

ENGL 295—METHODS OF ADVANCED LITERARY STUDIES

SECTION 2

Spring 2022

Tues/Thurs: 11:00-12:15 pm

Combs 002

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WEBSITE (for blog posts, readings, and assignments)
www.literatureoftheamericas.com

OFFICE HOURS

Tues/Thurs: 8:45-9:30 am; 10:45-11:00 am; 11 am-2:00 pm.

COURSE DESCRIPTION

This is our department's gateway course. It provides new and potential English majors with a critical framework for reading well and writing skillfully at the college level. Here you will enhance your knowledge of the discipline by examining literary texts through the lens of different theoretical models. These approaches will help us to understand a wide variety of literary texts and cultural documents. I have designed the course to illustrate the multiple and even contradictory ways in which we may examine literature, and not to privilege one set of theoretical perspectives or writing practices over another. Throughout the semester, I will ask you to engage in a productive exchange about the meaning and value of literary texts, rather than to arrive at a final interpretation about them. Ultimately, this course gives you the literary and critical tools you need to join a wider community of scholars, and it does so in the belief that the activities you engage in here will serve you well, during your time in college and in your future.

COURSE OBJECTIVES

- Investigate the relationship between the form and content of literary works.
- Consider the role and applicability of theory to the study of literature.
- Investigate the significance of historical context in the production and reception of literature.
- Generate critical commentary on literary texts.
- Explore the development of English as an academic discipline.
- Examine research methods for literary study.

REQUIRED TEXTS (Available at the University Bookstore)

Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism* (Wadsworth, 4th ed.)
Lispector, Clarice. *The Hour of the Star* (Trans. Benjamin Moser)
Neruda, Pablo. *The Heights of Macchu Picchu* (Trans. Nathaniel Tarn)
Vonnegut, Kurt. *Slaughterhouse-Five* (any complete edition)

SEMINAR REQUIREMENTS

This course has a constant and sometimes demanding workload. Active participation during class discussion is essential to doing well. At a minimum, I expect you 1) to have excellent attendance, 2) to arrive and leave on time, 3) to have done assigned readings/viewings carefully before class, 4) to turn in your work on time, 5) to bring the necessary materials and texts to class, 6) to listen respectfully to me and to your classmates, and 7) to contribute to class discussion and activities on a regular basis. **It is your own responsibility to find out what you miss when you are not in class.** *I suggest that you exchange email information with at least one other classmate in order to ensure that you are always prepared. Please do not email me to ask what you missed.* Note that you will receive an *unsatisfactory* mark on your mid-semester report if you fail to comply with these requirements and/or have a working course grade lower than a C. **I will accept no late submissions of any kind from you without a current medical note.**

GRADE DISTRIBUTION

Please be assured that I want students to learn and to receive the good grades they deserve. Therefore, you should make an appointment with me if you have undue difficulty at any point during the semester. Written assignments include four 1-page papers (plus revisions), and four one-page reading responses. *You will receive directions for completing each one of these assignments in advance of their due dates.* The following is the course grade distribution:

Class Participation: 20%

Blog Posts: 40%

Revised Papers: 40%

GRADING CRITERIA

I have designed the following criteria guidelines to help you grasp how I conduct a large part of the grading. I divide formal written assignments in the following ways:

****Papers: Content and Analysis (70%)***

--An average paper (C) demonstrates a superficial understanding of the topic; it is usually based almost exclusively on class notes. It generally relies too much on summary rather than explicit analysis of textual points, and uses quotations ineffectively.

--A better paper (B) incorporates readings that have been assigned in other contexts (including in-class assignments), analyzes literary and film devices as they are employed in a text, and uses specific quotations from texts in order to illustrate the grounding of its analysis.

--A superior paper (A) demonstrates all the qualities of a "B" paper, and includes a more sophisticated understanding of the chosen topic. That is, an "A" paper uses the tools of textual analysis, apt use of quotation, concise and explicit remarks justifying that analysis, while drawing on all the available resources of the course.

****Papers: Form, Style, Mechanics and Usage (30%)***

--An average paper (C) demonstrates a reasonable control of basic English syntax, verb and subject (including pronoun) agreement, tense consistency, proofreading, paragraph organization, etc.

--A better paper (B) demonstrates an ability to vary sentence structure, has few if any proofreading errors, employs careful transitions and organization in a more sophisticated way, and controls grammar.

--A superior paper (A) demonstrates all the qualities of a “B” paper, and in addition demonstrates an ability to control complex sentence structure, vary verbs effectively, and contains no proofreading errors.

HONOR CODE

You must pledge all of your work, as the honor pledge obtains for all work submitted in fulfillment of the requirements for this course. I will refer all violations to the Honor Council.

Engl 295—Methods of Advanced Literary Studies

Spring 2022

Section 2

Week #1

1/11 Tues
1/13 Thurs

Formalism

Introduction to the course
Ann B. Dobie, *Theory into Practice* [ch. 2]

Week #2

1/18 Tues
1/10 Thurs

Ann B. Dobie, *Theory into Practice* [ch. 3]
Victor Shklovsky, “Art as Technique” (1917):
<http://www.literatureoftheamericas.com/wp-content/uploads/2021/12/Art-as-Technique.pdf>

Week #3

1/25 Tues
1/27 Thurs

Pablo Neruda, *The Heights of Macchu Picchu* (1948) [I-VI]
Pablo Neruda, *The Heights of Macchu Picchu* (1948) [VII-XII]
Blog Post #1 Due

Week #4

2/1 Tues
2/3 Thurs

Paper #1 Due [online]
Paper #1 Feedback [online]

