

Literary Research Methods

ENG 203; Sec 70

Cedar Crest College

Spring 2010; Wed. 7-9:30 PM

Room: BHA 4 (first two weeks), ALH (214); Format: Lecture/Discussion

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Course Description: An introduction to fundamental research strategies and resources specific to college-level literary study. ENG 203 Literary Research Methods teaches the process of scholarly textual inquiry and research, building upon the skills taught in ENG 200 Literary Analysis. We'll explore the richness of literary texts and how they establish meaning—from their straightforward declarations to their suggestive ambiguities. The craft of close analysis of language will be central to examining the ways we form an interpretation. We'll also examine strategies for how to read, evaluate, and apply scholarship in forming our literary interpretations.

Along the way, we'll make use of the tools of the literary scholar (e.g. digital archives and specialized reference books and databases) and consider the politics of the profession: how did the literary studies come to be, and why do we read the texts we do? By mastering the essentials of the textual analysis and research, students will emerge prepared for advanced coursework in English.

Books & Resources: The below books can be purchased from the Campus Bookstore, but feel free to pick them up elsewhere. Used bookstores and online booksellers (e.g. www.alibris.com, www.betterworldbooks.com) often sell books at reduced prices.

William Shakespeare. *Hamlet*. (c. 1599-1601) Norton Critical Edition. 2nd Edition. Cyrus Hoy, ed. New York: W. W. Norton & Company, 1992.

Nella Larsen. *Passing*. (1929) Norton Critical Edition. Carla Kaplan, ed. New York: W. W. Norton & Company, 2007.

John Dos Passos. *Manhattan Transfer*. (1925) Boston: Mariner Books, 2000.

James S. Brown and Scott D. Yarbrough. *A Practical Introduction to Literary Study*. Upper Saddle River, NJ: Pearson Prentice Hall, 2005.

MLA Handbook for Writers of Research Papers. 7th Edition. New York: The Modern Language Association of America, 2009.

William Harmon and Hugh Holman. *A Handbook to Literature*. 11th Edition. Upper Saddle River, NJ: Pearson Prentice Hall, 2009.

David H. Richter. *Falling into Theory: Conflicting Views on Reading Literature*. 2nd Edition. Boston: Bedford/St. Martin's, 2000.

You'll also want access to the course's eCollege (.Next) companion website, which will have digital copies of the syllabus, schedule, assignments, and handouts. The site is accessed at: www.cedarcresonline.net. To login, you'll need a user ID and password issued to you from the Cedar Crest Registrar's Office, typically sent to your Cedar Crest email account.

Your writing for the course should follow the MLA format, so the *MLA Handbook for Writers of Research Papers* will be handy. An online companion to Diana Hacker's *Research and Documentation in the Electronic Age*, which also covers the MLA and research in the Humanities, is available at: www.dianahacker.com/resdoc. See also my "Guidelines for Writing about Literature and Film."

Honor Philosophy: The Cedar Crest Honor Philosophy states that students shall uphold community standards for academic and social behavior to preserve a learning environment dedicated to personal and academic excellence. It is based upon the principle that, as a self-governing body, students have the ability to create an atmosphere of trust and

support. Within this environment, individuals are empowered to make their own decisions, develop personal regard for the system under which they live, and achieve a sense of integrity and judgment that will guide them through life.

Classroom Behavior and Protocol: From one week to another, you'll be expected to share your understandings of the literature we're reading together. By sharing each of our interpretations, we'll develop a more refined and broadly considered understanding of these works. But a discussion—like any conversation worth having—requires both talking and listening. So, I ask that we treat each other's contributions with their deserved respect, consider one another's interpretations with an open mind, and not attempt to impose a particular point of view on our classmates. You should argue for a particular interpretation to which you're committed, but do so with an openness to other ideas and a respect for disagreement.

Appropriate classroom behavior is implicit in the Cedar Crest Honor Philosophy. Such behavior is defined and guided by complete protection for the rights of all students and faculty to a courteous, respectful classroom environment. That environment is free from distractions such as late arrivals, early departures, inappropriate conversations, and any other behaviors that might disrupt instruction or otherwise compromise students' access to their Cedar Crest College education.

