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/		* English 200 D	>
(=== / /	BORROWED	* Reading Literature	< M. J.
(=== /	LITERATURE	*	< Vechinski
(=== /		* Spring 2008	>
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==SYLLABUS==

M/T/W/Th 11:30-12:30

Denny 211

Course web page: <http://www.myspace.com/engl200d>

Course email address: engl200d@u.washington.edu

Instructor: Matthew James Vechinski

Email: mjvechin@u.washington.edu

Office: Art 353

Spring 2008 office hours: Tuesday/Wednesday 10:00-11:00

COURSE DESCRIPTION

We recognize a poem or work of fiction as literature by comparing it to other texts we deem literary, from which we have constructed a general definition. The literature that we still read today is usually highly valued for its originality, but that measure is of course a relative one, and many times what was once innovative now seems commonplace. Our general definition of literature expands every time we welcome a departure from the norm, absorbing the force of the new. And perhaps that makes literature as a concept rather unwieldy, or even devalues it, because it is too inclusive—or that could mean that our definition becomes refreshingly democratic.

Allusions, generic conventions, thematic similarities, character types, and parody allow for continuity of a literary tradition, thereby helping us to define literature, but they are also evidence that texts borrow from one another. To an extent this borrowing is tolerated and even expected. But how much and what kind of borrowing is too unusual, and how does unusual borrowing make us rethink the value of the specific texts and the definition of literature? How does borrowing change our regard for the works that become the lenders? In the face of borrowing, how do we reassess the values we associate with literature, such as originality?

We will pursue those questions throughout the quarter by reading several examples of unusual borrowing. First we will read a section from *Don Quixote* and consider how Cervantes draws from the picaresque tradition to create what some have called the first modern novel. Next we will explore the highly allusive poetry of T. S. Eliot and Ezra Pound and consider how some critics viewed the intentional difficulty of their modernist poems as a mark of literary achievement. Kathy Acker parodies and plagiarizes Arthur Rimbaud and William Faulkner in service of postmodern angst, and we will read her novel *In Memoriam to Identity* to consider how borrowing can be creative with and critical of lender texts, as well as disrupt tradition. We will conclude with Derek Walcott's book-length poem *Omeros*, exploring how its cross-cultural and cross-historical borrowing transposes Homer's *Odyssey* to an island

in the Caribbean, formerly a colony of France and Britain. In addition to these four principal texts, we will read related shorter fiction and poems from a variety of periods and national traditions (including summaries and excerpts from lender texts), and criticism and theory pertaining to intertextuality and literary history.

REQUIRED TEXTS & MATERIALS

The following texts are required:

- Course reader available at Ave Copy Center (4141 University Way NE)
- Miguel de Cervantes Saavedra, *Don Quixote*. (Translated by Edith Grossman)
- T. S. Eliot, *The Waste Land*. (Norton Critical Edition)
- Kathy Acker, *In Memoriam to Identity*
- Derek Walcott, *Omeros*

Please note the following. We will not be reading the entirety of *Don Quixote*. We will read some of the ancillary materials in the Norton Critical Edition of *The Waste Land*, materials you will not otherwise have unless you buy that version. We will read excerpts from Rodríguez de Montalvo's *Amadis de Gaula* and Homer's *Iliad* and *Odyssey*, but either I will photocopy these texts for you or point you to online versions. Any additional readings, as well as the notes to Pound's Cantos, will be made available online. You may be asked to bring printouts of online texts so that we may discuss them in class.

The five required novels are available at the University Bookstore. You may purchase these books elsewhere, but please be certain that you buy the proper edition (check the ISBNs given on course web page) because when we don't all have the same edition of a novel, it can become very difficult to accurately refer to passages in the text during class discussion. Used copies of the novels can usually be ordered from online booksellers.

Bring the course reader to every class, along with the book that we are currently reading or just completed.

GRADING

Your final grade will consist of the following grades:

- 10% = Essay 1: Close reading (2 pages)
- 20% = Essay 2: Engagement (3 pages)
- 30% = Essay 3: Argument (required outline and 5-page essay)
- 20% = Response paper (600 words) and in-class reading and discussion
- 20% = Four participation write-ups of 300-500 words each

For essay assignments and the response paper activity, I give grades on the 4.0 scale but only use the following increments, rounding up when necessary: 4.0, 3.7, 3.5, 3.3, 3.0, 2.7, 2.5, 2.3, 2.0, 1.7, 1.5, 1.3, 1.0, 0.7, 0.5, 0.3.

ESSAYS

English 200 is designated as a writing-intensive “W” course, and accordingly you will complete a series of essay assignments. These assignments will be described in further detail as the quarter progresses, but in general the first assignment will be a close reading essay (two pages in length), the second will require that you position yourself in relation to a critical essay (three pages in length), and the third will be a full argument about a literary text or topic and will require that you use at least three course readings (five pages in length with additional required outline). You will be asked to write on topics related to the course theme and on particular texts read for this class and use certain modes of inquiry that you will learn about as part of the course. All essay assignments are expected to include interpretations that are valid, original, and significant. For every essay assignment you’ll receive a detailed handout that will describe how that assignment will be evaluated. You will be graded on the form of your essays as well as their content.

All essay assignments must be:

- Typed using 12-point Times New Roman font
- Formatted according to MLA style conventions
- Double-spaced
- Set with one-inch margins at top and bottom, 1.25” margins on left and right sides
- Stapled

RESPONSE PAPER & IN-CLASS READING/DISCUSSION

You will be grouped with three or four other students and assigned to one specific class during Weeks 2 to 10—always a Monday, except for the week of Memorial Day, which will be Tuesday. (If students happen to drop the course, groups will carry on with the numbers remaining unless a group should be reduced to one person, in which case that student will be added to another group.)

