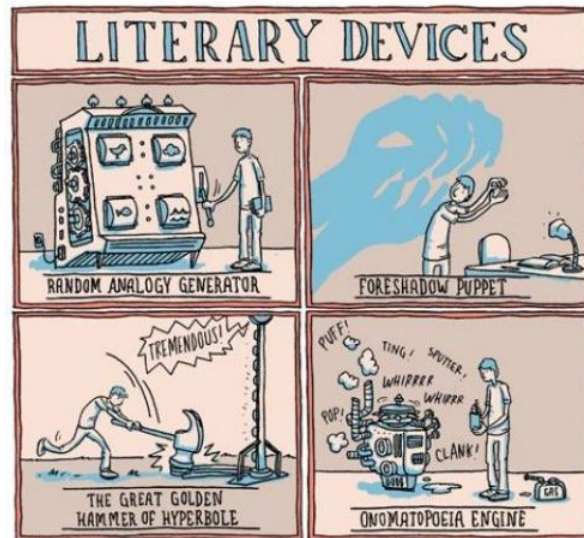


## INTRO TO LITERARY ANALYSIS & INTERPRETATION SKILLS

**ENGL 3000.05 / FALL 2022 / MWF 11:00 - 11:50 / WOOTEN HALL 114**



(Pictured above: 4-panel comic entitled "Literary Devices," depicting a cartoon figure using, from left to right, a slot machine labelled "Random Analogy Generator," hand puppetry labelled "Foreshadow Puppet," a test-your-strength carnival-style game with a hammer labelled "The Great Golden Hammer of Hyperbole" and saying "Tremendous!", and a noisy robot labelled "Onomatopoeia Engine" saying "Puff! Pop! Clank!" etc.)

### INSTRUCTOR & INSTRUCTOR CONTACT INFO

**Prof:** Deborah Needleman Armintor ("Dr. A")

**My Pronouns:** She/They

**Email me 24/7:** dna@unt.edu or deborah.armintor@unt.edu (response within 48 hours)

**Text my cell 24/7:** 940-300-9857 (response within 24 hours)

**In-Person Office Hours:** LANG 409B, By Appointment

**Phone Office Hours:** 940-300-9857, By Appointment

**Zoom Office Hours:** <https://unt.zoom.us/j/6837842372>

( Zoom by phone (audio only): 1 346-248-7799. Meeting ID: 683 784 2372)

**How to contact me with a question or to schedule an Office Hours appointment:**

Email or Text me with your question or Office Hours appointment request at the email address or cell phone number listed above. Please do not attempt to reach me via Canvas chat, messenger, or any other Canvas interface. Be sure to state the following in the subject heading of every email and the body of each text: your full name, the name or number of the course, and your course section number.

**COURSE OBJECTIVES:**

This course prepares students to understand literature and to articulate their understanding in essays supported by carefully analyzed evidence from assigned works. Major genres of poetry, drama, prose fiction and nonfiction and the literary terms and conventions associated with each genre. Students learn to evaluate multiple interpretations of a text.

**COURSE REQUIREMENTS & GRADING:**

**Exist** (worth 1% of course grade): Bonus!

**Multiple Choice Test:** Poetry, Literary Terms, & Prosody 10/14 (worth 33% of course grade) - 25 questions, multiple choice, A-D. Taken in class,

covering all readings and class discussions regarding poetry, literary terms, and prosody. Only syllabus poems we discussed in class can be included on the test, not all poems on the syllabus.

**Essay 1:** Poetry Analysis & Interpretation DUE 10/17 (worth 33% of course grade ): - 6-7 pages, double-spaced. Make and sustain an original, creative, and non-obvious argument about any sonnet by Shakespeare or Spenser that we did not discuss in class, focussing your analyses and examples on word choice and the relationship between form and content. Include an unnumbered MLA-Style Works Cited Page that also provides the full text of your sonnet, copied-and-pasted after the bibliographical citation. Additional sources are not required for Essay 1. However, if you wish to include and discuss other primary or secondary sources besides your sonnet, you may, but only you believe it helps your original argument and analyses rather than diluting them. See essay requirements and successful essay characteristics below.

