



“Reflections of the Saint John’s”  
July 2016

Carolyn D. Baker

**Mayville State University**

**Introduction to Literary Criticism, ENGL/COMM 301**

**Instructor and Contact Information** Carolyn D. Baker, B.A.; M.Div.; D. Min; M.A, Ph.D.;  
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*Use this address to write me about course related things.*

**Face Book:** Why not become my friend on Face Book? Carolyn Baker and my photography gallery on Face Book called "Imago Dei".

*Use this address to write me about fun things.*

**Hours of Availability:** Monday, Wednesday, Friday Mornings 8:30- 9:50AM, Tuesday and Thursday 9:00-12:00 AM or by appointment. If you *plan on visiting with me during my office hours*, I would greatly appreciate an email from you notifying me that you are coming my way.

**Instruction Mode:** On-campus, face to face.

**Learning Management System (LMS) Used in This Course:** Blackboard

**How to Address Your Instructor:** I am a tenured full Professor. My name is Dr. Baker, please.

**Meeting Times and Location:** Tuesday Evening, 6:30 PM Library

**Course Description:** Cross-listed with COMM 301. An introduction to traditional and contemporary approaches in the study of literature and fundamental skills required for the analysis of literary texts. While the course's primary objective is to develop a familiarity with and understanding of ways which texts can be analyzed and interpreted, the course is also intended to help develop a student's critical reading, thinking, and writing skills important both in literary studies and everyday engagement with the cultural texts that shape our world. Offered: Fall on campus, even years.

**Semester Credits:** Three Semester Hours

**Prerequisite:** Grade of "C" or higher in ENGL 110 and ENGL 120 or ENGL 125.

**Purpose of the Course:** The purpose of this course is to teach you what it means to read critically. A written, visual, aural, or cyber text can be read in more than one way. How do the ways we read a text determine its meaning?

This course also teaches you how to write about what you read. Altogether, these reading and collaborative writing experiences of writing for an audience-- your peers, professor, as well the audience for your final presentation-- teach you a process for approaching other writing opportunities in your college, graduate school, or professional life.

**Course Objectives:** Upon successful completion of this course, you as an active participant in the writing community of this class will be able to:

- think, apply, and demonstrate your developing ability to write about the variety of ways which written, aural, cyber, and visual kinds of texts can be interpreted;
- demonstrate your increasing ability to access the ways other thinkers think and write about these types of texts;
- write thesis controlled essays about a literary critical reading for real audiences like your peers, professor, and presentation day audience;
- write peer and professor reviewed, thesis-controlled essays which show evidence of critical thinking and error free usage, punctuation, and spelling;
- think and write with others in the course about how your critical reading, thinking, and writing abilities is improving.

**Program Student Learning Outcomes Assessed in this Course:** The Academic Program Student Learning Outcomes document is found in your Blackboard course shell. It contains all learning outcomes pertaining to Essential Studies courses and all majors and minors. The document has an index so you can quickly find the degree you are pursuing. As part of Mayville State's effort to demonstrate continuous improvement in achieving student learning outcomes, this course will assess SLO #4 as part of the English and Communication majors.

**Course Improvements Based on Most Recent Assessment Findings:** This course will be assessed in the future and the findings will be reported in this syllabus.

### **Required/ Recommended Materials**

- Macey, David. *Dictionary of Critical Theory*. Fifth Edition. New York: Penguin Books, 200. **Highly Recommended.**
- Faigley, Lester. *The Brief Penguin Handbook*. Fifth Edition. New York, Longman, 2014. **Required Format for All Essays and Blogs; or access to OWL/ Purdue, "The OWL Purdue Online Writing Lab", <https://owl.english.purdue.edu/owl/>.**

- Lynn, Steven. *Texts and Contexts: Writing about Literature with Critical Theory*. Seventh Edition. Boston: Pearson, 2017. **Required.**

