

LSC # 54  
Action Approved  
7-15-91

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- (X) Professor Donald McClure Phone 2261  
(X) Writing Workshop? (If not at IUP, where? when? No workshop like ours. I investigated the PA Writing Program in 1982, spent a day with director Robert Weis at West Chester and attended one of the Program's in-service workshops. Attended the Conference on Writing and Reading at U NH in 1984. Part of my training in teaching English at Western Michigan U was in composition, and I've taught composition thirty years; roughly 2/3 of my teaching at IUP has been composition courses.  
(X) Proposal for one W-course: EN 210 Introduction to Literary Analysis (attachments)  
(X) Agree to forward syllabi for subsequently-offered W-courses?

SIGNATURES:

Professor *D. McClure*  
Department Chair *James L. Gray*  
College Dean *Chel Dwyer*  
Director of Liberal Studies *Chad D. Ashby*

COMPONENTS OF THE PROPOSAL:

- (X) I. Writing Summary (attached)  
(X) II. Copy of the course syllabus (attached)  
(X) III. Samples of instructions, etc. (attached)

## I. WRITING SUMMARY

Introduction to Literary Analysis aims to prepare beginning English majors (and minors, when possible) to do the kinds of close reading, literary analysis, and critical writing expected of them in subsequent courses. By agreement of the people who teach the course, common texts will be used for at least part of the course by all instructors. Readings in the three major genres, criticism, and technical terminology will be assigned; students will learn approximately one hundred terms and write three half-hour quizzes defining selected terms; and students write a critical paper of roughly 1200-1500 words each on a work of fiction, a poem, and a play. The course will also include mostly-essay tests on each of the three literary genres.

Instructors usually allow or require papers to be revised and rewritten until satisfactory, because it's expected that similar writing will be part of all later courses in the major. We also expect students to take notes regularly in class, because a good deal of "hearsay" knowledge about works and writers they haven't yet read will be deliberately woven into instructors' comments during the course.

### SPECIFIC WRITING ASSIGNMENTS:

1. Literary terms quizzes (three--10% of course grade): On each, students have ten terms to define in something between a sentence and a short paragraph. (They have been given beforehand 25 to 30 terms from which the ten are chosen.) They are to provide a somewhat discursive formal definition, explain the difference between terms that might be confused, and give examples or illustrate if possible.

2. Papers (three--40% of course grade, weighted equally): Each is to be an analysis of one of a selection of works, stories and poems not discussed in class, the drama paper usually on the play or two read and discussed in class. In each, the object is to explain an interpretation of theme(s) reached by considering carefully at least two or three aspects of structure and language usage that are appropriate to the genre. Papers will paraphrase content and quote or summarize key passages in order to explain the theme to a reader familiar with the work but who hasn't analyzed it carefully. Brief instruction about proper documentation form for English precedes the papers.

Each paper is explained in class, usually in a handout as well. Because success in later courses depends on students' learning how to write such papers, each should be revised and resubmitted until both of us are satisfied that the paper is well-structured, coherent, logically sound, thorough, and well-crafted--in other words, an A or B paper. All versions receive comments and grades, but only the final version "counts" toward the final grade for the course.

Most people submit five or more drafts of the three papers, or somewhere between 5000 and 6500 words.

3. Tests and exam (one or two tests, 40% of course grade): Tests on poetry, short fiction, and drama read for class discussion probe familiarity with the works, ability to identify and describe critical approaches, and understanding of themes especially of related works. My tests include 25-30% identification of characters, settings, objects, or images to check whether students read the works; these can be answered in a sentence or two. The remainder will be two or three questions to be answered in essays of three to five paragraphs each. The exam will also include one question on the critical essays on the short novel read for the course (currently five essays on Heart of Darkness), asking for comment on the effectiveness of the approaches demonstrated in those essays.

## EN 210/002--INTRODUCTION TO LITERARY ANALYSIS

Donald McClure  
Office L110

EN 210 is the first course in the major for English. It aims to help students become more knowledgeable about three literary genres: poetry, drama, and fiction. It also introduces students to some of the technical terms and critical approaches to literature so they may better understand the comments of literary critics and scholars, and so they may become more perceptive and articulate critics themselves. And it aims to provide practice in writing papers such as other courses and instructors will expect from students. Because this last is so important, all papers should be revised until they satisfy both of us.