At least a week in advance your group will be given four or five questions to answer in the form of a response paper 600 words in length. The questions will focus on ideas and passages from the reading assigned for that class, but they also require that students draw upon texts and themes we have discussed previously. Each group member is to respond to *one* of the four or five questions. Since you will be reading your response papers aloud, they should be written with that mode of delivery in mind. (In particular, you must integrate quotations carefully.)

Your group will be required to meet with the instructor prior to submitting your response paper summaries to ensure that you understand the reading for the specific class and the intentions behind the questions. In addition, you will be asked to write up two open-ended questions that you will ask during the discussion. (These questions must be typed and turned in with your response paper.)

By 5:00pm on the Friday prior to the assigned class, you must individually email a 150-word summary of your response paper to the course email address (engl200d@u.washington.edu) so that they can be distributed to the rest of the class via the course web page. Include the text of your summary in the body of your email. *Do not send attachments.*

During the assigned class, you will read your full response paper out loud. (Please keep the length of your paper as close to 600 words as possible to minimize the time spent reading the papers.) You will be called on to elaborate on your ideas and answer questions from other students, first individually for a

few minutes after reading your paper and then with your entire group at the end of the class. The goal is to build an engaging discussion around your responses rather than conduct a question and answer session. You are expected to ask questions of the audience (and perhaps in addition to the two required questions) to promote and maintain the conversation about your paper if necessary. At the end of the class, you must give the instructor a hard copy of your response paper and questions, formatted according to the guidelines for the essay listed above. Indicate the word count of your paper at the end of the document.

Your grade for this assignment will encompass all four stages—the meeting with the instructor, the summary of your response paper, the response paper and questions, and your participation in the class discussion—and you will be evaluated individually, not as a group. However, you must complete all four stages of the assignment; you will not be given partial credit for only one or two stages.

PARTICIPATION WRITE-UPS

Four times during the quarter you must account for your participation in class by preparing a write-up of at least 300 words and not more than 500 words, formatted as you would an essay, that answers the following questions:

- What did you contribute to the discussion?
- Why was contribution relevant at that point in our conversation?
- How did the class follow up on your contribution?

Choose to write about a contribution that allows you to best address those questions. It is fine to write about a discussion you had in a small group during class, but you may not write about your participation in conversation about *your* response paper or your participation during the class *your group* read their response papers. The grade you receive for the write-up will take into consideration the quality and relevance of your contribution as well as the quality of the self-reflection in the write-up.

A write-up is due the Thursday of Weeks 2, 4, 6, 8, and 10. Only four will count toward your final grade. You may choose to skip one write-up or do all three, in which case the write-up where you received the lowest grade will be dropped. You may turn in your write-up at any time, but you may not submit more than one write-up during each period (Weeks 1-2, 3-4, 5-6, 7-8, 9-10) and you will not receive extra credit for additional write-ups. Bring your write-up to class as a hard copy, with the word count indicated at the end of the document. Emailed write-ups will not be accepted.

MISSING CLASS & LATE WORK

If you know you're going to miss a class, there is no need to email to let me know (unless an exam is scheduled for that day). Please get the notes from that day from a classmate.

The course calendar is sufficiently detailed to allow you to plan ahead. Only in extenuating circumstances will I grant extensions.

Late participation write-ups and essays will not be accepted. You will receive no points or a 0.0 for a grade if they are late.

You must complete all four stages of the response paper activity on time: the meeting with the instructor, the summary of your response paper, the response paper and questions, and your

participation in the class discussion. You will not be given partial credit for only some of the stages. If you miss the deadline for emailing your response paper summary, you will not be allowed to circulate it yourself.

Difficulties with technology do not excuse late work. You are expected to save your files to different locations for safekeeping, backup your files, and make and keep hard copies for your reference. You should anticipate problems technology may create and have alternate strategies ready for times when technology fails.

Given my late policies I do not excuse absences in person or over email. If you contact me to explain the reasons behind an absence and I acknowledge the receipt of your email or say thank you for letting me know, that does not mean that I consider your absence legitimate or that late penalties do not apply to you. A documented medical excuse is the only way to be exempted from these policies.

ONLINE RESOURCES & EMAIL POLICIES

Firstly, the online resources for this class are only meant to supplement regular class attendance.

The course calendar will be exclusively available through the course web page. You can also access it directly at <http://www.google.com/calendar/embed?src=engl200d%40u.washington.edu>. I will periodically update it to correspond with our actual progress as a class and announce major schedule changes during class.

I will use the bulletins and blog on the course web page (<http://www.myspace.com/engl200d>) to provide you with additional information and suggestions to help you as you progress through the course. The response paper summaries will also be distributed as bulletins and blog posts. It is your responsibility to check the page; I will not remind you to do so. (Using certain features in MySpace will make it easier for you to keep up with bulletins and blog posts, but you must set these up yourself. Please refer to the document about the course web page in your reader for more information.)

I will reply to messages you send directly to me (mjvechin@u.washington.edu) within 24 hours, excluding Saturdays. I usually only check my email two to three times each day. I do not accept assignments or drafts sent to me via email without prior arrangement, but you are encouraged to use email to ask me questions or ask for clarifications.

ACADEMIC DISHONESTY

Plagiarism is presenting someone else's words or ideas as your own. In your work for this class, you will be asked to use only what you have learned in lectures, discussions, and certain required texts, so the question of citing outside sources should not even be an issue.

As a matter of policy, any student found to have plagiarized any piece of writing for his or her work in this class will be immediately reported to the Vice Provost for Student Relations. Please understand that plagiarism and cheating are serious violations and are punished severely by the university.

Plagiarism is one form of academic dishonesty but not its only form. Multiple submissions and unapproved collaboration are other forms, just to give two additional examples. Potentially dishonest and unethical practices will be acknowledged and investigated on a case by case basis.