**Instructional Methodologies Utilized in This Course:** Some instructional strategies used in this course include:

- participating in the Professor's lectures and demonstrations.
- reading and responding each day in the 'conversation corner' located on Blackboard. We will be reading and reacting to our readings about literary criticism. After reading our assigned chapter of the week, I will expect you to post questions about assigned readings that we will discuss during class time. I will ask that you post 24 hours before class time. Your response need not be no more than 250 words (one page). Consider these postings the equivalent of weekly quizzes or tests.
- producing a course capstone, a 5-7 paged essay done with MLA formatting. Expect to do a public presentation.
- conferencing with the Professor or others regarding the drafting of your essay.
- traveling to Collegeville, MN to visit the HHML library and to experience a hands-on experience with texts and ancient literary criticism of texts which often pre-date 1500 AD.
- producing and presenting a 5-7 page (1250-1750 word essay), project organized in such a way to enable you to complete it with success and a sense of confidence. (At the end of this course, in addition to blogging weekly on-line, you will have produced this essay as a response to my having mentored you in this process from start to finish. The Writing Center will be available for consultations, too. I personally hope that you will grow more confident in your ways of reading, writing and presenting your ideas about what you read).

**Instructional Technologies Utilized in This Course.** Blackboard is a learning management system and virtual class environment. This is where instructors post syllabi and other relevant course materials as they see fit.

### **Expectations/Protocols.**

**Monitoring Your Progress.** As mentioned earlier, I will be closely monitoring your progress in this course. When it seems that there is a problem developing—performance, attendance, or attitude-- I will immediately contact you. If there is no improvement in your situation, I will immediately seek out the help of your advisor, and Coach through *Star Fish*.

**Personal Feedback on Your Working Copies and My Timely Response to Your Work:** I am delighted to coach you in all the written activities we do in this course. When you send any written activity to me, I will respond in writing to you within 24 hours of having received it.

**Grades: It's all about Integrity--Yours and Mine.** Your written activities must always conform to the collegiate level writing referred to in this syllabus, i.e. the MLA standards for style and documentation appearing in the Faigley's *MLA Handbook or OWL/Purdue* (<https://owl.english.purdue.edu/owl/>).

You will always be given the grade you have earned. This is based on the standards indicated at the end of this syllabus. My grading is directly influenced, too, by my extensive thirty plus years of professional experience; teaching graduate and undergraduate students from many ethnic origins, countries, and backgrounds— both here in the States and on three continents. In short, I know what excellence is. I know what professionals expect of me. I know what they expect of you.

I have served as an undergraduate professor at nine colleges. (In fact, when I am not serving here at MSU, I am usually teaching as an adjunct, graduate professor for a regionally accredited, international seminary. I normally teach internationally during my summer breaks. My most recent service has been in Bulgaria, and Havana Cuba.)

Therefore, if I should return your paper with an A, that means it probably would have gotten the same grade in a comparable course at one of the 9 stateside college or graduate schools I have served. If I determine that your piece is substandard in some way, it probably is. It probably does not meet the standards of excellence published in this syllabus and the Faigley *Handbook*.

I will also be looking at your work as a published and currently publishing author. (A list of my more than 100 national/ international publications is available upon request.) I will be viewing your work in this way, as well as someone who hold two earned doctorates and the equivalent of three master degrees.

**Plagiarism/Proof of Authorship.** “Plagiarism means the appropriation, buying, receiving as a gift, or obtaining by any means another person’s work and the unacknowledged submission of it in one’s own work.”

To be safe, I recommend you keep all copies of notes and draft materials, including all written, typed material, and project resources (articles, books, interviews). I reserve the right to ask you to supply me these for any essay or any post. Examples of proper paraphrasing, summarizing, quotation, and citation practices are found within your Faigley *Handbook* or on OWL/PURDUE (<https://owl.english.purdue.edu/owl/>)

**‘Environmental Concerns’.** Computers are a welcome and necessary part of our classroom experience. However, I will ask you to completely close your computer lids at the beginning of class time. They are to remain closed until I instruct otherwise. I will also ask you to place your phones and headphones in the basket on my table. I will not allow access to your phone mailing during our time together. Distracting others or me in this class is not tolerated.

You are not allowed to leave my classroom after class begins. Getting up unannounced and leaving my classroom without my permission equals one absence. Please take care of your needs before class time. Please, enjoy your lunch and snacks and gum before you arrive to my classroom. You may bring a bottle of water or a cup of coffee.

My classroom is also a drug and alcohol free environment. If I see something, I say something. If I sense it, if I smell it, I report it IMMEDIATELY to University officials.

***Written Activities: In Their Proper Place, and At Their Proper Time.*** Written work must be submitted to proper areas at the proper time. Essays not appearing in the appropriate area at the proper time and proper place will not be accepted for credit. When in doubt, email me to see if I have received your essay.

