Dino Franco Felluga

ENGAGING ENGLISH

ENGL 20200

Purdue's course catalog describes this course as an introduction to the field of English Studies that provides foundational liberal arts skills, including critical and creative thinking, reading and writing using a variety of historical and contemporary media from fiction, poetry, and drama to films, TV shows, and the Internet.

Learning Objectives

We will attempt to stay true to this course's official description in the Purdue catalog (on the left) by examining lots of different subjects, aided by a set of tools at COVE and Brightspace. You will learn:

how to analyze different genres carefully through lineby-line annotation, thus enriching your reading experience

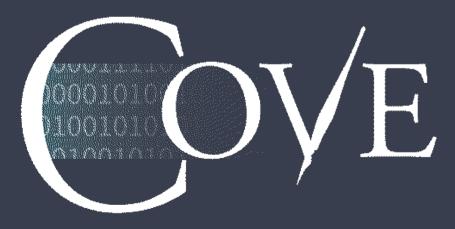
how to research a historical or cultural topic and to share that research with others in a rigorous way

how to understand theoretical concepts and to apply them to cultural artifacts like literature and film

how to write a well-structured, well-argued argumentative essay

how to create your very own sonnet

TOOLS/ TEXTS



D2L Brightspace

This class will be taught remotely; however, even before the novel coronavirus, I was developing tools to facilitate asynchronous learning through a platform called COVE. We will use it with Brightspace to achieve the learning objectives on the previous page.

Course texts and some tools will be provided through this platform for \$10/student: https://www.navsa.org/members/join-navsa/#cove-only. Please also purchase a copy of *Things Fall Apart* online (\$6; https://tinyurl.com/y6jtrn9v) and purchase or rent *Critical Theory: The Key Concepts* (CT below; https://tinyurl.com/yxrvc424). The COVE tools will allow us to create a "flipped classroom." Wikipedia helpfully explains:

In the traditional model of classroom instruction, the teacher is typically the central focus of a lesson and the primary disseminator of information during the class period. The teacher responds to questions while students defer directly to the teacher for guidance and feedback.... Class discussions are typically centered on the teacher, who controls the flow of the conversation

In a flipped classroom, by contrast, "students are actively involved in knowledge acquisition and construction." Your goal will be to acquire, construct and share knowledge using the following tools at COVE: a map-builder, timeline-builder, gallery-builder and annotation tool.

Short video lectures at Brightspace will provide basic content. Class discussion and use of the tools above will instead focus on applying what you have learned to specific cultural artifacts.

SYLLABUS

guese (Excerp

snickers

Thought about changing this, but it's still funny.

hamil115

Is stand up erest and strong

rawing nigh and nigher,
wings break into fire
t,—what bitter wrong
t, that we should not long
Think. In mounting higher,
ess on us, and aspire
orb of perfect song
lence. Let us stay
vèd,—where the unfit
f men recoil away
ts, and permit
love in for a day,
e death-hour rounding it.

Each section of the course will build on COVE and Brightspace to facilitate asynchronous learning while addressing the variety of subjects and approaches that have developed in English over the last century. We will also have a series of synchronous Zoom meetings, which will function not as lectures but as workshops. The schedule looks like this:

Section 1 (Week 1-4): Close Reading 1-Poetry at COVE Studio

M Aug 24 Introductions

W Aug 26 How to read a poem; "New Criticism" (CT)
F Aug 28 How to read a poem (the sonnet); "Digital humanities" (CT)

M Aug 31 W. Wordsworth, "The world is too much with us," "Surprised by Joy"; "Nature" (CT)

Wed Sept 2 P. Shelley, "Lift not"; "England in 1819"; "Class" (CT) F Sept 4 J. Keats, "If by these dull rhymes"

M Sept 7 EBB, Sonnets from the Portuguese, #22 and #32; "Feminism," "Gender and Sex" and "Écriture féminine" (CT) W Sept 9 D.G. Rossetti, "The Sonnet"; "The Portrait"; "Body's Beauty" F Sept 11 C. Rossetti, "In an Artist's Studio"

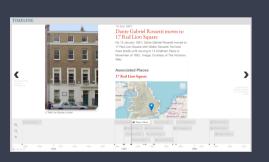
M Sept 14 J. M. Hopkins, "God's Grandeur"; "Spring" W Sept 16 J. M. Hopkins, "As kingfishers catch fire" F Sept 18 J. Brown, "The Tradition" (2015); "Race" (CT)

Section 2: (Week 5): Creative Writing–now do it yourself!

