**ENGL 211Z Literature and Intermediate Composition**

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**Overview:** ENGL 211Z is an experimental section of “ENGL 211: Literature and Intermediate Composition.” Along with prioritizing established core course learning outcomes specified by DFENG’s ENGL 211 Architecture, ENGL 211Z will include computer-assisted resources and methods that help class members achieve the following:

* familiarity with selected open-source resources for digital analysis of literary texts.
* knowledge of selected functions in the R programming language.
* knowledge of TEI-compliant XML markup standards.
* understanding of the usefulness of digital text analysis to inform and facilitate close reading and comprehension of literary texts, including multiple or competing versions.

In fulfillment of English 211 guidelines, ENGL 211Z introduces students to *the work of literature*, encompassing literary content, creation, and interpretation. English 211 is fundamentally concerned with developing claims about texts that identify, represent, and analyze complex problems or issues. In English 211Z, we will engage in *close reading* – a process of slow, active, and sustained engagement with a text, as well as *distant reading* – involving string manipulation, attention to word frequencies and patterns, and the analytical benefits of encoded text and documentary editing. Literary texts invite different kinds of arguments and claims, any claim – any interpretation – has to be grounded in evidence supplied by the texts themselves. English 211Z will help you learn to identify and think about the different kinds of structural, formal, and stylistic choices that authors make to achieve their expressive aims. Through close and distant reading, students in this course will learn to notice and make sense of a text’s significant formal aspects, develop claims about the work it is performing, and establish these claims with rhetorical clarity and intellectual sophistication. The ultimate goal of English 211 is to develop close readers of literature and culture, intelligent and responsible writers, and liberally educated officer-citizens who seek and respond thoughtfully to ambiguity and complexity.

In keeping with general ENGL 211 guidelines, students will:

* Demonstrate an understanding of the terminology required for the study of literature
* Develop college-level critical reading skills by:
  + learning how to perform an informed and coherent close reading (i.e. interpret a literary text by considering both content and form and assessing the relationship between them), and
  + engaging in deliberative reading (i.e. the sustained, recursive process of interpretation)
* Compose essays that make sophisticated, evidenced-based arguments and express their ideas in clear, precise, and elegant prose
* Use various research methods and tools to locate sources that can inform students’ interpretations of literary works
* Demonstrate effective oral communication by listening and responding to other perspectives
* Reflect on the way an appreciation for the complexity embodied by the literary imagination can shape their judgment and enrich their lives as officers and as citizens

**Required Texts**

**Bound Editions**

* Aeschylus. *The Persians*, *The Seven Against Thebes*, *The Suppliant Maidens*, and *Prometheus Unbound*. Eds. Grene and Lattimore (University of Chicago Press, 2013).
* Mary Shelley, *Frankenstein*. Ed. J. Paul Hunter (W. W. Norton, 2012).
* Stephen Crane. *The Red Badge of Courage*. Ed. Henry Binder (W. W. Norton, 1982).
* Jockers, Matthew. *Text Analysis with R for Students of Literature* (Springer, 2014).

**Electronic versions** of the above literary works plus (1) short works assigned in weeks 1-4 of the course, and (2) supplementary readings on the above works and their textual histories.

**Writing Assignments (detailed assignment sheets to be supplied on the course website):**

**Exploratory Analysis Essay:** Choose one of the poems assigned up to January 17. Choose one of the text’s salient formal dimensions and techniques (as these terms are defined in class) and write a brief analytical response of 500-750 words explaining its potential significance. No secondary sources should be used for this assignment. Use MLA format.

**Close Reading Essay 1:** Using a voyant visualization for Crane’s *Black Riders*, identify a significant high-frequency term and examine its use by Crane in up to three poems. Write a 1000- to 1250-word essay that demonstrates its relationship to thematic preoccupations and concerns. Your main source of evidence for this assignment is the literary text and data visualizations at voyant. Where appropriate, you may also use external resources employed in class such as the *Oxford English Dictionary*. Use MLA format and, where applicable, documentation.

**Close Reading Essay 2:** Write a 1250- to 1500-word analysis of Aeschylus’s *Prometheus Bound* or of Mary Shelley’s *Frankenstein* that employs text analysis practices with R and voyant. Whereas in the first essay you focused on the high frequency of a single term and its relationships to thematic preoccupations and concerns, in this essay you should take a more expansive perspective that accounts for and analyzes more of the text. Advance strong arguments or claims that are cognizant of the text as a whole, yet still grounded in well-chosen components of it. This essay should use secondary sources in the form of published scholarly criticism that helps to inform your own close reading. Use MLA format and documentation.

**Final Essay:** Write a 1750- to 2000-word close reading of Crane’s *Black Riders* or *The Red Badge of Courage* using applicable text analysis resources such as R and juxta commons. Whereas in the first essay you focused on some of the text’s salient formal dimension and techniques, in this essay you should take a more expansive perspective that accounts for semantically encoded content in Black Riders or textual differences between the published and unpublished versions of *Red Badge*. Advance strong arguments or claims that are cognizant of the text as a whole, yet still grounded in well-chosen components of it. This essay should use secondary sources that help to inform your own close reading. Use MLA format and documentation.

**Online Commentary**

Electronic versions of assigned literary readings are accessible by registration at the course web site in a CommentPress Core platform that enables you to annotate readings. In this venue, you’ll communicate your thoughts about textual features and their relationships to the larger works of which they are a part. In some instances, you will research the passage of your choice using an assigned tool or secondary resource. You will be assigned to a student group, and each member will post his/her comment by the end of the evening prior to the day of each meeting for which your group is responsible. In class, the assigned group will then lead a portion of the discussion for that meeting. (See the instructions on the ENGL 211Z Readings landing page for commenting procedures.) You will be responsible for expressing analytical observations clearly and concisely, and for responding constructively to (though not necessarily in agreement with) observations and objections made by your peers in class. In each case, aim to achieve insightful critical analysis, focusing closely on the passage you select and identifying its significance and meaning in connection with dimensions of literature and reading we address in class. Registration for the CommentPress Core platform is performed by the instructors using the @usafa.edu address provided to you during your enrollment as a student at USAFA. No personal information or education records (as defined by the Family Educational Rights and Privacy Act, or FERPA) are transferred to the platform, which is password protected and accessible only by members of the course, and on occasion by other USAFA educators. Student accounts are deleted and content archived at the end of the term. Contact the instructor with any privacy concerns regarding this arrangement. To gain access, follow these steps:

1. Go to http://afadigitalhumanities.org/English211Z/

2. Select "Lost your password?"

3. On the next page, enter your @usafa.edu address (NOTE: do not use your @edu.usafa.edu address).

4. Follow instructions in the automated emails. It may take a few minutes for these to arrive. If they do not show up in your inbox, check your spam folder. Note in the second email that your username for the site is your first initial, followed by your full last name as it appears in your usafa account (ie, "jsmith" for John Smith), all in lower case. If your first initial and last name combined do not amount to at least four letters, your middle initial will be included after your first.

5. Once you have gained access to http://afadigitalhumanities.org/English211Z/, you should have commenting privileges there.

**TEI and Textlab Editing**

In connection with the Final Essay assignment, you will encode printed content from Stephen Crane’s *Black Riders, and Other Lines* and manuscript material from his surviving manuscript for *The Red Badge of Courage*. For the former, you will be provided with a license and download instructions for the XML editor Oxygen. The latter requires online registration with TextLab, a manuscript editing tool.

**Presentations**

Oral presentations on assigned subject matter will be performed before prog and at the end of the course. For each, you will assemble and deliver a PowerPoint presentation on your chosen topic using text analysis resources such as voyant, juxta, and R. In a coherent and organized verbal delivery, you will cover the major points you are addressing in your literary analysis and secondary research, and you will share significant surprises, discoveries, or problems arising from your work on the topic. Following delivery, you will conduct a brief Q&A with the class.