***Resubmission of Low Scoring Work:*** I sincerely want you to get an education. Therefore, if you score less than 70% (D) on a writing assignment, I will require you to seek out the assistance of an official Writing Consultant for this course. After you do so, you will be encouraged to resubmit your less-than-effective essay for a better grade. This must happen within seven days. The grade for any resubmitted work will not exceed 80% (B). The tutor must send the revised essay to me by email attachments. In addition, if you score more than a C (70%) and would like opportunity to improve your grade to a B (80%), you also may visit with the Writing Consultant, revise the work in question, and have it resubmitted to me within seven days by the Writing Consultant.

***Grading for Your Weekly Postings?*** If you wish to receive full credit for your weekly postings, then you must respond to my questions and comments to you. I must receive your response to what I have written to you about your post within 24 hours of my response to you.

***Attendance and Participation Policies: My Obligation to MSU to Notify Advisors, Nurse, and Coaches about Student Non-Attendance and Perpetual Misbehaviors.***

I am quite sure that I probably do not need to say this to us, but just in case...

It takes a village to educate a student.

If I believe it beneficial and supportive for the well-being of all enrolled in my course, I will request a face-to-face time to converse with a perpetually misbehaving or non-attending student. We will all arrange for a time to meet privately, sit down over a cup of coffee, and discuss why this student insists on creating relentless distractions, demonstrating disruptive behaviors, texting, or repeatedly refusing to arrive to class on time and well prepared.

If my time together with this student does not yield an immediate, noticeable, and positive change in the student's behavior, I will then proceed to contact Coaches, Advisors, and the Academic Support Personnel through *Starfish*. When it becomes necessary for the well-being of all my students, I will document behavior problems quickly and in detail. I will fulfill my institutional responsibility as a professor by providing a hospitable learning environment for all, including myself.

This class will participate in Starfish Early Alert and Connect, which promotes student success through coordination and communication among students, instructors, advisors, and campus support service departments. If I observe that you are experiencing difficulties in the course (attendance concerns, low test scores or participation, in danger of failing, etc.), I may send an email to your mayvillestate.edu email account through the Starfish system. My message will tell you about my concerns and the next steps to take to resolve the issue. Your advisor, the Director of Student Success, and/or I will work with you to create success strategies to address any difficulties you are having. In addition, if I observe that you are doing well in my course, you may also receive “kudos” from me acknowledging your efforts.

Starfish may involve taking advantage of various campus support services, such as academic tutoring or advising. If I recommend that you use campus support services, I, your advisor, or the Director of Student Success will redirect you to that support office so they will be better prepared to assist you. Starfish provides essential notices by email, so please check your mayvillestate.edu account frequently and respond quickly if you receive an email from Starfish.

Please see the Starfish webpage for additional details:

<https://mayvillestate.edu/academics/starfish/>.

**Instructor/Student Communication:** When you correspond with me through email, please address me in ways that become you as young professional. Your email correspondence with me should be written in thoughtful, respectful, and understandable ways. Avoid text mail types of English. You are addressing your Professor. Good communicators also avoid the temptation to vent their frustrations in an email setting. Write with the knowledge that your emails are written in a public university environment, and you are responsible for what you say and how you express yourself. Students are accountable for all academic communications sent to their Mayville State University e-mail address.

**Turnaround Time:** *When students submit their essays and discussion board items to the appropriate area in Blackboard, they can expect me to read and respond to them within 24 hours after I receive it.*

### **Grade Scale:**

Grades are indicated according to this scale. 100-90=A; 89-80=B; 79-70=C; 69-60=D; 59-below=F; Incompletes (**rarely** given).

Note: It is very easy to tabulate your grade for this course. By the end of the course, all points should total 100 points. If you total 100 points you receive an A. If you total 80, you receive a B. It is your responsibility to monitor the accuracy of your grade as it appears on Black Board. As mentioned previously, grades for discussion boards and essays are normally posted within 24 hours after their submission to me.

### **Grade Breakdown:**

- **Responses to Readings about Literary Criticism (3 points per post @ 27 posts= 81 points= 81%)**

After reading the textbook chapter and other materials, respond to my questions from me about it. In 24 hours, I will respond to you. Then, in order to get the credit for your post,

respond immediately to me. No response from you to me? No credit. This response to my questions must be submitted no later than 24 hours after I have written you. Post your response to me in the same discussion board area of Blackboard

➤ **Final Copy of Thesis Driven Essay about Your Own Literary Critical Reading of a Previously Chosen and Approved Text (1 post @ 15 points=15%).**

The final essay for this course will come about through a mentored process. After you have successfully posted responses to my guiding questions found in the discussion board of Blackboard, you will be asked to compose a five-to seven paged (1250 to 1750 words) essay written according to MLA format. This will be an essay about your own literary critical reading of a personally chosen text. In order to be awarded maximum points, this essay must be conceptually sharp, grammatically correct, and format appropriate.

➤ **Conversation with a Friend about Your Final Essay (1 post at 4 points= 4%).** Converse with a friend about the text you read and analyzed. Report how this discussion challenged, confirmed, and illuminated the understandings of you both.

**Important Student Information** Within your Blackboard course shell, you will find a document entitled, “Important Student Information,” which includes information about:

- ✓ Academic Grievance Concerns and Instructor English Proficiency
- ✓ Starfish - Student Success System
- ✓ Students with Documented Disabilities
- ✓ Academic Honesty
- ✓ Emergency Notification
- ✓ Continuity of Academic Instruction for a Pandemic or Emergency
- ✓ Family Educational Rights and Privacy Act of 1974 (FERPA)
- ✓ Diversity Statement

**Bibliography:**

- Please see recommended bibliography as contained in the “Text Credits” section of Lynn’s *Text and Context*. Please consult the many on-line resources placed in PDF files
- Consult *Ebsco* through our BQ Library
- Consult *Jstor* through UND Library, especially.

**Course Schedule:**

The format below for your Summer 2018 Independent Study is an exact image of what appears in Blackboard. This course is divided into 11 topics.

**Week One: August 21**

Syllabus/Field Trip

**Topic One: An Introduction, Theoretically (Chapter One); Critical Worlds (Chapter Two)**

1. Based on your readings of chapter one and chapter two what are some possible ways to read any given text?
2. Specifically, what are the possible ways to read the *Goldilocks and the Three Bears* text?

“Goldilocks and the Three Bears”

<https://www.sps186.org/downloads/basic/418173/Goldilocks%20and%20the%20Three%20Bears.pdf>

3. What seems to be the most natural and unforced way to read it?
4. How do you think the author might wish us to read it?

Specifically, if you were to read *Goldilocks and the Three Bears* text using a theory of your choice mentioned in chapter one and chapter two-- or perhaps the helpful chart located in the book's back cover, what are questions you might ask this fable? Note: Be specific. When possible connect your list of questions with specific places in this fable. Parenthetically document the page numbers in MLA style.

Extra Credit: Puchner A World Without Books

According to Puchner, how important is the reading of books? What books most deeply influenced you? How would your life be different if you had never read these books? What does this say about the importance of introducing others to the world of books?

**Week Two: August 28**

**Topic Two: Unifying the Work: New Criticism (Chapter Three)**

1. Based entirely on your readings of Lynn, chapter three, what are the questions ‘new critical’ readers ask any text?
2. Specifically, read John Donne’s poem “The Canonization” as a ‘new critical’ reader. What are the questions you would ask it? Note: Be specific. When possible connect your list of questions with specific places in Donne’s text. Parenthetically document the page numbers in MLA style.

“The Canonization”, a poem by John Donne

<https://www.poetryfoundation.org/poems/44097/the-canonization>

3. **Extra Credit Reading and Response:** What kind of ‘new critical’ questions and concerns does Cleanth Brooks address in his essay? Note: Be specific. When possible, connect your

questions to specific places in Brooks' text. Parenthetically document the page numbers in MLA style.

**Extra Credit Reading:** "The Language of Paradox". This is a celebrated essay by Cleanth Brooks. [http://seas3.elte.hu/coursematerial/GardosBalint/New\\_Criticism\\_reading.pdf](http://seas3.elte.hu/coursematerial/GardosBalint/New_Criticism_reading.pdf)

### **Week Three: September 4**

#### ***Topic Three: Creating the Text: Reader Response Criticism (Chapter Four)***

1. Generally speaking, based on your readings of Lynn chapter four, what are the specific questions 'reader response' readers ask a text?
2. Read Blake's poem entitled "The Tyger" using a 'reader response' approach, what are the specific questions you would ask it? Note: Be specific. When possible, connect your questions to specific places in Blake's text. Parenthetically document the page numbers in MLA style.

