

The Lay of the Land: Mapping Literary Studies

ENGL 2329: Introduction to Literary Studies

Section 010

MWF 9:00-9:50 am Academic 013

Dr. Laurence E. Musgrove

Office Hours: TWR 10:00-11:00 am

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Course Description: English 2329: Introduction to Literary Studies 3 hours: Introduction to the study of literature featuring works by various writers. Emphasis on critical reading and writing with understanding of literary theory and critical methodology. Required in three English B.A. degree programs: B.A. English with no specialization, B.A. English with Teacher Certification, and B.A. English with specialization in Creative Writing. Recommended for English minors.

Learning Goals

Upon completing this course, students should have practiced

1. Gaining a basic understanding of the subject (e.g., factual knowledge, methods, principles, generalizations, theories)
2. Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)
3. Developing skill in expressing themselves orally or in writing.

More specifically,

1. Students will gain an awareness of the history of literary studies and practice techniques for literary interpretation and through readings, lectures, essays and in-class discussion.
2. Students will develop their close reading skills through careful analysis of literature, informing their study through consideration of the culture in which such literature was created and the critical debates surrounding specific texts.
3. Students will learn the discipline-specific terminology and writing conventions that will be expected of them as English majors and strengthen their writing abilities.
4. Students will work closely with literary and critical texts in order to learn how to develop their own interpretations of literature and to engage with the work of professional scholars.

Texts

1. *Passing for Human: A Graphic Memoir*, Finck, ISBN 9780525508922
2. *How We Became Human*, Harjo, ISBN 9780393325348
3. *Fahrenheit 45*, Bradbury, ISBN 9780345410016
4. *Walden*, Thoreau, ISBN 9780807098134

Contract Grading

List of Required Assignments

1. Initial History of Reading and Writing about Literature Essay (10%)
2. 5 Blackboard Essay Assignments (4% each)
3. Midterm Reflection Essay (10%)
4. Midterm Grammar and Vocabulary Exam (10%)
5. First Draft of Literary Analysis Essay (10%)
6. Final Literary Analysis Essay (20%)
7. Final Reflection Essay (10%)
8. Final Grammar and Vocabulary Exam (10%)

SOME OTHER ISSUES

Absences – 6 class period absences will result in failure. Late work will not be accepted under any circumstances. I do not accept work via email. All essays must be submitted to Blackboard to receive a passing grade. Exams will take place in class. No incompletes will be given.

Personal Emergencies – Given my experience, I know that sometimes things fall apart. If you encounter a personal tragedy or some emotional distress that causes you to miss classes, get in touch with me as soon as you can. I don't need all of the details, but at least I'll know you haven't dropped the class or been eaten by a bear.

Academic Honesty - All work composed for this class must be written exclusively for this class and be your original work. You may of course receive assistance on your writing, but submitting someone else's work as your own or failing to acknowledge sources appropriately will be grounds for plagiarism. Violations of academic honesty and plagiarism will result in immediate failure of this class. You are responsible for understanding the Academic Honor Code, which is available on the web at <https://www.angelo.edu/student-handbook/code-of-student-conduct/misconduct.php>

Special Requirements: Persons with disabilities that may warrant academic accommodations must contact the Student Affairs Office 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. For more information, see <https://www.angelo.edu/services/disability-services/>

Student Absence for Observance of Religious Holy Days

If you intend to be absent from class to observe a religious holy day, you should make that intention known in writing to me prior to the absence.

FIVE BASIC CAUSAL ELEMENTS OF HAPPINESS IN POETRY AND THEIR ASPECTS

Causal Elements of Happiness in Poetry

1. **shape**: the body of the poem and its figure on the page
2. **line**: the length of the poetic line left to right margin, as well as the grammar of its sentences
3. **music**: all aspects of form, such as voice and repetition, that contribute to the lyrical quality of the poem
 - a. **voice**: the narrative voice of the poem, including its informality or formality, its emotion, its pace, its accent, its dialect, its vowel pitch, its consonant percussiveness, its volume, its intensity, its length of sound, and other audible qualities
 - b. **repetition**: all that repeats in the poem, including line, stanza, meter, rhyme, sound, letter, and word
4. **comparison**: the similarities depicted in the poem via analogy, including metaphor, personification, simile, and other forms of comparison
5. **balance**: the correspondence and harmony of form and content in art, also known as aesthetic unity