OUR CLASS AS A COMMUNITY

I'd like to think of our class as a community exploring the course topic. You will learn from and inform your peers through actively participating in class. Being involved in our community will help you to know how to write essays and response papers that are original and relevant to our knowledge community. Merely parroting the texts we read or the instructor is not intrinsically rewarded because it does not extend collective practices of knowledge making. Neither is relying on outside sources that we have not considered as a group. Being an informed participant in our community's discussions requires that you keep up with the readings and attend class regularly.

My philosophy is that, unless I am prompting you to recall details from a text, I ask questions where I am genuinely interested in what you think, questions without specific right or wrong answers. Yet our discussions should be grounded in evidence and critical thinking. Students ultimately will need to make up their own minds on certain issues and ways of seeing.

Often I ask students to explain the ideas they share or ask them to push those ideas further. In those cases I am hoping that students can share the thinking behind their ideas or extend their ideas, since in your writing for this course you will need to do just that. I know that this is a challenge to do on the spot; at any time during a discussion, feel free to pass or take some time to reflect. By questioning or pushing students in class discussion, I am not rejecting student ideas. As students, you are entitled to question my ideas or ask for further explanations during class discussions, and I will try my best to justify my methods and point of view.

I realize some students will not feel comfortable speaking in front of the whole class despite my best efforts to create a welcoming atmosphere. All students, however, will be expected to participate in small group activities conducted in class and work with their groups for the response paper activities. If group situations pose problems for you, please contact me.

Respect for diversity of all kinds is vital to creating a safe and stimulating intellectual environment. In discussion and when writing, treat others with respect despite our differences—in race, religion, age, gender, sexual orientation, class, ability and disability, political beliefs, and so on.

DISABILITY ACCOMMODATION FOR STUDENTS

Please let me know if you need accommodation of any sort. You can come directly to me, or I can work in conjunction with UW Disabled Student Services (DSS) to provide what you require. I am also willing to take suggestions specific to this class to meet your needs.

OTHER CONCERNS

If you have any concerns about the course or about me as an instructor, please see me as soon as possible. If you are not comfortable talking with me or are not satisfied with the response that you receive, you may address your concerns to Professor Míceál Vaughan, Director of Undergraduate Programs for the Department of English, at eungrad@u.washington.edu.

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==READINGS==

- Carter, Angela. "The Courtship of Mr Lyon"; "The Tiger's Bride." *The Bloody Chamber*. 1979. New York: Penguin, 1993. 41-67.*
- Attridge, Derek. "Originality and Invention." *The Singularity of Literature*. London: Routledge, 2004. 35-53.*
- Barthes, Roland. "From Work to Text." 1971. *The Rustle of Language*. Trans. Richard Howard. New York: Hill and Wang, 1986. 56-64.
- Cervantes Saavedra, Miguel de. *Don Quixote*. 1605, 1616. Trans. Edith Grossman. New York: Harper Perennial, 2005. ISBN 0060934344.+
- Rodríguez de Montalvo, Garci. *Amadis of Gaul*. 1508.^Δ
- Hutcheon, Linda. Excerpt from "Introduction." *A Theory of Parody*. 1985. Urbana, IL: U of Illinois P, 2000. 1-11, 20-24.
- Hirsch, E. D. Excerpt from "The Concept of Genre." *Validity in Interpretation*. New Haven, CT: Yale UP, 1967. 71-77, 86-89, 102-111.
- Borges, Jorge Luis. "Pierre Menard, Author of *Don Quixote*." 1941. Trans. Anthony Bonner. *Ficciones*. Ed. Anthony Kerrigan. New York: Grove, 1962. 45-55.
- Eliot, T. S. *The Waste Land*. 1922. Ed. Michael North. New York: Norton, 2001. ISBN 0393974995.^{†1}
- Bloom, Harold. "Introduction." 1973. *The Anxiety of Influence*. 2nd ed. New York: Oxford UP, 1997. 5-16.
- Pound, Ezra. Cantos IX-XVI. *The Cantos of Ezra Pound*. New York: New Directions, 1995. 34-75.
- Terrell, Carroll F. *A Companion to the Cantos of Ezra Pound*. Berkeley: U of California P, 1980-1984.²
- Diepeveen, Leonard. Excerpt from "Difficulty as Fashion." *The Difficulties of Modernism*. New York: Routledge, 2003. 1-9, 13-28.
- Gilbert, Sandra M. and Susan Gubar. Excerpt from *The Madwoman in the Attic*. 1979. *Authorship: From Plato to the Postmodern*. Ed. Séan Burke. Edinburgh: Edinburgh UP, 2000. 151-61.
- Acker, Kathy. *In Memoriam to Identity*. 1990. Grove, 1998. ISBN 080213579X.[†]
- Rimbaud, Arthur. Selections from *A Season in Hell*. 1873. *A Season in Hell and The Drunken Boat*. Trans. Louise Varèse. New York: New Directions, 1961.

Jameson, Fredric. Excerpt from "Postmodernism and Consumer Society." *The Anti-Aesthetic: Essays on Postmodern Culture*. Ed. Hal Foster. Seattle: Bay Books, 1983. 111-118.

Acker, Kathy. "Writing, Identity, and Copyright in the Net Age." 1995. *Bodies of Work*. London: Serpent's Tail, 1997. 98-105.

Walcott, Derek. *Omeros*. Farrar, Straus and Giroux, 1992. ISBN 0374523509.†

Homer. *The Iliad and Odyssey*.^Δ

Dougherty, Carol. "Homer after Omeros: Reading a H/Omeric Text." *South Atlantic Quarterly* 96.2 (Spring 1997): 335-57.

Havelock, Eric A. "Introducing the Muse"; "The Modern Discovery of Orality." *The Muse Learns to Write*. New Haven, CT: Yale UP, 1986. 19-29.