## SYLLABUS--AUTUMN 1990

- SEPT. 6 Introduction: course plan, requirements. Assign Griffith, Ch. 1, Ch. 3.
- 11 Discuss Griffith 1 & 3. Some definitions: literature, criticism, poetry (see Holman, 383, 384, 116-27). Handouts: poems, terms lists. Assign Griffith Ch. 6.
- 13 Discuss Griffith Ch.6: "How to Analyze Poetry." Handouts: poems by Spenser, Daniel, Shakespeare, Jonson, Donne, Marvell, Shelley, Browning, Yeats, Hardy, Auden, Blake, Cullen, Cummings, McKay, Plath, Hughes, Frost, Housman, Hopkins, Wilbur, et al. Focus on Formalist criticism. Day-to-day assignments TBA.
- 18
- 20 Assign poems for Paper #1--a Formalist analysis of one of the poems.
- 25
- 27 QUIZ on Terms List #1.
- OCT. 2 Paper #1 due.
- 4 Begin drama: Discuss Griffith, Ch. 5: "How to Analyze Drama." Assign Richard II.
- 9 Comments on Renaissance theaters and conventions. Analyze Richard II primarily in Formalist terms.
- 11
- 16
- 18 MID-TERM EXAM: Poetry and R II. Assign Edward II.
- 23 QUIZ on Terms List #2. Wind up R II and move to discuss Edward II primarily in Formalist terms.
- 25 [The official Midterm is the 26th.]
- 30
- NOV. 1 Handout: an example of Drama of the Absurd ("The

Leader").

- 6 Discuss "The Leader" to point out dramatic conventions by "negative example."  
 8 Paper #2 due: an analysis of either or both Richard II and Edward II.

13 QUIZ on Terms List #3.

15 Begin fiction: Discuss Griffith, Ch. 6: "How to Read Fiction." Heart of Darkness. First consideration in Formalist terms.

20 Discuss Murfin, "The Critical Background (97-112). Essays on and in current critical approaches: reader-response. Note that we do not follow Murfin's order.

27 Discuss Murfin, approaches: feminist, new historical.

29 Discuss Murfin, approaches: psychological, deconstructionist.

DEC. 4

6 Paper #3 due: an analysis of an assigned story, using one of the approaches illustrated in Murfin.

11 Probably catch-up on the last readings, as well as discussion of the fiction approaches and readings from papers.

13

#### EXAMINATIONS RUN 15-20 DECEMBER

#### TEXTS:

Griffith, Kelley Jr. Writing Essays About Literature. 3rd ed. Harcourt, 1990.

Holman, C.H. and William Harmon. A Handbook to Literature. 5th ed. Macmillan, 1986.

Marlowe, Christopher. Edward the Second. Ed. W.M. Merchant. Norton, 1976.

Murfin, R.C. Heart of Darkness by Joseph Conrad: A Case Study in Contemporary Criticism. St. Martin's, 1989.

Shakespeare, William. Richard the Second. Ed. Stanley Wells. Penguin, 1981.

#### COURSE REQUIREMENTS AND GRADING

- |                                    |     |
|------------------------------------|-----|
| 1. Three essays, one on each genre | 40% |
| 2. Two tests, midterm and final    | 40% |
| 3. Three quizzes on literary terms | 10% |
| 4. Participation in class          | 10% |

ABOUT EDWARD II: A STUDY GUIDE POINTING TO PAPER TOPICS

THE FOLLOWING matters could be the focus of your paper on drama. It may be on one of them, but I prefer that you compare them, because that's a way to produce a viable paper for a course--to show you understand concepts.

What happens in the play? What do you see as the thrust of the action?

This is another interpretation of the politics of overthrow of a king. Does Marlowe portray something similar to Richard II's supplanting of one ruler by another? Does he indicate a "political lesson" that's similar to Shakespeare's, about one incompetent ruler being replaced by a better one? (Is there anything like the mirroring in Sh's play?)

