

620:034 sec. 04 *Critical Writing About Literature* Spring 2003

Instructor: Dr. Anne Myles
Time: TTh 2:00-3:15 p.m.
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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:

Available Tuesday 3:30-4:30 p.m., Wednesday 11:30 a.m.-1:00 p.m., Thursday 11:00-12:00. 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 anytime.

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. Phyllis Levin, ed., *The Penguin Book of the Sonnet* (Penguin)
2. William Shakespeare, *Othello*, ed. David Bevington (Bantam Classics)
3. Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)* (Vintage)
4. Catherine Golden, ed., *The Captive Imagination: A Casebook on "The Yellow Wallpaper"* (The Feminist Press)
5. Kelley Griffith, *Writing Essays about Literature: A Guide and Style Sheet* (Harcourt)
6. Murfin & Ray, *The Bedford Glossary of Critical and Literary Terms* (Bedford)

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 main book (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:

Four essays, midterm exam, WebCT postings, short analytic and personal written responses

I. Four essays:

1. Short fiction essay. Analysis. 3-4 pages. Choose one story we read and examine in detail how it uses one element (plot, character, setting, narration/tone, symbolism) to shape its particular treatment of the coming of age story. To analyze the working of this particular element will of necessity require you to develop an interpretation of what the story is doing overall, what it means: consideration of one dimension of the story becomes a focused, selective way of talking about the story as a whole. If you like, you may refer to other stories by way of comparison, but there should be no question about which story is your focus. Whichever element you choose to focus on, be sure not to neglect the conclusion of the story: where does it leave the protagonist, and so what?

2. Short poetry essay. Explication/argument. 3-5 pages. Choose one sonnet we did *not* discuss extensively in class (it does not have to be from the book; many of these poets wrote other sonnets not included here, and there are many poets not included, especially modern ones). Your job will be to offer an explication (thorough close reading) of the sonnet as a piece of literary art. But as part of this explication, you will also have to comment on how the poem *continues* and/or *departs from or revises* the traditions of the English sonnet. Depending on which poem you pick, you will probably have more to say about one of these dimensions – that is fine, so long you as it is evident that you are thinking about the possibilities for both continuity and change, and where on the spectrum you would locate your particular poem. This discussion of the poem in relation to its tradition may shape your overall approach to the poem, or you may reserve it for the final section of your paper.

If possible, try to consider the following as well: given that poets write in many different styles, what does the poet gain or accomplish by using the sonnet form in this particular poem? This is a particularly important question for 20th century writers.

3. Drama essay. Comparison/argument. 4-6 pages. The broad topic for this essay is “Shakespearean revision.” You have three choices of focus: A) how Shakespeare’s play *Othello* revises its textual sources, and what the play[wright] accomplishes through these revisions; B) how MacDonald revises her canonical sources in *Goodnight Desdemona...* (concentrate on *Othello*, unless you’ve read *Romeo and Juliet* fairly recently), and what she accomplishes -- or doesn’t accomplish – for a modern audience through these revisions; C) how the film “O” (or another film adaptation of the play) revises its source, and what it accomplishes – or doesn’t accomplish – for a modern, popular audience. Whichever focus you choose, concentrate on aspects of revision you can say something significant about; be careful not to let your paper turn into a mere listing of how the texts you are comparing differ, with little analysis of *why* these differences *matter*.

4. Researched essay/revision. (Length will vary significantly depending on your topic and sources; many in previous classes have been around 7-8 pages.) College-level critical writing about literature is informed not only by your reading of primary texts, but by secondary sources as well -- materials that provide background on, or offer other critical discussions of, the work(s) you are considering. For this assignment, you will take one of your previous papers for the class and revise/expand it through research in secondary sources. Possibilities include learning how a story or poem fits within the larger range/themes of the author’s work; exploring what critical

debate has taken place about a given work (or about a particular aspect of it); or seeing how your reading of a work might be influenced by learning more about its historical context. It will be up to you (in consultation with me) to determine where you want to go. A good starting point for thinking about this is: what would you like to understand about one of the texts you've written on that you can't know without research?