As we live in an age of increasing technological diversion—the call of cell phones, the click of mice, ringing in our ear—it becomes easy to forget the good manners of paying attention to those immediately around us. Please remember to silence cell phones before class begins (a vibrate setting is appropriate for emergencies). Also, refrain from checking your email or any wayward browsing of the internet during class time.

Attendance: Simply put, you must attend class. An accumulation of absences will lower your course participation grade. If you miss more than three meetings, you should reconsider whether or not you can uphold your commitment to the class. If matters crop up during the semester that keep you from attending class—and if you're having problems with the course for whatever reason—please don't hesitate to speak with me.

Academic Integrity and Plagiarism: Incumbent from the Honor Code, academic integrity and ethical behavior provide the foundations of the Cedar Crest scholarly community and the basis for our learning environment. Cedar Crest College expects students to set a high standard for themselves to be personally and intellectually honest and to ensure that other students do the same. This standard applies to all academic work (oral, written, or visual) completed as part of a Cedar Crest education.

Plagiarism is the act of using someone else's ideas or words and passing them off as your own without giving credit to the original source. Since a key goal of a college education is to develop and express your own ideas, plagiarism is an extremely serious academic offense.

It is dishonest to present oral or written work that is not entirely your own, except as may be approved by the instructor, and you must follow the requirements of the instructor regarding when and how much collaboration with other students is permitted. Any language taken from another source, whether individual words or entire paragraphs, must be placed in quotation marks and attributed to the source, following the MLA format. Paraphrased material from a source must also be attributed. In addition, if you are indebted to another source for a specific perspective or a line of argument—regardless of whether or not you've directly quoted the source—that debt must be acknowledged.

In this class, the penalty for plagiarism and other forms of academic misconduct is a grade of F either on the individual assignment or for the entire course, to be determined by the instructor based upon the severity of the offense. All cases of academic misconduct will be kept on record with Cedar Crest College's Provost Office.

Course Objectives: As with other classes offered by the English program, ENG 203 seeks to help students acquire the ability to read and critically analyze works of literature, to acquire a general knowledge of the history of literature in English, and to expand their knowledge and appreciation of their own and others' cultures and historical moments expressed in writing. ENG 203 also seeks to develop students' oral and written communication skills.

Course Outcomes: Upon successful completion of ENG 203, students will have demonstrated:

- knowledge of fundamental research strategies and resources specific to college-level literary study,
- knowledge of literary terminology and theoretical approaches to the study of literature, and
- the ability to convey their insights about literature through both speaking and writing.

Assessment of Course Outcomes: Students will demonstrate knowledge of literary research, terminology, and theoretical strategies through the completion of an abstract of a scholarly article, a review of criticism on a literary work, an evaluative annotated bibliography, a literary biography of an important author, a series of quizzes on literary terminology, and three research papers that interpret a literary work in the context of different primary and secondary sources. Student proficiency in oral presentation will be demonstrated in weekly course participation.

Class Cancellation: If Cedar Crest's campus is open, you should expect our class meetings to be held. If troublesome weather threatens to close the campus and thus cancel class, you should refer to Cedar Crest's Inclement Weather Hotline at 610-606-4629 for notification. Of course, you should always use common sense and place your safety first when determining whether or not it's appropriate for you to drive to campus under such conditions. If I cancel class independently of the campus closing, due to weather or for other reasons, I will send a class-wide email to your Cedar Crest account and (if possible) place an outgoing message on my office voicemail (x3474).

College Policy Regarding Learning Disabilities: Students with documented disabilities who may need academic accommodations should discuss these needs with me during the first two weeks of class. Students with disabilities who wish to request accommodations should contact Academic Services.

Assignment Format: All formal out-of-class assignments must be typewritten, stapled, and double-spaced with a 12-pt Times New Roman font and one-inch margins. Syntactically correct American English should be used. You don't need a cover page or fancy binder, but be certain to include your name, our class information, and a descriptive title on the first page. Digital submissions to the course website must be either MSWord (*.doc/*.docx) or Rich Text Format (*.rtf) files.