Sept 21-25 Yeats, "Leda and the Swan" and first drafts

SYLLABUS









Section 3 (Week 6-7): History and Culture at COVE Editions

Sept 28-Oct 9 Timeline, map, gallery projects (Intro, "LGBTQ," "Intersectionality," "Queer Studies," "capital and capitalism," "New Historicism and Cultural Materialism," "Culture," "History" [CT])

Section 4: (Week 8-10): Close Reading 2—The Novel at COVE Studio

Oct 12-16 Emily Brontë Wuthering Heights; "Compulsory heterosexuality," "Heteronormativity," "Patriarchy," "Desire" (CT)

Oct 19-23 Joseph Conrad's *Heart of Darkness*; "Critical Race Theory," "Postcolonial Studies," "Orientalism," "Subaltern" (CT)

Oct 26-30 Chinua Achebe, "An Image of Africa"; *Things Fall Apart*; "Contact zone and transculturation," "Globalization" (CT)

Section 5 (Week 11-15): Critical Theory and Pop Culture

Nov 2-6 Buffy: The Vampire Slayer, "Restless"; "Psychoanalysis" (CT) Mulvey, "Visual Pleasure"; "Suture," "Gaze," "Real," "Neurosis" (CT) Butler, "Performative Acts"; "Performativity," "Psychosexual dev." (CT)

Nov 9-13 Buffy: The Vampire Slayer, "Hush"; "Superego," "Name of the Father," "Father of Enjoyment" (CT) Žižek, For They Know Not and Looking Awry (6-8, 12-25, 39-43)

Nov 16-23 Buffy: The Vampire Slayer, "The Body" Kristeva, *Powers of Horror*; "Abject," "Object," "Uncanny" (CT) Žižek, *Looking Awry* (88-97, 104-06)

Nov 31-Dec 4 Openings of Recent Films

LINKS



COVE Sign Up

https://www.navsa.org/members/join-navsa/#cove-only

COVE How-To Guides

https://editions.covecollective.org/content/how

Our COVE Editions Classroom (map-, timeline-, gallery-builder)

https://tinyurl.com/y3e2o9n5

COVE Studio (literary texts, annotation)

https://studio.covecollective.org

Brightspace at Purdue

https://purdue.brightspace.com/d2l/login

Things Fall Apart at amazon.com

https://tinyurl.com/y6jtrn9v

Critical Theory: The Key Concepts at amazon.com

https://tinyurl.com/yxrvc424

ASSIGNMENTS & POLICIES

100-point scale as follows:

94-100 A (4.0)	90-93 A- (3.7)
89.5 A-/B+ (3.5)	87-89 B+ (3.3)
84-86 B (3.0)	80-83 B- (2.7)
79.5 B-/C+ (2.5)	77-79 C+ (2.3)
74 ⁻ 76 C (2.0)	70-73 C- (1.7)
60-69 D (1.0)	< 60 F (0.0)

Emergency Procedures

In case of an emergency (for example, if I fall ill due to COVID-19), Alexander Long will provide you with guidance about completion of the semester: long205@purdue.edu.

Annotation & Discussion (25 points): Write two substantive annotations on the literature for each of the I allow a one-week grace following weeks: Aug 31, Sep 7, Sep 14, Oct 12 and Oct 19. Explain one content element (a historical or cultural reference, a word you don't know, an allusion, etc.) and one craft element (the reason for a caesura or enjambment or style choice). Take time to write two smart and full annotations each week and provide some interpretation of what you are discussing. Also, respond each week to the discussion prompts.

Creative Writing (25 points): Write a sonnet. It can follow any sonnet convention or depart from specific conventions; however, the logic of the departure should make sense and you must explain your choices in a one-page, single-spaced analysis that should accompany the poem on a separate page.

COVE Editions Project (25 points): Add one timeline element, one map element and one gallery image about race, class or gender/sex in the 19th century to our collective resources in COVE. Provide sufficient detail to explain the historical or cultural detail that you are presenting. Try to interlink the three objects.

Research Essay (25 points): Write an essay. Pick a scene from one of the films or tv shows on our syllabus and analyze it using the terms and methods we have showcased in class. Include three quotations from our theoretical readings (Žižek, Kristeva, Mulvey, Butler).

Late Policy

period on all assignments, if requested by email to felluga@purdue.edu; the grade is reduced by 1/3 of a grade each day beyond the grace period, so three days beyond grace equals one full grade (a B+ becomes a C+, for example)

Plagiarism

Any plagiarism (the undocumented use of another's words, including purchased essays or material found on the Internet) will result in failure for the course and disciplinary action from the university.

Accessibility

Purdue strives to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, you are welcome to let me know so that we can discuss options. You are also encouraged to contact the Disability Resource Center at: drc@purdue.edu or by phone: 765-494-1247