

Interdisciplinary Studies (IDS) 1213-02: Writing II

Spring 2020 | The University of Science and Arts of Oklahoma

MWF 9:05-10:05 AM | Davis Hall 201

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Office Hours: MWF 10:10-11:10 AM
TR 9:00 AM – 12:00 PM
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 four major units, each of which culminates with a major paper.

My teaching presumes that we all stand to learn from each other as writers, readers, and thinkers. Accordingly, day-to-day participation in class is not only mandatory but essential to an effective classroom.

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.

Texts and Materials

- Wilfred L. Guerin, et al., *A Handbook of Critical Approaches to Literature* (6th ed.; Oxford UP; ISBN: 9780195394726).
- Janet E Gardner and Joanne Diaz, *Reading and Writing about Literature: A Portable Guide* (4th ed.; Bedford; ISBN: 1319035361).
- Milton Crane, ed., *50 Great Short Stories* (Bantam; ISBN: 0553277456).
- **(Optional)** Diana Hacker and Nancy Sommers, *The Bedford Handbook* (9th ed.; Bedford; ISBN: 1457608022).
- Readings and resources accessible on Canvas. Bring paper or digital copies (on your laptop, tablet, etc.) of assigned online readings to class.
- A writing utensil and paper, which should be brought to every class.

Overview of Required Work

Major papers. This class treats the major papers as works-in-progress, not just finished projects. All students will receive commentary on their papers both from peers and from me. The general arc of the class will focus initially on writing different theories of or critical approaches to literary interpretation, before progressing toward the conventions of scholarly conversation and research. The four 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. Reading and Responding to Literary Criticism:** Academic engagement with other literary criticism and the furthering of scholarly conversations.
- 4. Research and Critical Synthesis:** Researching academic scholarship and putting one's own arguments into meaningful conversation with other literary critics.

Unless otherwise specified, major papers will be due at the beginning of class, printed in double-spaced 12-point Times New Roman font. List your name, the class number, my (the instructor's) name, and the date in the upper left corner. Essay length parameters will be determined by word count.

If you must miss class on a due date, I will accept early submissions of papers. Provided extenuating circumstances, extensions are negotiable on a case-by-case basis.

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

We will typically hold a peer review workshop one or two class periods before each graded paper is due. I will also provide commentary on drafts, often through individual conferences. 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. Also, please feel free to

bring drafts to my office hours for additional feedback.

You may revise **two** papers for an assignment grade of up to an additional ten percentage points. Revisions are typically due two weeks after I return graded papers. I encourage you to talk with me about revision strategies if and when you revise.

Response papers. A total of four short response papers are required throughout the term (see the schedule for due dates). Response papers (1-2 pp. each, double-spaced) should provide textual and/or theoretical analysis of one or more texts (literary, critical, or theoretical) assigned for that day or the previous day. (That is, response papers can provide an opportunity to extend discussion from the previous class – but be sure papers don't merely reiterate content from class discussion.) You should apply the same formatting as standard papers, but no Works Cited page is needed unless you cite a source outside our syllabus. There are **five due dates** listed for response papers. **Turn in four; skip one of your choice.**

Other work. Other work will include leading a short discussion, participating in class discussion, and, of course, keeping up with assigned readings. For a literature-based course, this one's reading load is moderate; you should read everything assigned.

Canvas

You will need to access our course website on Canvas using your USAO login credentials. Canvas will house grade information, assignment prompts, links to external resources, and PDF copies of any readings that don't appear in our print course texts.

Attendance

This is a small class, and the input of each individual member matters a great deal. Attendance, therefore, is crucial. That said, I understand the turmoil and unpredictability of college life, so you are allowed **five** unexcused absences. Every unexcused absence thereafter will cost **two percentage points** of your final grade.

There are exceptions: If you need to miss extended periods of class for illness or other extenuating circumstances, be sure to communicate with me. I'll work with you.

Grading Distribution

Major Papers	Unit 1 analysis paper	15%
	Unit 2 analysis paper	15%
	Unit 3 rejoinder paper	15%
	Unit 4 research paper	20%

Other	Participation	15%
	Response papers	15%
	Leading discussion	5%

A: ≥ 90%	C: 70-79%	F: ≤ 59%
B: 80-89%	D: 60-69%	

The participation grade comprises in-class activities, peer commentary, and contribution to class discussions.

There are **no formal exams** in this class.

The Drover Review

Several of our required readings come from *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 (that means you!) are eligible and encouraged to submit their writing from USAO courses to the journal.

Learn more: <https://droverreview.org/>

Academic Honesty

Plagiarism occurs when a writer attempts to pass off the words or ideas of someone else as her/his own. I don't expect it to be an issue in this class, but deliberate and malicious plagiarism will automatically fail you 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.

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 at:

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

Library and Student Success Center

The Nash Library and the USAO Student Success Center (Nash 305) are valuable resources to this course. Information about each is available online:

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

Technology and Social Media Policy

You may bring laptops, tablets, and smartphones to class. I encourage their use toward writing and research purposes *pertinent to class* – but only insofar as they contribute to class and avoid distracting from it.

Speaking of technology and distraction, I am glad to connect with former students on Facebook, but I don't friend current first-year students – nothing personal!

Important Note

Things change. Schedules and curricula necessarily evolve. I reserve the right to alter the content of this document as the semester progresses. You reserve the right to contact me with questions or concerns about the syllabus and schedule; I will take such queries seriously.

