

## English 272: Modern Literature

CRN: 81583, Section #001, MWF 10:30am-11:20am, 309 Hodges Hall

**Instructor Name:** Erin K. Johns (Speese)  
**Office:** G07 Colson Hall  
**Hours:** 11:20am-10:20am MW, by appointment

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### Modernist Identities and the Aesthetics of Form

From Ezra Pound's oft quoted line, "Make it new," to imagist poetic form, to impressionist and surrealist art, to stream-of-consciousness narrative technique, as a movement, modernism was obsessed with the connections between newly emerging early twentieth-century identities, Freudian subjectivity, and formal aesthetics. Following these three literary and historical developments, this class explores the connections between modernist literary form (via poetry, short story, and the novel) and the understanding of personal, public, and political identities. Examining a wide range of literary texts in terms of modernist classification of the "brows": the high brow (Ezra Pound, T.S. Eliot, D.H. Lawrence, Virginia Woolf), the middle brow (H.G. Wells), and the low brow (H.P. Lovecraft), we will look for connections between the construction of identities related to class, race, sexuality, and gender in dialogue with critical discussions of modernist style, form, and genre. Ultimately, this class examines British and American modernism in terms of sociohistorical and ideological influence on the developments of modernist aesthetics, showing that modern identity is created by the historical, social, scientific, and critical discourses of its time.

### Required Texts

#### Primary (Books)

- Faulkner, William. *As I Lay Dying: A Norton Critical Edition*. Ed. Michael Gorra. New York: W.W. Norton and Co, 2010. Print.
- Joyce, James. *Dubliners*. Mineola: Dover, 1991. Print.
- Larsen, Nella. *Passing*. Mineola: Dover, 2004. Print.
- Lawrence, D.H. *Lady Chatterley's Lover*. Mineola: Dover, 2006. Print.
- Ramazani, Jahan, Richard Ellmann, and Robert O'Clair. Eds. *The Norton Anthology of Modern and Contemporary Poetry*. Vol. 1: Modern Poetry. New York: W.W. Norton and Co, 2003. Print.
- Woolf, Virginia. *To the Lighthouse*. Annotated Ed. New York: Harcourt, 2005. Print.

#### Primary (Available via E-Campus unless website URL is given)

- Cather, Willa. "Paul's Case." *Willa Cather: Stories, Poems, and Other Writings*. New York: Library of America, 1992. 468-488. Print.
- DuBois, W.E.B. "Of Our Spiritual Strivings." *The Souls of Black Folk*. New York: Signet, 1995. 42-53. Print.
- Fitzgerald, F. Scott. "The Jelly-Bean." *Six Tales of the Jazz Age and Other Stories*. New York: Charles Scribner's Sons, 1925. 17-34. Print.
- Forster, E.M. "The Machine Stops." 1909. < <http://archive.ncsa.illinois.edu/prajlich/forster.html> >. Web.
- . "The Story of a Panic." *The Collected Tales of E.M. Forster*. New York: Alfred A. Knopf, 1947. 3-38. Print.
- Freud, Sigmund. "Femininity." *Freud on Women: A Reader*. Ed. Elisabeth Young-Bruehl. New York: W.W. Norton, 1990. 342-362. Print.
- . "Selections from 'Fragment of an Analysis of a Case of Hysteria.'" *Freud on Women: A Reader*. Ed. Elisabeth Young-Bruehl. New York: W.W. Norton, 1990. 69-88. Print.
- Hammett, Dashiell. "Creeping Siamese." *Dashiell Hammett: Crime Stories and Other Writings*. New York: Library of America, 2001. 522-537. Print.
- Hemingway, Ernest. "Hills Like White Elephants." *The Short Stories*. New York: Simon and Schuster, 1995. 273-278. Print.
- . "The Killers." *The Short Stories*. New York: Simon and Schuster, 1995. 279-289. Print.
- Hurston, Zora Neale. "How It Feels to Be Colored Me." *Mules and Men: An E-Text Edition*. < <http://xroads.virginia.edu/~ma01/grand-jean/hurston/chapters/how.html> >. Web.
- . "Spunk." *Zora Neale Hurston: Novels and Stories*. New York: Library of America, 1995. 949-954. Print.
- Lovecraft, H.P. "The Colour Out of Space." *The Best of H.P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre*. New York: Ballantine Books, 1982. 185-206. Print.