**Grading Distribution**

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| --- | --- | --- | --- |
| Before Midterm Progress Report |  | After Midterm Progress Report |  |
| Exploratory Analytical Essay | 5% | Close Reading Essay 2 | 15% |
| Close Reading Essay 1 | 10% | Final Essay | 20% |
| Online Commentary | 5% | Online Commentary | 5% |
| Preparation and Participation | 5% | Preparation and Participation | 5% |
| Presentation | 10% | Presentation | 10% |
|  |  | TEI Markup and Textlab Editing | 10% |

Wed 9 Jan. Introduction to the course

**Block I**

Fri 11 Jan. William Shakespeare, Sonnet II “When forty winters shall besiege thy brow”; John Keats, “On seeing the Elgin Marbles”; William Ernest Henley, “Invictus”; All-groups Commentary

Tue 15 Jan. Lord Byron, “Prometheus”; Group 1 Commentary

Thu 17 Jan. Percy Bysshe Shelley, “Mont Blanc”; Introduction to Voyant Tools

Tue 22 Jan. Samuel Taylor Coleridge, “The Rime of the Ancient Mariner”; Group 2 Commentary

Wed 23 Jan. **Exploratory Analysis Due**

Thur 24 Jan. James Colvert “Stephen Crane” (OneNote); Stephen Crane, *Black Riders* I-XV

Mon 28 Jan. *Black Riders* XVI-XXX; Group 3 Commentary

Wed 30 Jan. *Black Riders* XXXI-XLV; Crane, Letters (OneNote)

Fri 1 Feb. *Black Riders* XLVI-LX; Group 4 Commentary

Tue 5 Feb. *Black Riders* LXI-LXVIII

Thur 7 Feb. *Black Riders*; TEI/R workshop (Jockers 1-3)

**Sun 10 Feb. Close Reading Essay 1 due**

**Block II**

Mon 11 Feb. Aeschylus, *Prometheus Bound*

Wed 13 Feb. *Prometheus Bound*; Group 1 Commentary

Fri 15 Feb. *Prometheus Bound*

Wed 20 Feb. *Prometheus Bound*; TEI/R workshop (Jockers 4-6)

Mon 25 Feb. Text Analysis Presentations

Wed 27 Feb. Text Analysis Presentations

Fri 1 Mar. Text Analysis Presentations

Tue 5 Mar. Text Analysis Presentations

Thur 7 Mar. Eleanor Ty, “Mary Shelley” (OneNote); *Mary Shelley, Frankenstein; or, The Modern Prometheus, Letters*;Vol I, Chapters I-IV

Tue 12 Mar. *Frankenstein*, Vol I, Chapters V-VII; Group 2 Commentary

Thur 14 Mar. *Frankenstein*, Vol II, Chapters I-IV

Mon 16 Mar. *Frankenstein*, Vol II, Chapters V-IX; Group 3 Commentary

Wed 18 Mar. *Frankenstein*, Vol III, Chapters I-IV

Fri 22 Mar. *Frankenstein*, Vol III, Chapters V-VIII; Group 4 Commentary

**Block III**

Tue 2 Apr. TEI/R workshop (Jockers 7-9)

Thu 4 Apr. Stephen Crane, *The Red Badge of Courage* Chs. I-III; Group 1 Commentary

**Sun 7 Apr. Close Reading Essay 2 due**

Mon 8 Apr. *The Red Badge of Courage* Chs. IV-VII

Wed 10 Apr. *The Red Badge of Courage* Chs. VIII-X; Group 2 Commentary

Fri 12 Apr. *The Red Badge of Courage* Chs. XI-XIII

Tue 16 Apr. *The Red Badge of Courage* Chs. XIV-XVII; Group 3 Commentary

Thur 18 Apr. *The Red Badge of Courage* Chs. XVIII-XXI

Mon 22 Apr. *The Red Badge of Courage* Chs. XXII-XXV; Group 4 Commentary

Wed 24 Apr. TEI/R workshop (Jockers Ch. 10)

Fri 26 Apr. TEI/R workshop continued

Tue 30 Apr. Research and Text Analysis Presentations

Thur 2 May Research and Text Analysis Presentations

**Sun 5 May TEI Markup Due**

Mon 6 May Research and Analysis Presentations

Wed 8 May Research and Analysis Presentations

Fri 10 May Research and Analysis Presentations

**Sun 12 May** **Final Essay Due**