

CC.115 (CI-HW)
Writing about Big Questions: *Defending Poetry*

Fall 2022
TR 9:30-11 (4-251)

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COURSE DESCRIPTION

CI-HW courses are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives.

CC.115 is a Communication Intensive (CI-HW) subject, and a HASS (H, for Humanities) distribution subject. In this class, the formal CI requirements will be satisfied by

- 1) Written work totaling at least 5,000 words, including a variety of analytic assignments
- 2) Revision, in stages, of several assignments
- 3) An oral component spelled out below, including discussion, debate, recitation and presentation

This class will provide a foundation in effective expository and argumentative writing and oral communication. Practice, instruction and feedback will help you achieve greater clarity in your writing, greater facility in oral communication, the ability to structure a persuasive argument, and an understanding of the use of sources and scholarly material.

COURSE GOALS

Although CI-HW courses vary in topic, they share key goals. In this course, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, and coherent prose, with an awareness of purpose and audience
- read complex texts with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas
- practice research strategies and develop arguments that incorporate this work

COURSE REQUIREMENTS

As a writing-intensive course, CC.115 requires both substantial reading and writing and your active involvement in a variety of class activities. Specific course requirements are:

- self-assessment
- additional exercises as assigned
- three (3) major papers, plus an annotated bibliography
- final portfolio
- at least two conferences with your instructor, plus an introductory meeting
- attendance and participation

The specific topic of this CI-HW is *Defending Poetry*. Here is an overview:

Why does poetry matter? What roles can poets play? Are its writers, as Shelley believed, the “unacknowledged legislators of the world”—or should they, as some say Plato has argued, be banished from the Republic? (And what difference might our answers make?) In Defending Poetry, we will take up these questions as we examine critics’ views and poets’ responses to arguments leveled against their work. Our readings will include selections from Plato’s Republic, Sir Philip Sidney’s poetry and prose, Wordsworth and Coleridge’s “Preface” to Lyrical Ballads, and more.

COURSE MATERIALS

All texts are available through the MIT Coop. You may also wish to consider ordering from online sources such as Amazon.com, bn.com, abebooks.com, and other used book sites.

Texts you are **required** to obtain for the course include:

- Plato. *Republic*. Translated by Robin Waterfield. Basic Books, 1991.
- Sidney, Philip. *Sir Philip Sidney’s An Apology for Poetry and Astrophil and Stella: Texts and Contexts*. Edited by Peter C. Herman. College Publishing, 2001.
- Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. 5th edn. W. W. Norton and Co., 2021.
- Turabian, Kate. *The Student’s Guide to Writing College Papers*, 5th edn. Revised by Gregory Colomb, Joseph M. Williams, and the University of Chicago Press editorial staff. University of Chicago Press, 2019.

Canvas and Printing Requirements:

Reliable access to Canvas is crucial to your full participation in this course. Beyond the books above, all other readings, with the syllabus, assignments, and other course-related documents, are posted on our class Canvas site, under “Modules” for each week. You can login to our Canvas page at canvas.mit.edu.

PLEASE NOTE: You are required to bring a printed copy of each reading to class on the day it is discussed. This copy must be either the physical book or a printout from Canvas.

OTHER REQUIRED TEXTS (available on Canvas; many excerpted):

For Paper 1

Abrams, M. H. Preface, Introduction, and selected chapters from *The Mirror and the Lamp*. Oxford UP, 1953. [See “Schedule” for chapter selections and page numbers.]

Aristotle’s Art of Rhetoric. Translated and with an interpretive essay by Robert C. Bartlett. U of Chicago P, 2019, pp. 5-21.

Lakoff, George and Mark Johnson. *Metaphors We Live By. The Production of Reality: Essays and Readings on Social Interaction*. 5th edn. Pine Forge Press, 2011, pp. 103-114.

*Sophocles. *Antigone: An English Version*. Translated by Dudley Fitts and Robert Fitzgerald. 1939. Mariner Books, 2002. [For Track 1; see “Briefer Excerpts” for Track 2.]

Tennyson, Alfred. “Ulysses.” *The Poems of Tennyson*. Edited by Christopher Ricks. Longman, 1969, pp. 560-566.

For Paper 2

Barnes, Catherine. “The Hidden Persuader: The Complex Speaking Voice of Sidney’s *Defence of Poetry*.” *PMLA*, vol. 86, no. 3, 1971, pp. 422-427 (excerpts).¹

Rudenstine, Neil L. “The Apologie for Poetrie,” in *Sidney’s Poetic Development*. Harvard UP, 1969, pp. 46-52 (excerpts).

“Versification.” *The Norton Anthology of Poetry*, 4th edn. Edited by Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy. W. W. Norton and Co., 1996, pp. lxi-lxxx.²

For Paper 3

Burke, Edmund. “Of the Sublime.” *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*. Harvard Classics, 2004. Excerpts available via Word doc on Canvas; full text online at <http://www.bartleby.com/24/2/107.html>.

Clare, John. “To Wordsworth.” *The Penguin Book of the Sonnet: 500 Years of a Classic Tradition in English*. Edited by Phillis Levin. Penguin, 2001, p. 107.

Coleridge, Samuel Taylor. “Frost at Midnight” and other selected poems. *Coleridge’s Poetry and Prose*. W. W. Norton and Co., 2003.

