



School of
Arts and Sciences

MARYMOUNT UNIVERSITY

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EN200: Elements of Literary Study Adaptation in Classical Myth and Folklore Spring 2010 Dr. T. Howe

Meeting Day: MTh
Meeting Time: 5:00-6:15
Room Number: Rowley 63
Course Website: <http://thowe.pbworks.com>
Facebook: <http://www.facebook.com/ProfHowe>
Final Exam Date: Thursday, April 22

Office Hours: MTh (1:00-3:00) W (1:00-5:00)*
Office: Gailhac 57
Phone: 703.284.5762
Email: thowe@marymount.edu
** please see my online office schedule*

1. University Statements

Academic Integrity

By accepting this syllabus, you pledge to uphold the principles of Academic Integrity expressed by the Marymount University Community. You agree to observe these principles yourself and to defend them against abuse by others.

Special Needs and Accommodations

Please advise the instructor of any special problems or needs at the beginning of the semester. If you seek accommodation based on disabilities, you should provide a Faculty Contact Sheet obtained through Disability Support Services located in Gerard Hall, (703) 284-1615.

Access to Student Work

Copies of your work in this course including copies of any submitted papers and your portfolios may be kept on file for institutional research, assessment and accreditation purposes. All work used for these purposes will be submitted anonymously.

University Policy on Snow Closings

Snow closings are generally announced on area radio stations. For bulletins concerning Marymount snow or weather closings, call (703) 526-6888. Unless otherwise advised by radio announcement or by official bulletins on the number listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to snow closing or delayed opening are not generally made before 5:00 AM of the working day. Students are expected to attend class if the University is not officially closed.

Turnitin.com

It is possible that student work will be submitted to TurnItIn.com for review.

2. Broad Purpose of Course

Catalog Description: An introduction to the essential elements of literary analysis in poetry and prose. Cultivates an awareness of literary study as a discipline and the conventions of literary research and writing. Develops and refines skills of close critical reading and logical argumentation. Open to English majors and minors only. English majors must earn a grade of C or better. (3)

Faculty Description: This course is designed as an introduction to the basic terms and methods of literary analysis. Perhaps more importantly, it is also an introduction to the fundamental critical processes of close reading and conceptual, analytical thought. The world we live in is made up of representations; everywhere, we are inundated by images, signs, and stories. In this course, we will take up some of the most foundational of those images, signs, and stories—Ovid's classic collection of Greek and Roman myths, *Metamorphoses*, and important fairy tales from around the world. Our subject matter will thus consist of some of the most easily recognizable myths of Western culture. Yet, the meanings of these stories are far from transparent, and artists throughout the ages have been rewriting, revising, and continually contributing to their formation.

Ovid's *Metamorphoses* is itself a collection of retold tales, and the tradition of reinterpretation, rediscovery, and recreation continues in our own generations. Because each act of revision is also an act of interpretation and an act of creative re-presentation, we will emphasize the process of revision in a number of ways—both by examining a variety of literary adaptations by later writers and in our own writing and critical thought, as well. By using these key representations of the Western mind as our subject matter, we will work to denaturalize, demystify, and deconstruct some of the stories we tell—and stories we believe—about gender, race, class, power, and identity.

3. Course Objectives

Upon successful completion of this course students will be expected to:

- Define precisely and accurately the elements of poetry and prose, and identify these elements in selected works.
- Recognize thematic and structural patterns in literature.
- Demonstrate skill in close critical reading and literary analysis.
- Explain the perspective of selected critical approaches to literature.
- Write thoughtfully and specifically about the literature studied, using both textual and critical support.

4. Teaching Method

This is an advanced course for honors students and majors in the discipline; it will be conducted in discussion-focused seminar style, with student presentations and minimal lecture from the instructor.

5. Required Materials

Because this is a seminar course, we will be conducting quite a bit of discussion. You will need to have the appropriate editions of the following texts, and bring the assigned readings with you to class each day. I am opting for as green a classroom as possible, so please note that many readings are available online. This means it will be your responsibility to either print them out and keep them or bring your computer to class!

