ENGL 6391
Fall 2017

Section 010  R 6-8:50  A 025

Instructor: Dr. Erin Ashworth-King
Office: Academic 039B
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Office Hours: MWF 8:30-10 / M 2-4 / R 2-5
(and by appointment)
Teaching: MWF 10-10:50, 11-11:50
R 6-8:50PM

Course Website: http://blackboard.angelo.edu

REQUIRED BOOKS
- Kusch, Celena, Literary Analysis: The Basics, Routledge, 2016. [Note: Provided free before the semester.]
- A scholarly edition of Shakespeare’s The Tempest.
- A scholarly handbook of literary terms

WHAT TO BRING EACH DAY
- Texts assigned for the day (in hard copy)
- Class notes
- Writing utensils and paper
- Course syllabus
- Questions and comments about the reading

Bibliography and Research Methods
Description, Outcomes, Assignments, Grades

Every time we read, we make assumptions about where meaning resides and how we might obtain it if we can. Literary theory, in its various permutations and evolutions, is at its best when it asks us to uncover those assumptions and examine them. In this course, we’ll wrestle with some of the major theories of literature to learn how they can help us to become better readers, researchers, and eventually, writers. The main focus of the course is to discuss the history of the profession of English, the history of literary criticism, and the place of literature in the academy. To do this, we’ll work to chart theory’s progression as well as explore examples of literary criticism that employ the principles of one theoretical school or another. We’ll also practice using those theoretical tools ourselves. To that end, the course will culminate with a research paper, for which we’ll explore some of the research tools available to us at Porter Henderson Library, in online databases, and through national and international archives.

In short, this course will help you 1) gain factual knowledge (terminology, classifications, methods and trends); 2) learn to analyze and critically evaluate ideas, arguments, and points of view of secondary materials; 3) develop specific skills, competencies, and points of view needed by professionals in the field; 4) learn how to find and use resources for answering questions or solving problems.

ASSIGNMENTS AND GRADE CALCULATION

Your final grade for this course will be calculated according to this scheme:

Daily Participation
  (inc. reflections and questions): 15%
Response Papers (5) 20%
Review of Semenza: 10%
Library Exercises (2): 10%
Research paper: 25%
Midterm and Final exam: 20%

GRADING POLICY

Assignments are graded A through F with pluses and minuses as necessary. Work that is not done or not turned in is recorded as a zero.

Letter grades will be converted to percentages as such:
A+=98, A=95, A-=92, B+=88, B=85, B-=82, C+=78, C=75, C-=72, D+=68, D=65, D-=62, F=50.

Numeric grades will be converted to letter grades as such:
100-98=A+; 97-93=A; 92-90=A-; 89-88=B+; 87-83=B; 82-80=B-; 79-78=C+; 77-73=C; 72-70=C-; 69-68=D+; 67-63=D; 62-60=D-; 59 and below=F.
CLASSROOM ENVIRONMENT
ENGL 6391 combines lecture and discussion. You need to take notes and talk. I expect you to write down key points from lecture and class discussion. When speaking, please show respect to your instructor, your classmates, and the process of learning as a whole: allow others time to talk, try not to interrupt, and refrain from rude, offensive, or belittling comments. When others are talking, pay attention and do not do anything that will distract yourself or others, including playing with your cell phone or other electronic devices. Please turn off your cell phone prior to class. If you violate the congeniality of the classroom, your participation score for the day drops to an F.

ATTENDANCE POLICY
As a graduate student, you are expected to attend class every week. I know professors always tell students to attend class, but, really, at the grad level, professors tend to wonder about the dedication and seriousness of students who miss class. I am no different. If you want the highest possible score for participation, at the very least you will need to attend every class. Of course, sometimes life does intervene, and you can’t help but miss. For that reason, I will try to turn a blind eye to a solitary absence as long as you notify me in advance with a legitimate excuse. More than one absence will damage your grade for this course, however, reducing it by a third of a letter grade for each occurrence after the first. If you miss more than two classes, you risk failing the course.

DAILY PARTICIPATION
Your participation grade comprises much more than your attendance record. To receive a good score, you also must keep up with the reading, read actively, and talk about the day’s reading in class. The following is the baseline measure for a participation grade: a student who attends every class in a semester, brings the appropriate text every day, always looks to be paying attention to the instructor and fellow students, creates no distractions, yet does not speak receives a participation grade of a C.

READINGS
Please use the assigned edition. For each class I expect you to read and study the full assignment before class, attending to plot, characterization, diction, imagery, important ideas, and other objects of literary analysis. The reading assignment also includes any related headnotes and footnotes. When a reading is due, you must bring a hard copy of the relevant text or texts to class. If you do not bring a required text or other required materials, your participation score for the day drops to an F; if the problem persists, you will be asked to leave and will be counted absent.