4a. As part of this research project you will also prepare an Annotated Bibliography. Following an in-class introduction to literary research in the library and research time on your own, you will assemble a bibliography of ten sources (books, essays published in books, or articles in critical journals) related to the topic of either your poetry or fiction essay. Several these sources may be from the Web, but you should not expect to find the majority of your material there. These should be sources that seem relevant and useful for the project you are working on, although you may include one or two entries for items where you question the helpfulness (they must still be relevant). An annotated bibliography is a list of sources, cited correctly in MLA form, followed by a brief summary and evaluation of each source. I will provide an example.

2. Midterm Exam on terminology:

This will be a definition/short-answer exam, which will test your knowledge of the basic terminology of literary study. I will be giving you a list of recommended terms to study in *The Bedford Glossary*, and we will be defining terms as we use them in class. There will be an optional make-up final you can take during finals week if you want to improve your grade from the midterm (you cannot lower your grade by re-taking the exam; I'll count whichever score is higher).

3. 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.

4. Other informal writing:

Eight times during the semester you are required to turn in brief written pieces, sometimes based in your personal reflection and sometimes more analytic. These are worth 5 points each for 40 points total towards your grade. See later in this syllabus for more information about the specific response assignments.

Grading Criteria:

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.
Required informal writing:	40 pts.
Terminology midterm	50 pts.
Fiction Essay:	100 pts.
Poetry Essay:	100 pts.
Drama Essay:	100 pts.
Annotated Bibliography:	30 pts.
Researched Essay:	100 pts.
<u>Total</u>	<u>550 pts.</u>

Your semester grade will be based on the following standard percentage scale:

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, November 2.

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.

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 whole 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.

Class Policies:

Attendance:

Expected and required. I take attendance, and while I am not formally factoring attendance and participation in as a percentage of your grade, they will come into play as I calculate paper and final grades – if you've been attending regularly and participating actively, I am much more inclined to give you the benefit of the doubt and the higher mark when I'm deliberating between two possible grades. More importantly: yes, as someone presumably literate in English, of course you can read the assigned materials and write the papers without being 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.

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. I am willing to negotiate extensions requested at least one class in advance.

Revision Policy:

You are allowed to revise your essays (in addition to the one you will revise and expand for the final paper). 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.

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

January

T 14 Introduction

Revising a Theme: the Coming-of-Age Story

Th 16 Read chaps. 1 & 2 from *Writing Essays about Literature* (henceforth *WEAL*).
Read James Joyce, "Araby." Download this story from
<http://eserver.org/fiction/araby.html> and bring printout to class. Please number
the paragraphs for ease of reference in class discussion.

T 21 *WEAL*, chap. 3. "Araby" continued. **Brief analytic response due (#1).**

Th 23 WebCT orientation.

T 28 John Updike, "A&P." [Xerox] **Brief analytic response due (#2).**

Th 30 *WEAL*, chap. 9. Alice Munro, "An Ounce of Cure." [Xerox]

February

T 4 *WEAL*, chap. 10. Writing discussion; group work on fiction essay drafts.
Individual meetings scheduled this week.

Revising a Form and a Tradition: The Sonnet in English

Th 6 **Short fiction essay due by Friday at 2 p.m.** Introduction to the sonnet. Read
Introduction (at least the first part, xxxvii-lv), Appendix: The Architecture of a
Sonnet (337-345); Sir Philip Sidney, "With how sad steps, O Moone, thou
climb'st the skies" (21), Philip Larkin, "Sad Steps" [no, this isn't a sonnet, but it's a
response to Sidney's poem] (download text from
<http://www.artofeurope.com/larkin/lar1.htm> or <http://www.newi.ac.uk/rdoover/larkin/5a592cd.htm>; bring printout to class!).

T 11 *WEAL*, chap. 5. Sonnets by Renaissance poets: Sir Thomas Wyatt, "Whoso list
to hunt" (3), Henry Howard, Earl of Surrey "Love that liveth and reigneth in my
thought" (7), George Gascoigne, "That self-same tongue" (9), Edmund Spenser,
from *Amoretti*, 30 (13), 68 (15), 81 (17), Sir Philip Sidney, from *Astrophel and
Stella*, 39, 41, 47 (22-23), William Shakespeare, from *Sonnets*, 18 (40), 29 (42),
55 (43), 129 (49).

Brief personal response due (#3).

- Th 12 Sonnets by seventeenth-century / Metaphysical poets: John Donne, sonnets from *Holy Sonnets* (59-63), Robert Herrick, two sonnets on p. 73, George Herbert, “Redemption,” “Prayer” (75), John Milton, three sonnets 81-82.
- T 18 Sonnets by Romantic poets: Robert Burns, “A Sonnet Upon Sonnets” (88), William Wordsworth, “Nuns fret not...” (89) plus two sonnets on p. 90, Percy Bysshe Shelley, “Ozymandias” (103), Samuel Taylor Coleridge, “Work without Hope” (96), John Keats, “When I have fears that I may cease to be” (111), “Bright star, would I were as steadfast...” (112), “If by dull rhymes...” (113)
- Th 20 Sonnets by Victorian poets: Elizabeth Barrett Browning, sonnets I, VII, XLII from *Sonnets from the Portuguese* (117-119), Henry Wadsworth Longfellow, “The Cross of Snow” (120), George Meredith, from *Modern Love*, two sonnets on p. 130, Thomas Hardy, “She, To Him” (I & II) (139-140), Gerard Manley Hopkins, four sonnets 144-145 and three sonnets 148-149.
Brief analytic response due (#4).
- T 25 Sonnets by modern poets: Emma Lazarus, “The New Colossus” (153), W.B. Yeats, “The Fascination of What’s Difficult” (155), “Leda and the Swan” (157), Edward Arlington Robinson, “Cliff Klingenhagen,” “Reuben Bright” (160-61), Robert Frost, “Mowing” (169), “Acquainted with the Night” (171), “The Silken Tent” (172), Claude McKay, two sonnets on p. 181, Edna St. Vincent Millay, “If I should learn...” (184), “I, being born a woman...” (186), “What my lips have kissed” (187), “Love is not all...” (189), Wilfred Owen, “Anthem for Doomed Youth” (191), e.e. cummings, “i like my body when it is with your,” ““next to of course god america i” (198-99).
- Th 27 Sonnets by contemporary poets: Robert Hayden, “Those Winter Sundays” (219), Hayden Carruth, “Sonnet” (236), Adrienne Rich, “Final Notations” (256), Seamus Heaney, “The Forge,” “Acts of Union” (271-2), Billy Collins, “American Sonnet, “Duck / Rabbit” (276-77), Louise Glück, “Snowdrops” (287), Eavan Boland, “Heroic” (291), Molly Peacock, “The Lull” (298), Julia Alvarez, “Ever have an older lover say” (307), Mark Jarman, 9 (“Someone is always praying”) (313), David Wojahn, from *Mystery Train* (317-18), Marilyn Hacker, “Sonnet,” and sonnets from *Cancer Winter* (278-80), J.D. McClatchy, “My Mammogram” (292-94).

March

- T 4 Group work on poetry essay drafts; individual meetings scheduled this week and beginning of next.

Revising a Classic: a Shakespearean Tale and its Re-tellings

Th 6 **Short midterm exam on literary terminology.** Begin watching film “O” (Dir. Tim Blake Nelson, 2001).

T 11 **Poetry essay due.** Conclude “O.”

Th 13 *WEAL*, chap. 4. Shakespeare, *Othello: The Moor of Venice*, Act I.

F 14 *Last day to drop Spring semester course without an “F”*

T 18 Spring Break

Th 20 Spring Break

T 25 *Othello*, Acts II-III. **Brief personal response due (#5).**

Th 27 *Othello*, Act IV.

April

T 1 *Othello*, Act V, plus section on Shakespeare’s sources.

Th 3 Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)*, Acts I-II

T 3 *Goodnight Desdemona*, Act III. **Brief personal response due (#6).**

Th 10 Library orientation for research in literature. Location TBA (in Rod).

Revising Reading(s): Literary Criticism as Dialogue

T 15 Begin Charlotte Perkins Gilman, “The Yellow Wallpaper,” in *The Captive Imagination* (24-42). **Brief analytic response due (#7).**

Th 17 **Drama Essay due by Friday at 2 p.m.** Read background materials in *TCI*, pages 45-70 plus at least skim over Ehrenreich and English article, 90-109.

T 22 **Proposal for Final paper due!** Read in *TCI* Hedges original afterword (123-136), MacPike article (137-140), Gilbert and Gubar extract (145-148). *WEAL*, chap. 6; pay particular attention to section on feminist and gender criticism

Th 24 Read in *TCI* – article TBA.