Eliot, T. S. “Shelley” and “Tradition and the Individual Talent.” *Selected Prose of T. S. Eliot*. Edited by Frank Kermode. Harcourt Brace and Co., 1975, pp. 37-44 (excerpts) and 79-96 (brief excerpt).³

Longinus, *On the Sublime. Classical Literary Criticism*. Edited by D. A. Russell and M. Winterbottom. Oxford UP, 1998, pp. 143-146, 148-153 (excerpts), and 157-158.

¹ For reference, see also Klein, Lisa M. “Astrophil and Stella and the Failure of the Right Poet.” *The Exemplary Sidney and the Elizabethan Sonneteers*. Associated UP, 1998, pp. 69-102.

² If you’re curious, an excellent further in-depth resource is the *Princeton Encyclopedia of Poetry and Poetics* (2012), which is available online through the MIT Libraries at <http://library.mit.edu/item/002116995>.

³ If you choose to work with Wordsworth and/or Coleridge for Paper 3, you may be intrigued by Eliot’s essay on the two from *The Use of Poetry and the Use of Criticism*. (As this resource is optional, it is not noted here.)

Shelley, Percy Bysshe. *A Defence of Poetry*, “Mont Blanc,” “Ode to the West Wind,” and “Ozymandias.” *Shelley’s Poetry and Prose*. W. W. Norton and Co., 2002, pp. 96-101 (excerpts), 109-110, 298-301, and 509-535 (excerpts).

Wordsworth, William. “Advertisement” (1798), “Wordsworth’s Prefaces of 1800 and 1802,” and selected poems. *Lyrical Ballads*. Edited with an introduction, notes, and appendices by R. L. Brett and A. R. Jones. Routledge Classics, 2005, pp. 49-50 and 286-314 (excerpts). [Poems and notes as selected.]

BRIEFER EXCERPTS

From The Art of the Sonnet. Edited by Stephen Burt and David Mikics. Belknap Press, 2010.

From Aristotle. Poetics. Translated with an introduction and notes by Malcom Heath. Penguin, 1996.

From Coleridge, Samuel Taylor. Chapters IV and XIV. Biographia Literaria: Or Biographical Sketches of My Literary Life and Opinions. Edited with an introduction by George Watson. J. M. Dent, 1975.

From Horace. Letter to Augustus and Ars Poetica. Classical Literary Criticism. Edited by D. A. Russell and M. Winterbottom. Oxford UP, 1998.

**From Plato. Ion. Classical Literary Criticism*. Edited by D. A. Russell and M. Winterbottom. Oxford UP, 1998. [For Paper 1, Track 2.]

**From Plato’s Apology of Socrates. Four Texts on Socrates: Plato’s Euthyphro, Apology, and Crito and Aristophanes’ Clouds*. Revised edition. Translated with notes by Thomas G. West and Grace Starry West. Cornell UP, 1998, pp. 16-24 (excerpts). [For Paper 1, Track 2.]

SCHEDULE

(Note: “C” means a reading is posted on Canvas. You must bring a **printed copy to class.**)

Introduction: What’s to Defend? And Why Should I Care?

Week 1

Th 9-8 Getting Oriented: Course Introduction and Self-Assessment; Setting Course Goals.
Defending and Defining: Poetry, Poets, and . . . Poetics? Approaches to Argument.

In-class reading and discussion: inaugural poems and roles poetry can play.

Provide overview of Paper 1. Putting in your Oar: Rhetoric, Dialectic, and Thinking About Poetics. Exhibits and Arguments. The “conversational model” of argument; formal analysis in context. BEAT/BEAM.

Reading (in-class): Tennyson, “Ulysses” (C); Abrams, “Some Co-ordinates of Art Criticism,” (C, bottom of 5-7); Aristotle, *Rhetoric* (I.1-I.3, on C); *They Say/I Say*, xiv-xxiv (“Demystifying Academic Conversation”) and 1-18 (“Entering the Conversation”).

Homework (for 9/13): **Reading Due:** Plato, *Republic*, Chapter 3 (392a-396e, on speeches and imitation); Aristotle, *Poetics* (pp. 3-6: you are welcome to read 3-10 if you wish); Abrams, “Preface,” 2-4 (C); *They Say/I Say* 19-31 (“Start with What Others Are Saying”).

As you read and reflect upon “Ulysses,” please **select a passage of ~12 lines** you find particularly powerful. You’ll work with this selection in class.

Unit 1: A Place for Poetry?: Mimetic Views and the Republic

Week 2

Tu 9-13 Assign Paper 1 and Final Portfolio (for the semester's end). Conversational Problems in Plato. Values in Argument.

Reading Due: Plato, *Republic*, Chapter 4 (392a-396e, on speeches and imitation); Aristotle, *Poetics*, 3-6 (on C; you are welcome to read 3-10 if you wish); Abrams, "Preface," 2-4 (C); *They Say/I Say* 19-31 ("Start with What Others Are Saying"). See also Turabian, 16-23 ("Conversing with Your Readers.")

- In-class: Plato, excerpts from *Ion* and *Apology*; excerpts from Homer; Elizabethan heroic speeches (*prosopopoeia*). (For the paper, unless discussed otherwise, "Ulysses" will be your focus.)

Homework (for 9/15):

- Look again at the 12 lines you found most powerful in your central figure's speech. Turn them from poetry into prose. What was lost? What gained? Did you find poetry "sneaking back in"? If so, and in light of our reading, why do you think that might be?