PAPER FORMATTING
Your papers, including response papers, should adhere to the formatting and documentation conventions of MLA, with a word count added. More instructions can be found on Blackboard. You also should check Purdue OWL for examples.

WORD COUNT FOR PAPERS
A minimum word count is identified on the prompt. The main text of your paper, not including information in your header, bibliography, or notes, should reach at least that number of words. If your paper falls short of the minimum, it automatically receives a deduction proportionate to its deficiencies. If it falls short by more than 20% of the word minimum, it receives a “0.”

MAKEUP WORK
For missed notes, you should seek help from classmates. If the absence is planned, you must provide me advance notice of your absence and why you are going to miss class. Some graded assignments cannot be made up, such as reflections. If you know that you will be absent when a paper is due, you should notify me in advance and then submit the electronic copy to Turnitin before class time and submit the hard copy by the next period. After the deadlines, your grade drops a letter grade for each day (not just class day) that your paper is late, and after five days, it receives a grade of zero. More than likely, papers that are turned in late will be returned late and receive fewer comments than those turned in on time. I will offer a brief extension, without penalty, only in the cases of emergencies. Any paper not turned after the last day of class automatically receives a score of “0.” Generally, the midterm and final exams cannot be made up except under extraordinary circumstances.

WRITTEN ASSIGNMENTS (Reoccurring):
- DISCUSSION QUESTIONS
  For each class day between weeks 2-6 and 8-10, students should prepare at least one discussion question based upon the reading to pose to the class and instructor. We will discuss what makes a good inquiry on the first week, but you should ground these questions in the texts assigned for the week and/or should think about how to apply the theories we discuss to The Tempest. You should post these questions to the discussion board by Wednesday at 11:59PM for each week and bring a hard copy to class with you.
**RESPONSE PAPERS**
At five points during the semester, each student will be required to attempt to answer a discussion question you posed for the week in the form of a response paper. These papers, due at the beginning of class, will be used to start conversation. The main goal of these posts is to raise interesting questions about the theoretical approach being engaged as well as to demonstrate your understanding of the approach’s application. You should not regurgitate the words of a critic but should seek out places in the text that are confusing for you and attempt to puzzle out the implications of your reading of *The Tempest*. You should support your questions or reading with well-considered evidence and should connect your claims and your evidence clearly and thoroughly. A successful paper will **NOT** 1) summarize the reading, 2) detail what you "like" or "don't like" about the reading, or 3) evaluate the author's skill as a writer according to a measure of your own personal aesthetic. Papers such as these will receive poor grades.

**No response papers will be accepted after class.** Papers will be evaluated for their thoroughness, insight, originality and depth of engagement with the material. Each student will receive extensive feedback on his or her papers. If you have questions about the feedback I give you or about any grades you receive, please do not hesitate to make an appointment with me to discuss your work.

These papers should be between 500-1000 words in length (or at least two double-spaced MS Word page).

*Students must complete 5 papers by the end of the semester.*

**IN-CLASS REFLECTIONS**
During weeks 2-11, shortly after the start of class, I will pose a question to you about the day’s reading (it may come from the questions you pose to the discussion board, it may come from what I feel is an important crux or interpretation being discussed in the reading). You will write a response to that question for approximately 20 minutes. We will use the question and your reflections to jump-start discussion. I will collect those reflections and grade them on a numerical system, 1-5. Out of the ten weeks we implement these reflections, you must complete seven; in other words, when calculating your average, I will count only your best seven. Reflections cannot be made up if missed.

**WRITTEN ASSIGNMENTS (Single Instances):**

- **REVIEW OF SEMENZA’S GRADUATE STUDY FOR THE 21ST CENTURY**
This review will be relatively informal and short and will cover selected chapters of Semenza’s book (most of the ones not pertaining to PhD programs). We rarely will discuss Semenza’s book in class, but I expect you to read it and learn from it. It will help you for the rest of the time you spend as a grad student at ASU (and maybe after).

- **LIBRARY EXERCISES**
These two assignments requires you to use some resources at Porter Henderson Library and on the internet that you may not be accustomed to using. The first library exercise will introduce you to general databases, resources, etc. while the second library exercise will relate directly to your research project.

- **RESEARCH PROJECT**
This project consists of several steps, each graded separately; they culminate in a research paper of at least 3000 words and will engage Shakespeare’s *The Tempest*.
  1. Second Library exercise (as explained above, some questions will relate directly to the work you choose)
  2. Conference and Proposal
  3. Complete rough draft
  4. Complete final draft

*Please check the calendar for due dates of the components above. More guidelines are forthcoming.*

**PAPER CONFERENCES**
Everyone is required to meet with me once one-on-one when you turn in your second library exercise and proposal. We will discuss the experience researching your work and your idea or ideas for the argument of your research paper. This will substitute for a class period, so attendance is mandatory.

