

Instructor: Elizabeth Hoover

English 215: Introduction to English Studies

Welcome to English 215! This course is designed to introduce you to English as a world language through rigorous engagement with literary and theoretical texts from a diversity of genres, forms, contexts, and perspectives. We will practice close reading and critical analysis of primary literary texts, literary criticism, and theory, while building familiarity with the conventions of research and writing in the humanities. In the 21st-century, English Studies is a global enterprise that encompasses a diversity of writers, as well as genres. People working in English Studies study poetry, plays, and fiction as well as movies, video games, and pop music. I hope to give you a sense of the diversity of approaches you may encounter as you continue on in your education.

We will spend approximately the first half of the course studying literature through the lens of *form* and *genre* and the second half sampling some important *theories* that can provide fruitful methods of understanding literature. In truth, these two methods (forms and theories) aren't actually all that separate, and we will often find ourselves returning to ideas we have encountered before, seeing them in a new light, and troubling our conclusions.

This course culminates in an approximately ten-page paper that will ask you to put multiple texts into conversation. In order to prepare you for that project, you will complete weekly assignments, a shorter mid-term essay, and a final paper proposal.

Prerequisites

English 215 students must have completed their first-year English requirement by receiving a grade of a C or higher in English 102 or by scoring a 637 or higher on the English Placement Test (EPT).

Required Materials

The following texts can be purchased at the UWM Bookstore. All other course material will be provided on D2L.

The Convent of Pleasure by Margaret Cavendish

Frankenstein, Mary Shelly

Love, Anger, Madness: A Haitian Triptych by Marie Vieux-Chauvet

Autobiography of Red by Anne Carson

OBJECTIVES

To gain exposure to the wide range of forms, genres, periods, and styles of global English.

To develop methods of analysis that will prove valuable you in the future, both in reading literature and beyond.

To strengthen your writing abilities, particularly the ability to write with academic ethos.

To practice basic university-level research skills applicable to the study of English.

To adopt an academic mindset of persistence in the face of difficulty.

Grading Contract

In this class, we learn through engagement, revision, and participation. This is reflected in the grading contract that will be used to determine your grade for the course.

To receive an "A," you agree to:

1. Attend class regularly—not missing more than two classes
2. Turn in at least 10 weekly response papers
3. **Participate** in all in-class exercises and activities
4. Sustain effort and investment in your mid-term paper and final paper proposal
5. Sustain effort and investment in your final paper by making substantial revisions based on instructor and classmate feedback, not simply "touching up"
6. Average 4/5 on the reading quizzes
7. Thoroughly meet the course goals for your final paper

To receive a "B," you agree to:

1. Attend class regularly—not missing more than three class
2. Turn in at least 8 weekly response papers
3. **Participate** in all in-class exercises and activities
4. Sustain effort and investment in your mid-term paper and final paper proposal
5. Sustain effort and investment in your final paper by making revisions based on instructor and classmate feedback, not simply "touching up"
6. Average 3/5 on the reading quizzes
7. Adequately meet the course goals for your final paper

To receive a "C," you agree to:

1. Attend class—not missing more than four classes
2. Turn in at least 6 weekly response papers
3. **Participate** in most in-class exercises and activities
4. Sustain effort on each draft of all segment projects
5. Sustain effort in your final paper by making revisions based on feedback from your instructor and classmates
6. Average 3/5 on the reading quizzes
7. Minimally meet the course goals for your final paper

Response paper "grades" will appear in a three-numbered system. A 2 means your assignment was completed on time, a 1 indicates a late submission, and 0 notes an assignment that has not been submitted. The numbers are not indicative of your final grade, but should help to clarify where you're standing in terms of the contract. Let me know if you have questions at any time.

What is Participation and how do I "grade" it?

I encourage a dynamic and lively discussion in our classroom, and hope you feel empowered to contribute to the conversation. In order to create an opportunity for everyone's voice to be heard, I ask that people raise their hands. If you are uncomfortable speaking up, participation is possible through: demonstrating active listening to your classmates and teacher, notetaking, thoughtful collaboration when we do small group work, thorough peer-review comments, and revising your work based on peer or instructor feedback.

Three times during the semester, you will be required to turn in a one-paragraph goal-setting statement to a D2L dropbox, setting goals for yourself in terms of engaging in class discussion and active listening, as well as doing group work, conferences, and peer review. You will then evaluate how you met (or didn't) the goals you set and reflect on how you hope to improve. Please see the instructions in the dropbox for a more detailed description of this writing task. *Without these statements I cannot evaluate your participation and you will therefor fail the class.*

Academic Misconduct & Plagiarism

Plagiarism is a serious offense which will result in a range of consequences from failing the assignment to failing the course to expulsion from the university. Plagiarism is defined under UWM's Academic Misconduct policy as: directly quoting the words of others without using quotation marks or indented format to identify them; using sources of information (published or unpublished) without identifying them; or paraphrasing materials or ideas of others without identifying the sources.

Plagiarism and academic misconduct of any kind will not be tolerated. For a full definition of academic misconduct, please visit the UWM policy page at: <http://www4.uwm.edu/dos/conduct/academic-misconduct.cfm>

If you find yourself getting so overwhelmed that you are tempted to plagiarize, come see me and we will make a plan to get you back on track. Or, if you are ever uncertain if you need to cite, let's talk about it. A good rule to follow is: *Better cite than sorry* 😊

Accessibility Statement

While I strongly encourage you to work with the Accessibility Resource Center if you have a documented disability, I do not require a VISA or any form of documentation in order to accommodate for you. Please come see me in office hours to discuss your specific learning needs.

