



Professor: Celia Marshik
Office Hours: Tuesdays 11:30-12:30, Wednesdays from 10:30-12:30, & by appointment
Office: Humanities 1106
Telephone: 632-7356
E-Mail: celia.marshik@stonybrook.edu (this is usually the best way to contact me)

Undergraduate TA: Billy Ryan (wiryman12@gmail.com)
Office Hours: Mondays 1-2, Thursdays 1:30-2:30 in Humanities 1106

Introduction

English 204 focuses on the elements of literary analysis. During the semester, we will study three genres (poetry, drama, and the novel) with attention to the skills you need to discuss and write about literature in an academic setting. You will learn to identify and trace a theme in a text, to make an argument about the relationship between a work's form and content, and to compare works by different authors. You will develop a critical vocabulary to describe what you see in literary works, and you will learn to appreciate the relationships among different forms. Along the way, we will discuss the "correctness" of interpretations and philosophical questions raised by the works we study.

English 204 is also an intensive writing course. During the semester, we will discuss the elements of a strong essay and strategies for inventing, drafting, and revising analytical arguments. You will write three formal papers, which you will revise in consultation with your instructor and classmates. In addition to these essays, you will produce a number of informal writing exercises that will help you explore ideas and appreciate what makes a literary text "work." This course is, then, a rigorous reading and writing workshop that gives you a foundation for further literary study.

Course Objectives

In EGL 204, Students will develop the following:

- An understanding of forms, features, and traditions of poetry, fiction, and drama
- Skills of text annotation
- Skills of close reading of literary texts
- A useable familiarity with disciplinary terminology in English
- The ability to use primary and secondary sources in service of an argument about literary text
- The ability to serve as rigorous and supportive peer reviewers

Required Texts (available at the University Bookstore):

Willa Cather, *My Antonia* (Oxford, 978-0-199-53814-0)
William Shakespeare, *Shakespeare's Sonnets* (Folger, 0671722875)
William Shakespeare, *As You Like It* (Folger, 074348486X)
Virginia Woolf, *To the Lighthouse* (Harvest/HBJ, 978-0-156-90739-2)

Additional required readings are available on Blackboard. Bring your book (or Blackboard printouts) to every class.

COURSE ORGANIZATION AND REQUIREMENTS:

Attendance: Most people learn best by engaging in discussion rather than passively listening to a lecture. Most of the class will be spent in seminar-style discussion and in writing workshops. This means that you need to be committed to regular attendance and participation in class discussion. It will be difficult, if not impossible, to make up much of the work that we do in class. More than four absences will lower your participation grade; more than six will result in an F for participation. Repeated occasions of excessive tardiness or leaving early will count toward absences.

Classroom Etiquette: To minimize distractions, cell phones must be turned off and put away during class. Unless you have informed me that you have a family emergency or other specific event that requires you remain reachable, your phone should never be visible, and I will ask you to put it away if I see it. For the same reason, I prefer that students not use laptops in class. If you are accustomed to taking notes on a laptop, please see me during the first week of class.

Writing Assignments: You will have three types of writing assignments during the semester: formal essays, writing exercises, and peer reviews. You will write three major essays, beginning with drafts that your instructor or classmates will read and discuss with you. You will then revise each essay with your readers' questions, comments, and suggestions in mind. Note that you *must* submit all major essays to receive a final grade in the course. In addition to these essays, you will write short response papers, parodies, and poetry throughout the semester. These assignments will help to prepare you for the formal essays and for class discussion. In addition, they will help you understand the kinds of decisions and frustrations that accompany literary creation. Finally, you will respond in writing to your classmates' drafts of papers. Although the writing exercises and peer reviews are not individually graded, you will receive a cumulative grade for them at the end of the course. All papers must be typed (use a standard 12 point font such as Times) and double-spaced with standard (one-inch) margins. Please staple them.

Late Papers: You will undoubtedly find that this course moves quickly. You need to keep up on readings and assignments in order to get the most out of it. I will grant you one extension (of a few days) for a revision of one paper, but this extension must be arranged in advance of the due date. Other late papers will be penalized a third of a grade for each day late. Drafts for peer editing must be turned in on time so that your classmates can fulfill their responsibilities--no exceptions. Final paper grades may be penalized for late drafts.

Pop Quizzes: In order to make sure that everyone is keeping up with the scheduled readings, I will occasionally give quizzes at the beginning of class. These quizzes will include questions about major plot developments and characters. I will drop your lowest quiz grade when I calculate your average. Please note that I do not give make-ups for quizzes; you need to be in class to take them.

Blackboard and E-mail: The Blackboard site for this class contains assigned readings as well as a discussion board, a place to post questions and comments that you would like to discuss in class. The class syllabus and all assignments will also be posted on Blackboard. In addition, the class site will contain links to material that provides context for the class readings. As of January 7, 2013, any e-mail sent to you via Blackboard will be sent to your @stonybrook.edu e-mail address. Please be sure

that you check your Stony Brook e-mail account regularly *or* have messages sent to that account forwarded to another you do check regularly.