Aspects of Shape

- image: a concrete, pattern, or shape poem is composed to visually depict the subject of the poem
- length: the degree to which a poem is short or long on the page, as well as its corresponding emotional impact; that is, a short poem may be more inviting than a long poem
- regularity/irregularity: the degree to which a poem is consistently shaped; that is, a consistently shaped poem will have a different aesthetic impact than an inconsistently shaped poem
- open space: absence of text, the white space between letters, words, lines, stanzas
- stanza: unit of a poem often repeated in the same form throughout a poem; a unit of poetic lines ("verse paragraph")
- width: the degree to which a poem is narrow or wide on the page, as well as its corresponding emotional impact; that is, a narrow poem may be more inviting than a wide poem

Aspects of Line

- blank verse: unrhymed iambic pentameter
- closed: poetic form subject to a fixed structure and pattern
- couplet: a pair of lines, usually rhymed
- enjambment: the continuation of a sentence or clause over a line-break
- free verse: lines with no prescribed pattern or structure
- heroic couplet: a pair of rhymed lines in iambic pentameter (tradition of the heroic epic form)
- punctuation: use of punctuation to highlight sentence grammar and to control pace of line and poem
- quatrain: four-line stanza or grouping of four lines of verse
- stanza: unit of a poem often repeated in the same form throughout a poem; a unit of poetic lines ("verse paragraph")
- syntax: the grammar of a sentence from the simplest grammatical units (fragments, phrases, clauses, simple sentences) to the more complex forms (compound, complex, compound-complex, and each with modifying phrases)

Aspects of Music

Aspects of Voice

- formality/informality: the degree to which the quality of voice indicates distance or familiarity
- narrative perspective: the point of view: first, second, third person, singular or plural, including the degree to which narrator is omniscient or limited in knowledge and reliable or unreliable
- volume: the degree to which the voice is loud or soft
- pace: the rate at which the voice moves
- pitch: the degree to which the vowel sound is high or low, forward or backward in the mouth
- percussion: the degree to which the consonant sound is fluid or crisp, hard or soft
- length: the degree to which the sound is short or sustained
- dialect: the recognizable accent of the voice that contribute to the character and location of the narrator

Aspects of Repetition

- alliteration: the repetition of consonant sounds, particularly at the beginning of words
Example: ". . . like a wanderer white"
- anaphora: the repetition of the first word or phrase in lines or sentences
- assonance: the repetition of similar vowel sounds *Example*: "I rose and told him of my woe"
- chiasmus: is a rhetorical device in which two or more clauses are balanced against each other by the reversal of their structures in order to produce an artistic effect. *Example*: "Never let a Fool Kiss You or a Kiss Fool You."
- elision: the omission of an unstressed vowel or syllable to preserve the meter of a line of poetry
Example: "Th' expense of spirit in a waste of shame"
- iambic pentameter: a traditional form of rising meter consisting of lines containing five iambic feet (and, thus, ten syllables)
- iambic (iamb): a metrical foot containing two syllables—the first is unstressed, while the second is stressed
- meter: measured pattern of rhythmic accents in a line of verse
- pause (caesura): a pause for a beat in the rhythm of the verse (often indicated by a line break or a mark of punctuation)
- polysyndeton: the repetition of conjunctions in a list or other series a line to emphasize the connectedness or piling up of ideas or concepts *Example*: "The sink with full with bowls and spoons and cups and bubbles mounted high."
- prosody: the pattern of rhythm, stress, and sound in the poem
- pun: play on words, or a humorous use of a single word or sound with two or more implied meanings; quibble
Example: "They're called lessons . . . because they lessen from day to day."
- rhyme: correspondence of terminal sounds of words or of lines of verse
- slant rhyme (off rhyme, half rhyme, imperfect rhyme): rhyme formed with words with similar but not wholly identical sounds *Example*: barn / yard
- stanza: unit of a poem often repeated in the same form throughout a poem; a unit of poetic lines ("verse paragraph")
- stress: greater amount of force used to pronounce one syllable over another

Aspects of Comparison

- allusion: a reference to a person, event, or work outside the poem or literary piece *Example*: “Shining, it was Adam and maiden”
- apostrophe: a direct address of an inanimate object, abstract qualities, or a person not living or present
Example: “Beware, O Asparagus, you’ve stalked my last meal.”
- metaphor: comparison between essentially unlike things, or the application of a name or description to something to which it is not literally applicable
Example: “[Love] is an ever fixed mark, / that looks on tempests and is never shaken.”
- onomatopoeia: the use of words to imitate the sounds they describe *Example*: “crack” or “whir”
- personification: the endowment of inanimate objects or abstract concepts with animate or living qualities
Example: “Time let me play / and be golden in the mercy of his means”
- simile: comparison between two essentially unlike things using words such as “like,” “as,” or “as though”
Example: “My mistress’ eyes are nothing like the sun”
- symbol: an object or action that stands for something beyond itself *Example*: white = innocence, purity, hope