Atwood, Margaret. Excerpts from *The Penelopiad*. Edinburgh: Canongate, 2005. Xiii-xv; 23-38; 71-92.

Smith, Barbara Herrnstein. "Contingencies of Value." *Contingencies of Value*. Cambridge, MA: Harvard UP, 1988. 30-36, 42-53.

NOTES

*Also available as a PDF on the course web page.

†Purchase these books for the course; they are not included in the course reader.

^ΔExcerpts from these texts will be provided or you will be directed to online versions. You may be asked to bring printouts of online texts so that we may discuss them in class.

¹We will read some of the ancillary materials in the Norton Critical Edition of *The Waste Land*, materials you will not otherwise have unless you buy that version.

²The notes to Pound's *Cantos* will be made available online.

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==ESSAY #1==

Write a two-page essay that centers on a close reading of one of the passages that follow this assignment description. Your original close reading should provide evidence for a way of understanding the larger text that is significant to another reader of that text and appropriately complex given the length and scope of this paper.

You may select a different passage from the literary texts we have read thus far in this course, but I must approve your intention before 5pm on Friday, April 25. It cannot be a passage we have looked at in detail as a class.

Do not use any block quotations, and by no means quote the passage in its entirety. Your close reading should rely on the fictional text, and no other sources should be used. Just perform the close reading; do not include conventional introduction and conclusions paragraphs. Situating the passage in its context should serve as your essay's introduction, and a discussion of the significance of your close reading its conclusion.

A successful essay will be original and relevant to another reader of the same text, will follow the guidelines for close reading taught in this class, will follow this assignment description, and will present a convincing argument for why the proposed way of understanding the text is valid and significant. The organization of your essay should appropriately guide your reader through your argument. I expect papers to be proofread and largely free of spelling and grammatical errors. An abundance of errors and/or errors that affect the meaning of your prose will lower your grade. Not following the formatting guidelines outlined on the syllabus will also affect your grade as will not meeting the length requirement. If your essay is more than three pages, I will stop reading it at the end of the third page.

Essay #1 is due Tuesday, April 29 at the beginning of class. You may not revise this assignment for a higher grade, but upon request you can rewrite Essay #1 before Monday, May 12 using a different passage supplied by the instructor. (Before providing you with a different passage, I may require that you meet with me to discuss your first version and close reading as a technique.) The grade you receive for the assignment will then consist of the average of the grades you earned on both versions.

I am more than happy to read drafts and offer feedback on your writing, although I ask that you contact me well before the due date to arrange for me to read a draft and tell me what aspects you'd like me to comment on. Whenever possible, I prefer to meet with students in person after I have read their drafts. I will not read and comment on drafts sent via email if you have not first made arrangements with me. Do not ask me to proofread your essay or ask me to tell you how to format it.

Although her father had told her of the nature of the one who waited for her, she could not control an instinctual shudder of fear when she saw him, for a lion is a lion and a man is a man and, though lions are more beautiful by far than we are, yet they belong to a different order of beauty and, besides, they have no respect for us: why should they? Yet wild things have a far more rational fear of us than is ours of them, and some kind of sadness in his agate eyes, that looked almost blind, as if sick of sight, moved her heart.

He sat, impassive as a figurehead, at the top of the table; the dining room was Queen Anne, tapestried, a gem. Apart from an aromatic soup kept hot over a spirit lamp, the food, though exquisite, was cold – a cold bird, a cold soufflé, cheese. He asked her father to serve them from a buffet and, himself, ate nothing. He grudgingly admitted what she had already guessed, that he disliked the presence of servants because, she thought, a constant human presence would remind him too bitterly of his otherness, but the spaniel sat at his feet throughout the meal, jumping up from time to time to see that everything was in order.

How strange he was. She found his bewildering difference from herself almost intolerable; its presence choked her. There seemed a heavy, soundless pressure upon her in his house, as if it lay under water, and when she saw the great paws lying on the arm of his chair, she thought: they are the death of any tender herbivore. And such a one she felt herself to be, Miss Lamb, spotless, sacrificial.

“The Courtship of Mr Lyon” (45)

When I looked at the mirror again, my father had disappeared and all I saw was a pale, hollow-eyed girl whom I scarcely recognized. The valet asked politely when he should prepare the carriage, as if he did not doubt that I would leave with my booty at the first opportunity while my maid, whose face was no longer the spit of my own, continued bonnily to beam. I will dress her in my own clothes, wind her up, send her back to perform the part of my father’s daughter.

‘Leave me alone,’ I said to the valet.

He did not need to lock the door, now. I fixed the earrings in my ears. They were very heavy. Then I took off my riding habit, left it where it lay on the floor. But, when I got down to my shift, my arms dropped to my sides. I was unaccustomed to nakedness. I was so unused to my own skin that to take off all my clothes involved a kind of flaying. I thought The Beast had wanted a little thing compared with what I was prepared to give him; but it is not natural for humankind to go naked, not since first we hid our loins with fig leaves. He had demanded the abominable. I felt as much atrocious pain as if I was stripping off my own underpelt and the smiling girl stood poised in the oblivion of her balked simulation of life, watching me peel down to the cold, white meat of contract and, if she did not see me, then so much more like the market place, where the eyes that watch you take no account of your existence.

And it seemed my entire life, since I had left the North, had passed under the indifferent gaze of eyes like hers.

