

## ENG 3120 English Literature after 1700 | Fall 2020

### Course Requirements

[Online/asynchronous/web](#)

Instructor: [Kelly Plante](#) (she/her)

CRN: 14844 | Section 001

[Questions? Contact me on Teams!](#)



<p><b>I. Participation – 10%</b></p> <ul style="list-style-type: none"><li>A. Weekly activities (5%)</li><li>B. Commonplace book (5%)</li></ul>	<p><b>II. Close readings – 30% (5% each)</b></p> <ul style="list-style-type: none"><li>A. Close reading 1 [<i>Oroonoko</i>]</li><li>B. Close reading 2 [Addison/Steele, Haywood, Swift, or Montagu]</li><li>C. Close reading 3 [Astell, Wollstonecraft, or Equiano]</li><li>D. Close reading 4 [Blake, Wordsworth, or Coleridge]</li><li>E. Close reading 5 [<i>Persuasion</i>]</li><li>F. Close reading 6 [<i>Mrs. Dalloway</i> or <i>NW</i>]</li></ul>
<p><b>III. Visualizing literature project – 30%</b></p>	<p><b>IV. Literary analysis essay [grown from a close reading] – 30%</b></p>

**Note:** For the most up-to-date assignment descriptions, see the Assignments tab and Course Summary in the syllabus in Canvas. I reserve the right to update the syllabus including due dates throughout the semester. This is a PDF copy of the assignment descriptions that I generated at the request of students on Fri Sep 4, 2020. For the most up-to-date descriptions, always refer to the electronic versions on Canvas. This PDF copy will **not** be updated.

**I. Participation – 10%**

**A. Weekly activities (5%)**

- i. Intro/rationale.** In our learning community, we will stay engaged by connecting with each another in an open, honest and highly collaborative digital environment. Everyone experiences and thinks about literature differently. Because of this, discussing ideas from our unique perspectives will illuminate more facets of the works we will study. This practice will help us form connections and germinate ideas for our assignments and ultimately build a stronger [literary analysis paper](#). [Creativity is contagious!](#)
- ii. Assignment prompt.** Participate in the activities outlined in the Canvas page for each week (linked to from the course [homepage](#))
- iii. Learning outcomes.** Demonstrate knowledge of relevant historical and cultural contexts, including literary movements, major social trends, significant political events, and canonicity. Identify and analyze relevant genres and forms. Understand and practice the skill of close textual reading. Acquire and employ a basic vocabulary of literary and critical terms. Practice comparative analysis of two or more works. Write a clear, persuasive, and argumentative essay interpreting one or more works of literature, using appropriate quotation and citation.
- iv. Success criteria.** Participate in the activities outlined in the Canvas page for each week (linked to from the course homepage)
- v. Grading.** This assignment will be graded using the Attendance app in Canvas and is worth 5% of your final grade.

**B. Commonplace book (5%)**

- i. Intro/rationale.** “Keep a commonplace book: a notebook where you copy beloved poems or hunks of prose out. Nothing will teach you a great writer’s choices better.”—Mary Karr, [The Art of Memoir](#).
- ii. Assignment prompt.** Commonplace books are a way to compile knowledge by writing information into books. They have been kept from antiquity, and were especially popular during the 1600s and

into the 1700s and 1800s. Not only will we practice the art of writing in a commonplace book as did our literary predecessors; you will be able to use your commonplace book as a record to return to when deciding upon passages to close read and ultimately include in your literary analysis paper at the culmination of this course.

**iii. Learning outcomes.** Identify and analyze relevant genres and forms. Acquire and employ a basic vocabulary of literary and critical terms. Practice comparative analysis of two or more works.

