**ENGL 211Z Literature and Intermediate Composition**

**Fall 2019**

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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**

* William Shakespeare. *Complete Sonnets* (Dover, 1991).
* Aeschylus. *The Persians*, *The Seven Against Thebes*, *The Suppliant Maidens*, and *Prometheus Bound*. 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).

**Electronic versions** of the above literary works plus (1) works made available on the CommentPress class platform, (2) supplementary readings made available in Blackboard as pdf files.

**Writing Assignments:**

**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. See formal prompt for full requirements.

**Close Reading Essay 1:** Using a voyant visualization for Shakespeare’s *Sonnets*, identify a significant high-frequency term and examine its use by Shakespeare 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. See formal prompt for full requirements.

**Close Reading Essay 2:** Write a 1250- to 1500-word analysis 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 frequencies and trends, and 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. See formal prompt for full requirements.

**Final Essay:** Write a 1750- to 2000-word close reading of Shakespeare’s Sonnets, Crane’s *Black Riders*, or Crane’s *The Red Badge of Courage* using applicable text analysis resources such as R and Voyant. 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. See formal prompt for full requirements.

**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 analyze and/or research the passage of your choice using an assigned tool or secondary resource, such as Voyant or formal definitions of literary devices in readings from M. H. Abrams’s *Glossary of Literary Terms* (excerpted in pdf on Blackboard and assigned at various points in the schedule of readings). 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.) For each assignment, you will be responsible for expressing your analytical observations clearly and concisely **in the form of a single well-developed paragraph**, and for responding constructively to (though not necessarily in agreement with) observations 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, or in keeping with specified instructions for the given due date. Registration for the CommentPress Core platform is performed by the instructor 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. Once your password is set, return to the URL in item 1 above to log in. Note 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.

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| **Group 1** | **Group 2** | **Group 3** | **Group 4** |
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**TEI Markup and Encoding**

Encode assigned content from William Shakespeare’s *Complete Sonnets* and Stephen Crane’s *Black Riders and Other Lines*. For encoding, you will use a free 30-day trial version the XML editor Oxygen. As part of this exercise, you will learn basic file-sharing and version control procedures at the online repository Github.

**Textlab Editing**

In connection with our study of Stephen Crane’s novel *The Red Badge of Courage*, you will perform a digital editing exercise involving images of Crane’s manuscript. Assignment completion requires online registration with TextLab, a manuscript editing tool, and Knowledgecorps, and instruction site and editorial apparatus for the project.

**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 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% |

Thur 8 Aug. Introduction to the course

**Block I**

Mon 12 Aug. William Shakespeare, Sonnets; “Simile” (Abrams 102)

Group 1 Commentary

Startup session: Google Docs

Wed 14 Aug. William Shakespeare, Sonnets; “Metaphor” (Abrams 102-103)

Group 2 Commentary

Fri 16 Aug. William Shakespeare, Sonnets; “Symbol” (Abrams 320-322)

Group 3 Commentary

Tue 20 Aug. William Shakespeare, Sonnets; “Metonymy, Synechdoche, and Personification” (Abrams 103-104)

Group 4 Commentary

Thur 22 Aug.Emily Dickinson and Langston Hughes, selected poems

Group 1 Commentary

Startup Session: Voyant Tools

**Sun 25 Aug.**  **Exploratory Analysis Due**

Mon 26 Aug. Samuel Taylor Coleridge, “The Rime of the Ancient Mariner”

Group 2 Commentary

Wed 28 Aug. Percy Bysshe Shelley, “Mont Blanc”; Lord Byron, “Prometheus” (*Frankenstein* 295, 301)

Group 3 Commentary

Fri 30 Aug. Startup Session: R Functions for Plain Text

**Color Schemed Encoding Due**

Wed 4 Sep. Aeschylus, *Prometheus Bound*

Group 4 Commentary

Fri 6 Sep. *Prometheus Bound*

Startup Session: Github and Oxygen

Sun 8 Sep. **Close Reading Essay 1 Due**

**Block II**

Tue 10 Sep. XML Markup and Encoding

Thur 12 Sep. XML Markup and Encoding

Mon 16 Sep. Text Analysis Presentations

Wed 18 Sep. Text Analysis Presentations

Fri 20 Sep. Text Analysis Presentations

Tue 24 Sep. Text Analysis Presentations

Thur 26 Sep. Startup Session: Juxta Commons

Mon 30 Sep. Eleanor Ty, “Mary Shelley”; *Mary Shelley, Frankenstein; or, The Modern Prometheus, Letters*;Vol I, Chapters I-IV

Group 1 Commentary

Wed 2 Oct. *Frankenstein*, Vol I, Chapters V-VII

Group 2 Commentary

Fri 4 Oct. *Frankenstein*, Vol II, Chapters I-IV

Group 3 Commentary

Tue 8 Oct. *Frankenstein*, Vol II, Chapters V-IX

Group 4 Commentary

Thur 10 Oct. *Frankenstein*, Vol III, Chapters I-IV

Group 1 Commentary

Tue 15 Oct. *Frankenstein*, Vol III, Chapters V-VIII

Group 2 Commentary

Thur 17 Oct. James Colvert, “Stephen Crane”

Sun 20 Oct. **Close Reading Essay 2 Due**

**Block III**

Tue 22 Oct. Startup Session: R Functions for TEI-compliant XML

Thur 24 Oct. R Functions for TEI-compliant XML continued

Mon 28 Oct. Stephen Crane, *The Black Riders and Other Lines*

Group 3 Commentary

Wed 30 Oct. *The Black Riders and Other Lines*

Group 4 Commentary

Fri 1 Nov. Stephen Crane, *The Red Badge of Courage* Chs. I-V

Group 1 Commentary

Tue 5 Nov. *The Red Badge of Courage* Chs. VI-X

Group 2 Commentary

Thur 7 Nov. *The Red Badge of Courage* Chs. XI-XV

Group 3 Commentary

Tue 12 Nov. *The Red Badge of Courage* Chs. XV-XX

Group 4 Commentary

Thur 14 Nov. *The Red Badge of Courage* Chs. XXI-XXV

Group 1 Commentary

Mon 18 Nov. Startup Session: TextLab and Knowledgecorps

Wed 20 Nov. Research and Text Analysis Presentations

Fri 22 Nov. Research and Text Analysis Presentations

Tue 26 Nov. Research and Text Analysis Presentations

Tue 3 Dec. Research and Text Analysis Presentations

Thur 5 Dec. TextLab Completion

*RBoC* transcriptions due

**Sun 8 Dec.** **Final Essay Due**