

**Interdisciplinary Studies (IDS) 1213-01: Writing II**  
**Summer 2020 | The University of Science and Arts of Oklahoma**  
**Five-Week Asynchronous Online Section: June 1 – July 8**

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**Digital Office Hours:** MTWR 10:00-11:00 AM; by appt.

Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally's assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.

– Kenneth Burke, *The Philosophy of Literary Form*

### Course Description and Outcomes

This class emphasizes critical, analytic, and researched writing, with a focus on literary interpretation. Classwork will include many short writing assignments, readings, discussions, and review sessions. The arc of the semester will lead us through three major units, each of which culminates with a major paper.

As a **five-week, online section** of Writing I, this class offers a rigorous, accelerated learning experience mediated by our Canvas website. Though this class does not meet in person, it will require daily online participation (five days a week – no work will be due on weekends), during which students will frequently interact with each other through writing.

This course works toward the following outcomes. Students will:

- critically read, analyze, and appreciate different literary genres, including prose fiction, poetry, and drama.
- write thesis-driven interpretations of complex literary texts.

- employ different lenses of literary theory and criticism to demonstrate how different lenses enable different, plural interpretations of texts.
- comprehend the conventions of college-level textual criticism, as well as the research process of entering larger intellectual conversations about literary works.
- practice college-level academic research and MLA-style documentation.

### Required Texts and Materials

- Wilfred L. Guerin, et al., ***A Handbook of Critical Approaches to Literature*** (6<sup>th</sup> ed.; Oxford UP; ISBN: 9780195394726). (You will need to purchase a **print copy** of this book.)
- A computer and internet connection, which you will need to access readings, discussion boards, review software, and other digital materials on Canvas.

### Overview of Required Work

Work in this class will include three major papers; numerous small writing assignments mediated by Canvas discussion boards; readings; and peer review. The major papers receive the most weight in the

grading scale, but all required work is necessary and important. Smaller assignments and contributions sum to 25 percent of the final grade.

This class treats the major papers as works in progress, not just finished projects. All students will receive commentary on their papers—from their peers and me. The general arc of the class will focus initially on writing about personal experience and then move toward rhetoric, argumentation, and research. The three major units are:

- 1. Close Reading, Formalism, Rhetoric:** Analysis of texts’ internal formal structures and the relationship between texts and readers.
- 2. Critical Approaches to Literature:** Analysis of how literature reflects and informs different critical and sociocultural schools of thought.
- 3. Research and Critical Synthesis:** Researching academic scholarship and putting one’s own arguments into meaningful conversation with other literary critics.

### Papers

Unless otherwise specified, major papers will be due Major papers will be due through digital file upload on Canvas and formatted in MLA style: double-spaced 12-point Times New Roman or Calibri font, with your name, the class number, your instructor’s name, and the date listed in the upper left corner. Essay length parameters will be determined by word count.

Late papers will be docked **one full letter grade** per weekday past the due date, so please turn them in on time.

We will hold a peer review workshop the weekday before class periods before each major paper is due. Turning in drafts and commenting on others’ drafts is mandatory and makes up a significant part of the participation grade. Drafts may be spotty, but make them as “complete” as possible.

### Discussion Board Posts

We will discuss assigned readings and other relevant topics through a series of discussion board posts

throughout the term. You will create your own posts and, often, reply to classmates’ ideas in order to generate meaningful discussion. (That is, you’ll need to say more than just “Great job!” or “I agree!”)

### Canvas (Course Management Software)

Day-to-day use of Canvas, the course management software used by USAO, is vital to this course. Accordingly, you need to familiarize yourself with this software prior to the beginning of class. Learn more about using Canvas here:

<https://community.canvaslms.com/community/answers/guides/>

### Attendance

This class meets asynchronously online, so I won’t measure attendance in any traditional sense. However, day-to-day participation is vital both to your grade and to maintaining an active, effective digital classroom experience, so please keep on top of daily participation.