**iv. Success criteria.**

1. 5 of your favorite or most striking quotes recorded per week
2. a reflection on your chosen quotes to include: thoughts, epiphanies, connections between other texts, quotes or class themes
3. handwritten and scanned or typewritten and submitted in your Teams channel by the due date of Friday, 11:59 weekly

**v. Grading.** This assignment will be graded as credit/no credit and is worth 5% of your final grade.

## **II. Close readings – 30% (5% each)**

- A. **Intro/rationale.** Close reading is one of the most important skills necessary for reading independently and critically. It allows us to connect to texts on a deeper level and to integrate them with our own ideas and perspectives. You can apply this skill to literature but also to any text whatsoever, including a news article, an advertisement, a business proposal, or an email. In this class, we will practice the close reading on literary works from England after 1700. In doing so, we will improve our ability to make connections between texts and their historical and cultural contexts; identify and analyze texts' genres and forms; and compare and analyze texts in relation to each other. Please read *closely*, and refer frequently to the handout [How to do things with words: Or, how to do a close reading.](#)
- B. **Assignment prompt.** Write a short response (400-500 words) in which you describe then analyze something interesting going on in the text. First zoom in. Describe specific language: What are the words doing? And how are they working together to do what it is they are doing? Then zoom out. Analyze how what you have just described reflects, or generates, larger themes in the work as a whole.

This is not a formal paper (like the literary analysis at the end of the semester will be) with an introduction, body, conclusion, and thesis. However, your response does need to be edited, grammatically sound,

and at least semi-professional in tone and style. Your close readings will be posted on a Discussion board in Canvas, so that we can read and learn from each other's analyses and also strengthen our learning community.

**i. Here are some tips on how to write an effective close reading:**

1. You are not permitted to bring in any outside research or sources. Your close reading must focus entirely on the text itself.
2. Look for patterns (repeated words or phrases, motifs, ideas, etc), things that seem strange (but important), ideas the writer seems to be emphasizing, contradictions, or especially intense or dense language. Discussions of poetic form and a writer's use of language and style are always welcome.
3. There are no right or wrong "answers." You don't have to have all the answers to the questions you ask in this close reading space. You can use this space to try to help yourself better understand what it is the text is doing, and how it accomplishes what it does (whether the author intended it to or not).
4. Some of the broader themes we are discussing in the literature in this class to which you can connect your close reading include: history, gender, sexuality, race, class, education, freedom, the self and its boundaries, travel, nature, and urban life. You can also feel free to relate the work you are examining to present-day issues or themes.
5. Here is an example of a [close-reading](#) (that I wrote). (I took this close reading, and expanded it into a literary analysis essay, which you can also do for [your literary analysis essay](#) at semester's end).

C. **Learning outcomes.** Identify and analyze relevant genres and forms. Understand and practice the skill of close textual reading. Acquire and employ a basic vocabulary of literary and critical terms.

D. **Success criteria**

- i. [400-500 word](#) typewritten response to the assigned text (15%)
- ii. the submission is clearly written and well edited (15%)
- iii. details or specific language from the works are discussed (30%); these are used to relate to broader themes or arguments (30%)
- iv. creativity (10%)

- E. **Grading.** This assignment will be assessed using the [attached rubric](#) and is worth 30% of your final grade (5% each). Failure to cite any words/ideas/research will result in an automatic zero for the assignment.

### III. Visualizing literature project – 30%

- A. **Introduction/Rationale.** For this project, you will rhetorically and graphically represent your own argument (including an introduction, thesis, evidence, and conclusion) about a warrior women broadside ballad from the [Wayne State Warrior Women Project](#). [Links to an external site.](#) You will design, reflect on, and present to the class your own [infographic](#) depicting the broadside ballad of your choice, in its historical and literary context. An infographic is a visual representation of an evidence-based argument.


In this project, you will practice the skill of close textual reading on a broadside ballad--an early mode of multimedia communication, which combined visual, written, and oral techniques. Through your own visual, written, and oral analysis of a warrior women broadside ballad, you, in turn, will demonstrate knowledge of relevant historical and cultural contexts, including literary movements, major social trends, significant political events, and canonicity (these ballads are traditionally not part of the literary canon--why?). You will identify relevant genres and forms by practicing comparative analysis of a broadside ballad with another work from our class. Finally, you will create, reflect on, and present a clear, persuasive, and argumentative infographic, using appropriate quotation and citation.

We will spend some time working with the broadside ballads of yore, as well as present-day infographics ([via this handy tutorial](#)), to understand the genre conventions and to analyze various rhetorical choices in composing them. You will then work through your own rhetorical decision-making process to [write a thesis analyzing](#) your chosen ballad versus another literary work we have read for class this semester, prioritize your evidence, and write an intro and conclusion, using visual elements along the way. After creating your infographic, you will write a reflection that describes your composing process, then present it (asynchronously, of course) to the class.