Assignment Submissions, Deadlines, and Lateness: Out-of-class assignments must be submitted to me both in print form and through our course website in digital form under the appropriate "Dropbox" basket (www.cedarcrestonline.net). Be certain that your digital files are in either MSWord (*.doc/*.docx) or RTF (*.rtf) document. (You may also submit assignments in those formats via email (rawilson@cedarcrest.edu) as an attached file in those formats.) Please do not send assignments in a different format (WordPerfect, etc.): most word processing programs allow you to save files as either Word or RTF documents. OpenOffice (www.openoffice.org) provides word-processing software available for free download.

Since it's important to work with deadlines and fairest to your classmates to maintain consistent due dates, assignments are due for the dates specified on the course schedule. Assignments submitted late may be reduced one letter grade (e.g. B to B-) for each 24-hour period after the due date. Individual assignment extensions may be granted for extenuating circumstances (personal or family crisis, serious illness, roommate problems, etc.), but should be requested as soon as possible. Computer problems are not appropriate excuses for extensions or lateness.

Assignments: Here are the assignments you'll be expected to complete as part of our course. Additional details for each will be distributed throughout the semester.

Abstract of a Scholarly Article (1 page): You'll write a one-page abstract of Stanley Renner's "Moving to the Girl's Side." The goal here will be to summarize a scholarly article faithfully to its point of view.

Review of Scholarship (2-3 pages): You'll write a brief review of the central concerns you see emerging from the criticism on Shakespeare's *Hamlet*. The goal of this assignment is to demonstrate the disagreements critics have about Shakespeare's play.

Annotated Bibliography: You'll compile a bibliography of six scholarly articles on Nella Larsen's *Passing*, three of which are assigned and three of which you select from the Norton Critical Edition. For each bibliographic entry, you'll write a one-paragraph annotation evaluating the article's claims and evidence.

Literary Biography (3 pages): Edgar Allan Poe has one of the most notorious and misunderstood reputations in American literature. You'll sort rumor from reality by composing a biography of Poe based upon his own writings, now available for all to see in a series of digital archives.

Research Papers (3, each with 4-6 pages of analytical text, not including cover pages or bibliographies): For each of our three units this semester, you'll incorporate the research strategies we've covered into producing a paper that interprets a central text. Each unit will feature slightly different types of research: 1) interpretations based on the

formal structure of language and narrative, 2) interpretations based on cultural context and literary theory, and 3) interpretations based on author biography and audience expectations.

Literary Terminology Quizzes (3 over the semester): Becoming a professional in a discipline means learning its lingo. You'll demonstrate how to find the meanings of concepts specific to literary studies by a series of quizzes on literary terms. Quizzes will be drawn from a list of possible terms that you'll have beforehand.

Course Participation: Lively and thoughtful. That's how we want our discussions to go each week. Your contributions to those discussions will be evaluated by the below criteria.

Evaluation of Course Participation	
Grade	Criteria
A	<ul style="list-style-type: none"> ○ Consistently raises thoughtful questions and proposes original ideas based upon course texts and concepts. Makes substantive connections, criticisms, and interpretations between multiple texts. Goes beyond those interpretations presented in lectures and readings. ○ Regularly cites specific textual evidence (passages from the readings, scenes from a film, etc.). When offering reader-response to a text or drawing upon personal experience or anecdotal evidence, regularly bases those reactions in a clear understanding of how textual language and images operate. ○ Regularly engaged in discussion with professor and classmates, and responds constructively to questions and alternative interpretations. Maintains consistent participation throughout the semester. ○ Demonstrates excellent understanding of course texts and concepts.
B	<ul style="list-style-type: none"> ○ Frequently contributes to discussion with relevant points and questions drawn from course texts and concepts. ○ Tends to cite specific textual evidence. May rely upon reader-response to a text, personal experience, or anecdotal evidence with a vague understanding of how textual language and images operate. ○ Listens attentively to discussion with professor and classmates, and responds to questions and alternative interpretations. Maintains regular participation throughout the semester. ○ Demonstrates good understanding of course texts and concepts.
C	<ul style="list-style-type: none"> ○ Infrequently contributes to discussion except when called upon, but contributions demonstrate familiarity with essential course texts and concepts. ○ Occasionally cites textual evidence. Relies heavily upon unqualified reader-response to a text, personal experience, or anecdotal evidence without reference to how textual language and images operate. ○ Listens to discussion with professor and classmates, but does not respond to questions or alternative interpretations. Participation variable throughout the semester. ○ Demonstrates competent understanding of course texts and concepts.
D	<ul style="list-style-type: none"> ○ Rarely contributes to class discussion except when called upon and contributions are off-topic and do not reference course texts and concepts. ○ Does not cite textual evidence. Relies almost exclusively upon unqualified reader-response to a text, personal experience, or anecdotal evidence without reference to how textual language and images operate. ○ Absent from several classes. ○ Demonstrates unsatisfactory understanding of course texts and concepts.
F	<ul style="list-style-type: none"> ○ Fails to contribute to class discussion. ○ Absent from multiple classes. ○ Demonstrates negligible understanding of course texts and concepts