“The Tiger’s Bride” (65-66)

Here is no water but only rock
 Rock and no water and the sandy road
 The road winding above among the mountains
 Which are mountains of rock without water
 If there were water we should stop and drink 335
 Amongst the rock one cannot stop or think
 Sweat is dry and feet are in the sand
 If there were only water amongst the rock
 Dead mountain mouth of carious teeth that cannot spit
 Here one can neither stand nor lie nor sit 340
 There is not even silence in the mountains

But dry sterile thunder without rain
 There is not even solitude in the mountains
 But red sullen faces sneer and snarl
 From doors of mudcracked houses 345
 If there were water

And no rock
 If there were rock
 And also water
 And water
 A spring 350
 A pool among the rock
 If there were the sound of water only
 Not the cicada
 And dry grass singing
 But sound of water over a rock 355
 Where the hermit-thrush sings in the pine trees
 Drip drop drip drop drop drop drop
 But there is no water

“The Waste Land” (16-17)

The river's tent is broken: the last fingers of leaf
 Clutch and sink into the wet bank. The wind
 Crosses the brown land, unheard. The nymphs are departed. 175
 Sweet Thames, run softly, till I end my song.²
 The river bears no empty bottles, sandwich papers,
 Silk handkerchiefs, cardboard boxes, cigarette ends
 Or other testimony of summer nights. The nymphs are departed.
 And their friends, the loitering heirs of city directors;
 Departed, have left no addresses. 180
 By the waters of Leman I sat down and wept³ . . .
 Sweet Thames, run softly till I end my song,
 Sweet Thames, run softly, for I speak not loud or long.
 But at my back in a cold blast I hear⁴ 185
 The rattle of the bones, and chuckle spread from ear to ear.

A rat crept softly through the vegetation
 Dragging its slimy belly on the bank
 While I was fishing in the dull canal
 On a winter evening round behind the gashouse 190
 Musing upon the king my brother's wreck
 And on the king my father's death before him.⁵
 White bodies naked on the low damp ground
 And bones cast in a little low dry garret,
 Rattled by the rat's foot only, year to year. 195
 But at my back from time to time I hear
 The sound of horns and motors, which shall bring

Sweeney to Mrs. Porter in the spring.⁶
 O the moon shone bright on Mrs. Porter
 And on her daughter 200
 They wash their feet in soda water
*Et O ces voix d'enfants, chantant dans la coupole!*⁷

“The Waste Land” (11-12)

"It seems to me, Señor Knight Errant, that your grace has taken a vow to follow one of the most austere professions in the world; in my opinion, not even Carthusian friars have one so austere."

"Theirs may be as austere," responded our Don Quixote, "but I have some doubt that it is just as necessary in the world. Because, if truth be told, the soldier, when he carries out his captain's orders, does no less than the captain who issues the orders. I mean to say that the religious, in absolute peace and tranquility, ask heaven for the well-being of the world, but we soldiers and knights effect what they ask, defending the world with the valor of our good right arms and the sharp edge of our swords, not protected by a roof but under the open sky, subject to the unbearable rays of the sun in summer and the icy blasts of winter. In this way we are ministers of God on earth, the arms by which His justice is put into effect on earth. And since the deeds of war and all things concerned with and related to war cannot be effected except with toil, perspiration, and travail, it follows that those whose profession it is undoubtedly face greater difficulties than those who in tranquil peace and repose pray to God to favor those who cannot help themselves. I do not mean to say, nor has it even passed through my mind, that the state of a knight errant is as virtuous as that of a cloistered religious; I wish only to suggest, given what I must suffer, that it is undoubtedly more toilsome and more difficult, more subject to hunger and thirst, more destitute, straitened, and impoverished, for there can be no doubt that knights errant in the past endured many misfortunes in the course of their lives. And if some rose to be emperors through the valor of their mighty right arms, by my faith, it cost them dearly in the quantities of blood and sweat they shed, and if those who rose to such great heights had not had enchanters and wise men to help them, they would have been thwarted in their desires and deceived in their hopes."

Don Quixote (88-89)

"Ah, Señor!" said his niece. "Your grace should remember that everything you say about knights errant is invention and lies, and each of their histories, if it isn't burned, deserves to wear a sanbenito² or some other sign that it has been recognized as the infamous ruination of virtuous customs."

"By the God who sustains me," said Don Quixote, "if you were not my lawful niece, the daughter of my own sister, I should punish you so severely for the blasphemy you have uttered that it would be heard all over the world. How is it possible that a mere slip of a girl who barely knows how to manage twelve lace bobbins can dare to speak against and censure the histories of the knights errant? What would Señor Amadís have said if he had heard this? But most certainly he would have pardoned you, because he was the most humble and courteous knight of his time, and a great defender of damsels, but others could have heard you and it would not have gone so well for you, for not all of them are courteous or well-behaved: some are discourteous cowards. Not all those called knights are knights through and through; some are gold, others alchemical, and all appear to be knights, but not all can pass a test by touchstone.³ There are baseborn men desperate to seem knights, and highborn knights who appear ready to die in order to seem base; the former rise up through ambition or virtue, the latter descend through idleness or vice, and it is necessary for us to use our knowledge and discernment to distinguish between these two kinds of knights, so similar in names, so dissimilar in actions."

Don Quixote (493)

"Even so," responded Don Quixote, "if you, Sancho, had allowed me to attack as I wished to, at the very least you would have had as spoils the gold crown of the Empress and the painted wings of Cupid, for I would have taken them by force and placed them in your hands."

"The scepters and crowns of actor-emperors," responded Sancho Panza, "are never pure gold but only tinsel or tinplate."

"That is true," replied Don Quixote, "because it would not be proper if the finery in plays were really valuable instead of merely illusory and apparent, as the plays themselves are; I want you, Sancho, to think well and to have a good opinion of plays, and to be equally well-disposed toward those who perform them and those who write them, because they are all the instruments whereby a great service is performed for the nation, holding up a mirror to every step we take and allowing us to see a vivid image of the actions of human life; there is no comparison that indicates what we are and what we should be more clearly than plays and players. If you do not agree, then tell me: have you ever seen a play that presents kings, emperors, and pontiffs, knights, ladies, and many other characters? One plays the scoundrel, another the liar, this one the merchant, that one the soldier, another the wise fool, yet another the foolish lover, but when the play is over and they have taken off their costumes, all the actors are equal."

