

## Foundations of Literary Study English 200

Tuesday 4:00-6:50, Prof. Farina

English 200 gives students a foundation in the practice of literary analysis, one designed to sharpen the understanding of how literary language works. The goal here is not to read a substantial number of literary works or to understand literary history in a great diversity of social contexts (those are the objectives of “survey” courses), but to read carefully, thoroughly, and imaginatively. Students will be expected to participate in what is called “close reading” of texts. This is reading that takes note of linguistic qualities like rhythm and meter, tone, diction, imagery, metaphoric or symbolic figuration, rhetorical positioning, and the like. The class will also discuss the basic forms and structures that literature in English has taken, so that we can think about the expectations about language that different genres provide.

### Required Coursework:

class participation: 30%

weekly quizzes/take-home assignments: 35%

two 5-page papers: 20% each

### Required Texts:

Since we will be working closely with our texts in class discussion and in small group work, you must have these books with you during class on the days that we are scheduled to discuss them. Failure to do so will result in a reduction of your class participation grade.

*The Seagull Reader: Poems*, ed. Joseph Kelly

*A Poetry Handbook*, by Mary Oliver

*Fantastic Tales*, ed. Italo Calvino

*Saints and Strangers*, by Angela Carter

*The Turn of the Screw*, by Henry James

*Pale Fire*, by Vladimir Nabokov

*Arcadia*, by Tom Stoppard

*Cruddy*, by Lynda Barry

### Course Policies:

Attendance: This is a participatory class, and, since this section is scheduled to meet once a week, that does not leave much room for absence. You may miss one class without penalty. Missing two to three classes will diminish your class participation grade (and, obviously your quiz grade). *If you miss four classes, you will receive an F for the course.* Lateness is rude and disrupts discussion and small group work. If you are more than 10 minutes late, your lateness will count as half of an absence (so, two lateness = one absence).

Late Coursework: There are no make-up opportunities for missed quizzes. I will, however, allow you to drop your two lowest quiz grades from your total grade for the quizzes. Papers are due at the beginning of class on the scheduled day. If you do not hand your paper in then, it will be penalized a full grade and an additional full grade for each day late thereafter.

Plagiarism: WVU's policy regarding plagiarized work can be found online at: <http://studentlife.wvu.edu/studentconductcode.html> (see Section B of Article III). We will discuss plagiarism in class before the first essay is due, but it is the student's responsibility to be familiar with the WVU policy. Do note, especially, that plagiarism is regarded as such *whether it is intentional or not*. If you have any questions about what constitutes plagiarism, please ask me. Plagiarized work in this course may result in an "Unforgiveable F" for the course.

Conduct: I expect all members of the class to be respectful of each other and me, regardless of religious, social, or political differences. I will not condone discriminatory remarks regarding race, ethnicity, gender, sexual orientation, religious belief, health, economic status, etc. Disruptive behavior may impact your class participation grade and, if egregious enough, result in your expulsion from the class. Be mindful that the best way to participate in class is to *both talk and listen* to what others have to say. I don't expect class members to agree, but I do expect that you will acknowledge other points of view.

Announcements: If there are changes to our schedule or assignments, I will announce these over MIX as well as in class. You must check your MIX email regularly for class news, especially since this is a once-a-week class.

Contact Info: My drop-in office hours are Tuesday and Thursday, 11:30-12:30, in my office 335 Colson Hall (3<sup>rd</sup> floor). I am also readily available for meeting with you at other times; just drop me an email to make an appointment. You can reach me via MIX or at [Lara.Farina@mail.wvu.edu](mailto:Lara.Farina@mail.wvu.edu).

### Schedule:

You need to have read the assigned texts *before* we are scheduled to discuss them in class.

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| 8/23 | Introduction   |
| 8/30 | Poetry: Sound, Meter, Rhyme<br>Read: Oliver, <i>A Poetry Handbook</i> , pp. 1-57<br>Bring <i>Seagull Reader</i> to Class   |
| 9/6  | Poetry: Imagery, Figurative Language, Diction, Tone, Personae<br>Read: Oliver, <i>A Poetry Handbook</i> pp. 67-108; Browning, "My Last Duchess"; Plath, "Daddy," Hughes, "Theme for English B" |

- 9/13 Poetry: Forms—Sonnets, Sestinas, etc.; Allusion; Poets on Poetry  
Read: Shakespeare, Sonnets 18, 29, & 130; Collins, “Sonnet” and “Introduction to Poetry” Ashbery, “The Painter,” Carbo, “I Found Orpheus Levitating”
- 9/20 Short Fiction: Narrative and Narrators, Character, Setting  
Read: Poe, “The Tell-Tale Heart”; Hawthorne, “Young Goodman Brown”; Dickens, “The Signal-Man” from *Fantastic Tales*
- 9/27 Short Fiction: Style, Mode  
Read: Gogol, “The Nose,” Merimee, “Venus d’Ille” from *Fantastic Tales*
- 10/4 Short Fiction: Single Author Study  
Read Carter, “The Fall River Axe Murders,” “The Cabinet of Edgar Allen Poe,” and “Our Lady of the Massacre,” from *Saints and Strangers*
- 10/11 Essay Workshop; Intro to the Novel  
Readings Provided
- 10/18 First Essay Due; Peer Critique
- 10/25 Novella:  
Read: James, *Turn of the Screw*
- 11/1 A “Hybrid” Novel:  
Read: Nabokov, *Pale Fire*
- 11/8 Read: Nabokov, *Pale Fire*; Frost, all poems in *Seagull Reader*
- 11/15 Drama:  
Read: Stoppard, *Arcadia*
- Thanksgiving recess
- 11/29 Graphic Novel: Text and Image  
Read: *Cruddy*
- 12/6 *Second Essay Due*; Review; Discussion of English Major