Week #5

2/8 Tues
2/10 Thurs

Marxism

Ann B. Dobie, *Theory into Practice* [ch. 5]
Fredric Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (1991):
<http://www.literatureoftheamericas.com/wp-content/uploads/2021/12/Postmodernism.pdf>

Week #6

2/15 Tues

2/17 Thurs

Claude Jutra, *Mon Oncle, Antoine* (1971)
<https://www.youtube.com/watch?v=JQ43h-gWZ6Y>
Claude Jutra, *Mon Oncle, Antoine* (1971)
<https://www.youtube.com/watch?v=JQ43h-gWZ6Y>

Blog Post #2 Due

Week #7

2/22 Tues
2/24 Thurs

Paper #2 Due [online]
Paper #2 Feedback [online]

Week #8

3/1 Tues
3/3 Thurs

Spring break
Spring Break

Week #9

3/8 Tues
3/10 Thurs

Psychoanalysis

Ann B. Dobie, *Theory into Practice* [ch. 4]
Hélène Cixous “Sorties” (1975):
<http://www.literatureoftheamericas.com/wp-content/uploads/2021/12/Sorties.pdf>

Week #10

3/15 Tues
3/17 Thurs

Clarice Lispector, *The Hour of the Star* (1977) [pg. 3-50]
Clarice Lispector, *The Hour of the Star* (1977) [pg. 50-77]
Blog Post #3 Due

Week #11

3/22 Tues
3/24 Thurs

Paper #3 Due [online]
Paper #3 Feedback [online]

Week #12

3/29 Tues
3/31 Thurs

Deconstruction

Ann B. Dobie, *Theory into Practice* [ch. 8]
Jacques Derrida, “Structure, Sign, and Play in the Discourse of the Human Sciences” (1966):
<http://www.literatureoftheamericas.com/wp-content/uploads/2021/12/Structure-Sign-and-Play.pdf>

Week #13

4/5 Tues
4/7 Thurs

Kurt Vonnegut, *Slaughter-House Five* (1969) [ch. 1-2]
Kurt Vonnegut, *Slaughter-House Five* (1969) [ch. 3-4]

Week #14

4/12 Tues
4/14 Thurs

Kurt Vonnegut, *Slaughter-House Five* (1969) [ch. 5-8]
Kurt Vonnegut, *Slaughter-House Five* (1969) [ch. 9-10]
Blog Post #4 Due

Week #15

4/19 Tues
4/21 Thurs

Paper #4 Due [online]
Consultations on Papers (Combs 324)

Week #16

4/28 Thurs

Final Paper Revisions Due by 2:30 pm

APPENDIX:

All students are expected to adhere to the policies and expectations of the University to mitigate risk and support the health and safety of the UMW community, including refraining from attending class if experiencing symptoms. A comprehensive set of the current policies and expectations can be found at the [COVID-19 information page](#).

This includes the requirement that all unvaccinated employees, students and visitors are required to wear masks inside any university building and are strongly encouraged to do so when outside in group settings.

UMW policy ALSO stipulates that **all employees, students, and visitors, regardless of vaccination or booster status, must wear masks indoors in public spaces** (which includes all classrooms, laboratories, meeting spaces, foyers and hallways, and auditoriums) **until further notice**. *The use of KN-95 masks or equivalent is highly encouraged.*

Changes to this requirement will be communicated to the campus community by the COVID-19 Director and updated at the university's COVID-19 information page.

No food is permitted in classrooms and other instructional areas; drinks permitted in closed containers only and not in areas where expressly prohibited.

Failure to comply with UMW policies and expectations will result in disciplinary action consistent with the Student Code of Conduct.

Accessibility Statement

“The Office of Disability Resources has been designated by the college as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter, along with a copy of our class syllabus with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise.

If you have not made contact with the Office of Disability Resources and have reasonable accommodation needs, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability.”

Title IX Statement

University of Mary Washington faculty are committed to supporting students and upholding the University's Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence. Under Title IX and this Policy, discrimination based upon sex or gender is prohibited. If you experience an incident of sex or gender based discrimination, we encourage you to report it. While you may talk to me, understand that as a “Responsible Employee” of the University, I MUST report to UMW's Title IX Coordinator what you share. If you wish to speak to someone confidentially, please contact the below confidential resources. They can connect you with

support services and help you explore your options. You may also seek assistance from UMW's Title IX Coordinator. Please visit <http://diversity.umw.edu/title-ix/> to view UMW's Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence and to find further information on support and resources. Resources Confidential Resources On-Campus Stefanie Lucas-Waverly, M.S. Talley Center for Counselling Services Title IX Coordinator Lee Hall 106, 540-654-1053 Office of Title IX Fairfax House Student Health Center 540-654-5656 Lee Hall 112, 540-654-1040 slucaswa@umw.edu Crystal Rawls Off-Campus Title IX Deputy for Students Empowerhouse Assistant Director of Student Activities 24-hr hotline: 540-373-9373 540-654-1801 crawls@umw.edu Rappahannock Council Against Sexual Assault (RCASA) 24-hr hotline: 540-371-1666.

Recording Statement

Classroom activities in this course may be recorded by students enrolled in the course for the personal, educational use of that student or for all students presently enrolled in the class only, and may not be further copied, distributed, published or otherwise used for any other purpose without the express written consent of the course instructor. All students are advised that classroom activities may be taped by students for this purpose. Distribution or sale of class recordings is prohibited without the written permission of the instructor and other students who are recorded. Distribution without permission is a violation of copyright law. This policy is consistent with UMW's Policy on Recording Class and Distribution of Course Materials.