"Yes, I have seen that," responded Sancho.

"Well, the same thing happens in the drama and business of this world, where some play emperors, others pontiffs, in short, all the figures that can be presented in a play, but at the end, which is when life is over, death removes all the clothing that differentiated them, and all are equal in the grave."

Don Quixote (527)

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==ESSAY #2==

Write a three- to four-page essay that engages with one sub-argument from a non-fiction text in order to establish an original critical perspective. Adopt that perspective when performing a close reading on a relevant passage from a literary work and draw original and significant conclusions. The critical perspective you build through engagement should help you see or appreciate something in the passage from the work of fiction that would not otherwise be apparent.

You should maintain a coherent critical voice in your paper: it should be clear how your perspective differs from that of the author you engage with. Pairing your perspective with the passage you chose should extend your analysis and in so doing further develop that perspective in addition to applying it to another text.

Strike an appropriate balance between engagement and pairing/close reading. Neither of the two portions should constitute less than a full page of the total essay. Do not use any block quotations.

Assume that your audience for this essay is someone who has read the literary work you are reading but *has not read* the non-fiction text you’re engaging with but is somewhat familiar with the larger critical conversation it comes from.

You may choose from the following non-fiction texts and literary texts, but you may not pair a sub-argument and literary work written by the same author (i.e., you cannot pair “Tradition and the Individual Talent” with “The Waste Land”).

NON-FICTION TEXTS	LITERARY TEXTS
<ul style="list-style-type: none"> ▪ Hutcheon, Introduction to <i>A Theory of Parody</i> ▪ Hirsch, “The Concept of Genre” ▪ Bloom, Excerpt from <i>The Anxiety of Influence</i> ▪ Eliot, “Tradition and the Individual Talent” ▪ Diepeveen, “Difficulty as Fashion” ▪ Gilbert and Gubar, Excerpt from <i>The Madwoman in the Attic</i> ▪ Jameson, “Postmodernism and Consumer Society” 	<ul style="list-style-type: none"> ▪ Cervantes, <i>Don Quixote</i> ▪ Eliot, “The Waste Land” ▪ Pound, Cantos IX-XVI ▪ Acker, <i>In Memoriam to Identity</i>

If you need to refer to the lender texts for the above literature, do so *sparingly*.

Some pitfalls to avoid:

- Failing to adequately introduce the non-fiction text to your audience before engaging
- Engaging with an overall argument or topic/theme rather than a sub-argument that can be located in a non-fiction text and faithfully restated
- Restating the sub-argument without agreeing with a difference, disagreeing and explaining why, or agreeing and disagreeing at the same time
- Failing to address why the passage you chose is an appropriate one to pair with your critical perspective
- Treating the passage from a fiction text as a mere exemplification of your critical perspective
- Providing a close reading of a series of passages or providing general reflections on the work of fiction as a whole rather than a close reading
- Failing to provide a valid close reading to pair with your critical perspective
- Failing to draw original and significant conclusions from your pairing

Do not underestimate the amount of thinking that must go into this essay before you write it, and consider that, although this thinking is necessary to complete the assignment, much of it may not actually make it into the essay itself.

Essay #2 is due Wednesday, May 21 at the beginning of class. A successful Essay #2 will be original and relevant to the essay's intended audience described above, will follow the guidelines for engagement and close reading taught in this class, will follow this assignment description, and will present a convincing argument for why the conclusions drawn from the pairing are valid and significant. The organization of your paper should appropriately guide your reader through your argument. I expect papers to be proofread and largely free of spelling and grammatical errors. An abundance of errors and/or errors that affect the meaning of your prose will lower your grade. Not following the formatting guidelines outlined on the syllabus will also affect your grade as will not meeting the length requirement. If your essay is more than four pages, I will stop reading it at the end of the fourth page.

I am more than happy to read drafts and offer feedback on your writing, although I ask that you contact me well before the due date to arrange for me to read a draft and that you tell me what aspects you'd like me to comment on. Whenever possible, I prefer to meet with students in person after I have read their drafts. I will not read and comment on drafts sent via email if you have not first made arrangements with me. Do not ask me to proofread your essay or ask me to tell you how to format it. Some of you may want to consider discussing your essay with tutors from the English Department Writing Center, the Odegaard Writing and Research Center, or the CLUE evening drop-in study center in Mary Gates Hall.

Students who are unsatisfied with the grades they receive on their essays may revise them after meeting with me to go over my comments and review the technique of engagement. The grade for the revised version, reevaluated as a whole according to the guidelines above, will stand, even if that grade happens to be lower than or equal to the grade for the original version. Revised versions of Essay #2 are due Thursday, May 29 at the beginning of class.

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==ESSAY #3==

Write a five-page argumentative essay that offers an original perspective on the value of borrowed literature. It must be centered on three texts total where at least:

- one of the three texts is a literary text (and not a lender literary text)
- one is a nonfiction critical piece from the course reader
- one is a nonfiction critical piece that you did not use in Essay #2

In your conclusions, where you reflect on the significance of your argument, you must reference or engage with *either* Derek Attridge’s “Originality and Invention” *or* Barbara Herrnstein Smith’s “Contingencies of Value.” These two texts cannot count towards the three required texts described above, and they should be referenced or engaged with only in your conclusions paragraph.

Your argument must include engagement and close reading, but do not reuse engagement or close readings from Essay #1 or Essay #2. You may reference lender texts in addition to your three texts only if warranted by your sub-arguments, and do so sparingly. Any critical perspectives you want to pair with fictional texts must come from engagement with critical pieces we’ve read in this course.