Final Grade: Your grade for the semester will be calculated based upon the below weights.

Points	Assignment	Grades for the course will be issued according to the following percentages:	
	Unit One		
___/25	Abstract of Article	94-100%	A
___/50	Review of Scholarship	90-93.99%	A-
___/25	Literary Terminology Quiz 1	87-89.99%	B+
___/200	Paper 1 (<i>Hamlet</i>)	84-86.99%	B
	Unit Two	80-83.99%	B-
___/75	Annotated Bibliography	77-79.99%	C+
___/25	Literary Terminology Quiz 2	74-76.99%	C
___/200	Paper 2 (<i>Passing</i>)	70-73.99%	C-
	Unit Three	67-69.99%	D+
___/75	Literary Biography (Poe)	60-66.99%	D
___/25	Literary Terminology Quiz 3	0-59.99%	F
___/200	Paper 3 (<i>Manhattan Transfer</i>)		
___/100	Course Participation		
___/1000	Final Grade		

ENG 203: Spring 2010 Schedule

Date		Reading & Assignments Due
Unit One		
1/20, W	Emily Dickinson and the Oxford English Dictionary Online, "Wild Nights! Wild Nights!" (3 more by Dickinson from Project Gutenberg's Emily Dickinson holdings: http://www.gutenberg.org/etext/12242)	
1/27, W	<i>A Practical Introduction to Literary Study</i> : Ernest Hemingway, "Hills Like White Elephants" (pp. 296-299); Chapter 21 "Reading Literary Criticism," including Stanley Renner, "Moving to the Girl's Side of 'Hills Like White Elephants,'" and Chapter 22 "Practical Advice for Reading and Evaluating Literary Criticism" (pp. 167-189) <i>Assignment Due: Abstract</i> of Stanley Renner's "Moving to the Girl's Side" (1 page)	
2/3, W	William Shakespeare, <i>Hamlet</i> <i>A Practical Introduction</i> : Chapter 20 "Research Methods in the Digital Age" (pp. 154-166) <i>MLA Handbook for Writers of Research Papers</i> : Chapter 1, Sections 1.4 through 1.7 "Conducting Research," "Compiling a Working Bibliography," "Evaluating Sources," and "Taking Notes" Library Workshop: Scholarly Research about Literature (Tonight, we'll meet at Cressman Library from 7-8 PM for an introduction to resources specific to literary research.) <i>Note</i> : For the remainder of the semester, our class will meet in ALH 214. Tonight, we'll gather at Cressman Library and then mosey on over to ALH 214 after our presentation.	
2/10, W	<i>Assignment Due: Review of Scholarship</i> on <i>Hamlet</i> (2-3 pages; selections from Norton Critical Edition, plus one peer-reviewed article located through the Cressman library databases.) William Shakespeare, <i>Hamlet</i> (cont'd): Context and Sources, eCollege Document Robert Eaglestone, "Doing Shakespeare" (from <i>Doing English</i> , 2 nd Edition, 2002), eCollege Document <i>MLA Handbook</i> : Chapter 5 "Documenting Sources" (pp. 123-212) <i>Note</i> : 2/15/10 is the deadline to apply for May graduation.	
2/17, W	Paper 1 Workshop: Draft of Paper 1 Due (4-6 pages) <i>MLA Handbook</i> : Chapter 4 "The Format of a Research Paper" (pp. 115-122) and Chapter 6 "Documentation: Citing Sources in the Text" (pp. 213-232) <i>Falling into Theory</i> : David H. Richter, "Why We Read: The University, the Humanities, and the Province of Literature" (pp. 15-30); Helen Vendler, "What We Have Loved, Others Will Love" (pp. 31-40); and Gerald Graff, "Disliking Books at an Early Age" (pp. 40-48) <i>Quiz: Literary Terminology 1</i> (from <i>A Handbook to Literature</i> , Harmon & Holman, eds.)	
Unit Two		
2/24, W	<i>Assignment Due: Paper 1</i> on <i>Hamlet</i> (4-6 pages) <i>A Practical Introduction</i> : Christina Rossetti, "Goblin Market" (pp. 307-319); Chapter 25.2, "Psychoanalytic Criticism" (pp. 214-220); and Chapter 26, "Reading a Theory-Based Article," including Ellen Golub's "Untying Goblin Apron Strings: A Psychoanalytic Reading of 'Goblin Market'" (pp. 244-257)	
3/3, W	Flannery O'Connor, "A Good Man is Hard to Find" (eCollege Document) <i>A Practical Introduction</i> : Alice Childress, "Florence" (pp. 258-267) Cultural Contexts: The Library of Congress's American Memory Project (www.loc.gov)	
3/10, W	No Class: Spring Break	
3/17, W	Nella Larsen, <i>Passing</i>	