In the event of significant changes to the syllabus and/or schedule, a revised version will be available on Canvas.

IDS 1213-02 Term Schedule

Fall 2020 | MWF 9:05-10:05 AM | Davis Hall 201
 Dr. Ben Wetherbee | bwetherbee@usao.edu

 Reading Due in Class
 Assignment Due in Class
HCAL *A Handbook of Critical Approaches to Literature*
RWL *Reading and Writing about Literature*
50 *50 Great Short Stories*
DR *Drover Review essay*

JANUARY

F	10	First Day – Introductions
M	13	UNIT 1: CLOSE READING, FORMALISM, RHETORIC  Bloom, Preface and Prelude from <i>The Western Canon</i> (Canvas)  Eagleton, Introduction to <i>Literary Theory: An Introduction</i> (Canvas)  <i>HCAL</i> , ch. 1 (1-16)  <i>RWL</i> , ch. 1
W	15	 Marvell, “To His Coy Mistress” (<i>HCAL</i> 393-94)  Hawthorne, “Young Goodman Brown” (<i>HCAL</i> 395-404)  Walker, “Everyday Use” (<i>HCAL</i> 405-11)  <i>RWL</i> , ch. 2
F	17	 <i>HCAL</i> ch. 2 (17-73)  Response paper #1 due in class (any day this week)
M	20	NO CLASS – MLK Day
W	22	 <i>HCAL</i> ch. 3 (74-124)  Mansfield, “The Garden Party” (<i>50</i> 1-16)
Thursday, Jan. 23: Last day to drop		
F	24	 Rabinowitz, “Truth in Fiction” (Canvas)  <i>RWL</i> , ch. 5 (including stories by Gilman and Chopin, plus sample student essay)  Response paper #2 due in class (W or F)
M	27	 <i>RWL</i> , ch. 6 (including poems by Elliot and Shakespeare, plus sample student essay)  Jackson, “The Lottery” (<i>50</i> 159-67)  O’Connor, “A Good Man Is Hard to Find” (<i>50</i> 229-44)
W	29	No assigned reading
F	31	 Peer Review: Bring copy of your draft to class

FEBRUARY

M	3	 Unit 1 Paper Due
W	5	UNIT 2: CRITICAL APPROACHES TO LITERATURE  <i>HCAL</i> ch. 4 (125-68)  Gordon, “Gulliver as Swift’s Every-Proletarian” (Canvas / <i>DR</i>)
F	7	 <i>HCAL</i> ch. 5 (169-200)

M	10	 <i>HCAL</i> ch. 8 (253-304)  Bozarth, “The Woman in the Mask” (Canvas / DR)
W	12	 Readings from <i>HCAL</i> TBD
F	14	 Readings from <i>HCAL</i> TBD  Response paper #3 due in class (any day from W the 5 th to F the 14 th)
M	17	 Faulkner, “That Evening Sun” (50 422-40) Midterm grades posted
W	19	 Student-led discussions  Class chooses readings from 50
F	21	 Student-led discussions  Class chooses readings from 50  Response paper #4 due in class (M, W, or F)
M	24	 Peer Review: Bring copy of your draft to class <p style="text-align: center;">Tuesday, Feb. 25: Last day to withdraw with automatic “W”</p>
W	26	No assigned reading
F	28	 Unit 2 Paper Due

MARCH

M	2	UNIT 3: READING AND RESPONDING TO LITERARY CRITICISM  Poe, “The Masque of the Red Death” (50 168-74)  Dudley, “Dead or Alive” (Canvas)  Cassuto, “The Coy Reaper” (Canvas) <p style="text-align: center;">Tuesday, Mar. 10: Last day to withdraw</p>
W	4	 Baraka, “Dutchman” (Canvas)  Kumar, “The Logic of Retribution” (Canvas)
F	6	 Roseman, “The Heaven and Hell Archetype” (Canvas)  Slabey, “Faulkner’s Nancy as ‘Tragic Mulatto’” (Canvas)  Response paper #5 due in class (M, W, or F)
M	9	 Michaelson, “Another Meaning of Plums in Williams’s ‘This Is Just to Say’” (Canvas)  Simmons, “Atwood’s [‘You Fit into Me’]” (Canvas)
W	11	No assigned reading
F	13	 Peer Review: Bring copy of your full draft to class
M	16	
W	18	NO CLASS – Spring Break
F	20	
M	23	 Unit 3 Paper Due
W	25	NO CLASS – I am out of town for a conference.
F	27	

M	29	UNIT 4: RESEARCH AND CRITICAL SYNTHESIS  <i>RWL</i> , ch. 8 (including sample student essay)
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APRIL

W	1	 Bollinger, “Narrating Racial Identity and Transgression in Faulkner” (Canvas)
F	3	 Henderson, “Psychosocial Development in <i>Coraline</i> ” (Canvas / <i>DR</i>)
M	6	TBD
W	8	TBD
F	10	TBD
M	13	TBD
W	15	TBD
F	17	Last regular class period!  Peer Review: Bring copy of your draft to class
M	20	NO CLASS – Study Day
T	21	Final exam period: Tuesday, Apr. 21, 11:30 AM – 1:00 PM No formal exam!  Unit 4 Paper Due  Final Revisions Due