### Grading Distribution

(Unit 1) Formalist Analysis Paper	25%
(Unit 2) Critical Analysis Paper	25%
(Unit 3) Research & Synthesis Paper	25%
Participation	25%

A	90 – 100%	D	60 – 69%
B	80 – 90%	F	> 60%
C	70 – 79%		

The heavily weighted participation grade comprises discussion board posts, submitting drafts, and providing feedback to peers’ drafts.

### Digital Office Hours

I will hold digital office hours from Monday through Thursday every week during class. During this time, I will be available in real time to communicate with you over Canvas chat, via email, and through Zoom videoconferencing. To talk with me on Zoom, email me requesting a meeting; I’ll reply with a link to the meeting, which should work on any modern smartphone or laptop with a microphone and camera.

I will also respond to email periodically every day outside office hours. To set up a Zoom meeting outside office hours, email me in advance, and we'll work something out.

### ***The Drover Review***

Faculty and students at USAO maintain *The Drover Review*, an online journal of academic and essayistic writing by USAO students, which showcases excellent student work and provides a forum for the circulation of ideas within the USAO community. All current students are eligible and encouraged to submit their writing from USAO courses to the journal. Learn more:

<https://droverreview.org/>

### **Academic Honesty**

Plagiarism occurs when writers attempt to pass off others' words or ideas as their own. I don't expect it to be an issue in this class, but deliberate and malicious plagiarism will lead to an automatic zero on the offending assignment and possibly bring further repercussions to your academic record – so just don't do it. That said, don't overstress about *accidentally* plagiarizing. Be careful, and it won't happen. And as always, contact me if you have questions.

### **Fair Use**

As an academic writer, you are entitled to the *fair use* of copyrighted material, provided you use only *limited* amounts (typically up to 10 percent of the whole work) of others' words, images, and sounds in your own compositions, and that you cite your sources. Learn more about fair use here:

<http://www.mbbp.com/news/writers-guide-to-fair-use>

### **Disabilities Resources**

Any students with a disability or condition that may affect performance in class should meet with me to identify and discuss feasible modifications and/or accommodations. I am more than happy to work with you.

Also, note that disability services are available at the Student Center Room 305, or online:

<https://usao.edu/current-students/services/disability-services>

### **Library and Student Success Center**

The Nash Library and the USAO Writing Center (Nash 306) are valuable resources to this course. Information about each is available online:

<https://library.usao.edu>

<https://usao.edu/student-success-center>

### **Important Note**

Things change. I reserve the right to alter the content of this syllabus as the semester progresses. You reserve the right to contact me with questions or concerns about the syllabus. I will take such queries seriously.

**Writing II Term Schedule**  
 IDS 1213-01 | Summer 2020 (5-week)

Dr. Ben Wetherbee | [bwetherbee@usao.edu](mailto:bwetherbee@usao.edu)

-  Reading due this day
-  View video this day
-  Writing assignment due this day
- HCAL Handbook of Critical Approaches*

**Note about due dates/times:**

Some Canvas discussion board assignments stipulate multiple times when work is due. These varying times reflect multiple components of the assignment; “due by 6 PM / 8 PM,” for example, means the primary posting is due by 6 PM, and comments on other students’ work are due by 8 PM.