UNIVERSITY POLICIES

Other university policies regarding this and other UWM courses can be found at: <http://uwm.edu/secu/syllabus-links/>

Unit 1: Forms and Genres

Week One: Welcome to English Studies

Day 1:

Syllabus, course introduction

Day 2:

Read:

Alice Walker "How Poems Are Made, a Discredited View" (1989)

Week Two: The Lyric

Day 1:

Read:

Lyric packet on D2L featuring 20 lyrics from Sappho to James Wright
"Lyric" *Princeton Handbook of Poetic Terms* (2017)

Write:

Participation goal-setting #1

Day 2:

Read:

Packet of Emily Dickenson poems
Excerpts from Helen Vender—*Dickenson*

Week Three: The Lyric (con't)

Day 1:

Read:

Walt Whitman—*Leaves of Grass* (1855) (excerpt)
Ralph Waldo Emerson— "The Poet" (1844)

Day 2:

Read:

Poem Packet
Lisa Russ Spaar "Ecstatic Poetry" from *The Princeton Encyclopedia of Poetry and Poetics* (2012)

Week Four: The Novel

Day 1:

Read:

Mary Shelly—*Frankenstein* (1818) (15-50)

Day 2:

Read:
Mary Shelly—Frankenstein (51-90)

Week Five: The Novel

Day 1:
Read:
Mary Shelly—Frankenstein (93-137)

Day 2:
Read:
Mary Shelly—Frankenstein (138-179)

Write:
Participation Reflection #1

Week Six: Epics

Day 1:
Read:
Edmund Spenser *Fairie Queene* Book III (1590)
Gregory Nagle "Epic" from *The Oxford Handbook of Philosophy and Literature* (2009)

Write:
Participation goal-setting #2

Day 2:
Read:
Edmund Spenser *Fairie Queen* Book III
Brad Tuggle "Memory, Aesthetics, and Ethical Thinking in the House of Busirane," *Spenser Studies* (2008)

Write:
Draft of Mid-term essay

Week Seven: Drama

Day 1:
Read:
Margaret Cavendish (1668)—*Convent of Pleasure* (Acts I, II)
John Howard Lawson—*Theory and Technique of Playwriting* (2014) (excerpt)

Day 2:
Read:
Margaret Cavendish—*Convent of Pleasure* (Acts II, III)

Write:
Mid-term essay

Unit 2: Theories

Week Eight: Feminist Theory

Day 1:

Charlotte Perkins Gillman "The Yellow Wallpaper" (1892)
"Feminist Criticism," *The Bedford Glossary of Critical and Literary Terms*.

Day 2:

Virginia Woolf—*A Room of One's Own* (1929) (Excerpt)
Helen Cixous "Laugh of the Medusa" (1976) (Excerpt)

Write:

Participation reflection #2

Week Nine: Feminist Theory (Con't)

Day 1:

Read:

Claudia Rankine—*Citizen: An American Lyric* (2014) (Excerpt)
bell hooks—"The Oppositional Gaze: Black Female Spectators" (2012)

Day 2:

Read:

Claudia Rankine—*Citizen: An American Lyric* (Excerpt)

Write:

Participation goal setting #3

Week Ten: Queer Theory

Day 1

Read:

Ann Carson—*Autobiography of Red* (1998) (3-48)
"Queer Theory." *The Bedford Glossary of Critical and Literary Terms*

Day 2:

Read:

Ann Carson—*Autobiography of Red* (49-92)

Week Eleven: Queer Theory (Continued)

Day 1:

Read:

Ann Carson—*Autobiography of Red* (93-149)

Day 2:

Read:

Poem packet

E. Patrick Johnson and Mae G. Henderson—"Introduction: Queering Black Studies/'Quaring' Queer Studies" from *Black Queer Studies: A Critical Anthology* (2005)

Week Twelve: Post-Colonial Theory

Day 1:

Read:

Edwidge Danticat: "Introduction" to Marie Vieux-Chauvet's *Love Anger Madness* (2005)

"Post-Colonial Studies." *The Bedford Dictionary of Critical and Literary Terms*

Write:

Final Paper Proposal

Day 2:

Marie Vieux-Chauvet—*Love Anger Madness* (1968): page 1-25

Week Thirteen: Post-Colonial Theory

Day 1:

Marie Vieux-Chauvet—*Love Anger Madness*, (25-70)

Day 2:

Marie Vieux-Chauvet—*Love Anger Madness*, (71-110)

Week Fourteen: Post-Colonial Theory

Day 1:

Marie Vieux-Chauvet—*Love Anger Madness*, (111-151)

Day 2:

Marie Vieux-Chauvet—*Love Anger Madness*, (152-200)

Week Fifteen: Post-Colonial Theory

Day 1:

Marie Vieux-Chauvet—*Love Anger Madness*, (201-225)

Day 2:

Marie Vieux-Chauvet—*Love Anger Madness*, (225-248)

Write:

Participation Reflection #3

Week Sixteen: Papers and Reflection

Day 1:

Paper Workshop

Day 2:

Closing thoughts/Review

Final paper due: