

Topic: Texts of the Body

Instructor: Dr. Anne Myles

Time: TTh 9:30-10:45 a.m.

Room: Lang 22

Office: Baker 213

Phone: 273-6911

E-mail: anne.myles@uni.edu

Home page: <http://fp.uni.edu/myles>

My home phone: 833-7094 (OK for weekends or emergency, before 10:30 p.m.; I'd prefer you to contact me via my office phone or e-mail otherwise)

Office hours:

My regular hours are Tuesday, 1:00-2:30 p.m.; Wednesday, 11:30 a.m.-1:00 p.m.

If this doesn't fit your schedule, please contact me and I'll be happy to arrange another time.

I am often in my office at other times besides scheduled office hours; please feel free to knock any time you see my door cracked open. I can talk to you briefly in our room after class, but you'll need to see me another time to discuss anything complex, as I have another class immediately following yours.

Course Prerequisite:

Completion of 620:005, College Reading and Writing, or the equivalent.

Objectives of Course:

1. To enjoy, discuss, analyze, and interpret a variety of literary texts in the English and American literary tradition.
2. To gain a basic sense of the formal elements of literature, of the conventions of three main literary genres, and of the vocabulary of literary study.
3. To begin learning to think about how works of literature are shaped by their historical and cultural contexts, and by their engagement with the literary tradition(s) that they both perpetuate and revise.
4. To develop the skills necessary to thinking critically about literature: reading closely, asking questions, making connections, researching secondary sources, being aware of one's own subject position as a reader.
5. To develop the skills necessary to writing critically about literature: generating significant questions and theses, drawing evidence from the text, incorporating secondary sources, developing logical arguments.
6. To practice the strategies of all clear writing: formulating well-focused paragraphs, composing sentences, undertaking large-scale revision, editing prose to eliminate errors.

Texts to Purchase:

1. John Donne, *Selected Poems*
2. Roddy Doyle, *The Woman Who Walked Into Doors* (novel)
3. Nella Larsen, *Passing* (novel)
4. Margaret Edson, *Wit: A Play*
5. Fulwiler & Stephany, *English Studies: Reading, Writing, and Interpreting Texts*
6. Murfin & Ray, *The Bedford Glossary of Critical and Literary Terms*
7. Packet of additional required readings, available for purchase at CopyWorks

Useful Websites:

My home page: <http://fp.uni.edu/myles>. Various academic and personal links, including online version of this syllabus.

WebCT course website: Log on from <http://webct.uni.edu>; click on the latest version and take it from there. (Password required: your initial password is the same as your username, but you can change it to whatever you want).

Class Preparation:

Unless I specify otherwise, you are required to bring the book(s) or other material we are using that day to class. Of course you should also have paper and pen.

Coming to class well-prepared will help you participate well in class discussion and will help generate good discussions that will make better and more fun learning experiences for everyone. When you arrive in class, you are expected to have done the following:

1. Read with care the works on the syllabus for that day, several times for poems and stories, if time permits, twice for plays. Underline or otherwise mark passages that you find especially important, striking, or perplexing. Note the year each work was published; if biographical information on the author is available, read it. Think about what difference this background information makes. When sections from *Writing Essays about Literature* are assigned, be sure to read them, making particular note of any information that is new to you. I will expect you to be able to tell me what the section covered and what, if any, parts you want further explained.

As you reread/review the assigned texts (no one can do this on an initial reading): *Think* about what is going on in these work(s): How do you see the element(s) of literature discussed in the assigned chapter(s) operating in them? Other elements? What do you understand, or not understand, about how these texts are working, what they mean? How do you feel about each text? What shapes your response? How does each piece connect with or differ from other works we've read? What questions do you imagine are likely to come up in class discussion of these works? What would you say about these questions? What questions would you choose to raise in discussion? Jot down some notes about these matters so you remember them in class.

2. As you work through the process above, look up any words you don't understand in a dictionary. You can't understand what a piece of literature means if you are missing words, and waiting until class to find out is not doing your job! I also strongly encourage you to look up fuller definitions of any literary terms you encounter in *The Bedford Glossary*.

3. When class begins you should be prepared to tell me if there are particular points about the day's reading you want clarified and/or particular pieces or issues you would like to discuss.

Graded Assignments:

Three essays, short analytic response papers and journal responses, annotated bibliography (individual but produced in context of group research project), WebCT postings

I. Analytic and Journal Responses. At intervals during the semester, you will have a shorter written responses to our readings due. In the first section of the course, on poetry, you will be asked to respond to specific critical questions. In the later sections of the course, you will have more leeway to develop your own topics for critical responses submitted in journal format. For more information, see the detailed guidelines and questions for these responses at the end of this syllabus.

II. Three formal essays:

I will give you fuller guidelines about these assignments around the time you begin work on them. This is just a general preview!

1. **Poetry essay.** 3-5 pages. Your first essay will be a *close reading* (detailed, piece-by-piece analysis) of a single poem. (This has been a foundational assignment for English majors for decades, and helps develop skills of attentive, text-based reading and writing that will help you in any essay on literature you ever write.) You will choose one poem from the assigned readings (preferably one we didn't cover extensively in class), or another poem by the same authors and examine what it is expressing and how it shapes that expression through form, language, etc. Depending on your interests and what you've written so far, this essay might have its starting point in one of the critical responses you've written so far (see below).
2. **Fiction essay.** 4-6 pages. Your second essay will focus on one of the two novels we'll read. It will focus more on the thematic issues we've considered in the section and involve a clearly-defined thesis. It might take up such topics, for example, as what you think the novel is saying about how experience in a gendered body influences a particular character, or how a social factor such as race or class shapes the novel's plot.

3. **Final expanded critical essay dealing with multiple texts.** (Length will vary significantly depending on your topic and sources; many final essays in previous classes have been around 7-8 pages.) Your final paper will be longer and ask you to bring together a several texts in a meaningful way. It may, but does not have to, extend or incorporate part of one of your previous essays, and it will generally be expected involve some research on the text(s) you're writing about. I am experimenting with being more open-ended about this assignment than I have been in previous semesters. Here are some ideas I have (at the point I'm writing this syllabus, before class begins):

- Drawing on the research you did in your group bibliography project (see below), write an essay on one of the texts we read that places your interpretation of the text in dialogue with what critics and/or reviewers have said about it, or discusses the work as it is illuminated by some historical context. (Of course you're free to do additional research and write about a different text than the one that was the focus of your group research, but that seems like a lot of extra work.)
- Write an essay that uses two works we read in class, either to compare them in some way or to discuss how they are related in terms of some shared issue (some examples: the role of Donne's poetry in the play *Wit*; how the film *Wit* creates a visual and auditory text out of the written play *Wit*; how illness is represented in several works; how sexuality is represented in several works).
- Somewhat more daring (and not easy to do well), but a viable option if you're a good writer with something meaningful to say out of your own experience: Use your own experience of the body (this would include your participation in/witnessing of the experience of family members or others you are close to) as a "text" that illuminates or shapes your response to one or more of the works we read. Your essay will strive to develop a meaningful way to combine autobiographical reflection with literary analysis, in the genre of "autobiographical criticism" which we'll examine.

III. Participation in Group research project / annotated bibliography

Near the end of the semester, you will be formed into small groups to work on various research projects related to works we've read. These are likely to involve such topics as literary critical responses to texts we've read; historical or other background on works we've read that can be illuminated by this; reviews of works too recent to have much critical treatment. I'll give you as much leeway as practically possible in choosing topics and people to work with. You will collaborate on research on your assigned topic. Out of this you will each produce an annotated bibliography of sources on your topic (probably more than five but not more than ten sources -- I'll be more specific once we're at that point). An annotated bibliography is a bibliography in correct MLA form with short (a couple of sentences to a paragraph) discussion of the content and argument of each source). You will turn in your bibliography, I will return it at the next class with a provisional grade and problems of form or content noted, and you will have the

opportunity if you wish to revise and resubmit it with the errors corrected. The idea here is that, with revision, you should be able to get a perfect score on this.

IV. WebCT discussion postings:

The class has an associated website and will have an online discussion component to supplement our in-class discussions. There will be an orientation session early in the semester in which I will show you how to access and use WebCT. The site has a number of features that I believe you will find useful and enjoyable, such as a calendar, course-e-mail, and a course chat-room. Crucially, however, it has a **discussion board**, on which you will be expected to post comments (and read others' comments) a minimum of ten times during the semester. There will be several ongoing topics, and in addition, every week I will indicate a selection from, or question about, the assigned reading as a topic for discussion. Your posts need to be on a relevant topic and at least a short paragraph (3-4 sentences) in length to count. If you fulfill 10 satisfactory posts during the semester, and post on a reasonably regular basis (i.e. you don't let it go until the end then post ten times in the last week) you will get the full 30 points allotted to this course element; if you post more or especially well, I will give you extra points.

Grading:

Your course grade will be determined by the percentage of points that you earn, minus any subtractions for repeated absences, weak participation, or late work. Especially strong class participation will strengthen your final grade if your grades for written work do not seem to me to fully reflect your overall performance in the course. The total number of points possible for the semester may vary slightly from this estimate.

WebCT discussion:	30 pts.
Analytic responses	50 pts.
Journal responses	60 pts.
Poetry Essay:	100 pts.
Fiction Essay:	100 pts.
Final Essay:	100 pts.
Annotated Bibliography:	30 pts.
Attendance, participation	30 pts.
<u>Total</u>	<u>500 pts.</u>

I will review the grading criteria for these assignments (in particular, the grading sheet that I use for evaluating essays) in class. Also be sure to see specifications in the rest of this syllabus, or written guidelines I hand out at various points during the semester.

Your overall course grade will be based on the following standard percentage scale of what point percentage out of 500 you get:

A	95%	B-	80%	D+	67%
A-	90%	C+	77%	D	64%
B+	87%	C	74%	D-	60%
B	84%	C-	70%		

If you are unable to complete all the work by finals week and wish to receive a grade of I (Incomplete) you must request this of me specifically. I will *not* give Is to people who have vanished for most of the semester and make a sudden late reappearance. According to University policy, the final date you may drop the class and receive a W on your transcript is Friday, October 31.

Format for Submitting Class Work:

All essays must be word-processed/typed in a plain, average-sized font, double-spaced, with approximately 1" margins on all sides, on 8 1/2" x 11" plain paper. I recommend Times Roman 12-pt. font (as in this syllabus) or something similar.

No separate title page is necessary. At the top of the first page of your paper (I don't care which corner[s]), include your name, the name of this course, the date, and an indication of which assignment this is (e.g. "Poetry Essay"). Centered beneath that, give your paper a title that gives some idea what it is about – do not use just the title of the work you are writing about. Double-spacing between the title and the beginning of the text makes it easier to read. Also, please number your pages -- do so by hand if you forget to do it on the computer.

In a separate page at the end of your paper, list all the texts you have used in the paper in correct MLA style. See Fulwiler and Stephany, *English Studies*, Appedix for information on MLA format, also <http://www.mla.org> and countless other writing handbooks and websites; if you have a question, ask.

All quotations from the text or direct references to passages in the text of the work(s) you are writing about must be followed by references: for poems, cite line numbers; for stories, cite page numbers. I expect both prose and poetry to be quoted in the correct form(s). We will review these conventions in class; for more information about them, see the appropriate sections of *Making Literature Matter* or one of the many other handbooks that exist.

Proofread your paper carefully (spell-checkers help but won't do the hole job [*see?*]); numerous typos and other errors you could easily have fixed make you look careless or indifferent and will detract from your grade, probably more than one or two honest mistakes in syntax will.

Also, be sure to save all your work on a disk. On rare occasions papers do get misplaced during the grading process – or your hard disk may crash. Don't let this become a crisis. And do remember that I will want to collect all your written responses in a folder at the

end of the semester; you should have disk copies in case you lose track of the printed versions you handed in and got back.

Class Policies:

Attendance:

Expected and required. I take attendance, and it will count as part of your final grade, along with such matters as taking part in class discussion and turning in work on time. (I do not, however, have a formal policy such as “miss X number of classes and your grade goes down X points” -- there’s too much room for error in attendance records, and such rigidity just isn’t ‘me.’) More importantly: yes, as someone presumably literate in English, of course you can read the assigned materials and write the papers without having been in class. But again and again, students say that class discussion helps them understand and appreciate the readings better, which, needless to say, results in their writing better papers (to say nothing of the direct instruction and guidelines for writing you’re likely to receive in class).

Legitimate reasons for missing class include your own illness; a death or medical emergency in your immediate family; your required attendance at an official University-sponsored event; or dangerous driving conditions. If one of these pertains to you, please notify me by e-mailing me or leaving a message on my office voice-mail, if possible before the class you will miss. If a situation arises that will cause you to miss a number of classes, notify me as soon as you reasonably can so that we can discuss how we will handle it.

See below for a way to make up for absences in your record or gain extra participation credit if you don’t have absences.

Deadlines:

Papers are due on the date specified. *They are normally due at the beginning of class, but I will not penalize you so long as they are in by 5 p.m. on that day.* (Do not skip class because you’re having trouble with your printer, etc.!) There will be subtractions from your grade for late papers, increasing with the length of time the paper is late. In those cases I will give the paper a “merit grade” which lets you know how I responded to the paper in itself, and the official “recorded grade” which factors in the lateness. Note that it is *always* better to submit work late than not to submit it; I never refuse a paper because it is late (my perspective is that assignments exist so you can learn by doing them, and you presumably learn whenever you do them -- though learning to manage stress and meet deadlines is important as well). I also recognize that all of us face unanticipated illnesses, conflicts, and calls out of town, and am willing to negotiate extensions on paper due dates requested at least one class in advance.

Individual Meetings:

During the week(s) you are working on essays for this class, I will schedule individual meetings of 15 or 20 minutes with all of you who wish to see me. You are not required

to sign up for these meetings, but I highly recommend you do so. Students report their relief and finding out that this is not a scary or threatening experience, and almost everyone finds it very helpful. I am happy to meet with you no matter whether you have a complete draft of a paper, some early-stage writing, or nothing written yet, though the more you have written the more helpful I can be. Sign-up for these one-on-one meetings will be in class, but I will post the sheets outside my office; if you miss class you can come by Baker 213 and add your name to the sheet, or e-mail me to find out what slots are left. In general I will do whatever I can to make myself available for one-on-one consultation as you work on your papers.

Revision Policy:

You are allowed, indeed encouraged, to revise your essays -- revision is one of the best ways to become a stronger writer. If I give the revision a higher grade, it replaces the old grade. However, you are required to meet with me first to go over my comments and your revision plans. I expect substantial rethinking/rewriting in a revised paper; except in special, mutually agreed-upon cases, *I will return unmarked revisions that contain only mechanical or sentence-level changes.* When you submit a revised essay, you must also attach the original copy of the first version with my comments and the grade sheet.

Under normal circumstances, I will accept revisions of each essay until the next one is due. There is not a long time between papers, however, so this means that if you want to revise you need to get going fast, so you don't cut into your time for working on the next assignment. But I sometimes make exceptions to this policy, so see me if you have a question.

Making up absences / for extra credit:

During the course of the semester, there are a number of literature-related events, such as readings by visiting writers, lectures, performances, etc., on campus or elsewhere in Cedar Falls. I will try to announce these; they are also posted to the English majors and minors listserv (contact Dr. Ken Baughman if you are not on this list and want to be added), and often posted on fliers around Lang and Baker. If you attend such an event and write a one-page account of the experience (it needn't be profound, just something that shows you were there and paying attention), I will count it as erasing one class absence. I will allow you to use extra credit to make up for two absences. If you don't have absences or attend more extra-credit events than you can count against absences, I'll count them as extra credit towards your general class participation score. If you're not sure whether an upcoming event will count as "literature-related," ask me. **continued ->**

If job or family responsibilities make it difficult for you to attend such events, which are generally scheduled in the evening, alert me early in the semester that this is an issue for you. I'll try to come up with alternate activities that can count as extra credit (such as a video you could watch at a time of your choosing). I'm happy to do this, but you'll have to ask me for such alternatives at the point you'd like to do them, and give me a day or so to think something up -- I don't have a pre-planned list of relevant activities.

Academic Ethics:

All students are expected to abide by the University's official policy on academic ethics. You can review this policy at <http://www.uni.edu/pres/policies/301.html>. We will also be discussing in class how to work with secondary sources in a literature paper; I am assuming you have covered the basics of documenting research in 620:005. If you have any question about what would constitute plagiarism in relation to your use of a particular source, please consult with me or, if I am not available, with another faculty member. Keep a record of the sources you consult while doing research for a piece of writing; you should be able to produce all the sources you have consulted if an issue should arise.

Any work you submit that appears intentionally plagiarized (you attempt to pass off language, ideas, or a complete text from another source as your own, assuming or hoping I won't be able to tell) will be graded F and you will have to redo the assignment from the beginning on another topic, under close supervision – a laborious and humiliating experience. *Final essays* that are plagiarized in whole or part *cannot* be redone. You will receive no points for either the researched essay *or* the annotated bibliography. In addition to the above penalties, I reserve the right to automatically fail any student from the course for wholesale or repeated plagiarism.

Students with Disabilities:

If you have a disability requiring special accommodation in the classroom or for exams or other assignments, please contact me early in the semester so we can work out the appropriate adjustments. Please bring some kind of official documentation if possible; I should receive this directly from the university, but I may not have it at hand.

Reading and Assignment Schedule
(may get revised as we go along)

August

T 26 Introduction

Th 28 Robert Hass, "A Story about the Body"(xerox); *English Studies*, Preface and Introduction, xiii-11
analytic response 1 due (see guidelines at the end of this syllabus)

September

The Body of the Poem / the Poetic Body: Sex, Death, Praise

Except for John Donne, all the assignment poems are in your reading packet

T 2 Sharon Olds (poems selected from several books, 1980s-90s); *English Studies*, chap. 3, "Exploring Poetry"

Th 4 Olds / In second part of class, orientation to using WebCT (I hope)
analytic response 2 due

T 9 Rafael Campo, "Ten Patients and Another" sequence, from *What the Body Told* (1996)

Th 11 Campo, "A Song Before Dying" sequence, also from *What the Body Told*

T 16 Walt Whitman, "I Sing the Body Electric" and other selections from *Leaves of Grass* (first published 1855, expanded editions 1860 and after). Take a look at Jimmie Killingsworth's website, *The Body Electronic: Exploring Physical Eloquence in Whitman, Dickinson, and other American Poets*,
<http://www-english.tamu.edu/pubs/body/default.html>

Th 18 Whitman, continued; John Donne (early 1600s), "The Good Morrow" 1; "The Sun Rising" 4; "The Indifferent" 5; "The Flea" 16; "Elegy XIX: To His Mistress Going to Bed" 37
analytic responses 3-4 due

T 23 Donne, "The Canonization" 5; "Air and Angels" 10; "The Anniversary" 12; "A Valediction: Forbidding Mourning" 22; "The Ecstasy" 23; "The Funeral" 26

Th 25 Donne, "Holy Sonnets" sequence, beginning p. 59 -- we'll focus on numbers I, VI, VII, IX, X, XIV; "Hymn to God My God, in My Sickness" 69. Preliminary discussion of poetry essay assignment.
analytic response 5 due

- T 30 *English Studies*, Intro to Part 3 (151-55) & chap. 12, “Writing Critical Essays”; possibly sample student papers from previous 034 classes will be distributed to read in advance of next class.

October

- Th 2 Continue critiquing in groups; probably a partial draft of your poetry essay will be due today (I’ll specify more in class).

Narratives of the Body: Gender, Race, Power

- T 7 Roddy Doyle, *The Woman Who Walked Into Doors* (1996), chap. 1-12.
Poetry essay due
- Th 9 Doyle, chaps. 13-18; *English Studies*, chap. 1, “Exploring with Journals” (it’s OK if you need the weekend to read this; we probably won’t discuss it in class, but you should read it as you begin to do journal work); chap. 2, “Exploring Fiction” (this you should definitely read for today)
- T 14 Doyle, finish the novel. Get started on *Passing* if you have time.
- Th 16 Nella Larsen, *Passing* (1927), Part One, “Encounter”
journal response 1 due
- T 21 Larsen, Part Two, “Re-Encounter”
- Th 23 Larsen, Part Three, “Finale.” Also, read Thadious Davis’s introduction to the book.
- T 28 David Mura, “Prologue: Silences,” from *Where the Body Meets Memory: An Odyssey of Race, Sexuality, and Identity* (1996); recommended, *English Studies* chap. 5, “Exploring the Essay”
journal response 2 due
- Th 30 Library orientation for research in literary studies; location TBA (probably Rod 286).

November

- T 4 Writing focus today: may look at sample papers, work in groups; partial draft due in multiple copies (I’ll specify more as we get there)
- Th 6 I will be away at a conference. Free time to work on your essay.
Fiction essay due by 5 p.m. Friday in the English Department office or in the box on my office door. I will pick them up over the weekend.

Bodies, Texts, Dialogues (and our drama section)

- T 11 Margaret Edson, *Wit* [or *W;t* as the case may be] (1993, 1999), read to p. 48 at least; *English Studies*, chap. 4, “Exploring Drama”
- Th 13 *Wit*, finish the play.
- T 18 Preliminary discussion of final paper assignment; recommended, *English Studies* chap. 5, “Exploring Visual Texts,” also the chapter “Reading Films as Acts of Reading.” In class we’ll begin watching the film version of *Wit*.
- Th 20 *Wit* (finish film, discuss)
- T 25 Read samples of “autobiographical criticism”: Marcia Woodard, “Whose Body is it Anyway? Eating the Autotheoretical,” and Mark Mossman, “Reading Mary Lamb’s Madness: Disability as Textual Space,” both online at <http://www.womenwriters.net/editorials/index.htm> (you also might like to look at other articles in this issue). Recommended, *English Studies* chaps. 13, “Writing Personal Essays” and 14, “Imaginative Writing and Risk Taking”; discuss further options for final paper. Time to form groups and begin formulating topics for group research projects.
journal response 3 due
- Th 27 Thanksgiving holiday

December

- T 2 Meet in class to organize further for research projects. Head to library to work on research.
- Th 4 Work on group research. Probably we’ll just meet in the library, but stay tuned.
- T 9 Research reports; **preliminary version of annotated bibliography due, if you want it marked/returned by Thursday**
- Th 11 Research reports; annotated bibliographies returned for revision
journal response 4 due, in a folder with all your other responses for the semester
- W 17 Exam time 8:00-9:50 a.m. (I’ll be available in my office; no class meeting); **final papers and optional revised bibliographies due by 5 p.m.**

ANALYTIC RESPONSES -- worth 10 points each

These are due on the dates specified in the schedule. I expect them handed in in class, but I'll accept them to the end of the day outside my office. If you have yours written but for some reason can't make it to campus in person, you can send me your response via e-mail (preferably as a Word attachment) or fax. To qualify for full points your responses should be typed, and at least two pages each. (If you want to split hairs about this, I will generally count something over 1.5 pages as meeting the length requirement, but not something that just makes it onto the second page.)

Use my questions as "prompts" -- starting points for your thinking; I don't care if you don't address each subquestion, and I certainly don't want you to go through them like a list of points to cover. The goal here is for you to practice thinking and writing critically about literature -- specifically, about the relation between content and form in lyric poetry, and about our ongoing theme of the body. These responses are not formal essays, but should be written in a clear, intelligent style with appropriate attention to grammar, spelling, etc., and they should make sense when I read them (i.e. have some kind of logical coherence, as opposed to being a jumble of random thoughts). As with all writing, what you have to say will shape the structure that works best to say it in.

Please quote from the poem(s) you're discussing to support the points you're making. With all literature, but most particularly with poetry, the specifics and the language matter. Get in the habit of keeping your writing "close to the text" by connecting your ideas to passages from the work(s) you're discussing.

Analytic response 1

You can focus on either of these questions, or both if you feel ambitious (but I'd rather you write fully on one than briefly on both):

"A Story of the Body" is what is known as a "prose poem." It is written by an important contemporary poet, Robert Hass, and included in his book of poetry, *Human Wishes*. If you accept this as poetry, what makes it poetry? Or do you prefer to see it as a very short story? If so, what are the elements of "story" it fulfills? Or is it both genres (poetry and fiction) at once? Explain your position, and (whichever way you choose to see the piece) discuss your response to its hybrid nature.

What is "A Story about the Body" saying about the body? How, in particular, do you interpret the symbolism of the artist's gift -- what is she trying to say or mean? (There is no 'right answer' for this; like most rich literary symbols, it has a range of potential meanings). Besides the body, what else do you see this piece as being about?

Continued next page

Analytic response 2

Choose an Olds poem we didn't discuss in the previous class. Discuss what you see it as saying about the body, relationships, sex, death, or whatever it's dealing with -- and how Olds uses elements of poetic artistry (such as the poem's form/shape, how the sentences and line breaks work, her choice of language, her use of images, the tone of her speaker, etc.) to make the expression vivid.

I want separate responses for 3 and 4, but I will collect them on the same day (it's somewhat easier for me to grade two at once, and it gives me a fuller view of your writing).

Analytic response 3

Olds is a *free-verse* poet; Campo writes *in form / formal verse* (though unlike much of his work, the "Ten Patients" poems are not rhymed). Yet poetic form not just a bunch of rules or something to do just to prove you can; they're certainly not a creative straitjacket for poets who choose to use them. Choose a Campo poem and analyze the principles (number of lines, rhyme scheme) of the form it is in. Then (this is the important part) consider how the formal body of the poem helps Campo express the meaning, emotion, etc. that he's trying to convey. What do the constraints of form contribute to the poem, or allow Campo to accomplish? You should consider both the overall use of form, and specific, local effects in the particular poem you're working on. Are there ways things such as line breaks and rhyme help jolt us into noticing things we might not otherwise?

Analytic response 4

Focus on one or more of these questions:

Whitman is clearly enthusiastic about the human body; can you give a fuller/more precise account of his attitudes? How does he see the body and what does he value about it? How do you think living in a tradition that has typically seen the body as lesser than, or antagonist to, the spirit shape Whitman's tone?

Whitman, like Olds, writes free verse (in fact, Whitman pretty much invents it in the American tradition). Yet his free verse is recognizably different from Olds's. Explain the differences in the way the two poets write. How is the form of Whitman's writing appropriate for the vision he is trying to convey?

Discuss how information you encountered on the Killingsworth website (or sites it links to) enriched or altered your understanding of the body in Whitman -- be specific about what you read (quoting a passage would be a good idea). What are the limits of this site -- and what do these suggest about the limits of doing literary research on the web?

Analytic response 5

The presence of paradoxes is considered one of the hallmarks of Donne's *Metaphysical* style/school of poetry, prominent in the early 17th century -- it is one manifestation of what the period considered "wit" (this means intellectual cleverness, a quality that the period valued greatly, more than humor in the modern sense). Discuss the place of paradox, tension, or contradiction, either in a particular Donne poem, or across a number of his poems that we've read. If you need a starting point: what can you say about his attitudes towards the body, as manifest in his secular poems and his religious poems?

JOURNAL RESPONSES -- worth 15 points each

I want to give you freedom at this point in the course to focus on the aspects of what we're reading that feel important/interesting to you to talk about. Your responses can be in part personal, thinking through how you feel about the work under consideration (and, hopefully, what shapes the way you feel). I also want you to be analytic, in the way you've been in the previous responses. Figure out what questions you want to raise about the texts (either of those I suggest, or others that occur to you) and see where you can go in answering them.

I would like to see at least two entries on each work, written at different times, to give your thinking a chance to develop. I'd like each journal response you submit to be at least 4 pages total -- more is fine.

Journal response 1

Over the course of at least two entries, discuss your response to Doyle's *The Woman Who Walked into Doors*. Some issues you might choose to consider: How do you feel about the novel's content? Does it connect to anything you've witnessed or experienced? What is the novel doing with the body? With gender? With social class? What was your reading experience like? How does Doyle create Paula as a believable and sympathetic character? Why do you think he wrote the novel in the non-linear way he did?

Journal response 2

Over the course of at least two entries, discuss your response to Larsen's *Passing*. How do you read the contrasts between the various characters (especially, the female characters) in the novel? What factors besides race shape their experience? In how many ways besides the literal racial sense does the idea of "passing" apply in this novel? In what other ways might we think about people [i.e. in real life] as "passing"? What do you think the novel's position is on what constitutes race, and/or on what the body signifies in society? What was your reading experience like? How did you respond to the novel's more traditional narrative style? What choices does Larsen make in handling the plot and/or the point of view, and what do these contribute? What do you notice if you track images of color throughout the novel, or descriptions of clothes?

Journal response 3

Discuss your personal and analytic responses to the play and film *Wit*. Some issues you might want to consider: How do you respond to Vivian Bearing as a character, as she develops throughout the play? Certainly the play is dark -- but is it “depressing”? Why do people want to read/see a play like this? What can you say about the relation between reading a play and seeing it performed (bear in mind, though, that the play is written for theatrical performance; the film version makes take liberties to develop the text in ways demanded or made possible by film as a medium, and becomes a new text in its own right)? Did the key performances match those you imagined in your head as you read the text? On a different note, how does the play use Donne’s work as part of its meaning? Can you make connections between the play and elements of any other works we’ve read?

Journal response 4

Discuss your experience during the group research section of the course -- how it went for you, what the challenges or satisfactions were, and what new insights you gained about the work of the writer you studied. I know you’re busy at this point in the semester; this final journal can be brief (I am just eager to hear from you). Don’t forget to turn in a simple folder with all your analytic and journal responses: I want to refresh my sense of your writing over the course of the semester before I do the final grading.