What about the character of Edward? What are his strengths and weaknesses? Does he have a ruler's proper conscience or attention to duty? (Keep in mind that Marlowe's audience was very English, and in the grip of strong national feeling; this play is dated 1591-92, only 3 or 4 years after Drake (and God) defeated the Spanish Armada. Englishmen were ready to cheer a patriot, hiss unpatriotic sentiments.) As a man, does Edward win our respect? Did you pick up the clear indication that he was a homosexual? (Look in some detail at his parting from Gaveston in I.iv and his rejection of Isabella, along with what she says.) Part of I.iv is a love scene!

What roles do supporting characters play?

Gaveston? Is he merely the king's minion (Marlowe is cited in the OED for his use of the word)? Is he anything other than an opportunist? Note that he marries the king's niece, daughter of D. of Gloucester and a great heiress.

Queen Isabella? Note that there's no real female role in Richard, but the Queen here at least has a substantial one. How much does she influence what happens? She is a developing character. Is it convincing? Is she won "honestly" by Mortimer?

Mortimer Jr has to be identified as the antagonist. Is he a fit opponent to Edward? Do you see him developing? Does his role in the early scenes foreshadow his emergence as a tyrant later? What is your reaction to him? Is his emergence as a power-hungry egotist in V.iv convincing?

Edmund of Kent, the king's brother, is an important though minor character. Why? Does he correspond in any way to characters in Sh's play? Which?

And don't neglect young Prince Edward. How and why does he suddenly emerge as forceful boy-ruler? Is that convincing?

Note the way soliloquies are used here. In R II there is only Richard's in prison, but here I noted 6. What does Marlowe use them for? (This is, by the way, a convention.) Look at each of them.

Do we have anything like the political philosophy of R II in this play? Anything about loyalty to the king, the subject's role, the Divine Right idea?

Imagery: Did you note anything like the seven items I emphasized in R which form a texture? (Several early references to "surfeiting" and some to the king and Gaveston "frolicking." There's a lot about death and death-wish (?) in Edward's later speeches, but little imagery.)

I expect an analysis of one of the four lyric poems: "No Road," "If We Must Die," "Next to of course god america i," or "Woman." I'm assuming you'll produce about 1000 to 1200 words (4-5 pages at 10 cpi). You'll find, I think, that you have little problem finding enough to say in that length.

The idea in a critical paper is to point out how techniques and word choices lead the reader to the theme--if we pay attention. You assume that your reader is generally familiar with the work, but that you are explaining what should have registered and why those details are important in understanding the work's theme.

You really have two options for organizing the paper, although both involve analysis of the poem's details. One is explication, a reading and explanation which moves from beginning to end of the poem, explaining as you go and building to a conclusion about the theme. Typically, the thesis mentions theme in a general way. (For instance: "To His Coy Mistress" presents a carpe diem argument but speaks of the penalty of delay and time's power rather than making a simple sexual proposition.) Ideally, explication moves line by line by paraphrasing and discussing everything as it goes. An analysis, on the other hand, picks the most important aspects or techniques (usually three or four), and discusses how each in turn works in the poem. (Example: In order to understand the subtleties of "To His Coy Mistress," the reader must pay attention to its irony, its imagery, and the hyperbole the speaker employs.) Then it traces each of those things through the poem and then shows how they add up to an awareness of the theme. Both tend to refer generally to what the work is "about" (or its theme) near the beginning ("This is a carpe diem poem," or "This story makes a statement about war's inhumanity"), but work toward a more precise statement about theme at the conclusion. Both use both paraphrase and quotation as they go.

In these poems irony plays a role, but it's not as important in "No Road" as in the others. You may use as guiding questions, How does irony figure in the theme of the poem? Is the speaker's tone ironic? Is his relation to the subject ironic? Is the event or setting itself ironic? Notice imagery, especially patterns of images (maybe not so much in the cummings poem). Make sure you've thought about dramatic situation in whichever poem you write about.

A word about conventions. I have no objection to use of first person--"Spring suggests to me green leaves, new life, and freshness." But you really should be speaking as "the reader" and should consider yourself a representative of all intelligent, alert readers. So "Spring suggests green leaves," "Spring calls to mind," or "Spring suggests to us" are preferable. If other choices prove awkward, use "I."

As you write, don't assume the voice you hear is the author's. It's safer to say, "the persona speaks" or "the speaker says." It's dramatic situation, again--about who the speaker seems to be in any of the poems.

When you quote specific words or phrases, use quotation marks. One line usually is quoted within your paragraph, and two may be; but indicate the lineation: Marvell's speaker says, "The grave's a fine and private place, / But none, I think, do there embrace." Two lines may, but more than two should be indented and set off:

The grave's a fine and private place,  
But none, I think, do there embrace.

And notice that in that case there aren't quotation marks. You need not give line numbers, but if you do, put them in parentheses the way you would page numbers.

The Cummings poem presents special circumstances. He usually used no capitals, even in his name, and no punctuation. We commonly preserve his own practices except where they'd clash with our normal use of capitals and punctuation. That also means that the punctuation and capitals he put in this poem must be there very deliberately.

About "If We Must Die": I hesitate to mention it because I don't want it to distract you, but you may know already that McKay was a black American poet. Discipline yourself. Look at the poem itself first and primarily. It never mentions race, black, or white. Yes indeed, that's part of the poem's context. But be very careful to separate what's in the poem from the racial conflict that it carefully avoids mentioning. Note how the imagery emphasizes "us" and "them," but not race. What marks the two sides? And you might ask yourself, after examining what the poem says, why McKay chose to write a sonnet--a set and specific, very controlled form.

"No Road" relies mainly on a conceit, because the same dramatic situation and metaphor carry through the first fourteen lines. Be careful what you deduce about who is addressed and the speaker's relationship to the listener--lover? --friend? Is the setting of lines 1-14 necessarily a metaphor, or could it be literal description? (This poem works like some Frost poems like "The Road Not Taken," in that it doesn't say the road stands for anything. It's just a road. Maybe?) Explain the new metaphor in 15 and 16. The last two lines comment on the speaker's personality, but in the light of the first part.

--I'm sorry this is long-winded. But I remember better what I mean to include if I write than when I speak.



## LITERARY TERMS LIST #1

criticism	oxymoron
criticism, types of	doggerel
Formalist criticism	lyric
poetry	rhyme
iambic pentameter	ode
ballad	metonymy
feminine ending	free verse
alexandrine	blank verse
rhythm	loose sentence
dramatic monolog	slant rhyme
end-stopped lines	pastoral elegy
enjambement	meter
chiasmus	caesura
rhyme royal	scansion
<u>ottava rima</u>	sonnet
periodic sentence	mock heroic
epic	imagery
epigram	

## LITERARY TERMS QUIZ #1

27 September 1990

Define, probably in two to four sentences. Distinguish the term from others that might be confused with it and if at all possible give an example. Continue elsewhere if there's not room here.

1. end-stopped lines

2. lyric

3. oxymoron

4. ballad

5. rhythm

6. blank verse

7. pastoral elegy

8. caesura

9. epic

10. periodic sentence

## POETRY &amp; DRAMA TEST

23 October 1990

Part I. Identify the speaker and what is important about the circumstances and imagery. Do 6, at 5 points each.

1. Down, down I come, like glist'ring Phaeton,  
Wanting the manage of unruly jades.  
In the base court? Base court, where kings grow base,  
To come at traitors' calls and do them grace!
  
2.                   Their fortunes both are weighed.  
In your lord's scale is nothing but himself,  
And some few vanities that make him light . . . .
  
3.           . . . Bushy, Bagot, and their complices,  
The caterpillars of the commonwealth,  
Which I have sworn to weed and pluck away.
  
4. How long a time lies in one little word!  
Four lagging winters and four wanton springs  
End in a word, such is the breath of kings.
  
5. For God's sake let us sit upon the ground  
And tell sad stories of the death of kings!
  
6. This royal throne of kings, this scept'red isle,  
This earth of majesty, this seat of Mars,  
This other Eden, demi-paradise,  
          . . .  
This blessed plot, this earth, this realm, this England . . . .
  
7. O, what pity is it  
That he had not so trimmed and dressed his land  
As we this garden!
  
8. A thousand flatterers sit within thy crown,  
Whose compass is no bigger than thy head;  
And yet, incaged in so small a verge,  
The waste is no whit lesser than thy land.
  
9. Now is this golden crown like a deep well  
That owes two buckets, filling one another . . . .  
That bucket down and full of tears am I,  
Drinking my griefs whilst you mount up on high.

Part II. Write a solid paragraph on two of the following topics. 10 points each.

A. In the Flint Castle scene (III,iii) the real power and initiative pass from Richard to Henry Bolingbroke, even though Henry claims he only wants his titles and land back and the banishment lifted. What acts by Richard and Henry and what striking symbolic action and speech mark the shift of power?

B. The most completely symbolic and choric scene in Richard II is the Gardener's Scene, III.iv. Explain what the symbolism is, how we know it's symbolic, and what is choric or "chorus-like."

C. The first scene of Act IV mirrors elements of scenes i and ii of the play. What actions and qualities of Richard and Henry are played off against each other?

Part III. Write on one of the next two essay topics. 30 points

D. Sonnets by Shakespeare, Spenser, and Daniel, plus Cullen's "A Song of Praise" and the first part of "To His Coy Mistress" share a tradition as love poems. All recognize some conventions about a male speaker's praise of his lover. Explain what the conventional approach is and how each poem uses or rejects the conventional way of doing a love poem.

E. Several poems you read are sonnets, some of them traditional and three of them departures or adaptations. Illustrate the traditional by referring to an English or Shakespearean and an Italian or Petrarchan sonnet. Then tell why "Praise in Summer," "The Windhover," and "next to of course god america i" depart from the traditional.

Part IV. Write a solid paragraph each on two of these. 20 each

F. In structure, "To His Coy Mistress" presents a carefully reasoned argument: "Had we . . . ," "But . . . ," and "Now, therefore . . . ." Sum up the way the speaker's argument runs and the general ideas.

G. "The Ruined Maid" has some of the characteristics of a ballad, although it's not one. What are its ballad attributes and why can't it be classified as a ballad?

H. Donne's "A Valediction Forbidding Mourning" often appears as a classic example of the figure of speech called conceit. Explain what the conceit is in this poem, what its metaphor compares, and the conceit's role in the poem.

EN 210 INTRO TO LITERARY ANALYSIS FINAL EXAMINATION 17.XII.1990  
D. McClure

PART I--DRAMA

Explain where seven of the following come from or who is speaking, and why the speech says something important in the play. Don't take too much time, for 5 each.

1. Base Fortune, now I see that in thy wheel  
There is a point, to which when men aspire,  
They tumble headlong down. That point I touched,  
And, seeing there was no place to mount up higher  
Why should I grieve at my declining fall?
2. Be governor of Ireland in my stead,  
And there abide till fortune call thee home.  
Here take my picture, and let me wear thine . . . .
3. Be ruled by me, and we will rule the realm.  
In any case take heed of childish fear,  
For now we hold an old wolf by the ears,  
That if he slip, will sieze upon us both,  
And gripe the sorer, being griped himself.
4. Come, uncle, let us leave the brainsick king  
And henceforth parley with our naked swords.
5. Dissemble, or thou diest, for Mortimer  
And Isabel do kiss while they conspire:  
And yet she bears a face of love forsooth.
6. Ere my sweet Gaveston shall part from me,  
This isle shall fleet upon the ocean  
And wander to the unfrequented Inde.  
. . . .  
If this content you not,  
Make several kingdoms of this monarchy  
And share it equally amongst you all,  
So I may have some nook or corner left  
To frolic with my dearest Gaveston.
7. I must have wanton poets, pleasant wits,  
Musicians, that with touching of a string  
May draw the pliant king which way I please.
8. Let him be king. I am too young to reign.
9. Then I perceive  
That heading is one, and hanging is the other,  
And death is all.
10. The prince I rule, the queen do I command,  
And with a lowly congé to the ground,

The proudest lords salute me as I pass;  
I seal, I cancel, I do what I will.