Also: briefly explore Brad Pasanek's "The Mind is a Metaphor" database (<http://metaphors.lib.virginia.edu/>). Pick one metaphor of mind and explain why you chose it. Why is it powerful for you? How might having this metaphor in mind help you approach your studies at MIT?

Th 9-15 Key Concerns, Continued. Of Mind and Education: Metaphors and Power. Art as a Mirror. Summaries and the "Heresy of Paraphrase."

Reading Due: Abrams, "Mimetic Theories," 8-middle of 12, "Art Is Like a Mirror," 30-35 (both on C); excerpts from Lakoff and Johnson, *Metaphors We Live By* (C); *They Say/I Say*, 32-46 ("The Art of Summarizing"). See also Turabian, 101-109 (on summarizing and paraphrasing).

Discussion continued: what is your metaphor for education? What is "unsummarizable"?

Homework (for 9/20): Reading: Plato, *Republic*, Chapter 1.

- *In your reading/research journal:* Based on our reading and discussion so far, how do you think Plato would view the main exhibit you've selected for Paper 1? Write 2-3 paragraphs on this question, supporting your thoughts with reference to both texts.

Week 3

Tu 9-20 *Republic*, Chapter 1.

Reading Due: Plato, *Republic*, Chapter 1. **Writing Due:** Discussion leaders: post your responses to the questions you've chosen on this week's Discussion Board by 9 PM Sunday night. (All should use the questions to reflect for 2-3 paragraphs in your reading/research journals.)

Homework (for 9/22): Review Plato, *Republic*, Chapter 1; read *They Say/I Say*, "Entering Class Discussions," 172-176; *see also* 177-186, "Entering Online Conversations."

In your reading/research journals: How do your reading and today's lecture influence your sense of what Plato would think of the main exhibit you've selected for Paper 1? Be as specific as possible, and explain. What questions do you have?

Th 9-22 Discussion: *Republic*, Chapter 1, with reference to *They Say/I Say*, "Entering Class Discussions," 172-176. (*See also* 177-186, "Entering Online Conversations.")

Homework (for 9/27): **Reading:** Plato, *Republic*, Chapter 2 (selections) and Chapter 3. **Writing:** Discussion leaders: post your responses to the questions you've chosen on this week's Discussion Board by 9 PM Sunday night. (All should use the questions to reflect for 2-3 paragraphs in reading/research journals.)

Week 4

Tu 9-27 *Republic*, Chapters 2 (excerpted) and 3.

Reading Due: Plato, *Republic*, Chapters 2 and 3 (excerpted). **Writing Due:** Discussion leaders: post your responses to the questions you've chosen on this week's Discussion Board by 9 PM Sunday night. (All should use the questions to reflect for 2-3 paragraphs in your reading/research journals.)

Homework (for 9/29): **Reading Due:** Abrams, "Mimetic Theories," 8-9 (Plato section, C); review Aristotle, *Poetics*, 3-6 (on C; you are welcome to read 3-10 if you wish); *They Say/I Say*, 47-56 ("The Art of Quoting").

Th 9-29 Poetry and Its Purposes: Other Views? Writing as a Multi-Step Process. Discussion: *Republic*, Chapters 2 (excerpted) and 3.

Reading Due: Abrams, "Mimetic Theories," 8-9 (Plato section, on C: review); review of Aristotle, *Poetics*, 3-6 (on C; you are welcome to read 3-10 if you wish); *They Say/I Say*, 47-56 ("The Art of Quoting").

Homework (for 10/4): **Reading:** Plato, *Republic*, Chapters 4 and 5 (excerpted). **Writing:** How does your sustained work with Plato complicate your perspective on the main question?

- Reflect for 1-2 paragraphs on this question in your reading and research journal. (And...)

- In light of your current perspective and your rereading of Book III, begin to draft Paper 1. You will submit this draft to me and your peer reviewer on **Thursday, 10/6**. (For further support, *see also* Turabian, 95-100 ["Drafting Your Paper"] and 105-109 [on quoting]).

Week 5

Tu 10-4 *Republic*, Chapters 4 and 5 (excerpted).

Reading Due: Plato, *Republic*, Chapter 4 (70-87; 87-95; 95-114). **Writing Due:** Discussion leaders: post your responses to the questions you've chosen on this week's Discussion Board by 9 PM Sunday night. (All should use these questions to reflect for 2-3 paragraphs in reading/research journals.)

Homework (for 10/6): Reading: brief excerpts from Horace (optional; on C); *They Say/I Say*, 57-71 ("Three Ways to Respond"). Writing: finish your draft of Paper 1 (minimum: 800 words); bring two copies of your draft to class. *See also* Turabian, 95-100 ("Drafting Your Paper").

Th 10-6 **Discussion:** *Republic*, Chapters 4 (70-87; 87-95; 95-114) and 5. Bring your current drafts of Paper 1 to class.

"Plato Says/I Say": Key Questions to Develop and Deepen Drafts.

- **Reading Due:** Chapters 4 and 5, as outlined above; *They Say/I Say*, 57-71, "Three Ways to Respond." Before Class: complete "Talking Back to Plato" (handout, on C). *See also* Turabian, 95-100 ("Drafting Your Paper").
- **Writing Due:** Bring your current draft (**800 words**) of Paper 1 to class; exchange with your partner and give a copy to me. Please also send it to us both by e-mail.