"The Tyger", a poem by William Blake <https://www.poetryfoundation.org/poems/43687/the-tyger>

3. **Extra Credit Readings and Response:** What kind of 'reader response' questions and concerns does Stanley Fish address in his essay? Note: When possible, connect your list of specific questions to specific places in Fish's text. Parenthetically document the page numbers in MLA style.

"Is There a Text in This Class? The Authority of Interpretive Communities." This is an important essay by Stanley Fish. <http://www.english.unt.edu/~simpkins/Fish%20Acceptable.pdf>

### **Week Four: September 11**

#### ***Topic Four: Opening Up the Text: Structuralism (Chapter Five)***

1. Based on your readings of Lynn chapter five, what are the questions 'Structuralist' readers ask?
2. Read Roland Barthes essay "Wrestling" as a 'structuralist' reader, what are the questions you would ask? Note: When possible, connect your list of specific questions to specific places in Barthes' text. Parenthetically document the page in MLA style.

Read the “Wrestling” essay by Roland Barthes found in his famous book entitled *Mythologies* (pages 10-23). <https://soundenvironments.files.wordpress.com/2011/11/roland-barthes-mythologies.pdf>

3. **Extra Credit Reading and Response:** What kind of ‘structuralist’ questions and concerns does Ferdinand De Saussure address in his essay “From Course in General Linguistics”? Note: When possible, connect your list of specific questions to specific places in Ferdinand De Saussure’s text. Parenthetically document the page numbers in MLA style.

Read Ferdinand De Saussure’s “From Course in General Linguistics”  
<https://www.marxists.org/reference/subject/philosophy/works/fr/saussure.htm>

### Week Five: September 18

#### ***Topic Five Opening Up the Text: Deconstructionism (Chapter Five).***

1. Based on your readings of Lynn chapter five, what kinds of questions does a ‘deconstructionalist’ reader ask?
2. Specifically, if you were planning to read this text using a ‘deconstructionalist’ approach, what are the questions you would ask? Note: When possible, connect your list of specific questions to specific places in Lynn’s text. Parenthetically document the page numbers in MLA style.

Practice Structuralist and Deconstructive Criticism by studying the advertisement and answering the questions about it found in Steven Lynn’s *Texts and Contexts: Writing about Literature with Critical Theory* (pages 135, 136). You may also use a different advertisement of your own choice. I encourage you to add your own questions to Lynn’s list and ask them, too.

3. **Extra Credit Reading and Response:** What kind of ‘post-structuralist’ and ‘deconstruction’ kinds of questions and concerns does educator Jane Tompkins address in her essay “A Short Course in Post-Structuralism”? Note: When possible, connect your list of specific questions to specific places in Tompkins text. Parenthetically document the page numbers in MLA style.

Tompkins, Jane. “A Short Course in Post-Structuralism.” *Conversations: Contemporary Critical Theory and the Teaching of Literature*. Eds. Charles Moran and Elizabeth Penfield. Urbana, IL: NCTE, 1990, 19-37.

### Week Six: September 25

#### ***Topic Six: Connecting the Text: Historical Criticism (Chapter Six)***

**FIELD TRIP TO COLLEGEVILLE, MN (WE DEPART PROMPTLY AT 6:00AM. WE RETURN BY 6:00 PM ETA.)**

1. Generally speaking, based on your readings of Lynn's chapter six, what kinds of questions does a reader using an 'historical critical' / 'biographical critical' approach ask?
2. Specifically, if you were to read Sojourner Truth's speech "Am I a Woman?" using an 'historical critical' / 'biographical critical' approach, what are the questions you would ask? Note: When possible, connect your list of specific questions to specific places in Sojourner Truth's speech. Parenthetically document the page numbers in MLA style.

Practice Historical /Biographical Criticism by asking questions about this speech by Sojourner Truth: "Ain't I a Woman?"

3. **Extra Credit Reading and Response:** What kind of "historical critical/biographical" questions and concerns does Schleiermacher address in his essay "Hermeneutics"? Note: When possible, connect your list of specific questions to specific places in Schleiermacher's text. Parenthetically document the page numbers in MLA style.