Aspects of Balance

- freedom: the feeling that arises from balance
- happiness: the feeling that arises from freedom
- container and contained: a comparison used to describe the correspondence and harmony between form (the container) and content (the contained)
- form: the choices made by the author in the language material
- content: the emotional world depicted by the author
- aesthetic unity: the choices in the language material and the emotional world demonstrate harmony and balance

FIVE BASIC CAUSAL ELEMENTS OF HAPPINESS IN NARRATIVE AND THEIR ASPECTS

Causal Elements of Happiness in Narrative

1. **narrator**— the persona the author creates to tell the story and the degree to which this persona or consciousness has full knowledge and trustworthiness
2. **character**—the actors in the story (also sometimes the narrator) and the worldviews they promote through their actions
3. **setting**—the time, place, and historical and cultural contexts of the action, as well as its contribution to the dramatic conflict or its resolution
4. **plot**—the initiation of the dramatic conflicts between characters, their climactic moments, and their resolution
5. **balance**—the degree to which characters through their relationships resolve the dramatic tension and develop understanding, connection, freedom, and happiness with themselves and others

Aspects of Narrator

- first person narrator: the story is told from the perspective of one of the characters, who refers to him/herself as I and me
- second person narrator: the story is told from the perspective of a character, who refers to him/herself as you
- third person narrator: the story is told from the perspective of a detached, unnamed character
- omniscient perspective: the narrator provides the reader with access to the consciousness of all characters
- limited perspective: the narrator cannot provide the reader with access to the consciousness of all characters
- unreliable perspective: the narrator is discovered to have an untrustworthy perspective on self, others, and the world

Aspects of Character

- antihero: a main character who lacks the heroic qualities usually expected of protagonists
- character: the people or other personified beings who populate the story
- protagonist: the main character, usually the person the reader or audience empathizes or identifies with
- dialogue: discussion between characters; internal dialogue may occur when the author portrays a character speaking to him or herself

Aspects of Setting

- episode: a specific and limited period of time and place within a narrative
- container and contained: the influence of setting (the container) upon the action (the contained)
- emotional equivalence: the correspondence between setting and the emotional world of the characters are experiencing

Aspects of Plot

- climatic moment: a point in time when the dramatic tension is at its highest point
- dramatic tension: the conflict or crisis that ignites an episode or plot
- flashback: an episode recounted occurring during a time previous to the beginning of the narrative

- foreshadowing: a clue or hint that indicates what will come later in the story in an effort to build dramatic anticipation; a false clue is called a “red herring”
- media res: a narrative that begins, not at the beginning of the plot, but somewhere in the middle — usually at some crucial point in the action and then returns to some past episode in the plot
- turning point: a moment in time when the dramatic tension changes
- resolution: a period of time when the dramatic tension dissipates

Aspects of Balance

- freedom: the feeling that arises from balance
- happiness: the feeling that arises from freedom
- fear: how aversion (as the cause of instinctual fight, flight, or freeze responses) contributes to the actions of characters and the failure of happiness
- craving: how selfish desire contributes to the actions of characters and the failure of happiness
- ignorance: how inexperience or prejudice contributes to the failure of happiness
- blame: how characters fail to take responsibility for their actions and condemn others
- shame: how characters have been taught to feel negatively about themselves
- aggression: how characters act in opposition to one another
- conscience: how characters use their moral imaginations to produce conduct with beneficial results for themselves and others
- compassion: how characters show respect, love, and forgiveness to one another
- confidence: how characters feel assured and happy in their actions
- courage: how characters face a crisis with strength while seeking justice, freedom, and happiness for themselves and others
- calm: how characters face a crisis with peaceful awareness and understanding
- unconditional love: unlimited generosity and care for another person