Send your review of your partner's draft back to your partner (via Canvas and email) **before midnight tomorrow (Friday, 10/7).**

Homework (for Thursday, 10/13):

- **Reading:** *Republic*, Chapter 6 (recommended: pp. 133-143); *They Say/I Say*, 57-71 ("Three Ways to Respond"). Writing: finish your draft of Paper 1 (minimum: 800 words); bring two copies of your draft to class.
- **Writing:** Discussion leaders: post your responses to the questions you've chosen on this week's Discussion Board by 9 AM *Wednesday morning, 10/12*. (All should use these questions to reflect for 2-3 paragraphs in your reading/research journals.)
- **Revision:** Revise your Paper 1 drafts based on the peer feedback, and bring your own revised paper to class on Thursday, 10/13. (Here, you may find Turabian, 143-146 ["Revising Your Paper"] and 158-160 ["Learning from Readers' Comments"] helpful; *see also* *They Say, I Say* 149-171 ["Revising Substantially"].)

Fri 10-8 **Return your partner's draft of Paper 1 electronically by midnight.** **NOTE:** If you do not receive feedback from your partner by this point, please email to let me know.

Remember to consider the feedback you have received so far; you will have more from me on

Thursday, 10/13, but you may of course meet with me before that time! You are also welcome to speak with me throughout this process as your thoughts and work develop.

Week 6

Tu 10-11 STUDENT HOLIDAY – NO CLASS

Homework (for 10/13): Reading: Chapter 6 (recommended); *They Say/I Say*, 57-71 (“Three Ways to Respond”). Writing: bring two copies of your *revised* draft to class.

Th 10-13 Discussion: Metaphors Revisited? (with reference to Chapter 6, pp. 133-143): Strategies for Revising Your Own Paper.

Workshop: Strategies for Revising Your Own Paper. Organization, using logical markers, incorporating quotations. **Reading Due**: *They Say/I Say*, 107-122 (“Connecting the Parts”); Turabian, 143-146 (“Revising Your Paper”).

Homework (for 10/18):

- **Reflective Writing**: Reflection re: Paper 1 process. What surprised you; what—if anything—was as expected; what lessons or points will you bring forward?
- **Revision**: Based on your evolving perspective and feedback you have received, continue to revise Paper 1; your final drafts are due **Friday, 10/28, by 5 PM**. You should also schedule a conference with me before that time.
- **Reading (for Paper 2)**: Sidney, *A defence of poetrie* (pages 56-69, C), *Astrophil and Stella*, Sonnets 1, 2, and 71 (C); Abrams, “Pragmatic Theories” (C, 14-top of 17); *skim They Say/I Say*, pp. 187-198 (“Reading for the Conversation”).

Also: you may wish to get a head start on the rest of the *Defense*!

Unit 2: When Is an Argument an Exhibit? Pragmatic Perspectives: Reorienting the Conversation.

Week 7

Tu 10-18 Responding by Reframing: Sidney and Audience Awareness. (Also, what would Plato say?)

Assign Paper 2. Orienting Arguments: The Rhetorical Triangle Revisited. Pragmatic Theories. Background on Sidney's poetry and prose; *Astrophil and Stella*, Sonnet 1 (C).

Discussion: Poetry in Perspective: acknowledging and countering. What does poetry "do"?

Reading Due: Sidney, *A defence of poetrie* (pages 56-69, C), *Astrophil and Stella*, Sonnets 1, 2, 55, and 74 (on C); Abrams, "Pragmatic Theories" (on C, middle of 14-top of 17); *skim They Say/I Say*, pp. 187-198 ("Reading for the Conversation").

Reading in-class (on 10/20): Rudenstine, Neil L. "The Apologie for Poetrie," in *Sidney's Poetic Development*. Harvard UP, 1969, pp. 46-52 (excerpts).

Homework (for 10/20):

- **Reading:** Sidney, *A defence of poetrie* (pp. 70-85) and read the remaining *Astrophil and Stella* sonnets on Canvas (in the "sonnet sampler," esp. 1, 6, 13, 15, 17, 24, 28, 29, 55, 74). Of the sonnets, pick two that interest you: if you're having trouble, let me know!
- **Writing (in R/R journal):** How, if at all, does "Sidney the Sonneteer" seem different from "Sidney the Defender"? What **shared themes** do you find? What **differences** do you note? Brainstorm 2 pages, then summarize your thoughts in 1-2 sentences.

Bring two copies of your thoughts, with this tentative thesis, to class Thursday.

Th 10-20 "But Does He Mean It?": Sidney in the Sonnets. Ideas and Introductions: writing and rewriting. Tentative Theses (and their uses).

Reading Due: Sidney's *A defence of poetrie* (pp. 70-85, C), Sidney, *Astrophil and Stella*, remaining sonnets in packet (C).

Writing Due: 2 pages of brainstorming on connections between the poetry and the prose, with a 1-2 sentence summary ("tentative thesis") to close.

Homework (for 10/25): Sidney, *A defence of poetrie* (pages 86-108, C); begin your draft for Paper 2. Also, summarize/give key quotes for your assigned sections of the *Defense*, and include these on our class Google Doc.

Week 8

Tu 10-25 **Outlined Argument of Paper 2 Due.** Bring Paper 1 and Paper 2 to class.

Part 1: Defense Discussion/Argument Workshop. Developing and Deepening Drafts. Exchange your early Paper 2 work (in-class discussion only): work with our shared *Defense* outline (in Google Docs) to support your perspective.

Part 2: Strategies for Proofreading (with Paper 1): coordination and subordination; proofreading your own and others' work.

Reading Due: Sidney, *A defence of poetrie*, 86-108; *They Say/I Say*, 72-81 ("Distinguishing What They Say from What You Say"), *They Say/I Say*, 82-95 ("Planting a Naysayer in Your Text"), and 138-148 ("The Art of Metacommentary"). Also review *They Say/I Say*, 32-46 ("The Art of Summarizing"). Make sure to bring all the Sidney we have read, and Sidney work you've done so far, to class.

Homework (for 10/27): Schedule Paper 2 conferences with Dr. Zimmer. We will have conferences in place of Thursday's class. **Before Friday at 5 pm:** schedule and participate in your Paper 2 conference with Dr. Zimmer. (Bring your current Paper 2 work!)

Th 10-27 Using Feedback: Conferences on Revision and Revisiting Sources.

We will not meet as a full group today. Instead, you will each have an individually-scheduled Paper 2 conference with Dr. Zimmer. **Your conference must take place before Friday at 5 PM.** Conference sign-up is available via Google Doc.

Complete your final Paper 1 by 5 PM on Friday, 10/28: e-mail your final version of Paper 1 by this time to Dr. Zimmer, also copying yourself. You will submit your completed packet of materials + reflection letter to Dr. Zimmer *in-class* on *Tuesday, 11/1*.

Homework (for 11/1): Based on feedback from your conference with Dr. Zimmer, revise your existing Paper 2 work into a draft for exchange with your partner on *Tuesday, 11/1*.

F 10-29 Final Draft of Paper 1 Due (1000 words) **by 5 PM. E-mail your final version of Paper 1 by this time to Dr. Zimmer,** also copying yourself. You will submit your completed packet of materials + reflection letter to Dr. Zimmer *in-class* on *Tuesday, 11/1*.

I encourage you all to focus on *improving your Paper 2 drafts as fully as possible* for this coming Tuesday, 11/1. That is why we'll be doing some of the reading in class itself!

If you are ready to look ahead, I'd encourage attention to the following:

Reading: Abrams, "Expressive Theories," 21-26; passages from Longinus, *On the Sublime*, and Burke, *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful*, 310-312; revisit *They Say/I Say*, "Reading for the Conversation," 187-198.

Unit 3: Enter the Romantics: Poetry and Polemics!***Week 9***

- Tu 11-1 **In-class work with Sidney prose; discussion of Sidney concepts in relation to his argument's overall structure.** **Reading Covered:** Sidney, *A defence of poetrie*, 86-108.
- Th 11-3 Class cancelled (illness); please schedule at least one (1) individual conference with Dr. Zimmer *before* Tuesday, 11-8 to discuss the development of your Paper 2 to date. (These conferences can also be used to help *develop* your papers, and you are welcome to schedule more than one!)

Week 10

- Tu 11-8 **Draft of Paper 2 due.** Please bring two copies of your current draft (**800 words**) to class: one for your partner and one for Dr. Zimmer. (Please also e-mail your Paper 2 draft to Dr. Zimmer.) *Final versions of Paper 2 will be due Monday, 11/21, by midnight.*

In-class peer review and discussion, with reference to *They Say/I Say*, 72-81 (“Distinguishing What They Say from What You Say”), *They Say/I Say*, 82-95 (“Planting a Naysayer in Your Text”), and 138-148 (“The Art of Metacommentary”).

- Th 11-10 Paper 2 reviews continued. Assign Paper 3. Beyond Boundaries: Art as a Lamp. Overview of Romantic Aesthetics. Explain group structure and preview assignment stages.

Where we’ve been and where we’re going: developing your own questions.

Reading Sampler (for Romantic poetry; in-class):

- Shelley, from “Mont Blanc”; Wordsworth, from “Tintern Abbey”; Coleridge, from “The Rime of the Ancient Mariner”; Keats, from “Ode to a Nightingale” (poems are on C).

Homework (for 11/15, explore the *starred readings*** from your poet):**

- Reading: Shelley’s ****“Ozymandias”**** and ****“Ode to the West Wind”**** (C); *excerpts* from Shelley, “Defence of Poetry” and Eliot, excerpt from ****“Shelley and Keats”**** (pp. 79-91, C). Abrams, ****“Expressive Theories,”**** 21-26 (as time permits);

Optional/On Canvas: Burke, *A Philosophical Inquiry Into the Origin of Our Ideas of the Sublime and Beautiful*, 310-312; selected passages from Longinus, *On the Sublime* (C).

For reference: ****They Say/I Say, “Entering Conversations about Literature,” 232-249.**** As time permits, revisit *They Say/I Say*, “Reading for the Conversation,” 187-198.

- Consider Paper 3 poet(s) with whom you might wish to work and begin sampling their theories via Canvas.
- Writing: In your reading journals, write 2 paragraphs on your thoughts so far. Please also review your partner’s Paper 2 draft and give feedback by midnight, 11/11 (Friday).

Week 11

Tu 11-15 Continuing Conversations: Poetry, Prose, and Critical Perspectives.

In-class: Review Assignment 3 guidelines, with reference to points of continuity with Assignments 1 and 2; in groups, continue exploring poetry and prose of your chosen poet, with reference to critical conversation about them (Eliot).

(Wednesday, 11/23 is the last day to drop classes with a 'W' grade.)

Th 11-17 **Research Proposals for Paper 3 due (300-500 words) to your instructor and to your peer reviewer. In-class: present your current "research stories" to one another.**

*Part 1: What's the Story? "Fairy Tales and Academic Writing" (Drafting Proposals and Research-Based Introductions): Turabian, *Student's Guide to Writing College Papers*, 133-137.*

Part 2: . . . and What Do You Need Now?: Focusing On Your Question(s). Library research session with Mark Szarko (in 14N-132).

Discuss how introductions can respond to existing claims. Explore library databases (using our class LibGuide) and begin contributing articles to our shared bibliographies (Google Docs, on Canvas). Reference sample introductions; note key "moves" yours could make. How do you see these "moves" in the article you're using? With your research group, present your current "research stories" to one another.

Homework (for 11/22): based on your writing so far, and the angle you're now exploring, draft a proposal for your third paper. **We will exchange drafts in class Tuesday, 11/22.** Also, work on your annotated bibliographies. **Annotated Bibliographies are due Thursday, 12/1.**

Remember: the final version of Paper 2 (1250 words, with reflection letter) is due Monday, 11/22, by midnight.

- By Wednesday, 11/23 at 5 PM, schedule your first Paper 3 conference with Dr. Zimmer. You are welcome to have more than one!

***By Wednesday, 11/23, at 7 PM:** e-mail to let me know the poet(s) on whom you will focus, along with a sense of your current interests. (Ideally, this message will be your **Paper 3 proposal** [see below]: at minimum, let me know the *poet* and *poems* in which you are most interested.) We will use this information to create research groups.

Week 12

M 11-21 Final Date to Submit Paper 2, by midnight.

Please **e-mail your final version of Paper 2 by this time to Dr. Zimmer**, also copying yourself. You will submit your *completed packet* of materials + reflection letter to Dr. Zimmer *in class* (16-168) on *Tuesday, 11/22*. (If you are traveling, please let her know!)

Tu 11-22 Draft Research Proposals Due (in-class). Submit your revised proposal to Dr. Zimmer by 7 PM tonight (unless discussed otherwise!). ***Note: This class also has a Zoom option.***

Discuss how introductions can respond to existing claims. Reference sample introductions; note key “moves” your own could make. (**References:** Turabian, Ch. 7, pp. 89-92; Ch. 13, 133-140.)

Reading Due: Further writing by your poet (or a respondent) related to your current interests.

Writing Due: Paper 3 proposals (300-500 words); continue reading/research journal work in support of Paper 3 interests; draft annotated bibliography entries based on your current interests.

Homework (for 11/23):

- Revise proposals of Paper 3 in light of feedback received, focusing on your argument, considering objections, and incorporating evidence from your sources.
 - o Turabian, “Writing Your Final Introduction and Conclusion,” 133-141. (*See also* Turabian on working introductions [Ch. 7, pp. 89-92], as discussed in class.)

Before you depart for break, if you do: make sure you have gathered all materials you may need for the final portfolio and have them in a safe place.

(Wednesday, 11/23 is the last day to drop classes with a ‘W’ grade.)

Th 11-24 THANKSGIVING HOLIDAY: NO CLASS

Week 13

Tu 11-29 First Draft (or Proposals + Outlines) of Paper 3 due (for in-class use).

Stock-Taking/Transforming Proposals into Papers:

Revisit key concerns of argument, incl. organization, using source materials, and any pressing issues.

- **Review:** *how introductions can respond to existing claims.*
 - Reference sample student introduction (C); note key “moves” yours could make.
 - *Perspective:* how introductions come from proposals (sample, on C).
 - *Perspective:* how proposals use “TQS” (topic-question-significance).
- **Research:** In light of this discussion, *revisit published academic introductions.*
 - How might you see these introductory “moves” in articles?
 - Reference: introduction to your group’s sample article (on C).
 - Using our shared Google Docs (on C), contribute at least one (1) further article to group resources, with bullet points to aid annotation.
 - Discuss key features of annotated bibliography entries (sample on C).
- **Respond:**
 - *By developing your own argument, as needed:*
 - Using “TQS” model, with insights developed throughout the semester, to consider how claims + reasons (“points”) respond to readers’ questions. (See Turabian, Ch. 1, pp. 15-16 and pp. 19-21.)
 - *By responding to the work of others:*
 - Exchange your current materials with your partner; provide feedback on your partner’s current structure, organization, and use of research.
- **References:**
 - Turabian, Chapter 7 (“Planning a First Draft”), 86-94 and Chapter 8 (“Drafting Your Paper”), 95-100 (also for Thursday, 12/1). *See also* Ch. 1, pp. 15-16 (on “TQS”) and 19-21 (“Your Argument as Answers to Readers’ Questions”).

Homework (for 12/1):

- Revise your drafts in light of feedback received; add to your own annotated bibliographies; submit proposals (+ outlines, if ready) to Dr. Zimmer.

Th 12-1 **Revised Drafts of Paper 3 Due. (Annotated Bibliographies due by 7 PM.)⁴**

- Assign and discuss the Introduction to the Final Portfolio.
- In-class:
 - Continue drafting and reviews of Paper 3 (for structure & incorporating sources); individual consultations as needed. (You may also schedule conferences.)
- **References:**
 - Turabian, Chapter 8 (“Drafting Your Paper”), 95-100 and Chapter 9 (“Incorporating Your Sources”), 101-109.

Homework (for 12/6):

- **Writing: Finish drafting Paper 3** (at least 1500 words; final: 1750-2000).
 - You should complete your full Paper 3 by **Friday, 12/9**.
- **Writing:**
 - **Begin drafting/brainstorming for your Final Portfolio** (1-2 pages: enough to discuss). How might you respond to Eliot? What artifacts might you highlight, and why? How might you best show your growth?
 - Bring this work for your Introductory Essay to class on **Tuesday, 12/6**.
- **Reading:** Eliot, selection from “Tradition and the Individual Talent” (C).
 - **Optional Reading (for 12/8):** Plato, *Republic*, Chapter 13 (selections).
 - ☐ We will work with Chapter 13 in class on 12/8; if you wish, you may use it to support final portfolio reflections.
 - ☐ Think about how, at all, your views have evolved!

Week 14

Tu 12-6 **Discussion (for Final Portfolio): Eliot, “Tradition and the Individual Talent.”**

- Metaphor, Revisited: How does Eliot’s shape his argument? How might yours for education have shaped your work this term? (This semester at MIT?) Looking back, would you now propose a different metaphor? If so, what might it be and why? (You are welcome to draw upon this discussion for your portfolio.)

Reviews (in-class): for cohesion and coherence (Turabian, Ch. 12, “Organizing Your Paper,” 129-132), avoiding plagiarism (Ch. 10, 110-111); revising sentences (Ch. 15, 147-157).

Reading Due: Eliot, “Tradition and the Individual Talent,” selection (~2 pp, C).

⁴ If needed, you may discuss an alternate due date for the annotated bibliography; they may be submitted up to Saturday, 12/3, at 9 PM with approval.

Homework (for 12/8):

- **Writing:**
 - *Finish a draft of the Introductory Essay to the Final Portfolio.*
 - Make notes on your organizational plan for the Final Portfolio, and draft a table of contents. Bring two copies of your Introductory Essay on Thursday, 12/8.
- *Pending class discussion:*
 - Via Google Doc, develop your perspective for Thursday's second half.

Th 12-8 **Draft of Final Portfolio due. *Either Design Workshop (with DDC) or Debate.***

Portfolios with a Purpose: Organizing for Emphasis; The Role of Revision.

- First half: Portfolio Workshop
 - Exchange current versions of your Final Portfolios; receive “user experience” feedback on your design/organization and responses to your introductory essay.
- Second half: **TBD** (Distinctive Collections [DDC] visit *or* “The Quarrel Between Philosophy and Poetry” (drawing upon Plato, *Republic*, selections from Chapter 13).
 - Explore materials from Distinctive Collections for design features: how does this item appear designed to support readers’ navigation?
 - Present items briefly. How might similar concerns inform your work to organize the Final Portfolio?

F 12-9 **Final version of Paper 3 due [packets of materials to Dr. Zimmer’s office by 5 PM; electronic submission of final versions by 9 p.m. EST], with reflection.**

Homework (for 12/13): Revise your Introductory Essays and finish your Final Portfolio.

Final Portfolios are due by the day’s end, to my office, on Tuesday, 12/13.

Week 15

Tu 12-13 **Final Portfolios Due (by 9 PM to me in Concourse: 16-168).**
Course Reflection and Review. Concluding Discussion.

ASSIGNMENTS

You will complete a range of assignments in this course, including a self-assessment, various reading and writing exercises, three major papers, and a final portfolio. Though some assignments will not be graded, none are unimportant. Students who prepare diligently for class, participate actively, and take the exercises and drafts seriously learn more and write better final papers than those who do not.

Self-Assessment:

At the beginning of the semester, you will submit a written self-assessment in which you reflect upon your reading and writing abilities and establish personal goals to pursue over the course of the semester. For grading purposes, your self-assessment will be considered your first exercise.

Exercises:

We will use the term *exercises* to refer to various **lower-stakes** assignments and activities that you will complete over the course of the semester. You will do some of these exercises in class; others will be given as homework. I recommend that you purchase a notebook for your in-class writing and that you bring this notebook with you to class each day. You may use a laptop as long as you do not distract other students in the class. Your exercises will not receive explicit grades, although you will receive credit for completing them on time. Your performance on these assignments may also affect your participation adjustment (see below).

Major Papers (drafts and final versions):

We will use the term *draft* to refer to unfinished or preliminary versions of your three major papers. You will be required to write at least one draft of paper 1 and at least two drafts of papers 2 and 3. Drafts will not receive explicit grades, although you will receive credit for completing them on time. Remember that you will almost certainly write a better final paper if you write a substantive draft. Your performance on your drafts may also affect your participation adjustment (see below). Your course grade will be determined primarily by the quality of the final versions of your major papers. All drafts and final papers must be word-processed and be documented in either MLA or Chicago style. Please include a *word count* (available as a function on most word processors) at the end of all written work.

Portfolio:

At the end of the semester, you will submit a portfolio containing your self-assessment, major papers (drafts and final versions), other supporting artifacts, and an introductory essay. The portfolio provides you with an opportunity to document and reflect on your development as a reader and writer over the course of the semester. Your portfolio will contain work that has already been graded. While you will have the opportunity to revise *one* paper (either Paper 1 or Paper 2) for a separate grade (3%), your portfolio itself will be graded on those things that make it a coherent work: the introduction, any framing (annotations, captions, etc.), the selection and arrangement of artifacts, and overall organization.

Sharing of Student Writing:

Experienced writers routinely share their work with others, because they understand that the best way to improve a piece of writing is to test it out with actual readers. In this class, you will learn how to respond productively to the writing of others and how to use feedback from others to improve your own work. All

students in the class will be required to share at least one draft of each paper. If you are concerned about sharing your writing, please talk with me about your concerns.

GRADING AND EVALUATION

Your final grade will be calculated as follows:

Exercises and Drafts (credit for submission):	5%
Participation (in conferences, reviews, presentations, class):	15%
<i>Paper 1 (1000 words):</i>	15%
<i>Paper 2 (1250 words):</i>	20%
<i>Paper 3 (1750-2000 words):</i>	30%
Annotated Bibliography (for Paper 3):	5%
Final Portfolio:	10%
(Of this 10%:	
	5% reflective essay,
	3% revised paper,
	2% organization)

Your final grade may also be adjusted to reflect your attendance and participation, as described below.

Late and Missed Assignments:

Unless you make other arrangements with me in advance, graded assignments will be penalized by one-third of a letter grade for each day (not class day) they are late. We will regularly work with our exercises and drafts in class. If you submit a homework exercise or draft late, it is unlikely that I will be able to provide commentary in time for my feedback to be useful to you, although you do receive participation credit for submitting it. If you do not turn in drafts, you are still responsible for turning in final versions of your papers when they are due.

Participation and Attendance:

Your regular attendance and participation are essential both to your own learning and to your classmates' learning. Under ordinary circumstances, missing more than one week of class (that is, two classes) will lower your final grade. Missing more than two weeks of class may lead to a failing grade in the course. Note that these absences need not be consecutive.

Each absence you accrue over 2 classes will lower your final grade by 1/3 of a letter grade (i.e., if you earn a B but miss 3 classes, you will receive a B- for the class. For 5 absences, you would receive a C+). More than 7 absences will be considered grounds for receiving an F in the class.

Please let me know ahead of time if you are going to be absent. You are responsible for all the material you miss, and should try to get any notes from another student. If you have an obligation that will require you to miss several classes (e.g., varsity athletics, religious observances), please talk with me at the beginning of the semester.

PLAGIARISM

Written work should be typed (**double-spaced, with standard margins and font sizes:**

I recommend Times New Roman, 12 point). I will provide more specific instructions for all written assignments. If you have any doubts about the use of material beyond the text itself or about the definition of plagiarism, please speak with me before submitting your work.

The Literature Section has formulated this statement and policy:

Plagiarism - the use of another's intellectual work without acknowledgement - is a serious offense. It is the policy of the Literature Faculty that students who plagiarize will receive an F in the subject, and that the instructor will forward the case to the Committee on Discipline. Full acknowledgement for all information obtained from sources outside the classroom must be clearly stated in all written work submitted and in all oral presentations, including images or texts in other media and for materials collected online. All ideas, arguments, and direct phrasings taken from someone else's work must be identified and properly footnoted. Quotations from other sources must be clearly marked as distinct from the student's own work. For further guidance on the proper forms of attribution, consult the style guides available in the Writing and Communication Center (E18-233) or at <https://cmsw.mit.edu/writing-and-communication-center/>, and review MIT's online Academic Integrity Handbook at <http://integrity.mit.edu>.

There is also a helpful self-tutorial at the Plagiarism Resource Site:
<http://abacus.bates.edu/cbb/quiz/index.html>

I will meet with each of you individually at least three (3) times, as outlined above. MIT's Writing Center in E18-233 is another valuable free resource, and our Librarian Mark Szarko will provide additional assistance with research questions. Our Course TA is a veteran of Concourse and serves as a resource for all of you: their office hours are posted on Canvas. Please feel encouraged to contact them.

RESOURCES

MIT Writing and Communications Center:

The Writing and Communications Center is located in E18-233, and I strongly encourage you to work with them as you develop your papers, both for this course and at MIT overall.

MIT Libraries:

MIT's Libraries offer a wealth of online and print resources. Our Research Librarians will introduce you to the extensive resources the Libraries make available to all MIT students. You will meet them in this course, and they can also work with you as you develop research plans and organize your sources.

Student Support Services (S³):

You cannot participate well if you are asleep, nearly asleep, ill, or exhausted. Please take care of yourself, physically and mentally. There may well be times when you are confronting challenges that are difficult to discuss. In those times and beyond, I strongly recommend you visit Student Support Service (S³), in 5-104.

Please reach out to their staff: they have walk-in hours from 10-11 a.m. and 2-3 p.m. weekdays, and you can also phone for an appointment (3-4861). Should that not work in your situation, there are many other resources on campus, including those listed on the S³ Contact page: <http://studentlife.mit.edu/s3>. I am also happy to walk with you to Health Services or S³, if that would help you —no questions asked.

While we will meet extensively through the structure of class itself, I also encourage you to discuss your ideas, questions, and writing with me during office hours, or at other mutually convenient times.

I look forward to working with you throughout the semester.