Mansfield, Katherine. "Bliss." *The Short Stories of Katherine Mansfield*. New York: Alfred A. Knopf, 1976. 337-350. Print.

----. "The Garden-Party." *The Short Stories of Katherine Mansfield*. New York: Alfred A. Knopf, 1976. 534-549. Print.

Siegel, Jerry and Joe Schuster. "Superman." *Action Comics #1*. DC Comics: 1938.  
< <http://xroads.virginia.edu/~UG02/yeung/actioncomics/cover.html> >. Web.

Wells, H.G. "The Crystal Egg." *The Literature Network*. Jalic Inc, 2000-2011. < <http://www.online-literature.com/wells/hg/2878/> >. Web.

Wharton, Edith. "Souls Belated." *The Selected Short Stories of Edith Wharton*. Ed. R.W.B. Lewis. New York: Charles Scribner's Sons, 1991. 26-48. Print.

Woolf, Virginia. "Professions for Women." *Women and Writing: Remarkable Pieces on the Writing Life of Women*. Ed. Michele Barrett. Orlando: Harcourt, 1980. 57-63. Print.

----. "Women and Fiction." *Women and Writing: Remarkable Pieces on the Writing Life of Women*. Ed. Michele Barrett. Orlando: Harcourt, 1980. 43-52. Print.

**Secondary** (Available via E-Campus or Library Database)

Doherty, Gerald. "The Chatterley/Bolton Affair: The Freudian Path of Regression in *Lady Chatterley's Lover*." *Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature*. 34.4 (1998): 372-387. *MLA International Bibliography*. Web. (MLA International Bibliography on the Library Database Page)

Gay, Peter. "A Climate for Modernism." *The Lure of Heresy: From Baudelaire to Beckett and Beyond*. New York: W.W. Norton & Co, 2008. 1-30. Print.

Rubenstein, Roberta. "'I meant nothing by The Lighthouse': Virginia Woolf's Poetics of Negation." *Journal of Modern Literature*. 31.4 (2008): 36-53. *MLA International Bibliography*. Web. (MLA International Bibliography on Library Database Page)

Sullivan, Nell. "Nella Larsen's *Passing* and the Fading Subject." *African American Review*. 32.3 (1998): 373-386. *MLA International Bibliography*. Web. (MLA International Bibliography on Library Database Page)

**Grade Breakdown**

In-Class Component

In-Class Participation..... 10%

Written Component

Modernism Paragraphs & Bibliography..... 15%

Abstract..... 10%

Annotated Bibliography..... 5%

Final Paper..... 20%

Exams

Midterm Exam..... 15%

Final Exam..... 25%

Grading for Written Assignments and Exams

- A: Ideas are well-developed, original, and succeeds in mastering the technical goals for the assignment.
- B: Ideas are written with considerable care and attention. They are developed and detailed. Aspects of the technical goals still need work and/or ideas need development.
- C: Ideas and structure are acceptable. The student needs to make more effort to master the technical goals and/or develop a thoughtful and focused analysis of the text.
- D: Student has made some effort to achieve the assignment goals, but basic fundamentals of writing and analysis need improvement.
- F: Does not achieve the assignment's technical goals and/or it does not present a focused or thoughtful analysis of the text.