Creating Original Titles

1. Copy out of your draft a sentence that could serve as a title.
2. Write a title that is a question beginning with *What*, *Who*, *When*, or *Where*. (Where Do Titles Come From?)
3. Write a title that is a question beginning with *How* or *Why*. (Why Are Titles Necessary?)
4. Write a title that is a question beginning with *Is/Are*, *Do/Does*, or *Will*. (Are Some Titles Better Than Others?)
5. Pick out of the draft some concrete image – something the reader can hear, see, taste, smell, or feel – to use as a title.
6. Pick another concrete image out of the draft. Look for an image that is a bit unusual or surprising.
7. Writing a title that begins with an –ing verb (Creating a Good Title).
8. Writing a title beginning with *On* (On Creating Good Titles).
9. Write a title that is a lie about the draft. (You probably won't use this one, but it might stimulate your thinking.)
10. Write a one-word title – the most obvious one possible.
11. Write a less obvious one-word title.
12. Think of a familiar saying, or the title of a book, song, or movie, that might fit your draft.
13. Take the title you just wrote and twist it by changing a word or creating a pun on it.
14. Find two titles you've written so far that you might use together in a double title. Join them together with a colon.

from "Twenty Titles for the Writer" by Richard Leahy, *College Composition and Communication*, Vol. 43, No. 4, December 1992

Tentative Schedule

Week 1	Monday 8/26	Wednesday 8/28	Friday 8/30
Class Topic	Introduction to Literary Studies: Our Home and Responsibilities in the Landscape of the Arts and Humanities	Literary Consciousness: Our Objects of Study: who, what, when, where, how, and why	Literary Consciousness: Our Happiness and Moral Imagination
Reading Assignment		Finck Front cover - Prologue	Finck 17-61
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	In-Class Journal Writing Academic Performance Agreement Due
Week 2	9/2	9/4	9/6
Class Topic	Holiday	Literary Consciousness: Our Setting and Attention	No Class Meeting
Reading Assignment		Finck 63-138	
Writing Assignment		In-Class Journal Writing	Blackboard Essay Assignment Due by 5 pm: Initial History of Reading and Writing about Literature Essay Due
Week 3	9/9	9/11	9/13
Class Topic	Literary Consciousness: Our Responses	Literary Consciousness: Our Interpretations	Poetic Consciousness: Practice in Our Attention
Sentence Practice	Basic Vocabulary of Sentences	Eight Sentence Strategies	Simple and Simple with Introductory Phrase
Reading Assignment	Finck 139-222	Finck Cover to Cover Again	The Road Not Taken, Robert Frost
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	In-Class Journal Writing
Week 4	9/16	9/18	9/20
Class Topic	Poetic Consciousness – Causes of Happiness: Shape	Poetic Consciousness – Causes of Happiness: Line	Poetic Consciousness – Causes of Happiness: Music
Sentence Practice	Compound	Compound with Semi-Colon	Compound with Semi-Colon and Logical Connector
Reading Assignment		Harjo Front cover – Part 1	Harjo Part 2
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	In-Class Journal Writing
Week 5	9/23	9/25	9/27
Class Topic	Poetic Consciousness – Causes of Happiness: Comparison	Poetic Consciousness – Causes of Happiness: Balance	No Class Meeting
Sentence Practice	Complex with Dependent Clause First	Complex with Dependent Clause Second	
Reading Assignment	Harjo Part 3	Harjo Part 4	
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	Blackboard Essay Assignment Due by 5 pm

Week 6	9/30	10/2	10/4
Class Topic	Narrative Consciousness: The Shape of Our Stories, Fortune, Ill Fortune, and the Drama Triangle	Narrative Consciousness – Causes of Happiness: Narrator	Narrative Consciousness – Causes of Happiness: Character
Sentence Practice	Compound-Complex Sentences	Intentional Fragment	Four Modifying Phrases
Reading Assignment	Bradbury – Introduction by Gaiman	Bradbury – Part 1	Bradbury – Part 2
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	In-Class Journal Writing
Week 7	10/7	10/9	10/11
Class Topic	Narrative Consciousness – Causes of Happiness: Setting	Narrative Consciousness – Causes of Happiness: Plot and Balance -	No Class Meeting
Sentence Practice	Appositive Phrase	Participial Phrase	
Reading Assignment	Bradbury – Part 3	Bradbury – pages 215-237	
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	Blackboard Essay Assignment Due by 5 pm
Week 8	10/14	10/16	10/18
Class Topic	Reflection	Reflection	
Sentence Practice	Absolute	Adjectives Out of Order	
Reading Assignment	In-Class Reading	In-Class Reading	
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	Midterm Exam and Midterm Reflection Due
Week 9	10/21	10/23	10/25
Class Topic	Metaphors We Read By	Our Theories of Reading	No Class Meeting
Reading Assignment	Thoreau: Introduction by McKibben	Thoreau: Economy	Thoreau: Where I Lived, and What I Lived For
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	Blackboard Essay Assignment Due by 5 pm
Week 10	10/28	10/30	11/1
Class Topic	Reading as a Relationship We Build	What We Bring to Reading	What the Text Offers Us
Reading Assignment	Thoreau: Reading, Sounds, and Solitude	Thoreau: Visitors, The Bean-Field, and The Village	Thoreau: The Ponds, Baker Farm, and Higher Laws
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	In-Class Journal Writing
Week 11	11/4	11/6	11/8
Class Topic	What Responses are Possible to Us	What Further Responsibilities We Have	No Class Meeting
Reading Assignment	Thoreau: Brute Neighbors, House-Warming, and Former Inhabitants; and Winter Visitors	Thoreau: Winter Animals, The Pond in Winter, and Spring	Thoreau: Conclusion
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	Blackboard Essay Assignment Due by 5 pm
Week 12	11/11	11/13	11/15
Class Topic	Mapping Literary Studies	Mapping Literary Studies	Mapping Literary Studies
Reading Assignment			
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	In-Class Journal Writing