T 29 Read in *TCI* – article TBA. **Short practice commentary on criticism due (#8).**

May

- Th 1 Writing discussion, examine previous classes' final papers. **Annotated Bibliography due on paper by Friday afternoon, via e-mail by Saturday, if you want feedback on it before the final paper is due.**
- W 7 Optional make-up literary terminology exam, 1:00-2:50 p.m. Final papers due by 5 p.m.

Brief Writing Assignments

These are worth 5 points each, for 40 points total. If you turn the assignment in on the day it's due, if it's at least the equivalent of a typed page in length (though many of these probably will take two pages to do well), and if it looks like a thoughtful, sincere effort to do what I've asked (not something scribbled in haste right before class), you'll get the 5 points. I would prefer to receive these typed, but will accept them legibly handwritten in blue or black ink with no torn-out spiral notebook fuzzies hanging off the side.

If we get behind in the syllabus, the dates will change -- if that happens, I'll try to clarify when they're due as we're going along. Please ask if I forget and you're wondering.

#1. January 21. Brief analytic writing on "Araby." Your background reading and our class discussion will have reviewed the elements of the craft of fiction: plot (and how the plot is structured), character, setting, point of view or narrator, and symbolism. (I am not listing "theme" because that is more something that is conveyed by the story as a whole, rather than an element within it.) Choose three of these five dimensions, examine them carefully in the story, and, in three separate paragraphs, comment on what seems interesting or significant in the way Joyce handles these elements, and/or how they contribute to "Araby" as an effective work of literary artistry. In your paragraphs, be sure to point to specific details from the story to support your points,

#2. January 28. Brief analytic commentary on "A&P." The title's punning echo of "Araby" [A&P, by the way, was a well-known east coast supermarket chain], as well as elements of plot and theme, suggest that Updike is consciously writing an updating or variant of Joyce's very famous story. What connections do you see that might support this? In particular, you might consider the *denouement* and final lines in each story. Do you see the two protagonists' concluding insights to be similar, or different?

#3. February 11. Brief personal response on poetry. This is a two-parter: first, talk about your previous experience with reading or writing poetry. What are your present feelings or assumptions about poetry, and where do you think those feelings/beliefs come from? Second: the sonnet is a highly constrained form. Yet it has drawn poets of diverse temperaments for centuries. Think about this for a bit. Can you connect in any personal way to the idea of a limited space or tight rules or fixity as something potentially desirable or inspiring -- in art or in life?

#4. February 20. Brief analytic sonnet response. I will assign a sonnet (or a choice of several) and will ask you to come to class having made your best effort to explicate its literal meaning and to comment on its artistic dimensions. The poem(s), and perhaps further instructions, will be specified on the basis of what's happening in class.

#5. March 25. Brief personal response on Shakespeare, I. Talk about your previous experience with/exposure to Shakespeare, formal or informal. In what ways do you feel confident, anxious, or whatever as we begin this segment of the course? What do you hope to get out of it?

#6. April 3. Brief personal response on Shakespeare, II. Now that we're done with it, how did this experience with Shakespeare go for you? I'd like to hear about working on *Othello* for sure, but also, if you wish, what you thought about working with the modern revisions as well.

If you are planning to become an English teacher, you might alternately choose to discuss for this response why/how you would or would not use "O" in a high school English class where you were teaching *Othello* (also, given the choice, would you choose *Othello* as a play to teach, or not? Why?).

#7. April 15. Brief analytic response to "The Yellow Wallpaper." Do you read the state the narrator/protagonist of "The Yellow Wallpaper" ends up in as a horrible mental collapse, or as a strange form of liberation? If this is your first time reading this story, try to reconstruct your thoughts and reactions as you read through the story and how they led you to your response to the end. If you've read the story before and find it hard to reconstruct a fresh impression, choose a sample paragraph or two from the story and discuss how the text invites the reader (or creates gaps the reader must fill in him/herself) towards whatever interpretation you think it generates.

When you're done, take a look at the section on "The Reader"/Reader-response criticism in *WEAL* (135-137), and consider how your own practice here illuminates the explanation of this kind of criticism (or vice-versa).

#8. April 29. Analytic commentary on Gilman criticism due. This assignment will ask you to juxtapose and contrast critical perspectives from essays we've been reading on "The Yellow Wallpaper," as a way to practice handling critical sources within your own writing. I'll specify more about the assignment on the basis of what's happening in class.