The scope of your essay must be consciously limited and maintain a consistent voice. Your argument must be valid, that is, backed up by textual evidence. Your argument must be relevant, significant, and original to your intended audience: readers familiar with the basic course theme, familiar with the literary texts you close read and with Attridge and Smith, and unfamiliar with the specifics of the other nonfiction that you engage with.

Pay special attention to your introduction and conclusion. Use the introduction to frame your argument: give a sense of what upcoming sub-arguments will explore and affirm. Use the conclusion to reflect on the significance of your overall argument: why does your argument matter to a reader considering the value of borrowed literature in relation to literary or cultural traditions broadly conceived?

Do not underestimate the amount of thinking that must go into this essay before you write it, and consider that, although this thinking is necessary to complete the assignment, much of it may not actually make it into the essay itself.

As specified in the syllabus, an outline for Essay #3 is required. Outlines do not have to follow a set format; they simply must give me a sense of how the intended sub-arguments add up to demonstrate an

overall argument. **I ask that all students email their outlines to the class email address (engl200d@u.washington.edu) by Tuesday, June 3 at 10pm. Please include your outline in the body of a message; do not send attachments.** I will reply to all emails received before that deadline and offer feedback on your ideas. Please allow at least 48 hours for a response. *If students do not email an outline or if they miss the June 3 deadline, they will have 1.0 subtracted from their grade for Essay #3, which is calculated on the 4.0 scale.*

A successful Essay #3 will be original and relevant to the essay's intended audience described above; will follow the guidelines for close reading, engagement, and argument taught in this class; will follow this assignment description; and will present a valid argument. The organization of your paper should appropriately guide your reader through your argument. I expect papers to be proofread and largely free of spelling and grammatical errors. An abundance of errors and/or errors that affect the meaning of your prose will lower your grade. Not following the formatting guidelines outlined on the syllabus will also affect your grade as will not meeting the length requirement. You must use the MLA citation format and include a works cited page. (The works cited page does not count toward your length requirement.) If your essay is more than six pages, I will stop reading it at the end of the sixth page.

Essay #3 is due by Monday, June 9 at 12:30pm. Late essays will not be accepted and you will receive a 0.0 as a grade for the assignment. You may turn in hard copies directly to me after class and on Monday, June 9 at my office (353 Art) between 11:30am and 12:30pm. Otherwise, deposit your completed Essay #3 in the drop box outside my office at your own risk. (Keep in mind that the Art Building will probably be locked in the evenings.) Only with prior approval may you email your Essay #3 to the course email address.

I am more than happy to read drafts and offer feedback on your writing, although I ask that you contact me well before the due date to arrange for me to read a draft and tell me what aspects you'd like me to comment on. Whenever possible, I prefer to meet with students in person after I have read their drafts. I will not read and comment on drafts sent via email if you have not first made arrangements with me. Do not ask me to proofread your essay or ask me to tell you how to format it. Some of you may want to consider discussing your essay with tutors from the English Department Writing Center, the Odegaard Writing and Research Center, or the CLUE evening drop-in study center in Mary Gates Hall.

STUDENT EVALUATION OF INSTRUCTION

E=Excellent; VG=Very Good; G=Good; F=Fair; P=Poor; VP=Very Poor

PERCENTAGES ¹

	Respondents	E (5)	VG (4)	G (3)	F (2)	P (1)	VP (0)	MEDIAN	Adjusted Median
1. The course as a whole was:	19	16	53	21	11			3.9	3.7
2. The course content was:	19	16	42	32	11			3.7	3.6
3. The instructor's contribution to the course was:	19	32	58	11				4.2	4.0
4. The instructor's effectiveness in teaching the subj. matter was:	19	26	53	21				4.1	3.9
COMBINED ITEMS 1-4	76	22	51	21	5			4.0	3.8

Relative Rank

5. Course organization was:	19	47	37	16				4.4	1
6. Instructor's preparation for class was:	19	47	42	5	5			4.4	2
7. Instructor as a discussion leader was:	19	32	42	16	11			4.1	9
8. Instructor's contribution to discussion was:	19	37	47	11	5			4.2	8
9. Conductiveness of class atmosphere to student learning was:	19	21	37	32	5	5		3.7	15
10. Quality of questions or problems raised was:	19	21	58	21				4.0	11
11. Student confidence in instructor's knowledge was:	19	32	58	11				4.2	14
12. Instructor's enthusiasm was:	19	32	42	21		5		4.1	16
13. Encouragement given students to express themselves was:	19	26	63	11				4.1	12
14. Instructor's openness to student views was:	19	47	47	5				4.4	4
15. Interest level of class sessions was:	18	28	17	33	17	6		3.3	18
16. Use of class time was:	17	29	35	18	18			3.9	6
17. Instructor's interest in whether students learned was:	19	26	37	21	11	5		3.9	17
18. Amount you learned in the course was:	19	21	47	16	11	5		3.9	10
19. Relevance and usefulness of course content were:	19	26	37	16	16	5		3.9	13
20. Evaluative and grading techniques (tests, papers, etc.) were:	19	32	37	26		5		4.0	5
21. Reasonableness of assigned work was:	19	21	58	16	5			4.0	7
22. Clarity of student responsibilities and requirements was:	19	37	42	16	5			4.2	3

Much Higher (7) (6) (5) (4) (3) (2) (1) Average Much Lower

Relative to other college courses you have taken:

23. Do you expect your grade in this course to be:	19	5	53	26	11	5		5.7	
24. The intellectual challenge presented was:	19	11	47	26	16			5.7	
25. The amount of effort you put into this course was:	19	16	32	21	26	5		5.4	
26. The amount of effort to succeed in this course was:	19	21	37	11	21	11		5.7	
27. Your involvement in course (assignments, attendance, etc.) was:	19	26	32	16	26			5.8	

28. On average, how many hours per week have you spent on this course?

Percent

Under 2
2-3
6 4-5
29 6-7
24 8-9
24 10-11
6 12-13
6 14-15
6 16-17
18-19
20-21
22 or more