6. Grade Breakdown (please see grading criteria materials online)

- 10% Participation (includes your willingness to discuss and learn classroom technologies, in addition to reading and fully preparing for class)
- 10% [Responses](#) and other writing assignments
- 25% [Explication Project](#)
- 15% [Class Annotation Project](#)
- 20% [Individual Analytical Essay](#) and Presentation
- 20% Exams

7. Classroom Policies

Please note the availability of my classroom policies online at <http://thowe.pbworks.com/102%3A-Policies>. This page will tell you everything you need to know about attendance, late work, study habits, and more!

8. Schedule (subject to change—see current schedule online)

Monday, January 11: Classes Begin! Syllabus distribution, assignments overview, diagnostic. Making good observations. [Stanley Kunitz, "Among the Gods"](#)

Thursday, January 14: Discuss Hughes, "Introduction"; Hughes and Ovid, "The Rape of Proserpina"; [Eavan Boland, "The Pomegranate"](#); Abrams, "Connotation and Denotation," "Figurative Language," "Poetic Diction". [look up Hughes, Ovid, and Boland in the *Literature Resource Center*, and browse the results. What did you learn? Write a one page [response](#) in MLA format describing in detail your experience, due 1/21.]

Monday, January 18: Martin Luther King, Jr. Holiday - university closed

[Tuesday, January 19 Last day to late register or add a class]

Thursday, January 21: Discuss Hughes and Ovid, "Tereus"; M. J. Fitzgerald, "XXX" from *Ovid Metamorphosed*; Abrams, "Character," "Imagery," "Narrator," "Narrative" (omit *narratology*); discuss Literature Resource Center [\[response due\]](#)

Monday, January 25: Discuss Orpheus poems TBD; [Auden, "Musée des Beaux Arts"](#); Adams, "Motif and Theme," "Setting," "Symbol," "Concrete and Abstract," "Free Verse," "Allusion"; Use the LRC and the Oxford Reference Online tools to discover what myth these poems allude to, and consider how these poems are reshaping the story. **Response:** Write a one-page synopsis of the myth and choose one poem to discuss as an adaptation. Come prepared to share.

Thursday, January 28: Discuss Hughes and Ovid, "Arachne"; [Yeats, "Leda and the Swan"](#); [Clifton, "Ieda 1," "Ieda 2," and "Ieda 3"](#); Abrams, "Genre," "Lyric," "Sonnet," "Free Verse," "Meter," "Irony." Looking forward to research.

Monday, February 1: [Walcott, "Europa"](#); [Sexton, "Where I Live in This Honorable House of the Laurel Tree."](#) Use the LRC and the Oxford Reference Online tools to discover what myth these poems allude to. **Response:** Write a one-page synopsis of the myth, drawing on only these resources, and choose one poem to discuss as an adaptation. Come prepared to share.

Thursday, February 4: [Explication Markup Page Due](#). Discuss Abrams, "Hypertext." Meet in Computer Lab. Transforming the Explication Markup into Hypertext: Why? Discuss Warner or Rowe (Norton).

[Friday, February 5 Last day to drop a class or withdraw without academic record]

Monday, February 8: Continue to work on [hypertext](#). **Individual conferences: Bring laptop and working hypertext + questions!**

Thursday, February 11: [Hard copy of hypertext due](#). Transforming the Hypertext into an Essay. Read sample explication. Begin drafting explication essay. Browse MLA Handbook in its entirety, and become familiar with its organization. Using the MLA Handbook.

BY SUNDAY AT 5:00PM, HAVE SENT YOUR EXPLICATION DRAFT TO THE CLASS. READ EVERYONE'S DRAFTS AND BE PREPARED FOR WORKSHOP.

Monday, February 15: Workshop [explication essay](#) (bring two copies of your draft). Have read: MLA Handbook 3.1-3.5 (Punctuation, Mechanics) inclusive, sections 3.6-3.7 (Quotations), inclusive

Thursday, February 18: Workshop [Explication Essay](#). Meet in computer lab, with electronic version (in Microsoft Word!) of your explication draft.