3/24, W	<p><i>Assignment Due: Annotated Bibliography</i> (Davis, McDowell, and Butler essays, plus 3 more from the Norton Critical Edition of your choosing.)</p> <p><i>Passing</i>, Norton Critical Edition, Criticism: Thadious Davis, “Nella Larsen’s Harlem Aesthetic” (pp. 379-386); Deborah McDowell, from “Black Female Sexuality in Passing” (pp. 363-378); and Judith Butler, “Passing, Queering: Nella Larsen’s Psychoanalytic Challenge” (pp. 417-435)</p>
3/31, W	<p>Paper 2 Workshop: Draft of Paper 2 Due (4-6 pages)</p> <p><i>Falling into Theory</i>: David H. Richter, “What We Read: The Literary Canon and the Curriculum after the Culture Wars” (pp. 121-136); Henry Louis Gates, Jr., “Canon-Formation, Literary History, and the Afro-American Tradition: From the Seen to the Told” (pp. 175-183); and Janice A. Radway, “A Feeling for Books” (pp. 198-210)</p> <p><i>Quiz: Literary Terminology 2</i> (from <i>A Handbook to Literature</i>, Harmon & Holman, eds.)</p>
Unit Three	
4/7, W	<p><i>Assignment Due: Paper 2 on <i>Passing</i></i></p> <p>Digital Archives: The Works & Life of Edgar Allan Poe Online http://research.hrc.utexas.edu/poedc/index.cfm; http://www.eapoe.org/index.htm; http://www.poemuseum.org/)</p> <p><i>Note</i>: The college is on break from 4/2/10 to 4/5/10. On 4/6/10, a Gregorian-calendar Tuesday, you’ll follow your typical Cedar Crest Monday course schedule. Also, 4/13/10 at 4PM is the deadline to apply for course withdrawal.</p>
4/14, W	<p><i>Assignment Due: Literary Biography of Edgar Allan Poe (3 pages)</i></p> <p><i>A Practical Introduction</i>: James Joyce, “Araby” (pp. 303-306); and “Theory-Based Readings: Approaches to ‘Araby’” (pp. 241-243)</p> <p><i>Falling into Theory</i>: David H. Richter, “How We Read: Interpretive Communities and Literary Meaning” (pp. 235-252); Stanley Fish, “How to Recognize a Poem When You See One” (pp. 268-278); and Reed Way Dasenbrock, “Do We Write the Text We Read?” (pp. 278-289)</p>
4/21, W	John Dos Passos, <i>Manhattan Transfer</i>
4/28, W	<p>Paper 3 Workshop: Draft of Paper 3 and Annotated Bibliography of Self-Researched Sources Due (4-6 pages)</p> <p><i>Quiz: Literary Terminology 3</i> (from <i>A Handbook to Literature</i>, Harmon & Holman, eds.)</p>
5/5, W	No Class : Follow your typical Cedar Crest Friday course schedule for this Gregorian-calendar Tuesday.
Finals Week	<i>Assignment Due: Paper 3</i>