11. When wert thou in the field with banners spread?  
But once, and then thy soldiers marched like players,  
With garish robes, not armor, and thyself,  
Bedaubed with gold, rode laughing at the rest,  
Nodding and shaking of thy spangled crest,  
Where women's favors hung like labels down.

For 5 points, comment on the apparent meaning of one of these:

12. He's being photographed, with his dancer on one hand and the hedgehog on the other . . . He greets the crowd . . . He spits a tremendous distance.
13. He suffers the little children to come unto him. He has confidence in everybody. He inaugurates the police force. He pays tribute to justice. He salutes the great victors and the great vanquished. Finally he recites a poem.

II. Write an essay on A or B, for 30 points:

A. You have noted that Edward II includes only two females, Queen Isabella and the heiress of the Duke of Gloucester (whose speeches are labeled simply "Niece"). Look at the play as a feminist critic. How does it portray women's status, what is expected of women, how they are viewed and judged? Is the setting patriarchal? Can we tell Christopher Marlowe's views or understanding of women from his interpretation of the two women? (Can you tell by whether Marlowe presented Isabella sympathetically or unsympathetically?)

B. Some historical critics have decided that since Marlowe wrote a poem about Hero and Leander and a play about a homosexual king, he must have been a homosexual himself. There's really no evidence about Marlowe's life, and the critics' reasoning seems very shoddy to me. But let's consider the play: How does it present Edward's love for Gaveston? Does testimony of other characters pass judgment on Edward for loving a man? Does the plot itself explain the downfall of Edward because he loved a man unnaturally? Based on the evidence of the play, would you say that it condones or condemns homosexuality?

III. Write on C or D, for 20 points:

C. Explain how The Leader twists or disregards theatrical conventions about form, characterization, and staging. Theatrical absurdity, here.

D. Describe what The Leader presents in the way of themes and why it's an absurd portrayal of serious ideas about politics, public relations, personal relations, communication, or any other thematic thread you can think of.

## FICTION AND CRITICISM

IV. HEART OF DARKNESS. Write on E, F, or G for 30 points:

E. However they go about it, the critics agree that Heart of Darkness portrays Kurtz's career in darkest Africa as a shucking off of what we generally consider civilization. What are the deeds and acts we know about? In other words, how has Kurtz gone primitive?

F. We might judge Kurtz and The Company by comparing them with the natives in the Congo and by the way they treat the natives. How much do we learn and how do you judge the whites on this basis?

G. We've read five essays about Heart of Darkness, each of them demonstrating a critical approach. Pick the one that you think offered the most insight or offered the most enlightenment about the novel, and summarize briefly what it told you.

V. ON CRITICISM. Write a short essay each on three of the items, each for 10 points (30 in all). Use "Araby," "Really, Doesn't Crime Pay," and "The Guest" as test cases. (You may use "The Yellow Wallpaper," "Haircut," or "The Rocking-Horse Winner," but I won't assume everybody has read them.) Why might each of the following approaches say something about the topic noted in respect to one of the stories?

1. A Feminist critic about women's concerns and values in a patriarchal society. (I can't see any way to apply this to "The Guest.")

2. A New Historical critic about the influence of the period setting in creating the values behind the action and characters' behavior.

3. A Reader Response critic in approaching the problem of figuring out the meaning of the title and the conclusion.

4. A Psychoanalytical critic about the plot's somehow portraying conflicts between the superego (conscience or social conventions which limit behavior) and the id (personal desires). The critic would say the plot concerns the protagonist's ego attempting to reconcile the other two forces.

FINALLY, A COUPLE OF OBSERVATIONS. My apologies for making you guinea pigs for my version of this course. I haven't taught it for some years, and this semester differs from past approaches. You have borne up well, and everyone who stuck with it has impressed me. Although I hate generalizations, your third papers represent a huge improvement; you'll be able to handle future assignments and impress others as a bright and stimulating group. Don't worry too much about this test. It's experimental, too. Thank you for an interesting semester.