- B. **Assignment Prompt.** Look at the broadside ballads on *The Warrior Women Project* as well as sample infographics published online to get a sense of the genre features unique to broadside ballads and to infographics. Then, design your own infographic (using [Piktochart](#), [Canva](#), or another design platform). You should work

to develop a clear sense of your argument as well as a clear flow of evidence to support it, before designing and building it.

### **i. THE INFOGRAPHIC**

1. Organize evidence visually in a clear, coherent and logical manner as follows:
  - a. Title: Compose a title that addresses the research question you will present. The title should be short, descriptive, and should be in an active voice (action verbs are encouraged).
  - b. Name and affiliation: Your name and course number
  - c. Thesis statement: Create an argument about two texts--a ballad and a non-ballad class text.
  - d. Argument: Compile three pieces of visual and/or textual evidence to support your thesis.
  - e. Works cited: Cite any images that you incorporated into your design from The Warrior Women Project or elsewhere (i.e., Pixabay, Creative Commons, Wikimedia Commons, etc.). Cite any images and data from research resources--use the footnote feature and/or a 5-point font size so citations do not interfere with the message (impact on the reader).
2. Clearly and effectively follow the major conventions of the infographic genre:
  - a. Accuracy: Numbers should be accurate--but can be rounded.
  - b. Consistency: Like items should be represented the same way, and differentiated from unlike.
  - c. Completeness: Clearly show all of the parts that make up the whole.
  - d. Order: Order must be exact--causal relationships should be clear.
  - e. Connections: Ideas must be logically grouped and linked
  - f. For the full designer's experience, [download the Infographic Designer's Toolkit](#) and use the handy [tutorial](#) , "10-step design process for infographics."

- ii. **THE REFLECTION.** This reflection should describe your own rhetorical decision-making process while drafting your infographic. You will write a 750-1,000 word reflection that makes connections between this project and the “big picture” of this course and its learning outcomes by comparing and contrasting it to another literature work studied so far this semester. To start, use brainstorming and freewriting to address some of the questions below:
- a. What became important to you as you worked?
  - b. Were there material or time constraints that factored in to your design process?
  - c. How did you decide on a starting point based on your audience and the message you wanted to send?
  - d. As you think back on this draft, write about your individual choices in terms of visual argument (color, layout, size of images and text, font choice, white space, balance, emphasis, etc.). Why did you make each choice?
  - e. As you look at your draft now, were those choices effective? Why or why not?
  - f. As you worked on your infographic, how did you decide to prioritize your textual and visual evidence, and compose an infographic regarding that evidence? How do these priorities reflect your rhetorical purpose?
  - g. What has become most important to you in this composing process? Why?
  - h. What can you tell about yourself as a communicator from completing this project?
- iii. **THE PRESENTATION.** In this presentation, you will describe your argument and its implications: What is at stake? Why should your audience care? You will also talk about your visual design choices and your rhetorical choices in presenting this argument visually. You will want to be thoughtful in preparation and clear and organized in presentation.
- a. **Learning outcomes.** Demonstrate knowledge of relevant historical and cultural contexts, including literary movements, major social trends, significant political events, and canonicity. Identify and analyze relevant genres and forms. Understand and practice the skill of close textual reading. Acquire and employ a basic vocabulary of literary and critical terms. Practice

comparative analysis of two or more works. Write a clear, persuasive, and argumentative essay interpreting one or more works of literature, using appropriate quotation and citation.

b. **Success criteria**

- i. image (.png, .pdf or .jpg) of your infographic, which must include 4 blocks (term Piktochart uses for large “pages” or sections of an infographic) minimum to include intro, thesis, evidence, and conclusion
- ii. [750-1,000 word](#) reflection paper written in formal, edited English that is spell-checked and proofread
- iii. video or voice-over presentation (.mp4 or .mov suggested file types) of your infographic and reflection
- iv. infographic, reflection paper, and presentation must focus on 1 warrior women broadside ballad from *The Warrior Women Project* and 1 other literary work we have covered in class so far this semester
- v. structure of infographic including all elements listed above, and infographic genre conventions must be followed

c. **Grading.** This assignment will be assessed using the [attached rubric](#) and is worth 30% of your final grade. Failure to cite any words/ideas/research will result in an automatic zero for the assignment. This project is adapted from the [Early English Broadside Ballad Archive at the University of California, Santa Barbara](#).