<b>JUNE</b>		
<b>Week 1</b>		
M	1	First Day: Introductions <ul style="list-style-type: none"> <li> Video lecture: Introduction to Course</li> <li> Syllabus &amp; Schedule (Canvas)</li> <li> Introduce Yourself (Canvas forum) – due by 6 PM / 8 PM</li> </ul>
T	2	<b>UNIT 1: CLOSE READING, FORMALISM, RHETORIC</b> <ul style="list-style-type: none"> <li> Bloom, Preface and Prelude from <i>The Western Canon</i> (Canvas)</li> <li> Eagleton, Introduction to <i>Literary Theory: An Introduction</i> (Canvas)</li> <li> Response to Bloom and Eagleton (Canvas forum) – due by 6 PM / 8 PM</li> </ul>
W	3	<ul style="list-style-type: none"> <li> Marvell, “To His Coy Mistress” (<i>HCAL</i> 393-94)</li> <li> Hawthorne, “Young Goodman Brown” (<i>HCAL</i> 395-404)</li> <li> Walker, “Everyday Use” (<i>HCAL</i> 405-11)</li> <li> Response to readings (Canvas forum) – due by 6 PM / 8 PM</li> </ul>
R	4	<ul style="list-style-type: none"> <li> Video lecture: Formalism and Reader-Response Theory / Unit 1 Essay</li> <li> <i>HCAL</i> ch. 3 (74-124)</li> <li> Unit 1 Final Assignment Prompt (Canvas)</li> <li> Short poems (Canvas)</li> <li> Response to poems (Canvas forum) – due by 6 PM / 8 PM</li> </ul>
F	5	<ul style="list-style-type: none"> <li> Mansfield, “The Garden Party” (Canvas)</li> <li> Jackson, “The Lottery” (Canvas)</li> <li> Response to stories (Canvas forum) – due by 8 PM</li> </ul>
<b>Week 2</b>		
M	8	<ul style="list-style-type: none"> <li> Video lecture: Writing an Analytic Paragraph</li> <li> Writing an Analytic Paragraph (Canvas)</li> <li> Poe, “Masque of the Red Death” (Canvas)</li> <li> Cassuto, “The Coy Reaper” (Canvas)</li> <li> Response to Poe/Cassuto (Canvas forum) – due by 8 PM</li> </ul>
T	9	 <b>Unit 1 Preliminary Draft – due before midnight</b>
W	10	 <b>Feedback on Peers’ Drafts – due by 8 PM</b>

R	11	 <b>Unit 1 Final Draft – due before midnight</b>
F	12	<b>UNIT 2: CRITICAL APPROACHES TO LITERATURE</b>  Video lecture: Marxist and Materialist Criticism  <i>HCAL</i> ch. 4 (125-68)
<b>Week 3</b>		
M	15	 Video lecture: Feminist and Gender Studies Criticism  <i>HCAL</i> ch. 8 (253-304)  Video lecture: Unit 2 Essay  Unit 2 Final Assignment Prompt (Canvas)  Marxist/feminist analysis of “The Garden Party” (Canvas forum) – due by 6 PM / 8 PM
T	16	 Video lecture: Psychological Criticism and Mythological/Archetypal Criticism  <i>HCAL</i> ch. 6 (201-24) <b>OR</b> <i>HCAL</i> ch. 7 (225-51)  Whitman, “To a Locomotive in Winter” (Canvas)  Analysis of Whitman (Canvas forum) – due by 8 PM
W	17	No work due – work on Unit 2 drafts
R	18	 <b>Unit 2 Preliminary Draft – due before midnight</b>
F	19	 <b>Feedback on Peers’ Drafts – due by 8 PM</b>
<b>Week 4</b>		
M	22	 <b>Unit 2 Final Draft – due before midnight</b>
T	23	<b>UNIT 3: RESEARCH AND CRITICAL SYNTHESIS</b>  Video lecture: Unit 3 Paper / Reading and Responding to Literary Criticism  Unit 3 Final Assignment Prompt (Canvas)  Faulkner, “That Evening Sun” (Canvas)  Rosenman, “Heaven and Hell Archetype” (Canvas)  Slabey, “Faulkner’s Nancy as Tragic Mulatto” (Canvas)  Response to Rosenman/Slabey (Canvas forum) – due by 8 PM
W	24	 Video lecture: Using Sources in Literary Criticism  Bollinger, “Narrating Racial Identity and Transgression” (Canvas)  Bollinger’s Use of Sources (Canvas forum) – due by 8 PM
R	25	 Video lecture: Finding Scholarly Sources through the Library  What Are You Writing About? (Canvas forum) – due by 6 PM / 8 PM
F	26	No work due – consider conferencing with me about Unit 3 research
<b>Week 5</b>		
M	29	 Assess One of Your Sources (Canvas forum) – due by 8 PM
T	30	 <b>Unit 3 Preliminary Draft – due before midnight</b>

## JULY

W 1

R 2

F 3

**Independence Day Holiday** – work on you Unit 3 final drafts!  
I'm still available in digital office hours.

**Last day!**

M 8

 **Unit 3 Final Draft – due before midnight**