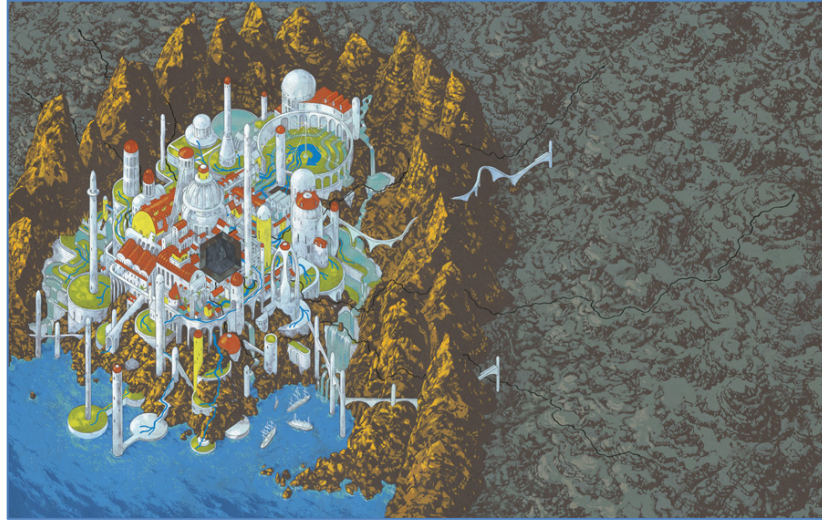


ENG 200 (#11768)

Critical Reading and Writing about Literature
Spring 2024, iCourse



Instructor: Dr. Annika Mann (she/her/hers), Associate Professor of English

Office Hours: Wednesdays, 12-2pm and by appointment, via zoom

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Course Description & Learning Outcomes

The goal of ENG 200 is to prepare you for upper division courses in the humanities, sciences, and social sciences by helping you become more proficient in critical thinking and written analysis—primarily by engaging with and making arguments about art. This course will do so by helping you become more knowledgeable about the formal features of different literary forms, more persuasive in making evidence-based claims supporting your interpretations about those forms, and more aware of the theoretical frames generating your interpretations. For those of you aiming at careers teaching English, this course will also give you useful tools for teaching and engaging with literary texts, particularly poetry.

All of the elements of this course, including the assigned readings, lectures, quizzes, and short and long writing assignments, are designed to help you accomplish these outcomes. As such, throughout this session you will

- Read a variety of literary genres, and learn to identify and interrogate the effects of the formal features of those genres;
- Gain knowledge of a few of the major theories of self, gender, history, and culture that have defined the operations of humanistic inquiry and knowledge production over the past half century, including Feminism, Marxism, Post-Colonialism, and Cultural Studies;
- Develop your own voice by practicing a variety of forms of analytical writing, culminating in sustained and defensible arguments using textual evidence.

Required Texts

Shelley, Mary. *Frankenstein*. 3rd Edition. Edited by Johanna M. Smith. Boston: Bedford/St. Martin's, 2016. (Abbreviated as "F" on our syllabus.)

Note: this edited version of *Frankenstein* is part of the series *Case Studies in Contemporary Criticism* and has a large textual apparatus including essays on literary theory that we will be reading together. **Do be sure you get the 3rd edition, ISBN #9780312463182**

All other readings will be made available as pdfs on the Canvas site for our course. Readings are provided under the "Modules" tab, organized by week.

Activities and Assignments

Readings: During our course you will read a variety of literary texts as well as short theoretical essays. The more time you can give yourself to accomplish this reading—to read and reread what you don't yet understand, to look up particular words or phrases you haven't heard before, to linger on a striking turn of phrase, to think, to ask questions, to agree or disagree—the more deeply you will be able to engage with this material in your short and long essays. This deep engagement will also make those writing assignments much easier to accomplish.

As such, I strongly two things during your reading this semester: 1) do your best to accomplish the reading for this class without distractions (particularly electronic distractions—those text messages, emails, social media alerts, etc. that make close attention very difficult) and 2) annotate your responses to the reading as you go.

Lectures: Each module or week of our course contains one to two approximately 20-minute video lectures. These lectures are a source of much of the knowledge you will take away from this course: they introduce necessary literary terms and definitions, provide historical and biographical context, model interpretations, explicate theoretical frames, and generally provide helpful tips about themes, ideas, or other features to notice in the week's readings. Watching the course lectures is mandatory, and they are necessary for completion of the written assignments and quizzes.