Week 13	11/18	11/20	11/22
Class Topic	Mapping Literary Studies	Mapping Literary Studies	No Class Meeting
Reading Assignment			
Writing Assignment	In-Class Journal Writing	In-Class Journal Writing	Blackboard Assignment: Draft of Literary Analysis Due by 5 pm
Week 14	11/25	11/27	11/29
	Blackboard Essay Assignment Due by 5pm	Holiday	Holiday
Week 15	12/2	12/4	12/6
Class Topic	Conferences on Literary Analysis Paper	Conferences on Literary Analysis Paper	Conferences on Literary Analysis Paper
Reading Assignment			
Writing Assignment			
Week 16	12/9	12/11	12/13
		9 am Final Exam Final Literary Analysis and Final Reflection Due via Blackboard	

Academic Performance Agreement

English 2329

Musgrove

In order to make the requirements of this class and your responsibilities as a student as clear as possible, I've created this document titled "Academic Performance Agreement." Please read this information carefully because it outlines the kinds of behaviors, study habits, and attitudes necessary for success in this class, as well as in the University writing community at large. If you agree to the terms and conditions set forth below, please sign your name on one of the two copies I've provided you. By signing and returning this agreement to me, you commit yourself to the standards of conduct and academic performance listed below.

1. I understand that attendance is a requirement of the class and that 6 absences of any sort will result in automatic failure. I also understand that if I miss class that I should contact another student to discover what I've missed.
2. If I miss more than one class in sequence, I will contact the professor to let him know the reasons for my absences.
3. I understand that arriving late to class is inappropriate because it disrupts the class. I understand that the instructor will shut the door to the classroom when the class starts and that I will not attempt to enter the class after the door has been closed.
4. I understand that cell phones must be turned off before entering class. I understand if my cell phone rings during class I will be asked to leave the class.
5. I understand that this class has substantial reading and writing requirements. These requirements will demand that I manage my time carefully and schedule at least 6 hours of study time per week or 2 hours of study time for every one hour of scheduled class time.
6. I understand that I should be prepared each day to bring the text under discussion with me to class.
7. I understand that I should be prepared each day to share my responses to the reading assignments in class.
8. I understand that I will be required to contribute to class discussions and small group work in class. In other words, I will be required to speak in class, share my ideas, and respect the ideas of others.
9. I understand that any writing I submit must be my own and written exclusively for this class.
10. I understand that when I use the ideas of others in my writing that I must let my readers know whose ideas are whose and where I found them. I understand that plagiarism (or the failure to acknowledge the ideas of others appropriately) is a form of academic dishonesty and will result in failure.
11. I understand that I will benefit from discussing my ideas and writing with my family, friends, and other students. I also understand that I can get help with my ideas and writing in the Writing Center. However, I also understand that I should never claim someone else's ideas or writing as my own.
12. I understand that I must adhere to the due dates for all writing assignments because late work will not be accepted.
13. I understand that I should think of writing as a complex process of planning, drafting, revising, editing, and presentation. Consequently, I understand that I should schedule time to complete each of these tasks before submitting my work.
14. I understand that I can make an appointment with my instructor to talk about any aspect of the class, including course assignments, my writing, the required reading, extended absences or comments and grades on my writing.

Print Name _____

Sign Name _____ Date _____