**Format** (For All Typed Assignments—Follow MLA Guidelines in *Easy Writer*)

- Double Spaced
- 1" Top & Bottom Margins, 1" Left & Right Margins
- 12 pt., Times New Roman

- Do Not Double Space Header
- All Typed Pieces Must Have a Title

#### Websites for the Class

- MIX (for e-mail): <http://www.mix.wvu.edu>
- E-Campus (for electronic copies of class work): <http://ecampus.wvu.edu>. (Use MIX ID & Password)

#### Attendance

Regular attendance is necessary for you to succeed in my class. You may miss up to 3 classes with no penalty. I don't even need to know why you missed. After 3 absences, each absence will **LOWER** your final grade by a letter. If 6 or more absences occur, you will **FAIL** the course. If you miss a conference, it will count as one absence. Excessive tardiness will result in the lowering of your final grade by a full grade level. For each 3 instances of tardiness, your final grade level will be lowered a full grade level. For example, if you have 3 tardies, then your grade is marked down one grade level lower, and if you have 6 tardies, then your grade is marked down two grade levels, etc... **If you miss any or all classes during the first week, these absences count toward the attendance policy.**

Also, if you know in advance that you will be missing class, you must contact me beforehand if you would like to turn in your work early. In addition, if you miss a class, you are responsible for the work due during your absence or on the following days after your absence. A missed class will not give you an extension for the work due. Under no circumstances do I accept e-mailed work. If you miss a class for whatever reason, you miss the opportunity to turn in your work.

#### Cell Phones

There is really no reason to have a cell phone on every second of everyday. Otherwise, turn them off when you enter the classroom. Frequent interruptions by cell phones (either through calls or text messaging) will **lower** your participation grade to an **F** for the semester.

#### Office Hours and E-Mail

Office hours (listed above) provide a great chance to talk one-on-one. Please stop by to ask questions—or just to say hello. You may drop in during these times or make an appointment with me to talk about any questions or comments you have about your progress in the course. I'd be happy to talk with you via email as well, and you can expect that I will respond to you (in email or in class) from 9am to 5pm on Monday through Friday. So that we can use e-mail and the Internet to extend course conversations in a variety of ways, please activate and check your MIX account. (Note: you can forward MIX to another account.)

In addition, this is a writing class. Improperly formatted e-mails are not allowed. In every e-mail, you must have an opening remark (Dear so and so), the body of the e-mail, a closing remark (Sincerely, etc...), and your full name (first and last) written at the bottom. In addition, e-mails should be properly formatted—meaning using proper sentence structure, capitalization, and the absence of text/IM language (like **u** for **you**). If you do not follow proper e-mail format, then you forfeit the opportunity of receiving a response from me.

#### Late Work & Missed Deadlines

Under no circumstances do I accept late work. Your work must be organized, collected, and ready to be turned in at the beginning of the class period in which it is due. There are no exceptions to this rule. Please, make sure that you have ink in your printer and that your printer is functioning in advance of the day when a paper is due. Make sure that you have paper. Remember to save and back-up your work often. If you do not have your work, then you receive a 0/F on that assignment. Outside of emergencies, I do not and will not give extensions on work that is due.

#### Plagiarism

Plagiarism is the inclusion of another's words or ideas as your own in a paper you submit for this class. This includes having another person write a paper for you, turning in another student's work who has previously had an English 272 class, taking any or all information, writing, or ideas from the internet without proper MLA in-text citations and works cited entries, and pulling any information, writing, or ideas from any other type of source that is not your own work. To avoid plagiarism, you should always use proper MLA in-text citations for all quotations (which are direct word for word quotations in quotation marks) and for all paraphrased

information (which is the use of others' ideas and information, which has been converted into your own language). For specific in-text guidelines, reference MLA in-text citation guidelines.

If you do plagiarize, the maximum penalty is an Unforgivable "F" in the course, which means that you have to re-take and pass English 272 during another semester and that the "F" is never removed from your QPA or from your transcript. Your instance of plagiarism will be documented with the proper authorities—including the deans or assistant deans of the college of your chosen major, English department writing coordinators and chairs, and the dean of student relations.

### Social Justice

This class fully supports the WVU social justice policy for the classroom. For more information on specific policies and guidelines, see the Social Justice website at: <http://socialjustice.wvu.edu/>.