**EXAMS**
The midterm and final exam will cover Kusch’s *Literary Analysis*, Eagleton’s *Literary Theory*, and the works we examine in class. You will be tested on the approaches, important literary terms, and the names of relevant critics and theorists.
OBSERVANCES OF RELIGIOUS HOLIDAYS
A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within what the instructor deems a reasonable time after the absence.

STATEMENT ON ACADEMIC HONESTY
Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for reading and understanding the Academic Honor Code, which is contained in both the print and web versions of the Student Handbook: http://www.angelo.edu/cstudent/documents/pdf/Student_Handbook.pdf. By participating in ENG 6391, you agree to abide by the Academic Honor Code.

If you do not understand the rules regarding plagiarism, cheating, or other lapses in academic integrity as outlined in the Academic Honor Code, it is incumbent upon you to seek clarification from me prior to the first assignment. Students who violate the Academic Honor Code in any way will receive a failing grade for the course and be referred to the Department Chair and the Academic Integrity Committee.

TURNITIN
TurnItIn is plagiarism-checking software. By enrolling in this course, you grant the instructor the right to submit all course materials to TurnItIn, which detects textual similarities. All major assignments must be submitted to TurnItIn using the link provided on our Blackboard page (see below). Furthermore, assignments submitted to TurnItIn will be included as source documents in TurnItIn’s database. Instructions for using TurnItIn are available on our Blackboard page.

BLACKBOARD
On our site you will find the syllabus, handouts, links, assignment prompts, grading rubrics, additional readings, and the occasional announcement. You’ll also find the drop-boxes for TurnItIn, which you’ll have to use for all major assignments. If you ever have questions about the course, please check Blackboard first. The web address is: http://blackboard.angelo.edu.

OFFICE HOURS
These are listed on the first page. During office hours I will make myself available to talk if you want to speak with me about any aspect of the class or your performance in it. I am happy to discuss readings and to help with assignments. That goes for papers at any point in their development—researching, drafting, or revising. If you cannot meet me during the regular office hours, just contact me (eashworthking@angelo.edu) to schedule an appointment, and we’ll meet at some other time and maybe at some other place. I confess that my administrative duties do pull me away from my office more than I would like, but if we have an appointment, I will be there – not to worry. I just may, on occasion, have to miss a portion of office hours to attend a meeting (both planned and unplanned). I will make every effort to let you know in advance if I know I will be out.

WRITING CENTER
The ASU Writing Center is a wonderful resource for students of all levels. They offer face-to-face tutoring, synchronous online tutorials, and responses to e-mailed questions about writing and reading. If you seek their help with your writing, you should provide the assignment prompt and all work you’ve completed toward the assignment. The office is on the third floor of the Porter Henderson Library, Room C305. To set up an appointment, go to http: www.angelo.edu/dept/writingcenter.

STUDENTS WITH DISABILITIES
Persons with disabilities that may warrant academic accommodations must contact the Student Life Office, Room 112 University Center, in order to request such accommodations prior to any being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made.
## COURSE CALENDAR

*The schedule below is subject to change.*

### Preps:
- **WEEK 1**  
  **R 8/31**  
  Introductions  
  Pre-critical Responses  
  - Read:  
    - Kusch, *Literary Analysis: the Basics*, Introduction: Thinking about Literature; Chap. 2: Close Reading, Chap. 3: Analysis in Context; Chap. 5: Analysis and the Critics  
  - Start reading Semenza's *Graduate Study* book on the side.  

  **In class:** Personal introductions, overview of course, class discussion of readings  

### Preps:
- **WEEK 2*  
  **R 9/7**  
  Traditional and Formalist Approaches (New Criticism)  
  - Read:  
    - Shakespeare, *The Tempest*  
    - McDonald, “Reading The Tempest” (BB)  
  - Read Semenza’s *Graduate Study* book on the side.  

  **In class:** Reflection, class discussion of readings,  

### Preps:
- **WEEK 3*  
  **R 9/14**  
  Phenomenology  
  Reader-Response Criticism  
  - Read:  
    - Kusch, *Literary Analysis: the Basics*, Chap. 6, Analysis and Literary Theory  
    - Stanley Fish, “Interpreting the Variorum” (BB)  
    - Milton’s Sonnets (BB)  
  - Read Semenza’s *Graduate Study* book on the side.  
  - Continue to research possible topics for your final project.  