During Week 3 of our course, I will provide an extra lecture explaining the Final Paper Assignment and providing tips and examples for that paper. *Don't skip this lecture!*

There are **400 possible points** for the semester, and your final grade will be a sum of the points you receive, converted to a letter grade. The point breakdown is as follows:

Participation in Yellowdig (80 points, 20% of grade): During the first seven weeks of our semester, you will post your own insights, questions about, or connections to the readings in Yellowdig. You will also comment upon the posts of fellow students. I will occasionally offer a starting point for these points, but the contents of your posts and comments will be wholly your own. In Yellowdig, points are assigned each week based upon number and length your posts and comments: posting and commenting 2 to 3 times per week will ensure that you receive the maximum number of points.

Short Writing Assignments #1-5 (160 points, 40% of grade): Five times this semester, you will complete an approximately two- to three-page, double spaced essay responding to a specific question posed by me that asks you to apply the insights of my lectures to the readings assigned for that week. These shorter writings are designed to help you practice the skills that will be necessary for the final paper, particularly linking claims and evidence.

Quizzes, #1-4 (60 points, 15% of Grade) During four weeks of our course, you will also complete quizzes accessed via Canvas. These quizzes will typically contain three short answer questions and will test your comprehension of readings and lectures for that week.

Quiz dates are marked on the syllabus and are deliberately open book / note, to ensure you receive credit for completing the reading and lectures. They must be completed by the assigned deadline. There is a time limit for each quiz, so please be fully prepared before you start the quiz. *Note: you must monitor your own time and press "submit" before the 20-minute mark.*

Final Paper (100 points, 25% of Grade): Due during Week 8 of our course, you will complete an approximately eight-page paper either comparing how two literary texts read for our course treat the same theme or using one literary (or theoretical) text as a frame for interpreting another. In this paper, you will display the understanding of the effects of formal choices in fiction and poetry you have learned so far in our course, as well as an ability to tie claims to textual evidence.

Grading Scale:

There are **400 possible points** this semester, and your final grade will be a sum of the points you receive, converted to a letter grade.

A+	98-100%	390 – 100 points
A	93-97%	370 – 389 points
A-	90-92%	358 – 369 points
B+	87-89%	346 – 357 points
B	84-86%	334 – 345 points
B-	80-83%	318 – 333 points
C+	77-79%	306 – 317 points
C	70-76%	278 – 305 points
D	60%-69%	238 – 277 points
E	0%-59%	0 – 237 points

Submitting Assignments:

All assignments are due by 11:59pm Arizona Standard Time on the days indicated by the syllabus to the designated area of Canvas. Check that you have submitted the correct version of the assignment—you can easily delete and re-post Assignments, as the course is set up to permit multiple submissions.

Policy on Late Work: Most of you will have something that comes up during the semester that will affect your ability to submit an assignment on time. The course attempts to build in flexibility for those events while enabling you to receive grades such that you can make necessary changes in future assignments.

If you have not written me in advance and we have agreed to a new submission date, **late Short Writings** will lose 3 points per week late. **Quizzes** typically cannot be completed late, because of how they are timed and graded on Canvas. The **Final paper** must be submitted on time for me to submit final grades.

Weekly Schedule

Week 1: Plot

During the week of January 8 – January 14, ***post and comment on Yellowdig***, and complete these tasks in order:

- Read Syllabus
- Watch Syllabus Lecture
- Read Ursula Le Guin, "The Ones Who Walk Away from Omelas" (Canvas)
- Watch Close Reading Lecture: Being Realistic
- Start Reading *Frankenstein* (F19-189)

Week 2: Characterization

During the week of January 15 – January 21, ***post and comment on Yellowdig***, and complete these tasks in order:

- Read Mary Shelley, *Frankenstein* (F19-189)
- Watch Close Reading Lecture: Victor's Doubles
- ***By Sunday evening January 21st, Complete Short Writing Assignment #1***

Week 3: Sound & Grammar

During the week of January 22 – January 28, ***post and comment on Yellowdig***, and complete these tasks in order:

- Read William Blake poems "The Lamb," "The Tyger," "London," & "The Chimney Sweeper" (Canvas)
- Read Emily Dickinson poems "I Felt a Funeral, In My Brain," "Much Madness is Divinest Sense," & "She Rose to His Requirement" (Canvas)
- Watch Close Reading Lecture: The Power of Restraint
- ***By Sunday evening January 28th, Complete Short Writing Assignment #2***

Note: After the Module for Week 3, I have posted all the information for the final paper for this class, including the **Assignment Sheet for the Final Paper**, as well as an **Explanatory Lecture for the Final Paper Assignment** entitled "Succeeding on the Final Paper: Brainstorming to a Thesis & Linking Claims and Evidence in Body Paragraphs."

I strongly recommend reading and watching both this week.

Week 4: Point of View

During the week of January 29 – February 4, **post and comment on Yellowdig**, and complete these tasks in order:

- Read "What is Marxist Criticism?" (F446-458)
- Read Karl Marx, from *The German Ideology* (Canvas)
- Watch Theory Lecture: Marxism
- Read Herman Melville, *Bartleby, The Scrivener* (Canvas)
- Watch Close Reading Lecture: What is wrong with Bartleby?
- **By Sunday evening, February 4th, Complete Short Writing Assignment #3 and Quiz #1**

Week 5: Imagery

During the week of February 5 – February 11, **post and comment on Yellowdig**, and complete these tasks in order:

- Read "What is Feminist criticism?" (F340-349)
- Read Sandra Gilbert and Susan Gubar, from "Infection of in the Sentence: The Women Writer and the Anxiety of Authorship" (Canvas)
- Watch Theory Lecture: Feminism
- Read Christina Rossetti, "Goblin Market" (Canvas)
- Read Jamaica Kincaid, "Girl" (Canvas)
- Watch Close Reading Lecture: Interpreting Figures
- **By Sunday evening, February 11th, Complete Short Writing Assignment #4 and Quiz #2**

Week 6: The Page

During the week of February 12 – February 18, ***post and comment on Yellowdig***, and complete these tasks in order:

- Read “What is Post-Colonial Criticism?” (F530-459)
- Read Ngugi Wa Thiong’o, from *Decolonising the Mind* (Canvas)
- Watch Theory Lecture: Post-Colonial Criticism
- Read T.S. Eliot, “The Love Song of J. Alfred Prufrock” (Canvas)
- Read M. Nourbese Philip, “Discourse on the Logic of Language” (Canvas)
- Watch Close Reading Lecture: Poetry of Mourning/Liberation
- ***By Sunday evening, February 18, Complete Short Writing Assignment #5 and Quiz #3***

Note: Be working on Final Paper!

Week 7: Beyond the Page

During the week of February 19 – February 25, ***post and comment on Yellowdig***, and complete these tasks in order:

- Read “What is Cultural Criticism?” (F491-495)
- Read Walter Benjamin, from “The Work of Art in the Age of Mechanical Reproduction” (Canvas),
- Read Michel de Certeau, from *The Practice of Everyday Life* (Canvas)
- Watch Theory Lecture: Cultural Studies
- ***By Sunday evening, February 25th, Complete Quiz #4***

Note: Be working on Final Paper!

Week 8:

During the two days February 26 – February 27,

- attend extra office hours, and
- ***By Tuesday Evening, February 27th, Submit your Final Paper***

Course Policies

Access

You should feel comfortable accessing the classroom space (whether remote or in person), material, and assignments for this course and your other ASU courses. I invite you to speak with me about how to increase your access to the course.

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at ASU's Student Accessibility and Inclusive Learning Strategies (SAILS) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

If you would like to contact SAILS to request disability accommodations for this or other courses, please see [the SAILS page](#) for information on the location and phone number of the SAILS office on each campus.

Course Access & Computer Requirements

Your ASU courses can be accessed by both <http://my.asu.edu> and <http://myasucourses.asu.edu>. It is a good idea to bookmark both. This course requires that you have access to a computer that can connect to the internet, and a reliable internet connection. You must have an active ASU e-mail account for this course, as all instructor correspondence will be sent to your ASU e-mail account.

It is also a good idea to have access to the following software packages:

- A web browser (Internet Explorer, Safari, Mozilla Firefox, Google Chrome)
- Microsoft PowerPoint Reader (free)
- Adobe Acrobat Reader (free)
- Microsoft Word – [OpenOffice](#) is a suite of free programs similar to MS Office.

Student Success & Help

For success in this course, I recommend that you check the course site daily, reading any announcements I make about the course. Please read any course email messages thoroughly. I also recommend that you follow the reading, lecture, and assignment submission schedule as listed on the syllabus, and that you communicate regularly with me as needed.

For personal communication with me, especially for questions about your progress through the course, your grades, or to request a zoom meeting not during regular office hours, please email me at Annika.Mann@asu.edu. I devote some portion of every weekday to our course, and you can expect a response to your email within 24 hours during the week, and 48 hours on the weekend.

Office Hours: I will hold office hours via zoom every Wednesday from 12:00-2:00pm. If attending office hours, simply click on the zoom link on the first page of the syllabus to enter the waiting room—I will let you in or message you if another student has already arrived ahead of you. You can also email me at any point in the semester to schedule a one-on-one meeting with me those hours do not work for your schedule.

For technical support, use the Help icon in the black global navigation menu in your Canvas course or call the ASU Help Desk at 1+(855) 278-5080. Representatives are available to assist you 24 hours a day, 7 days a week. **For information on systems outages** see [ASU systems status calendar](#).

Writing Centers: [Student Success Writing Centers](#), located on all four ASU campuses, offer free in-person and online tutoring for enrolled ASU students. They help students organize and structure papers, cite sources, proofread and edit.

Your well-being as a student this semester is important to me.