Grading: I will use the Blackboard grade book for all assignments; I encourage you to use that tool to monitor your standing. Final grades will be weighted as follows:

Paper #1	15%	Quizzes	10%
Paper #2	20%	Exercises/Peer reviews	10%
Paper #3	30%	Class Participation	15%

** Please remember: grades are not given by me, they are earned by you **

University Policies

Academic Integrity: Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty members are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

DSS Assistance: If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities/asp>.

Critical Incident Management: SBU expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

Course Calendar

Readings are listed on the date they are due.

Items followed by an asterisk (*) are available through Blackboard.

Items followed by two asterisks are available through the library website (e-journals).

Please note: If the University cancels classes, continue to keep up with this reading and writing schedule.

T, 1/29 Introduction to each other and to the course.
Annotation: Active Reading of Literature
Assign Exercise #1: Identifying meaningful elements in poems

Reading and Writing about

Poetry

- Th, 1/31 Shakespeare Sonnets 15-18
Purdue OWL, "Writing about Literature"*
- T, 2/5 **Exercise #1 Due**
Shakespeare Sonnets 29-30, 73
Paul Fussell, "Structural Principles: The Example of the Sonnet"*
Assign Exercise #2: Writing your own sonnet
- W, 2/6 204 Orientation: Succeeding as an English Major or Minor
1-2:20, Poetry Center, Humanities Building
- Th, 2/7 Shakespeare Sonnets 91-4, 116, 129-30
- T, 2/12 **Exercise #2 Due**
John Milton, "When I Consider How My Light is Spent"*
John Donne, Holy Sonnet 14*
W. Wordsworth, "Nuns fret not"*
Elizabeth Barrett Browning, "How do I love thee?"*
Thomas Hardy, "Hap"*
Purdue OWL, "Writing about Poetry"*
Assign Paper #1: Connecting form and content in a poem (3-4 pp.)
- Th, 2/14 William Butler Yeats, "No Second Troy"*
Countee Cullen, "Yet Do I Marvel"*
Robert Hayden, "Frederick Douglass"*
Edna St. Vincent Millay, "Love is not all . . ."*
James Wright, "Saint Judas"*
Julie Sheehan, "Brandy Stinger," "The Barmen of Paul's Lounge" and "How to Make a Negroni" *
- T, 2/19 **Draft of Paper #1 Due**
Discussion of academic integrity & plagiarism
Workshop on claims, sub-claims and evidence
- Th, 2/21 Peer review of Paper #1
Word choice workshop
Developing a revision plan
- T, 2/26 **No class—individual conferences**
Bring your draft, peer review worksheet, and revision plan with you

W, 2/27

204 Event: Reading by Poet Julie Sheehan
1-2:20, Poetry Center, Humanities Building

Reading and Writing about



DRAMA

Th, 2/28

William Shakespeare, *As You Like It* (Act 1)
Elements of studying drama and Shakespeare

T, 3/5

Paper #1 due
Shakespeare on the screen

Th, 3/7

William Shakespeare, *As You Like It* (Act 2)
Assign Exercise #3: Parodying Orlando's love poems

T, 3/12

Exercise #3 Due
William Shakespeare, *As You Like It* (Acts 3-4)
Assign Paper #2: Putting a dramatic speech in context (5-6 pp.)

Th, 3/14

William Shakespeare, *As You Like It* (Act 5)

3/19 and 3/21

NO CLASS OR OFFICE HOURS (Spring Recess)

T, 3/26

Draft of Paper #2 Due
Peer review and sentence workshops

Th, 3/28

Live revision day: class meets at SINC site (TBA)
Bring your draft of paper #3, copy of *AYLI* and peer reviewer's comments

Reading and Writing about



(and Literary Criticism and Research)

T, 4/2

Paper #2 Due
Introduction to STARS and research databases

Th, 4/4

My Antonia (5-60)

T, 4/9

My Antonia (60-137)
Assign Exercise #4: Writing in a "minor" character's voice (1-2 pp.)

- Th, 4/11 *My Antonia* (139-158)
- T, 4/16 **Exercise #4 Due**
My Antonia (159-196)
- Th, 4/18 Tim Prchal, "The Bohemian Paradox: *My Antonia* and Popular Images of Czech Immigrants." *MELUS* 29.2 (2004): 3-25.**
Purdue OWL: "Literary Theory and Schools of Criticism"*
- T, 4/23 *To the Lighthouse* (3-65)
Purdue OWL: Writing about Fiction*
Assign Paper #3: Comparing the form or content of novels (6-7 pp.)
- Th, 4/25 *To the Lighthouse* (65-124)
- T, 4/30 *To the Lighthouse* (125-143)
Michael Tratner, "Figures in the Dark: Working Class Women in *To the Lighthouse*." *Virginia Woolf Miscellany* 40 (Spring 1993): 3-4.**
- Th, 5/2 *To the Lighthouse* (145-209)
- T, 5/7 **No class—individual conferences**
Bring an outline, partial draft, or notes about your paper with you
- Th, 5/9 **Draft of Paper #4 Due**
Peer review and writing workshops

Tuesday, May 14
Paper #3 Due (in my English dept. mailbox by noon)