be holding regular office hours on a first-come, first-serve basis—no appointment necessary. I am also available to meet by appointment. The best way to get in touch with me is by email. PLEASE ALLOW A REASONABLE AMOUNT OF TIME FOR ME TO RESPOND. Don't expect me to get your email 5 minutes before class or at 1am before a paper is due.

Format and Style: All papers will adhere to MLA style (see Purdue OWL below). When handing in drafts, all essays will be in 12 pt. Times New Roman, 1" margins, double spaced.

Grading:

Process Assignments: 10%
Essay 1 Draft: 10%
Essay 2 Draft: 10%
Essay 3 Draft: 10%
Essay 4 Draft: 10%
Essay 5 Draft 10%
Essay 6 Draft: 10%
Final Portfolio: 30%

Grade Scale:

A ... 92-100%
AB ... 88-91.99%
B ... 82-87.99%
BC ... 78-81.99%
C ... 72-77.99%
CD ... 68-71.99%
D ... 60-67.99%
F ... 0-59.99%

NB: All essay assignments will be given a letter grade. Each will be assessed as the numerical mean in calculating the final grade. So A=96, AB=90, B=85, etc. It is possible to get an A+ (100%) on an essay draft, but that will be challenging to achieve.

Books/Readings:

This course will rely heavily on two texts, which are both required. No other editions of these plays are acceptable for this class:

William Shakespeare, *The Tempest: A Case Study in Critical Controversy*, ed. Graff and Phelan, 2nd ed., 2009.

William Shakespeare, *Hamlet: A Case Study in Contemporary Criticism*, ed. Susanne Wofford, 1994.

I will place a number of PDF files on SNooodle for you to use. When they are assigned, you are expected to bring these to class (in whatever format you like).

Other Resources:

The Writing Center: The Writing Center is a fantastic resource, and you should all consider consulting with a trained writing tutor as you prepare and revise your essays. You must bring in a complete (or mostly complete) draft of your essay, preferably printed out. THIS IS NOT A PROOFREADING SERVICE. Expect to gain challenging feedback that might lead to substantial revision, and schedule your appointment with enough time to revise your essay afterward. To schedule an appointment, go to <https://snc.mywconline.com>

Online: There are a range of online resources for writing, including:

-*SNC Library Research Guide:* <http://libguides.snc.edu/english>

-*Purdue OWL (Online Writing Lab):* a guide to all things writing, including citation styles. <http://owl.english.purdue.edu/owl/>

-*Grounds for Argument:* a guide to the principles of argumentation and style that will complement this course, drawn from *The Craft of Argument* and *Style: Lessons in Clarity and Grace*. www.groundsforargument.org

English Major Portfolio

If you are planning to declare—or already have declared—an English major, read on. In order to graduate, you will compile a portfolio of your written work in English. First, read and follow the instructions on the English website: www.snc.edu/english/portfolio.html. Please talk to your

English advisor to confirm that you're on track by saving at least one essay from every English class you take. In your senior year, you will compile these essays along with a short final analysis and overview. This process enables you to reflect on and assess your work over time as well as provides you with a wonderful product for jobs, graduate school, and life. English faculty will also assess the portfolios to track our mutual progress. You may consider creating a space on your WordPress site to house your English Major Portfolio.

Academic Integrity:

Every student at St. Norbert College is subject to the Honor Code. For reasons that we will explore in class, plagiarism is an extremely serious offense in academic writing. Additionally, it is extremely unlikely that anything not written by you will fit well with any of the assignments for this course. For a formal description of what counts as academic dishonesty, as well as the consequences for violating the Honor Code, go to <https://www.snc.edu/registrar/HonorCode/>

Academic Accommodations:

In keeping with the St. Norbert College mission to help students develop their full potential, and in compliance with the Americans with Disabilities Act, the College provides supportive services to students with disabilities. For enquiries and further details, please visit the Academic Support Services Office located in Todd Wehr or contact Karen Goode-Bartholomew, Coordinator of Services to Students with Disabilities (Phone: 403-1326), or visit the website www.snc.edu/academicsupport/disabilities.html.