Schleiermacher's Hermeneutics

**Week Seven: October 2**

***Topic Seven: Connecting the Text: New Historical Criticism—Continued (Chapter Six).***

1. Generally speaking, how does 'historical criticism' and 'new historical criticism' differ? What kinds of questions do 'new historical criticism' readers ask? What *different kinds* of questions do the more traditional 'historical/biographical' readers ask?
2. Specifically, if you were to read Sojourner Truth's speech "Am I a Woman?" using a 'new historical approach, what are the questions you would ask? Note: When possible, connect your list of specific questions to specific places in Sojourner Truth's speech. Parenthetically document the page numbers in MLA style.

Practice New Historical Criticism by asking questions about this speech by Sojourner Truth. Yes. This is the same text you analyzed earlier in a different way.

<file:///C:/Users/carolyn.baker/Downloads/civil-rights-and-conflict-in-the-united-states-selected-speeches-001-aint-i-a-woman.pdf>

3. **Extra Credit Reading and Response:** What kind of "new historical questions and concerns does Hayden White address in his essay "The Historical text as a Literary Artifact"? Note: When possible, connect your list of specific questions to specific places in White's text. Parenthetically document the page numbers in MLA style.

Hayden White, *The Historical Text as Literary Artifact*

## Week Eight: October 9

### ***Topic Eight: Connecting the Text: New Historical Criticism—Continued (Chapter Six).***

1. Generally speaking, what kinds of questions do “Marxist” critics readers ask?
2. Specifically, if you were to read Martin Luther King’s speech “I have a Dream” as a ‘Marxist’ reader, what are the kinds of questions you would ask? Note: When possible, connect your list of specific questions to specific places in Martin Luther King’s speech. Parenthetically document the page numbers in MLA style.

Practice “Marxist” reading by asking questions about this famous speech of Martin Luther King, “I have a Dream”. <https://www.archives.gov/files/press/exhibits/dream-speech.pdf>

3. **Extra Credit Reading:** What kind of Marxist questions and concerns does Karl Marx address in his essay “The Communist Manifesto”? Note: When possible, connect your list of specific questions to specific places in Marx’s text. Parenthetically document the page numbers in MLA style.  
<https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf>:

## Week Nine: October 16

### ***Topic Nine: Minding the Work: Psychological Criticism (Chapter Seven)***

1. Generally speaking, based on your readings of chapter seven, what kinds of questions does a “Psychological Critical’ reader ask?
2. Specifically, if you were planning to read Charlotte Perkins Gilman’s narrative “The Yellow Wall Paper” using a ‘psychological critical’ approach, what are the questions you would ask? Note: When possible, connect your list of specific questions to specific places in Gilman’s text. Parenthetically document the page numbers in MLA style.

Practice reading as a psychological critic. Read Charlotte Perkins Gilman’s “The Yellow Wallpaper” <https://www.nlm.nih.gov/theliteratureofprescription/exhibitionAssets/digitalDocs/The-Yellow-Wall-Paper.pdf>

3. **Extra Credit Reading and Response:** What kind of “psychological critical” questions and concerns does Sigmund Freud address in his essay “The Interpretation of Dreams”? Note: When possible, connect your list of specific questions to specific places in Freud’s text. Parenthetically document the page numbers in MLA style.

Select and read some parts of Freud's "The Interpretation of Dreams"  
<http://psychclassics.yorku.ca/Freud/Dreams/dreams.pdf>

### **Week Ten: October 23**

#### ***Topic Ten: Gendering the Text: Feminist Criticism, Post Feminism, and Queer Theory***

1. Generally speaking, based on your readings of chapter ten, what kinds of questions does a "Feminist" critical reader ask?
2. Specifically, if you were reading Maya Angelou's "Phenomenal Woman" using a 'feminist critical' approach, what are the questions you would ask? Note: When possible, connect your list of specific questions to specific places in Maya Angelou's poem. Parenthetically document the page numbers in MLA style.

See the poem "Phenomenal Woman" by Maya Angelou in  
<https://www.poetryfoundation.org/poems/48985/phenomenal-woman>

3. **Extra Credit Reading and Response:** What kind of "feminist" questions and concerns do Sandra M. Gilbert and Susan Gubar address in "The Madwoman in the Attic: the Woman Writer and the Nineteenth Century Literary Imagination" Note: When possible, connect your list of specific questions to specific places in text. Parenthetically document the page numbers in MLA style.