### Schedule of Work

Week	Date	In-Class	Homework/Assignments (Due Date Listed)
1	8/22	Introduction; Syllabus	
	8/24	Introduction to Modernism	Peter Gay Reading, on E-campus
	8/26	Aesthetics of Modernism	In Modern Poetry (MP)-Lowell (MP 926-927), Pound (MP 928-941), & Eliot (MP 941-950)
2	8/29	Modernism and Identity Politics	Woolf "Professions for Women" & "Women and Fiction" (E-Campus); DuBois "Of Our Spiritual Strivings" (E-Campus)
	8/31	Modernism and Freud	Freud "Femininity," "Analysis of a Case of Hysteria,"
	9/2	Modernist Precursors-Emily Dickinson, Walt Whitman, Thomas Hardy, & Gerard Manley Hopkins; Intro to Modern Poetry	Intro to Modern Poetry-MP (xxxvii-lxiii) Whitman (MP 4, 18, 23), Dickinson (MP 34, 35, 37, 38, 39, 41), Hardy (MP 48, 51, 53), Hopkins (MP 67, 77, 81) MoP #1
3	9/5	Labor Day Recess; NO CLASS	
		<b>British Modernism</b>	
	9/7	A.E. Housman, Siegfried Sassoon, & Wilfred Owen	Housman (MP 84, 85, 90), Sassoon (MP 388, 389, 391), Owen (MP 525, 527, 530, 532)
	9/9	e.e. cummings	Cummings (MP 548, 549, 550, 551, 556) MoP #2
4	9/12	Mina Loy & H.D.	Loy (MP 269-282), H.D. (MP 395-400)
	9/14	William Butler Yeats, Archibald MacLeish, & Hugh MacDiarmid	Yeats (MP 100-101, 105, 110-111, 118, 123-124, 129-130, 134, 135-136, 142-143), MacLeish (MP 515, 516), MacDiarmid (520, 521, 522)
	9/16	T.S. Eliot	Eliot (MP 463, 469, 470, 472-487) MoP #3
5	9/19	E.M. Forster	"The Story of a Panic" and "The Machine Stops" (E-Campus)
	9/21	James Joyce	"The Dead" in <i>Dubliners</i> (119-152)
	9/23	Katherine Mansfield	"Bliss" and "The Garden Party" (E-Campus) MoP #4
6	9/26	Virginia Woolf	<i>To the Lighthouse</i> (1-74)
	9/28	Virginia Woolf	<i>To the Lighthouse</i> (74-126)
	9/30	Virginia Woolf	<i>To the Lighthouse</i> (127-211) MoP #5
7	10/3	Woolf Secondary Text Review for Midterm Exam	Rubenstein (MLA International Bibliography Database), Secondary Text
	10/5	<b>Midterm Exam</b>	
	10/7	<b>Class Cancelled-Away at Conference</b>	Final Paper Abstract Due at 10:30am via E-mail
8	10/10	D.H. Lawrence	<i>Lady Chatterley's Lover</i> (Chapters 1-9)
	10/12	D.H. Lawrence	<i>Lady Chatterley's Lover</i> (Chapters 10-14)