**Essay 2:** Contextualized Analysis & Interpretation Research Essay on Drama or Prose DUE 12/16 (worth 33% of course grade) – 6-7 pages, double-spaced. Make and sustain an original, creative, and non-obvious argument about any play or prose fiction work on our syllabus, venturing outside or above & beyond what we focussed on in our class discussions of that text. Your argument for Essay 2 must be contextualized in literary criticism, history, culture, and/or interdisciplinary framing, citing and quoting from 3 or more primary or secondary sources of your choice. Our library visit, discussions of literary criticism, and Essay 2 in-class workshop will help. You are also welcome, but not required, to meet with me individually to discuss or brainstorm possible approaches you might be interested in taking. Include an unnumbered MLA-Style Works Cited Page with bibliographical information for all sources. See essay requirements and successful essay characteristics below.

**Essay Requirements:** Essays should be 6-7 pages each, typed, with an un-numbered MLA-Style Works Cited Page. Submit your essay electronically via our CANVAS site. Include your name, date, and course

number in the top left-hand corner of page 1. All pages should be numbered in the upper-right-hand corner. Use a text font for all essays (Times Roman or Garamond for example) at 11 or 12 points, with all one-inch (1") margins, and double-spacing.

**Successful essays share the following characteristics:**

Original topic: Go beyond the obvious and beyond what we've already discussed in class

Clear and interesting thesis: Make an argument in your intro paragraph and stick with it

Audience & context awareness: writing is appropriate to your audience (in this case, your instructor) and context (in this case, the course, i.e. don't tell me something we've already discussed in class)

Clarity: main points and/or arguments are easy to understand and explained well

Evidence: all writing shows the support of ideas through quoted and analyzed evidence from the text. All quotes are attributed accurately and add to the purpose of the text.

Organization: all writing shows evidence of effective organization, which makes the writer's ideas easier to follow

Credibility: all writing contributes to the credibility of the writer by matching expectations for grammar, spelling, sentence structure, prose, and other conventions of academic writing

Assignment Relevance: read each essay assignment's instructions carefully. Please ask me if you have any questions or concerns about what's required.

**LATE OR MISSED ASSIGNMENTS:**

I grade the quality of your work, not the speed at which you turn it in. I would like you to try your best to submit your work the week it's due, but I will not penalize you or deduct points for lateness.

**ATTENDANCE & MISSED CLASSES:**

Regular attendance is necessary to succeed in this course, but is not graded. That's because poor class attendance usually comes with its own consequence: poor performance on graded assignments. Absences in my class do not require a written or oral excuse. You are an adult; I trust that you have a legitimate reason for your absence, and I respect your privacy. I am happy to meet with you by appointment for whatever reason, but you are responsible for keeping up with the readings and class discussions on your own. Finally, it should go without saying that if you are sick and possibly contagious you should not attend class, for your health and the health of everyone in the classroom.

## **PARTICIPATION**

Like regular attendance, active participation is expected but not graded. Active participation manifests itself differently in everyone, depending on learning style and personality, but always includes having the day's assigned reading with you (either a physical copy, or an electronic copy), following along in the reading as we discuss various passages, and being visibly and/or audibly engaged in the discussion at hand. Knitting, doodling, etc., or moving about/fidgeting in the classroom is perfectly fine, whatever it takes for you to be comfortable and stay engaged, as long as you're respecting the boundaries, health, and safety of others.

## **PLAGIARISM POLICY:**

Any student who plagiarizes will receive an automatic "F" for the course. For UNT's full Academic Integrity Policy, see:  
<https://policy.unt.edu/policy/06-003> (Links to an external site.)

## **COMPLIANCE WITH AMERICANS WITH DISABILITIES ACT:**

The right to equal access and accommodation for people with disabilities is guaranteed under federal civil rights law by the Americans with Disabilities Act (ADA), regardless of student status or UNT Office of Disability

Accommodation (ODA) registration. Reasonable accommodation and equal access for students with disabilities are important to me regardless of ODA status, and I will seek to accommodate you however I can; just let me know. Students seeking specific accommodations at UNT through ODA, however, must first register with the ODA to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that the ODA requires that students obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website: <https://studentaffairs.unt.edu/office-disability-access> (Links to an external site.).

### **REQUIRED TEXTS:**

None. Electronic links or attachments of required weekly course readings will be posted on our course Canvas page, linked weekly in the syllabus below.

## **SYLLABUS**

Readings & assignments are due on the days listed below. Readings are subject to change based on pace of class discussion. Any changes to the reading will be announced in class on the class day prior and adjusted in the CANVAS syllabus accordingly.