Sandra M. Gilbert and Susan Gubar address in "The Madwoman in the Attic: the Woman Writer and the Nineteenth Century Literary Imagination" (pages 1923-1938 Norton Anthology of Literary Criticism

### **Week Eleven: October 30**

*Topic Eleven: Read Your Own Text.*

- What movie, stage play, poem, television program, piece of art, story, essay, speech, etc, would you like to analyze (one specific text)?
- What is the critical approach that seems to fit your choice (your location on the critical landscape)?

### **Week Twelve: November 06**

*Topic Eleven: Read Your Own Text.*

- What is the critical approach that seems to fit your choice (your location on the critical landscape)?
- Why is analyzing this text in this way at this time so important to you? What is at stake if you choose not to analyze your text in this way?

**Week Thirteen: November 13**

*Topic Eleven: Read Your Own Text.*

- What are the questions you wish to ask your text (critical analysis)?

**Week Fourteen: November 20**

*Topic Eleven: Read Your Own Text.*

- What is the one major point of theirs, or your own which you wish to prove (thesis)?

**Week Fifteen: November 27**

*Topic Eleven: Read Your Own Text.*

- In response to the thinking resulting from the above questions, write a 5 page essay in MLA parenthetically documented style. The essay should be conceptually sharp, grammatically correct, and with an accompanying MLA Work Cited Sheet.(15 points)

**Extra Credit Readings and Response:**

What kind of questions and concerns does Rita Felski address in her essay. What does she propose as the limits of literary criticism? What can it do? What should it avoid attempting to do? What should it be wary lest it do? When possible, connect your list of specific questions to specific places in text. Parenthetically document the page numbers in MLA style.

Read Rita Felski. "The Limits of Criticism"

**Week Sixteen: December 04**

*Topic Eleven: Read Your Own Text.*

- Present your idea in a conversational format to a listener (10 points). Report their reactions to your presentation?

- If you desire my guidance as you draft this essay, I am pleased to offer you feedback. Simply send it here to the “Workshop”.

**Final Exam/Essay Week: 6:30 PM, Tuesday, December 11, 2018.** Come to class. Upload your final essay. Celebrate!

### Rubric for Written Assignments

#### Presentation: \_\_\_\_\_

1. The purpose and focus are clear and consistent.  
Excellent 4    3    Competent 2    1 Not Acceptable 0
2. The main claim is clear, significant, and challenging.  
Excellent 4    3    Competent 2    1 Not Acceptable 0
3. Organization is purposeful, effective, and appropriate.  
Excellent 4    3    Competent 2    1 Not Acceptable 0
4. Sentence form and word choice are varied and appropriate.  
Excellent 4    3    Competent 2    1 Not Acceptable 0
5. Punctuation, grammar, spelling, and mechanics are appropriate.  
Excellent 4    3    Competent 2    1 Not Acceptable 0

#### Content \_\_\_\_\_

6. Information and evidence are accurate, appropriate and integrated effectively.  
Excellent 4    3    Competent 2    1    Not Acceptable 0
7. Claims and ideas are supported and elaborated.  
Excellent 4    3    Competent 2    1    Not Acceptable 0
8. Demonstrates personal engagement with the big questions of life coming from any of the following areas:  
human cultures, the physical and natural world through study in the sciences and mathematics, social sciences,  
humanities, languages and the arts.  
Excellent 4    3    Competent 2    1    Not Acceptable 0

#### Thinking: \_\_\_\_\_

9. Connections between and among ideas are made.  
Excellent 4    3    Competent 2    1    Not Acceptable 0
10. Analysis/synthesis/evaluation/interpretation are effective and consistent.  
Excellent 4    3    Competent 2    1    Not Acceptable 0
11. Independent thinking is evident.  
Excellent 4    3    Competent 2    1    Not Acceptable 0

#### Assignment Specific Criteria \_\_\_\_\_

12. Responds to all aspects of the assignment.  
Excellent 4    3    Competent 2    1    Not Acceptable 0
13. Documents evidence appropriately.  
Excellent 4    3    Competent 2    1    Not Acceptable 0
14. Considers the appropriate audience/implied reader.  
Excellent 4    3    Competent 2    1    Not Acceptable 0

**Overall Evaluation:** 70% of the students will achieve "Competent" with regard to the Overall Evaluation.

Excellent \_\_\_\_\_ Competent \_\_\_\_\_ Not Acceptable \_\_\_\_\_ Grade \_\_\_\_\_ Comments: