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Office Hours: 12:45-2:45 pm  
Mondays or by appt.  
Stevenson Room 225

### **Literature 1: Literary Interpretation Summer 2016, Session 1**

Introduction to Literary Interpretation (Lit 1) is an introduction to the study of literature in which students will learn close reading, critical thinking and writing, and argumentative analysis. We will enter into our texts, all written in English, through W.E.B. Du Bois' famous proposition that "the problem of the twentieth century is the problem of the color line," considering how language, genre, and race inflect and are shaped by the course literature. We will be encountering a variety of genres: novel, short story, drama, graphic novel, film, poetry, and theoretical works. The written work is designed to strengthen skills in critical argumentation and persuasive writing through generic forms most commonly found in the discipline of Literature. Formal writing assignments will be supported by in-class free writes, reflections, peer review workshops, and mini-lessons. Students will develop a solid foundation in literary interpretation and an introductory knowledge of theoretical concepts in literary analysis.

#### **Required Texts:**

Available at Bay Tree Bookstore, Quarry Plaza

1. W.E.B. Du Bois, *The Souls of Black Folk* (1901) (Penguin)
2. Toni Morrison, *Beloved* (1987) (Knopf)
3. William Shakespeare, *The Tempest* (1611) (Pelican)
4. Flannery O'Connor, *Everything That Rises Must Converge* (1965) (Farrar, Straus and Giroux)
5. Kyle Baker, *Nat Turner* (2008) (Harry N. Abrams)

#### **Additional Readings Available on e-Commons:**

1. Roberto Fernández Retamar, "Caliban: Notes Toward a Discussion of Culture in Our America" (1989) [eCommons]
2. Toni Morrison, "Unspeakable Things Unspoken: The Afro-American Presence in American Literature" (1988) [eCommons]
3. H. Porter Abbott, "Closure" and "Interpreting Narrative" [eCommons]
4. Gwendolyn Brooks, "We Real Cool" and "The Boy Died in My Alley" [eCommons]
5. Christine Hong, "The World Form of Human Rights Comics" [eCommons]

#### **Requirements:**

Regular attendance and engagement with course content and with peer discussion.  
Demonstrated knowledge of required reading.  
Satisfactory and timely completion of writing assignments.

#### **Evaluation:**

Engagement, Attendance, and Presentation: 25%  
Close reading assignment (1-2 pages): 10%  
Close reading using one of the four master tropes (2-3 pages): 10%

Comparative analysis (4-5 pages): 15%

Analytical argument (4-5 pages): 15%

Final paper asks students to take what you've learned about genre and close reading and write a "Du Boisian" style paper of your own or create a multi-genred text, such as your own graphic novel, around the course's theme of the twentieth century color line (5-7 pages): 25%

**In-Class Presentation with 250 word typed summary of the presentation:**

Prepare a 10-minute oral presentation that addresses the following TWO things:

- 1) What are 3-5 elements or features of the GENRE for the text you are presenting?
- 2) Trace a repeated "keyword" or image that repeats throughout the text. What does the repetition of this "keyword" or image reveal to us about the meaning and/or concerns of the text?

**Paper Format:**

All papers must be typed, stapled, double spaced, and formatted according to MLA guidelines (Times New Roman, 12-point font, 1" margins, parenthetical citation, etc.). Papers that do not follow MLA format will not be accepted.

**Academic Integrity**

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community; it tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to present as their original work only that which is truly their own. In the event a student is found in violation of the academic integrity policy, he or she may face both academic sanctions imposed by the instructor and disciplinary sanctions imposed either by the provost of his or her college or the academic tribunal convened to hear the case. Violations of the academic integrity policy can result in dismissal from the university and a permanent notation on a student's transcript.

**Disability Statement**

If you qualify for classroom accommodations because of a disability, please submit your Accommodation Authorization from the Disability Resource Center (DRC) to me during my office hours in a timely manner, preferably within the first two weeks of the quarter. Contact DRC at 831-459-2089 or by email at [drc@ucsc.edu](mailto:drc@ucsc.edu).

**Schedule of Readings & Writings**

Monday, 6/20: Introduction and "Of Our Spiritual Strivings," *The Souls of Black Folk*

Wednesday, 6/22: W.E.B. Du Bois. *The Souls of Black Folk*

**Paper #1 Due**

Monday, 6/27: Toni Morrison, *Beloved* (Part I, pages 1-195)

**Additional reading:** Toni Morrison, "Unspeakable Things Unspoken: The Afro-American Presence in American Literature" (1988) [e-Commons].

Wednesday, 6/29: *Beloved* (Part II, pages 199-324)

**Additional reading:** H. Porter Abbott, "Closure" [e-Commons].

**Paper #2 Due**

Monday, 7/4: JULY 4<sup>th</sup> HOLIDAY, NO CLASS

Wednesday, 7/6: William Shakespeare, *The Tempest*

**Additional reading:** H. Porter Abbott, “Interpreting Narrative” [e-Commons].

**Paper #3 due**

Monday, 7/11: William Shakespeare, *The Tempest*

**Additional reading:** Roberto Fernández Retamar, “Caliban: Notes Toward a Discussion of Culture in Our America,” in *Caliban and Other Essays* (1989) [e-Commons]

In-class screening of Act 5, *The Tempest* with Christopher Plumber (2010)

In-class excerpts from *Traces of the Trade* (2008 film, available on Kanopy Streaming)

**In-class Writing Workshop and Guided Peer Review Workshop**

Wednesday, 7/13: Flannery O’Connor, “Everything That Rises Must Converge” and “Judgment Day”

Gwendolyn Brooks, “We Real Cool” and “The Boy Died in My Alley”

**Research Orientation at the Library – Details TBA**

**Paper #4 Due**

Monday, 7/18: Kyle Baker, *Nat Turner*

**Guest Speaker**

**Additional reading:** Christine Hong, “The World Form of Human Rights Comics” [eCommons]

Wednesday, 7/20: *Nat Turner* and conclusions

**Final Paper #5 Due**