  **In class:** Reflection, class discussion of readings  

### Preps:
- **WEEK 4*  
  **R 9/21**  
  Semiotics, Structuralism, Post-Structuralism, & Deconstruction  
  - Read:  
    - Eagleton, *Literary Theory*, Chaps. 3 & 4: Structuralism and Semiotics & Post-Structuralism  
    - Frye, *On Shakespeare*, “The Tempest” (BB)  
    - Barker and Hulme, “Nymphs and reapers heavily vanish: the Discursive Con-texts of The Tempest” (BB)  
    - TBD  
  - Read Semenza’s *Graduate Study* book on the side.  
  - Continue to research possible topics for your final project.  

  **In class:** Reflection, class discussion of readings, discussion of Semenza
### WEEK 5*
**R 9/28**
**Psychoanalysis & Feminism**

**Prep:**
- Read:
  - Eagleton, *Literary Theory*, Chap. 5: Psychoanalysis
  - Thompson, “Miranda, Where’s your Sister” : Reading Shakespeare’s *The Tempest*” (BB)
- Continue to research possible topics for your final project.
- Watch any of the basic information literacy tutorials offered by Porter Henderson that you think will help you. Refer to Blackboard for the link.
- **Complete review of Semenza’s book.**

**In class:** Reflection, discussion of reviews, class discussion of readings

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### WEEK 6*
**R 10/5**
**Historicism, Marxism, New Historicism & Cultural Studies**

**Prep:**
- Read:
  - Eagleton, *Literary Theory*, Conclusion: Political Criticism, and Afterword
  - Greenblatt, *Shakespearean Negotiations*, Chap. 5: Martial Law in the Land of Cockaigne (BB)
  - Hamilton, “Shakespeare’s Romances and Jacobean Discourse” (BB)
- Continue to research possible topics for your final project.

**In class:** Reflection, class discussion of readings, review

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### WEEK 7
**R 10/12**
**MIDTERM**

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### WEEK 8*
**R 10/19**
**Race Studies & Post-Colonialism**

**Prep:**
- Read:
  - Skura, “Discourse and the Individual: The Case of Colonialism in *The Tempest*” (BB)
  - Griffiths, “This island’s mine” : Caliban and Colonialism” (BB)
- **Complete Library Exercise One**
- Continue to research possible topics for your final project.

**In class:** Reflection, class discussion of readings, library exercise

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### WEEK 9*
**R 10/26**
**Eco-Criticism and Embodiment**

**Prep:**
- Read:
  - Love, “Shakespeare’s Origin of Species and Darwin’s Tempest” (BB)
- Continue to research possible topics for your final project.

**In class:** Reflection, class discussion of readings,
| **WEEK 10** | **Prep:**  
|-------------|--------------------------------------------------|
| R 11/2      | • Read:  
|             |   ○ Sturgess, “‘A Quaint Device’: The Tempest at Blackfriars” (BB)  
|             |   ○ Brokaw, “Ariel’s Liberation” (BB)  
| **In class:** reflection, class discussion of readings, group work for research |

| **WEEK 11** | **Prep:**  
|-------------|--------------------------------------------------|
| R 11/9      | • Read:  
| Academic Writing |   ○ Hayot, *The Elements of Academic Style*, Chaps. 1-3 (BB)  
|             |   ○ Sword, *Stylish Academic Writing*, Chap. 10 (BB)  
|             |   ○ Review Semenza, *Graduate Study for the Twenty-first Century*, Chap. 5  
|             | • Complete Library Exercise Two and Proposal  
| **In class:** reflection, class discussion of readings, workshop research questions |

| **WEEK 12** | **Prep:**  
|-------------|--------------------------------------------------|
| R 11/16     | • Complete Abstract and Toulmin Outline  
| Conferences |  
| **Conferences (plan for appx. 30 minutes) are scheduled during this week prior to the end of the class period** |

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<th><strong>WEEK 13</strong></th>
<th>NO CLASS: THANKSGIVING HOLIDAY</th>
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<td>R 11/23</td>
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| **WEEK 14** | **Prep:**  
|-------------|--------------------------------------------------|
| M 11/30     | • Complete full rough draft of your research paper  
| Workshop    |  
| **In class:** Workshop of rough drafts |

| **WEEK 15** | **Prep:**  
|-------------|--------------------------------------------------|
| M 12/7      | • Complete final draft of your research paper.  
| Exam Preparation |   • Review study sheets and Eagleton’s *Literary Theory*.  
| Course Evaluations |  
| **In class:** Discussion of papers, review of final exam, course evaluations |

**EXAM WEEK:**  
The evening of Thursday, December 14, time TBD.