Respondents: 17
Class median: 8.8
Hours per credit: 1.75

29. From the total average hours spent, how many do you consider were valuable in advancing your education?

Percent

Under 2
5 2-3
21 4-5
32 6-7
11 8-9
11 10-11
11 12-13
5 14-15
5 16-17
18-19
20-21
22 or more

Respondents: 19
Class median: 7.0
Hours per credit: 1.40

30. What grade do you expect in this course?

Percent

11 A (3.9-4.0)
58 A- (3.5-3.8)
16 B+ (3.2-3.4)
11 B (2.9-3.1)
5 B- (2.5-2.8)
C+ (2.2-2.4)
C (1.9-2.1)
C- (1.5-2.1)
D+ (1.2-1.4)
D (0.9-1.1)
D- (0.7-0.8)
E (0.0)
Pass
Credit
No Credit

Respondents: 19
Class median: 3.6

31. In regard to your academic program, is this course best described as:

Percent

In your major
12 A distribution requirement
38 An elective
6 In your minor
38 A program requirement
6 Other

Challenge and Engagement Index

CEI = 7 (decile rank)

Student Comments

Instructor Matthew Vechinski Course ENGL 200 Section D Date 06/04/06

Your handwritten comments in response to the following questions will be returned to the instructor *after grades are turned in*. We encourage you to respond to all questions as thoughtfully and constructively as possible. Your comments will be used by the instructor to improve the course. However, you are not required to answer any questions.

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

I had never even thought of the idea of formal literature. It made reading interesting to me, and before I had read and saw the point in it. It was interesting how the concepts I learned could apply to other aspects of my life.

What aspects of this class contributed most to your learning?

The discussions always allowed me to gain a better understanding of the topics at hand, and staying on top of the reading was also plus.

What aspects of this class detracted from your learning?

What suggestions do you have for improving the class?

No, well ~~mastered~~ always knew what was expected of me.

Please use the back of this sheet for any additional comments or to respond to additional questions. Thank you!

Student Comments

Instructor Matthew Vechinski Course ENGL 200 Section D Date 2/6/08

Your handwritten comments in response to the following questions will be returned to the instructor *after grades are turned in*. We encourage you to respond to all questions as thoughtfully and constructively as possible. Your comments will be used by the instructor to improve the course. However, you are not required to answer any questions.

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

This class really posed some interesting questions I had never been exposed to and forced you to look at literature in a completely different way.

What aspects of this class contributed most to your learning?

The participation write ups helped a lot because it forced you to participate in class which sometimes gets lost in some discussion based classes.

What aspects of this class detracted from your learning?

N/A

What suggestions do you have for improving the class?

I really enjoyed the way you constructed class and I personally wouldn't change.

Please use the back of this sheet for any additional comments or to respond to additional questions. Thank you!

Student Comments

Instructor Vechinski Course Engl 200 Section D Date 6/2/08

Your handwritten comments in response to the following questions will be returned to the instructor *after grades are turned in*. We encourage you to respond to all questions as thoughtfully and constructively as possible. Your comments will be used by the instructor to improve the course. However, you are not required to answer any questions.

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

I enjoyed this class. It helped me go into deeper thoughts and evaluation on things that I would have normally just skimmed over.

What aspects of this class contributed most to your learning?

Discussion, when we got chance to try and make our interpretation of what we thought the reading was about.

What aspects of this class detracted from your learning?

In some cases I had trouble interpreting the readings, not really your problem, more of a personal problem. Not that I think of it.

What suggestions do you have for improving the class?

I liked the content, not much I can really say about how to improve.

Please use the back of this sheet for any additional comments or to respond to additional questions. Thank you!

Student Comments

Instructor Matthew Vichinski Course ENG 200 Section D Date 6/2/08

Your handwritten comments in response to the following questions will be returned to the instructor *after grades are turned in*. We encourage you to respond to all questions as thoughtfully and constructively as possible. Your comments will be used by the instructor to improve the course. However, you are not required to answer any questions.

Was this class intellectually stimulating? Did it stretch your thinking?

Yes

No

Why or why not?

I really enjoyed how much this course stretched my thinking about literature, society, and writing.

What aspects of this class contributed most to your learning?

*Very well structured, organized, & well stated.
The course pack contributed as well as the daily discussions & openness our teacher had for opinion.*

What aspects of this class detracted from your learning?

The Website required a lot of log-ins.

What suggestions do you have for improving the class?

A weekly check-or bi-weekly check of the website would ensure that everyone is prepared as opposed to a constantly changing one. Overall, Fantastic course!

Please use the back of this sheet for any additional comments or to respond to additional questions. Thank you!

Student Comments

Instructor Matthew Vechinski Course English 20 Section 1 Date 06/07/08

Your handwritten comments in response to the following questions will be returned to the instructor *after grades are turned in*. We encourage you to respond to all questions as thoughtfully and constructively as possible. Your comments will be used by the instructor to improve the course. However, you are not required to answer any questions.

Was this class intellectually stimulating? Did it stretch your thinking?

☒ Yes

☐ No

Why or why not?

This class was intellectually stimulating.
I am definitely not considering a major in English, but this class helped me to think of topics in a completely different way than before. Keep forcing students to think outside the box. The result of doing so helped me to really learn from the class.

What aspects of this class contributed most to your learning?

Class discussions helped me the most. I did not really like the small group work, but when we talked as a whole group I enjoyed being able to learn to think of a topic or issue in a way I would never have been able to do on my own.

What aspects of this class detracted from your learning?

Small group work did not detract from my learning, but I did not enjoy it as much as the other parts of the class.

What suggestions do you have for improving the class?

Nothing, overall good class.

Please use the back of this sheet for any additional comments or to respond to additional questions. Thank you!