UNIT 1: *THE TEMPEST* AND LITERARY ANALYSIS

Mon. 1/23	Course Overview
Wed. 1/25	Shakespeare, <i>The Tempest</i> , Acts 1-2
Fri. 1/27	Shakespeare, <i>The Tempest</i> , Acts 3-5
Mon. 1/30	<i>Introduction to New Criticism</i> Wimsatt and Beardsley, "The Intentional Fallacy"
Wed. 2/1	Planning: Finding, Organizing, and Analyzing Evidence
Fri. 2/3	Peer-Review Workshop of Essay 1
Mon. 2/6	Essay 1 Due: Close Reading Essay <i>Introduction to Wordpress—Meet in Coffrin 104</i>
Wed. 2/8	<i>Introduction to Philology</i> Graff and Phelan, 116-141
Fri. 2/10	Graff and Phelan, 168-212
Mon. 2/13	Arthur Kirch, "Virtue, Vice, and Compassion in Montaigne and <i>The Tempest</i> "
Wed. 2/15	Planning: Framing Context
Fri. 2/17	Peer-Review Workshop of Essay 2

Mon. 2/20 **Essay 2 Due: Historical Source Study**
Introduction to Academic Conversation
Wed. 2/22 Graff and Phelan, 213-264
Fri. 2/24 *Introduction to Postcolonial Critique*
Edward Said, Introduction to *Orientalism* (SNoodle)

Mon. 2/27 Graff and Phelan, 265-309
Wed. 3/1 Graff and Phelan, 320-387
Fri. 3/3 **Peer-Review Workshop of Essay 3**

UNIT 2: *HAMLET* AND THEORETICAL METHODS

Mon. 3/6 **Essay 3 Due: Critical Conversation Essay**
Wordpress Day—Meet in Coffrin 104
Wed. 3/8 *Hamlet*, Acts 1-2
Fri. 3/10 *Hamlet*, Acts 3-5

SPRING BREAK—WOOHOO!

Mon. 3/20 *Introduction to Psychoanalysis*
Freud, “Fetishism” and from *The Interpretation of Dreams*
Freud, “Mourning and Melancholia”
Wed. 3/22 Wofford, 241-282
Lacan, “The Mirror Stage” (optional)
Fri. 3/24 **Peer-Review Workshop of Essay 4**

Mon. 3/27 **Essay 4 Due: Psychoanalytic Critique**
Introduction to Marxism
Althusser, “Ideology and Ideological State Apparatuses”
Wed. 3/29 Wofford, 332-367
Fri. 3/31 *Instructor Presenting Research at Conference—No Class*

Mon. 4/3 *Introduction to New Historicism*
Foucault, from *Discipline and Punish*
Wed. 4/5 *No Class—Advisement*
Fri. 4/7 Wofford, 368-402

Mon. 4/10 **Peer-Review Workshop of Essay 5**
Wed. 4/12 **Essay 5 Due: Social Critique**
Introduction to Poststructuralism
Fri. 4/14 *No Class—Easter Break*

Mon. 4/17 *No Class—Easter Break*
Wed. 4/19 *Introduction to Deconstruction*
Roland Barthes, “The Death of The Author”; “From Work to Text”
Fri. 4/21 Wofford, 283-330

Mon. 4/24

Introduction to Poststructural Gender Theory

Butler, from *Gender Trouble*

Wed. 4/26

Wofford, 208-240

Fri. 4/28

Peer-Review Workshop of Essay 6

Mon. 5/1

Essay 6 Due

Wed. 5/3

Wordpress Day—Meet in Coffrin 104

Fri. 5/5

Peer-Review Workshop of Portfolio Introductions

Wed. 5/10

Final Portfolios Due at Noon