

Dino Franco Felluga

# ENGAGING ENGLISH

ENGL 20200

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

## Learning Objectives

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

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

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

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

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

**how to create your very own sonnet**

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# TOOLS/ TEXTS



D2L | Brightspace

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

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

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

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

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

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# SYLLABUS

guese (Excerpt(s))

\*snickers\*

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

hamil115

ls stand up erect and strong]

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

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

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

M Aug 24 Introductions

W Aug 26 How to read a poem; “New Criticism” (CT)

F Aug 28 How to read a poem (the sonnet); “Digital humanities” (CT)

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

Wed Sept 2 P. Shelley, “Lift not”; “England in 1819”; “Class” (CT)

F Sept 4 J. Keats, “If by these dull rhymes”

M Sept 7 EBB, *Sonnets from the Portuguese*, #22 and #32; “Feminism,” “Gender and Sex” and “Écriture féminine” (CT)

W Sept 9 D.G. Rossetti, “The Sonnet”; “The Portrait”; “Body’s Beauty”

F Sept 11 C. Rossetti, “In an Artist’s Studio”

M Sept 14 J. M. Hopkins, “God’s Grandeur”; “Spring”

W Sept 16 J. M. Hopkins, “As kingfishers catch fire”

F Sept 18 J. Brown, “The Tradition”(2015); “Race” (CT)

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

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

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# SYLLABUS

The screenshot shows the dashboard for the Engaging English (ENGL 202, Purdue) course. At the top, there is a navigation bar with links for HOME, EDITIONS, MAP, IMAGES, TEACHING, HOW TO, and ABOUT COVE. Below this is the course title and a 'View Edit Group' menu. A section titled 'WHAT CAN I DO IN COVE GROUPS?' lists actions like 'Write posts', 'Create timelines', 'Create Maps', 'Create Gallery Images', and 'Create Gallery Exhibits'. A 'LEADER' section identifies Dino Franco Felluga. A 'PARTICIPANTS' list includes names like Kasey Patrick, Emma Hamilton, and Jacob Chebowski. A 'DESCRIPTION' section explains the course's focus on digital tools and English studies. A 'GALLERIES, TIMELINES, AND MAPS' section features a filter by type and a search bar. The current view is 'Romanticism: A Class Gallery'.

The screenshot shows a timeline interface with a map. A red dot on the map indicates a location in London. A text box next to the map reads: '15 Jan 1802 Dante Gabriel Rossetti moves to 17 Red Lion Square. On 13 January 1801, Dante Gabriel Rossetti moved to 17 Red Lion Square with Walter Deverell. He lived there briefly until moving to 14 Chesham Place in November of 1802. Image Courtesy of The Victorian Web.' Below the text is a map of London with a red dot at 17 Red Lion Square.

The screenshot shows a map interface with a text box. The text box reads: 'Westminster Bridge Westminster Bridge is a road-and-foot-traffic bridge over the Thames in Central London, linking Westminster on the west side and Lambeth on the east side. It was originally built between 1739 and 1750. By the mid-nineteenth century, the bridge was subsiding badly and expensive to maintain, so a new bridge was designed by Thomas Page and opened on 24 May 1862. Westminster Bridge is a 250m long, 26m wide, seven-arch, cast-iron bridge with Gothic detailing by Charles Barry. It is the oldest road bridge across the Thames in central London. View place page for more'.

The screenshot shows an exhibit interface. The title is 'EXHIBIT: House of Life Exhibit'. Below the title is a 'PREVIEW OF IMAGES' section with a grid of small images. A larger image of a portrait of Dante Gabriel Rossetti is shown. The text below the portrait reads: 'This gallery has been created to accompany a critical edition of Dante Gabriel Rossetti's "The Sonnets": the first poem of DGP's House of Life. The following pages feature DGP's "Sonnets", which are associated texts and images; they are discussed in the critical introduction to the critical edition. Image portrait of Dante Gabriel Rossetti; whenever print. This photograph, from 7 October 1862, was reproduced in the frontispiece of Rossetti's "The Sonnets". Dante Gabriel Rossetti as a teenager and artist. London: Cassell and Company, 1895. Courtesy of Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Dante\_Gabriel\_Rossetti\_1852.jpg'.

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

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

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

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

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

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

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

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

Nov 9-13 Buffy: The Vampire Slayer, "Hush"; "Superego," "Name of the Father," "Father of Enjoyment" (CT)

Žižek, *For They Know Not and Looking Awry* (6-8, 12-25, 39-43)

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

Nov 31-Dec 4 Openings of Recent Films

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# LINKS



## **COVE Sign Up**

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

## **COVE How-To Guides**

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

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

<https://tinyurl.com/y3e2o9n5>

## **COVE Studio (literary texts, annotation)**

<https://studio.covecollective.org>

## **Brightspace at Purdue**

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

## ***Things Fall Apart* at [amazon.com](https://www.amazon.com)**

<https://tinyurl.com/y6jtrn9v>

## ***Critical Theory: The Key Concepts* at [amazon.com](https://www.amazon.com)**

<https://tinyurl.com/yxrvc424>

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# ASSIGNMENTS & POLICIES

100-point scale as follows:

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

### Emergency Procedures

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

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

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

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

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

### Late Policy

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

### Plagiarism

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

### Accessibility

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