Any student who is having difficulty affording groceries or accessing sufficient food to eat every day, who lacks a safe and stable place to live, or who is grappling with concerns such as mental or physical health, loss or grief, justice system involvement, immigration status, or persistent discrimination, trauma, or violence, including sexual violence, and believes this may or will affect their performance in this class, is urged to contact one or more of the following for support:

ASU Dean of Students - Student Advocacy and Assistance (480-965-6547)

ASU Counseling Services (480-965-6146 or after business hours, 480-921-1006)

See the [Arizona Foodbank Network](#) to search for agencies that provide emergency food boxes, meals, and fresh produce.

Because many ASU students reside in different metro Phoenix locations, you might also search online for **“basic needs information and referral”** or **“crisis hotline and services”** to access resources or advocacy organizations closest to you.

Please also inform your professor of your circumstances and needs if you are comfortable doing so. This will enable her to provide any resources that she may be aware of or have access to.

Collaborative Learning Environment

It can be difficult, when not in person, to gauge how our words affect others. A purely online space raises the risk that we might write things that are at the very least ungenerous to others. But disagreement is the risk that accompanies acts of interpretation.

Indeed, debate over how we interpret art often produces better ideas, as those ideas have emerged in response to those of others. Debate also makes us better able to convince others of our ideas via our writing, as we practice getting others to agree with our claims by marshaling better evidence or using more effective rhetoric.

Given the risks, I do ask that when responding to the ideas of others you pay them respect and consideration by taking them seriously, and by avoiding mis-quoting or misrepresenting those ideas (turning those ideas into “straw men” for your own argument). Further, directing racist, sexist, homophobic, transphobic, ageist, or ableist remarks at other students will not be tolerated in our class, and will be subject to ASU’s prohibition against discrimination, harassment, and retaliation described below.

Prohibition Against Discrimination, Harassment, and Retaliation: Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests.

As the [ACD 401 Prohibition](#) states, ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, genetic information, and Title IX sexual harassment.

Students in this course are required to adhere to the behavior standards listed in Arizona Board of Regents Policy Manual [Student Code of Conduct](#) and to the behavior standards for computer, internet, and electronic communications listed on the [ACD 125](#).

Title IX Violations: Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited.

An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can seek counseling and academic support from the university.

You can find information and resources at ASU's [Sexual Violence Awareness, Prevention, and Response](#) page.

Please be aware that under Title IX, as a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. Please also know that you are under no obligation to avail yourself of the resources the university extends to you once a report has been filed. [ASU Counseling Services](#) is available if you wish discuss any concerns confidentially and privately.

Academic Integrity, Plagiarism, & Large Language Models

By putting your name on a post or document submitted for this course, you are signaling that the content contained within that document—both words *and* ideas—is your own. If you use the words or ideas of another person (critic or classmate) to help you make a point or develop an argument, you must give that person credit.

Any student who represents the words or ideas of another person as his or her own will be subject to academic sanctions as outlined in [ASU's Academic Integrity Policy](#). Possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal.

Large Language Models, including ChatGPT, can be wonderful tools for editing, but they are not great at generating good scholarly arguments, as they trend toward the general and the clichéd. Large Language Models are particularly bad at literary criticism—the kind of writing you will be producing in this class, in which you make claims about a literary text that are backed up by evidence taken from that text. Large Language Models are bad at literary criticism both because they typically traffic in generalities rather than specifics and because they cannot handle sources well: given a difficult prompt (like any of the prompts for our discussion posts or papers), these models will fabricate, or “hallucinate,” both sources and quotations.

Using Large Language Models like ChatGPT thus deprives you of the opportunity of discovering and developing your own ideas via the writing process, and it misrepresents the work and ideas of others. *As such, ChatGPT or other Large Language Models should not be used to generate any work submitted for assignments for ENG 200.*

Should I receive an assignment with fabricated or “hallucinated” primary or secondary source material (quotations that do not exist in the primary source, page numbers or editions of the primary source that do not exist, or secondary sources that do not exist or were not assigned for this class), **that assignment will receive a 0.**

Policy on Recording

The contents of this course, including lectures and other instructional materials, are copyrighted materials. Students may not share outside the class, including uploading, selling, or distributing course content or notes taken during the course. Any recording of is authorized only for the use of students enrolled in the course during their enrollment in the course. Recordings and excerpts of recordings may not be distributed to others.

Course & Instructor Evaluations

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes each semester. An email will be sent to your ASU email address with “ASU Course/Instructor Evaluation” in the subject heading. Your response(s) to the course/instructor evaluation are anonymous and will not be returned to your instructor until after grades have been submitted.

Course and instructor evaluations are *enormously* helpful for improving future courses because they let faculty and administrators know what worked during that course and what did not. ASU is a very large institution, but course evaluations ensure your voice is heard, and your experiences recorded. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your honest evaluation is very much appreciated.