	10/14	D.H. Lawrence & Secondary Text	<i>Lady Chatterley's Lover</i> (Chapters 15-End) Doherty Reading (MLA International Bibliography Database), Secondary Text MoP #6
		<b>American Modernism</b>	
9	10/17	Ezra Pound & Amy Lowell	Pound (MP 351-353, 354-368), Lowell (MP 198-200)
	10/19	Robert Frost , Wallace Stevens, & William Carlos Williams	Frost (MP 203-207, 208-209, 211, 213, 214), Stevens (MP 237-240, 244-246, 248, 251-252, 255-257, 267), Williams (MP 286, 289, 290, 294-295)
	10/21	Gertrude Stein, Marianne Moore, & Edna St. Vincent Millay	Stein (MP 178-185, 197), Moore (MP 433-434, 438-439, 446, 451-452), Millay (MP 510-514) MoP #7
10	10/24	Claude McKay & Jean Toomer	McKay (MP 500-503), Toomer (MP 558-561) Bibliography Due
	10/26	Langston Hughes	Hughes (MP 687-704, 964-967)
	10/28	Stevie Smith, & Countee Cullen	<b>Last Day to Drop</b> Smith (MP 705-715), Cullen (MP 727-732) MoP #8
11	10/31	Edith Wharton & Willa Cather	Wharton "Souls Belated" (E-Campus) Cather "Paul's Case" (E-Campus)
	11/2	F. Scott Fitzgerald & Ernest Hemingway	Fitzgerald "The Jelly Bean" (E-Campus) Hemingway "Hills Like White Elephants" & "The Killers" (E-Campus)
	11/4	Zora Neale Hurston	"How It Feels to Be Colored Me" (Web, See Address in Primary Texts), "Spunk," & (E-Campus) MoP #9
12	11/7	Nella Larsen	<i>Passing</i> (Part 1) Annotated Bibliography Due
	11/9	Nella Larsen	<i>Passing</i> (Part 2)
	11/11	Nella Larsen	<i>Passing</i> (Part 3) MoP #10
13	11/14	Larsen Secondary Text	Sullivan Reading (MLA International Bibliography Database), Secondary Text
	11/16	William Faulkner	<i>As I Lay Dying</i> (vii-xii, 3-49)
	11/18	William Faulkner	<i>As I Lay Dying</i> (50-97) MoP #11
14	11/21-11/25	Thanksgiving Recess; No Class	
15	11/28	William Faulkner	<i>As I Lay Dying</i> (98-149)
	11/30	Faulkner Secondary Text	Fowler (315-328), O'Donnell (329-335) *In Criticism section of Norton <i>As I Lay Dying</i> Text*
		<b>Middle to Low Brow Modernism</b>	
	12/2	Dorothy Parker	Parker (MP 535-537); Final Paper Due
16	12/5	H.G. Wells & H.P. Lovecraft	Lovecraft "The Colour Out of Space" (E-Campus) Wells "The Crystal Egg" (Web, see address in Primary Texts)
	12/7	Superman & Dashiell Hammett	Siegel & Schuster (Web, see address in Primary Texts) Hammett "Creeping Siamese" (E-Campus) <b>Last Day to Withdraw-12/8</b>
	12/9	Evaluations; Final Exam Review	MoP #12
17	12/14	<b>Final Exam</b>	Time: 11am-1pm; Tentative Day and Time

## Modernism Paragraphs (MoP)

Turn In-Typed, 1 Well-Developed Paragraph Per Entry w/MoP Feedback form attached  
Deadlines-Listed in Syllabus, Usually, MoPs are due Fridays at the beginning of class

### What

For days marked “MoP #\_\_” on the syllabus, write a well-developed paragraph that responds to the prompt proposed for the reading for that day. There are 10 PCPs, and I will count the best 8 grades from the MoPs. **Overall, you should NOT simply summarize what you read or give your emotional response to the reading (like whether or not you liked the reading).** Instead, make a substantive argument or comment about the assigned primary or secondary texts. Think critically and analytically. Your overall MoP grade is worth 15% of your final grade.

### Why

Paragraphs allow you to develop ideas for class discussion, to practice analyzing texts closely, and to develop coherent paragraph structure. I will provide feedback on paragraph structure and analysis that you can apply to your later papers.

### How

- Your paragraph should be about **ONE PAGE** in length, double spaced.
- Font: 12 pt, Times New Roman
- Margins: 1” top, bottom, and sides
- If you run onto a second page, then **number and staple your pages**.
- Follow proper **paragraph structure** as outlined below.
- Use **parenthetical page citations** for all quotations or paraphrased information (see MLA in-text citations in *Easy Writer*).
- **Format** Movie, TV show, and book titles in italics and article titles in quotations.

### Paragraph Structure

1. **Thesis** sentence or main idea of paragraph.
2. **Explanation** and elaboration of thesis idea/main point.
3. **Quotation/Example** from text, movie, TV show, etc... that supports and illustrates main point.
4. **Interpretation** of quote or example, explanation of how it illustrates your point.
5. **Conclusion** of main idea, implications of your argument.

### Paragraph Principles

- **Length:** Paragraphs should range from half a page to a page.
  - **Thesis:** Begin with your analytical idea, not with plot summary or feelings.
  - **Unity:** Make sure all ideas and sentences relate to the thesis topic.
  - **Coherence:** Make sentences flow logically and smoothly into one another.
  - **Quotation/Example:** Every paragraph must include a quotation or example from the text being analyzed.
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### **Final Paper-Rethinking Modernist Aesthetics**

Throughout the semester, we have focused our class discussions and readings around Modernist issues, critiques, and analyses. For your final paper, you must find a research topic related to a modernist text with which you could create a clear and well-organized argument involving that topic. This topic should focus on a primary text from the class and should make a connection between the text and social/cultural critique. Remember, you must find a topic which you can research and propose a clear argument concerning that topic. Finally, you will draft your major research paper integrating credible secondary sources, rhetorical/argumentative strategies, and organizing a concise paper supported by evidence. In the end, you must do what many of the writers of secondary texts we have read this semester have done—effectively argue a perspective while integrating differing viewpoints and research.

**In particular, this paper should focus on the themes we've discussed throughout the semester—especially drawing a connection between the aesthetics of a primary text (form, language, style, etc...) and a historical or social issue from early twentieth century Britain or America (race, gender, class, etc...). The major question you should be asking yourself is: how does the aesthetics of the text reflect a social issue?** Think about the aesthetics of modernism that we've discussed throughout the semester: newness, fragmentation, stream-of-consciousness, etc... So, why use these new forms to represent issues of identity?

Papers should follow academic argument format. There should be a brief introduction to your topic, a clear thesis statement (no later than the end of the first paragraph), close reading/analysis of the language of a text, and a clear conclusion that does not simply restate the argument you've already made. You should briefly integrate at least four secondary sources either through direct quotation, paraphrase, or endnotes. You should also follow MLA in-text citation rules and include a works cited page. These are all tools you should have learned in English 102. If you have not had English 102 or need a refresher on argument structure please, schedule an appointment to see me well before the paper is due.

#### **Evaluation:**

- ✓ Is there a clear argument, which is clearly stated through a thesis statement in the early pages of the paper?
- ✓ Does each paragraph have a central point, which is supported by specific evidence from primary and/or secondary sources?
- ✓ Is there a clear introduction to your thesis statement and the major points of the upcoming paper in the early pages of your paper?
- ✓ Does each paragraph's central point go to supporting your overall argument and thesis statement for your paper?
- ✓ Is there a strong opening and closing?
- ✓ Is research from multiple choices integrated throughout the paper?
- ✓ Is a Works Cited page included in MLA format?
- ✓ Is there proper MLA format for both in-text citations and the Works Cited page?
- ✓ Does the paper meet the minimum requirements of the assignment?
- ✓ Are proper grammar, punctuation, spelling, and organization conventions observed?

**Length:** 4-5 pages, **excluding** Endnotes and Works Cited page, double spaced, 12 pt. Times New Roman, 1" margins

**Deadline: Friday, Dec. 2, 2011**

### **Final Paper Abstract**

In class, we've begun discussing multiple British and American modernist texts. By now, you should have narrowed down your particular texts or authors you would like to analyze for the final paper. This proposal is a way for you to begin developing your ideas about your argument and the research you intend to do. This short proposal allows you to direct your ideas and research for the Final Paper.

When you are writing an abstract for a paper in English 272, you are sharing your plans for a formal paper and are doing so only after you have immersed yourself in reading and thinking about those questions that are driving your research. The proposal helps you to articulate the direction of and purpose for your research. Hopefully your purpose is to encourage your audience to see a modernist text, its aesthetics, and issues of identity in a new way.

The proposal should be written in paragraph form and articulate your overall thesis statement as well as your approach to the project. It should clearly discuss the overall purpose of your essay as well as its nuanced reading of a modernist text as a reflection of early twentieth century aesthetics and culture. (See example abstract on E-campus)

#### **Evaluation:**

- ✓ Is there a clear, well-established thesis that takes a fresh look at the topic of interest to your intended audience?
- ✓ Is there some research or information that reveals you have studied the pop cultural item and know your question is viable for the writing assignment it supports?
- ✓ Is there a well-organized and inclusive structure that explains it will contribute to the academic discussions on the topic?
- ✓ Is there attention to the conventions of writing, including grammar and punctuation, word choice, and varied sentence structure?

**Length:** 300-500 Words

**Deadline: Wednesday, Oct. 5, 2011**

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### **Annotated Bibliography**

The Annotated Bibliography is an easy way to organize your secondary research regarding your subject. Be sure to organize your research and thoroughly read all of your items. Also, make sure that all of your secondary sources are credible—meaning no Wikipedia or other mass produced information. Make sure you find a mixture of books and scholarly articles to flush out your research. Do not wait until the last minute to conduct your research. Some items may need to be sent through Interlibrary Loan or E-Z Borrow. Information on using Library databases, ILLIAD, and E-Z Borrow is listed below.

#### **Example Annotated Bib Entry:**

Heller, Lee E. "The Persistence of Difference: Postfeminism, Popular Discourse, and Heterosexuality in *Star Trek: The Next Generation*. *Science-Fiction Studies* 24.2(1997): 226-243. Print.

Heller examines gender difference in association with the popular development of self-help/relationship books (like *Men Are from Mars, Women Are from Venus*) and magazine articles found in men's and women's magazines as well as the incorporation of the same relationship themes in *Star Trek: The Next Generation* episodes. Specifically, Heller argues that the heterosexual paradigm is challenged in many *ST: TNG* episodes, only to be reaffirmed as a necessity at the end of the episodes. Heller analyzes "The Host" and "The Outcast" for their surface level exploration of homosexuality and "The Perfect" and "In Theory" for their particular emphasis on gender roles in regards to personal relationships. Ultimately, *ST:*



*TNG* reaffirms a heteronormative sexuality that endorses traditional gender roles for men (as emotionally unavailable) and women (as domestic homemaker). Heller's argument will help to support my own reading of the episode "The Host" and intersects with my own argument about both gender structures and heteronormative sexuality in *ST: TNG*. Finally, this is a credible source, because it is published in the peer-reviewed academic journal *Science-Fiction Studies*, and the article is written Lee E. Heller whose research specializes in *Star Trek* and Science Fiction.

### Criteria:

Your Annotated Bibliography must:

- Include **6 ENTRIES** including a mixture of scholarly books and academic journal articles. No websites are allowed for this assignment. This should only include secondary sources.
- Each annotation should be **3-5 SENTENCES** long.
- Include a citation and an annotation for each source. The annotation needs to summarize the main ideas of the source, evaluate the source using elements of rhetoric, and indicate how you might use the source in your paper.
- Follow Modern Language Association's (MLA) Guidelines for documentation. (See your *Easy Writer* for examples and specifics outside of what we discuss in class.)
- Be arranged alphabetically by author or first word in the entry according to MLA style.
- Have a title. (This may or may not be the title for your Final Research Paper.) Just make sure that it is creative and implies the argument of your paper.

### Evaluation:

- ✓ Are your resources appropriate and relevant to your topic?
- ✓ Did you succinctly summarize your sources?
- ✓ Did you evaluate your sources?
- ✓ Did you indicate how each source may contribute to your paper?
- ✓ Did you utilize MLA documentation properly?
- ✓ Did you practice the conventions of grammar, punctuation, and spelling?

**Deadline: Monday, Nov. 7, 2011**

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### Researching at the Library

At the library, you will be required to do some preliminary research on your paper topic. This research will include looking through the MountainLynx Catalog and the multiple databases that are available through the Library Databases webpage.

#### Preliminary Research in MountainLynx

1. Go to <http://www.libraries.wvu.edu>.
2. Under "Books" column, click on the "MountainLynx Catalog" link.
3. Type a search term related to your topic in the "Search For" box. In the "Search By" column, select the "Keyword" option. You may need to try multiple searches and search terms in order to find anything in the MountainLynx catalog. If you cannot find anything, you might have more luck on the databases webpage.

#### Preliminary Research in Databases

1. Go to <http://www.libraries.wvu.edu/databases>.
2. Here, you will find multiple databases related to a number of topics and subjects. A database is usually an index of books, articles, periodicals, and other sources that you can then access either through the WVU library system, EZ-Borrow, or ILLIAD.
3. Once on this database page, you will then want to narrow down the database options based on "Subject." For instance, if you want to research information on technology, then you should click the "Engineering & Technology" link. Once you narrow down the databases by subject, browse through the list of databases that appears on the screen. You will probably need to search multiple databases in order to find the most information possible.

4. When you find a database you would like to search, click on the blue, highlighted link to that database. Once you enter the database, you will be allowed to search for information on the database in much the same way that you would search the web by using a search engine like Google. You will need to search the databases using multiple terms—both broad and specific—that relate to the topic you are researching.
  5. Some of the most used databases include: JSTOR, Academic Search Complete, MLA Bibliography, Lexis-Nexis, FIAF International Index to Film Periodicals Plus, Film and Literature Index with Full Text, Encyclopedia Britannica, Encyclopedia of Clothing and Fashion, Garland Encyclopedia of World Music, Music Index Online, and Encyclopedia of Popular Music.
  6. Often, in these databases, you will not be able to access a full text document, but rather a citation for a specific source—whether a book, an article, etc... You should take the information from the citations in the databases and search the MountainLynx Catalog first. If you are unable to find the source at the WVU Library, you have two options to obtain that source:
    - a. EZ-Borrow-This is a service through the WVU library where you can request books from other neighboring libraries in the area. You simply click on the EZ-Borrow link on the Library Homepage. You can then search the EZ-Borrow system by title, author, or ISBN. Once you find the book you are interested in, simply click the “request” button and fill out the form. The library will then e-mail you when the source arrives at the Downtown Library.
    - b. ILLIAD-This is a service through WVU that will find specific sources from all over the country. It is particularly useful if you are looking for a journal or magazine article. Again, you can access ILLIAD through the library homepage. Once you log in, simply fill out the form for the type of request that you want to make and submit it. If you are requesting a journal article, they will often e-mail it to you. Otherwise, they will e-mail you in order to notify you when the item arrives at the Downtown Library.
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### **Midterm & Final Exams**

Your midterm and final exams will include all information covered from the beginning of the semester to the point of the exam.

The **midterm exam** will consist of 12 short answer questions regarding both the primary and secondary texts covered at the point of the exam. You will only be required to answer 10 of the 12 questions. These questions will ask you to articulate the arguments from secondary sources and analyze primary sources from the course. I will be looking for how well you understand pop culture in terms of cultural analysis. I will be asking you to briefly read primary texts for additional cultural meaning.

The **final exam** will consist of 24 short answer questions regarding both the primary and secondary texts covered throughout the entire semester. You will only be asked to answer 20 of the 24 questions. This portion of the exam will be similar to the midterm exam.

#### **Deadlines for Midterm Exam**

**Wednesday, Oct. 5, 2011:** In-Class Review for Midterm Exam

**Friday, Oct. 7, 2011:** Midterm Exam

#### **Deadlines for Final Exam**

**Friday, Dec. 9, 2011:** In-Class Review for Final Exam

**Wednesday, Dec. 14, 2011:** 11am-1pm—Final Exam Time