Monday, February 22: Hard copy of [explication essay](#) due. Midterm review.

Thursday, February 25: Midterm Exam. TURN IN: Flash drive with your complete [explication project](#) on it. Be sure that everything is there, and it's in the required formats! **Filename note: Please name your files in this fashion-- LASTNAME.MARKUP.JPG, LASTNAME.HYPertext.MHT, LASTNAME.EXPLICATION.DOC.**

[Friday, February 26 Midterm grades due through Marynet to the Registrar's Office]

[March 1-7: Spring Break, no classes]

Monday, March 8: Discuss Tatar, "Introduction" to Classic Fairy Tales and "Introduction: Little Red Riding Hood"; Abrams, "Trope," "Symbol," "Plot"; read all LRR versions except Dahl. **Response:** Write a one-page synopsis of important similarities and differences between two versions of your choice.

Thursday, March 11: Class Research Project Overview. Discuss [Sexton, "Red Riding Hood."](#) **Response:** Write a one-page analysis of an important motif in the poem. Come prepared to discuss the purposes or effects of these differences.

[Friday, March 12 Last day to drop with a W]

Monday, March 15: Planning our research. **Have completely examined** the [class research project pages](#) online and come prepared to discuss. Have marked up your class poem with at 5 textual moments, from throughout the poem, that could be used for the explication portion of the project, and drafted one-paragraph long [explications](#) for each. **Turn in** these explications. [EC volunteer: email me a copy of your explications the day before this class]

Thursday, March 18: Dr. Howe at ASECS - Class Canceled! Choose the five best [explications](#), and revise; post revisions to wiki, and read your peers' draft explications. Make suggestions for further analysis on at least one annotation from each other student in class by commenting on your peers' pages, and begin [researching](#) on your topic.

Monday, March 22: Research Spider: Using the Web Wisely. Researching for content, and for fun. Discuss Byatt, "Arachne". Workshop [explications](#). Revise [explications](#), adding internal and external links. Draft [research annotation](#).

Thursday, March 25: Workshop [research annotations](#). Ensure your [explications](#) are finished; be sure your explications hyperlink to relevant peer explications, additional lines in poem, and reliable external pages. Revise your research annotation and post to the wiki, ensuring it is hyperlinked appropriately. Individual Research Essay overview. Discuss [Margaret Atwood, "Happy Endings"](#)

Monday, March 29: [Class research project due](#). Library meeting. Have watched research tutorials and **turn in** brainstorming for three potential topics for primary sources you've not yet written on.

[April 1-5: Easter Break, no classes]

Tuesday, April 6: Monday schedule observed on Tuesday: Discuss Perrault, "Bluebeard" and Atwood, "Bluebeard's Egg"

(Norton). Over break, have begun browsing the MLA bibliography and the Aladin catalog. Bring in a bibliography of five sources--journal articles and books--about topics related to any of the readings we've done thus far. What is a proposal?

Thursday, April 8: Proposal due. Discuss Carter, "The Tiger's Bride" (Norton). Integrating sources, again.

Conference signup

Monday, April 12: Annotated bibliography and outline due. Copies of outline for everyone in class.

Conference signup

Thursday, April 15: Draft of [individual essay](#) due. Bring two copies for workshop.

Monday, April 19: [Individual essay due.](#) Presentation expectations, final exam review.

Thursday, April 22: Final Exam

9. Required Texts

[Gibaldi, MLA Handbook \(0873529863\)](#)

[Abrams, Glossary of Literary Terms \(1413033903\)](#)

[Tatar, Classic Fairy Tales \(Norton Critical Edition, 0393972771\)](#)

[Hughes, Tales from Ovid \(0374525870\)](#)

10. Supplementary Materials

A list of supplementary materials is available on our course webpage. Some of these materials are also on reserve in Reinsch Library