### **WEEK 1**

**8/29 (MON)**

Discuss syllabus, course

**8/31 (WEDS)**

Discuss the Procrustean Bed Problem in literary analysis & interpretation  
How to close-read a lyric poem: Wallace Stevens's "Thirteen Ways of Looking at a Blackbird,"

<https://www.poetryfoundation.org/poems/45236/thirteen-ways-of-looking-at-a-blackbird>

**9/2 (FRI)**

Continued from Weds:

How to close-read a lyric poem: Wallace Stevens's "Thirteen Ways of Looking at a Blackbird,"

<https://www.poetryfoundation.org/poems/45236/thirteen-ways-of-looking-at-a-blackbird>

**WEEK 2****9/5 (MON)**

LABOR DAY - NO CLASS

**9/7 (WEDS)**

Prosody Lecture: Vendler - Appendices.pdf

Prosody Lecture Class notes: Prosody Class Notes.pdf

**9/9 (FRI)**

Continued from Weds:

Prosody Lecture: Vendler - Appendices.pdf

Prosody Lecture Class notes: Prosody Class Notes.pdf

**WEEK 3****9/12 (MON)**

The Sonnet: A Case Study on the inseparability of poetic form, content, and context

Sonnet Terms & Features:

- <https://literarydevices.net/sonnet/>
- <https://www.poetryfoundation.org/learn/glossary-terms/sonnet>
- Dante, Vita Nuova: (focus on one sonnet and the surrounding prose)  
<http://www.gutenberg.org/files/41085/41085-h/41085-h.htm>

### **9/14 (WEDS)**

- Wyatt, "Whoso List to Hunt, I Know Where There Is an Hind":  
<https://www.poetryfoundation.org/poems/45593/whoso-list-to-hunt-i-know-w-here-is-an-hind>

### **9/16 (FRI)**

- Shakespeare Sonnets 1-50: <http://www.shakespeares-sonnets.com/all.php>

## **WEEK 4**

### **9/19 (MON)**

- Shakespeare Sonnets 51-154:  
<http://www.shakespeares-sonnets.com/all.php>

### **9/21 (WEDS)**

- 1st third of Spenser, Amoretti,  
<http://spenserians.cath.vt.edu/TextRecord.php?textsid=32834>

### **9/23 (FRI)**

- 2nd third of Spenser, Amoretti,  
<http://spenserians.cath.vt.edu/TextRecord.php?textsid=32834>

## **WEEK 5**

### **9/26 (MON)**

- Finish Spenser, Amoretti,  
<http://spenserians.cath.vt.edu/TextRecord.php?textsid=32834>

### **9/28 (WEDS)**

- Literary Devices A through Z: <https://literarydevices.net/>



Poems:

Stevie Smith, "Not Waving But Drowning"

<https://www.poetryfoundation.org/poems/46479/not-waving-but-drowning>

Wallace Stevens, "Anecdote of the Jar,"

<https://www.poetryfoundation.org/poetrymagazine/poems/14575/anecdote-of-the-jar>

### **9/30 (FRI)**

Literary Devices A through Z: <https://literarydevices.net/>

Poem:

Emily Dickinson, "The Brain Is Wider Than the Sky"

<https://www.poemhunter.com/poem/the-brain-is-wider-than-the-sky/>

## **WEEK 6**

### **10/3 (MON)**

Literary Devices A through Z: <https://literarydevices.net/>

Poems:

Emily Dickinson, "The Heart Asks Pleasure First:"

<https://www.bartleby.com/113/1009.html>

John Donne, "Love's Alchemy:"

<https://www.poetryfoundation.org/poems/44119/loves-alchemy>

### **10/5 (WEDS)**

Literary Devices A through Z: <https://literarydevices.net/>

Poems:

Philip Larkin, "This Be the Verse:"

<https://www.poetryfoundation.org/poems/48419/this-be-the-verse>

Wifred Owen, "Dulce et Decorum Est:"

<https://www.poetryfoundation.org/poems/46560/dulce-et-decorum-est>

### **10/7 (FRI)**

Literary Devices A through Z: <https://literarydevices.net/>

Poems:

Allen Ginsberg,

"America:" <https://www.poetryfoundation.org/poems/49305/america-56d22b41f119f>

Claude McKay, "America:"

<https://www.poetryfoundation.org/poems/44691/america-56d223e1ac025>

## **WEEK 7**

### **10/10 (MON):**

In-class Test Prep and Q&A

### **10/12 (WEDS):**

In-class Test Prep and Q&A

### **10/14 (FRI)**

Test in Class

## **WEEK 8**

### **10/17 (MON)**

Essay 1 Due: Submit Essay 1 Here

Intro to Drama

Sophocles, Oedipus the King, 1st third:

Link: <https://www.gutenberg.org/files/31/31-h/31-h.htm>

### **10/19 (WEDS)**

Sophocles, Oedipus the King, 2nd third:

Link: <https://www.gutenberg.org/files/31/31-h/31-h.htm>

### **10/21 (FRI)**

Sophocles, Oedipus the King, Finish the play: Link:

<https://www.gutenberg.org/files/31/31-h/31-h.htm>

## **WEEK 9**

### **10/24 (MON)**

Shakespeare, Merchant of Venice, Act I :

Link: <https://www.folgerdigitaltexts.org/html/MV.html>

### **10/26 (WEDS)**

Shakespeare, Merchant of Venice, Acts 2 - 3:

Link: <https://www.folgerdigitaltexts.org/html/MV.html>

### **10/28 (FRI)**

Shakespeare, Merchant of Venice, Acts 4 - 5:

Link: <https://www.folgerdigitaltexts.org/html/MV.html>

## **WEEK 10**

### **10/31 (MON)**

Suzan-Lori Parks, TOPDOG/UNDERDOG:topdog-underdog-1.pdf, Acts 1-2

### **11/2 (WEDS)**

Suzan-Lori Parks, TOPDOG/UNDERDOG:topdog-underdog-1.pdf, Acts 3-4

### **11/4 (FRI)**

Suzan-Lori Parks, TOPDOG/UNDERDOG:topdog-underdog-1.pdf, Acts 5-6

## **WEEK 11**

### **11/7 (MON)**

Intro to Prose Fiction

Poe, "Murders in the Rue Morgue" (1st half)

Link:

[https://www.gutenberg.org/files/2147/2147-h/2147-h.htm#link2H\\_4\\_0009](https://www.gutenberg.org/files/2147/2147-h/2147-h.htm#link2H_4_0009)

**11/9 (WEDS)**

Poe, "Murders in the Rue Morgue" (2nd half)

Link:

[https://www.gutenberg.org/files/2147/2147-h/2147-h.htm#link2H\\_4\\_0009](https://www.gutenberg.org/files/2147/2147-h/2147-h.htm#link2H_4_0009)

**11/11 (FRI)**

Criticism on "Murders in the Rue Morgue".pdf

**WEEK 12****11/14 (MON)**

Poe, "The Purloined Letter:" Link

<https://www.gutenberg.org/files/2148/2148-h/2148-h.htm#linkpurloin>

**11/16 (WEDS)**

Kafka "The Metamorphosis" Link

<https://www.gutenberg.org/files/5200/5200-h/5200-h.html>, 1st half

**11/18 (FRI)**

Kafka "The Metamorphosis" Link

<https://www.gutenberg.org/files/5200/5200-h/5200-h.html>, 2nd half

**WEEK 13****11/21 (MON)**

Library Research for English Majors with Librarian Carol Hargis:

Meet in Willis Library, 136:

<https://library.unt.edu/willis/#maps>

(Attendance will be taken there)

**11/23 (WEDS)**

THANKSGIVING BREAK: NO CLASS

**11/25 (FRI)**

THANKSGIVING BREAK: NO CLASS

**WEEK 14**

**11/28 (MON)**

Criticism on "The Purloined Letter:" Critical Analysis of Purloined Letter  
1.pdf

**11/30 (WEDS)**

Criticism on Kafka's "Metamorphosis:"

Kafka Criticism 1:

<https://www.theguardian.com/books/booksblog/2015/may/13/kafka-metamorphosis-translations>

Kafka Criticism 2.pdf

**12/2 (FRI)**

Kafka Criticism 3.pdf

**WEEK 15 (Pre-Finals Week)**

**12/5 (MON)**

Essay 2 Prep & Workshop

**12/7 (WEDS)**

Essay 2 Workshop

Spot evaluations

**12/9 (FRI)**

UNT Reading Day, No Classes

**FINALS WEEK**

**12/16 (FRI)**

Essay 2 Due: Submit Essay 2 Here

Note: There is no final exam for this class.

**LAST DAY TO COMPLETE MISSING COURSEWORK WITHOUT  
RECEIVING AN INCOMPLETE FOR THE COURSE:**

**12/16 (FRI)**

**FINAL COURSE GRADES SUBMITTED TO REGISTRAR:**

**12/19 (MON)**

Final grades submitted by UNT instructors to Registrar by 4:00 p.m.  
(for all students, including graduating seniors)