iv. **Literary analysis essay [grown from a close reading] – 30%**

a. **Intro/rationale.** The ENG 3120 Literary analysis essay will analyze (break down) some (sharply focused) aspect of any work we have explored this semester: such as themes, narrative structure, characterization, figurative language, ideology (gender, race, class, etc). In this essay, you will combine the knowledge and skills we’ve been cultivating semester long into in a clear, persuasive, and argumentative essay that analyzes one or more works of literature, using appropriate quotation and citation. Ideally, this analysis will grow out of one of your top [close readings](#). Remember: [close readings are literary analysis](#). What this essay will do, is to take your analysis and tell the story of it: with a beginning, middle and end as outlined below, and infused with a



thesis, or argument grown from your analysis/exploration of the text, supported by ample (a balanced amount of) textual evidence. (The stronger the claim, the stronger the evidence needs to be to support it.) Remember: a thesis needs to be substantial or strong enough that someone else would argue against it. Your job as the essayist is to support the thesis strongly and substantially.

- b. **Assignment prompt.** Compose an essay on one or more of the works we've read in class with an introduction, body, and conclusion—aka beginning, middle, end—that tells the story of your thesis and why it is true (if not true with a capital T, true with a little t; if not *the* truth, perhaps *a* truth). The essay should be not loosely arranged particulars (not a Frankenstein creation) but rather a coherent whole: a living organism, with a face (introduction), neck (transition to the body), a proportional body (supported with specific evidence from the text at hand), legs (transition to the conclusion), and finally, the kicker, the feet of the essay (which leaves your reader with a memorable kick). The breath or life of the essay is infused with your enthusiasm and energy for the text at hand and your thesis. (See: [Anatomy of an ENG 3120 essay aka Tummy Man](#) in the [syllabus](#).)

The body of your essay will not be supported by outside literary criticism; it will be supported by evidence you draw from the text at hand thus representing your own, unique analysis. This should feel liberating! You are plunging the depths of your own knowledge and experience to unearth what the literature brings to light rather than looking to other “experts” for “answers.” You are the thinker; writer; literary analyzer.

You are encouraged though, to use *historical* sources to help you understand how the work(s) fit into the political and cultural context—especially the [OEDLinks to an external site](#). Cite any historical resource including the OED in [MLA Style](#). You can assume that any background issues discussed in class constitute our common/community knowledge and thus do need not be cited. I am happy (perhaps borderline ecstatic) to [discuss](#) paper ideas and drafts.

- c. **Learning outcomes.** Demonstrate knowledge of relevant historical and cultural contexts, including literary movements,

major social trends, significant political events, and canonicity. Identify and analyze relevant genres and forms. Understand and practice the skill of close textual reading. Acquire and employ a basic vocabulary of literary and critical terms. Practice comparative analysis of two or more works. Write a clear, persuasive, and argumentative essay interpreting one or more works of literature, using appropriate quotation and citation.

d. **Success criteria**

- i. Approximately [1,500 words \(5-6 pages\)](#)
- ii. Demonstration of academic writing conventions and Standard Written English, including organization, mechanics, [MLA Style, and citations](#) when necessary
- iii. Effective organization of your ideas
- iv. Completeness and rhetorical effectiveness of argument (including an [appropriately narrowed and focused thesis](#) )
- v. Presentation of evidence from the text to support that thesis, that moves beyond plot summary, in order to:
  1. analyze concrete details, textual elements and/or language fully and precisely
  2. vary use of quotation, paraphrase, and summaries of examples as needed
  3. explain the significance of supporting evidence
- vi. The best papers will demonstrate originality, critical thinking, freshness of insights, and depth.

e. **Grading.** This assignment will be assessed using the [attached rubric](#) and is worth 30% of your final grade. Failure to cite any words/ideas/research will result in an automatic zero for the assignment.