

Carol Siegel, Humanities 410--Love in the Arts: Literary Representations of Friendship, TTh, 2:50-4:05, VLIB 261

Office VMMC 202S, hours TTh 1:30-2:30, and by appointment

Phones: Office (360) 546-9641; Home (503) 226-4272 (leave a message)

e-mail: siegel@wsu.edu

Catalog Description: Course Prerequisite: Junior standing. Concepts of love around the world and in history through literature, art, music, dance, and theater.

Learning Outcomes and Assessment for this course:

	At the end of this course, students should be able to:	Course topics that address these learning outcomes are:	This outcome will be evaluated primarily by:
Critical and Creative Thinking	Understand key differences in the ways various writers have portrayed friendship and how these diverse representations are informed by differences in gender, race, social class, and historical era, as well as the genre of each specific text and the core values of the writer.	Assigned readings, class discussions, daily writings.	Writing assignments, participation in class.
Communication	Develop and express verbally and in writing their interpretations of a literary text or film, including explanation of the theoretical and/or philosophical bases for these interpretations.	Assigned readings, class discussions, daily writings, final paper.	Development of a thesis and support for claims in daily writings and paper. Ability to answer questions justifying interpretive choices in class discussions.
Depth, Breadth, and Integration of Learning	Show an ability to analyze a text's or film's position on a philosophical issue, through examination of its relations	Assigned Essays.	Final paper.

	to pertinent cultural ideologies and preoccupations.		
--	--	--	--

GENERAL RULES

Academic Integrity: Academic integrity is the cornerstone of the university and will be strongly enforced in this course. Any student found in violation of the academic integrity policy will be given an F on the assignment (with no option to revise) and will be referred to the Office of Student Conduct. I will make an exception for failure to properly cite sources in cases where it is obvious that the failure was the result of ignorance, not an attempt to deceive. (That is, when the source is cited, but improperly/confusingly.) In that case the student will be given no credit, but allowed to rewrite the assignment correcting the problem. A second instance of violation will result in a grade of F for the class. For additional information about WSU’s Academic Integrity policy/procedures, please contact (360) 546-9573.

Audio, video, digital, commercial note-taking and other recording during class: Copyright 2016 Carol Siegel as to this syllabus, all lectures, and course-related written materials. During this course students are prohibited from making audio, video, digital, or other recordings during class, or selling notes to or being paid for taking notes by any person or commercial firm without the express written permission of the faculty member teaching this course.

Disability Accommodation: Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please contact the Access Center at 360-546-9238 or van.access.center@wsu.edu. The Access Center is located in the Classroom Building (VCLS) room 160. Accommodations may take some time to implement so it is critical that you contact the Access Center as soon as possible.

Emergency Notification System:

WSU has made an emergency notification system available for faculty, students, and staff. Please register at zzusis with emergency contact information (cell, email, text, etc.). You may have been prompted to complete emergency contact information when registering for classes at RONet. In the event of a building evacuation, a map at each classroom entrance shows the evacuation point for each building. Please refer to it. Finally, in case of class cancellation campus-wide, please check local media, the WSU Vancouver web page and/or <http://www.flashalert.net/>. Individual class cancellations may be made at the discretion of the instructor. Each individual is expected to make the best decision for their personal circumstances, taking safety into account. [Safety plan website.](#)

Important Dates and Deadlines: Students are encouraged to refer to the academic calendar often to be aware of critical deadlines throughout the semester. The [academic calendar can be found online](#).

Questions regarding the academic calendar can be directed to the Office of Student Affairs in VSSC 100 or call 360-546-9559.

SOME SPECIFIC EXPECTATIONS AND REQUIREMENTS

Attendance: More than three absences will lower your grade at least two degrees (e.g. from B to C+), one for each extra day. If you are absent more than six times, you will not pass the class. Absences up to six can be made up through doing special assignments arranged with me. However, no make-up work can be turned in for credit after the last week of classes begins.

Personal Electronics Usage: The use of cell phones, netbooks, laptops, ipads and ipods, and all other personal electronics during class is prohibited. Please do take notes, but use a pen or pencil and paper. **If you are using personal electronics during class, I will count you absent (with no make-up allowed)** and if you are obviously distracting others, I will ask you to leave. Students with *documented* disabilities who *must* use personal electronics to take notes will be exempted from this rule. E-readers are allowed.

Readings: "Read" on the syllabus refers to readings you need to have completed before class. You may need to read assigned work or see assigned films earlier in order to complete your paper

ASSIGNMENTS AND GRADES: You will be required to write **one 6-8 page paper and one 10-12 page research paper**. Your **6-8 page paper** should make an interpretive argument about one or more of the assigned literary texts, or films. You aren't restricted to writing about ones we will not yet have discussed when the paper is due, you are welcome to write about anything assigned. **In this paper, you should use one or more of the essays assigned to provide a framework for your discussion of the literary text or film. Examples of how to do this follow in the guide to writing about literature and film. The 10-12 page research paper should compare two texts on friendship, one assigned for the class and the other one a film, novel (graphic novels are okay), short fiction, or poem not assigned for this class, but chosen according to your own interests.** You can use texts in the assigned anthology if you like, but you are not limited to them. **Your discussion of these two texts should be structured in response to an idea in one of the nonfiction readings assigned.** More about these assignments is in the attached guides. **Your other written assignments are 1-2 page responses to the readings and films.** Unlike the paper, these will be graded on content alone (not grammar and mechanics) but they cannot be revised and will not be accepted late. They will not receive letter or numerical grades but will be given a check mark if they merely satisfy the requirement for the assignment or a plus mark if they go beyond merely discussing the reading/film and both make and support an interpretive point about it. If all the work is turned in on time and receives a check, your grade for this will be a B, anything above that will get a B+ or better. If all the work is not turned in (or does not satisfy the assignment), you will receive a

grade below B for this segment of the class. Valid excuses will be accepted and make-up assignments allowed up to, but not during the last week of classes. The 6-8 page paper will count as 1/4 of your grade, the research paper as 1/2, and the short writing assignments will count as 1/4. Participation can raise your grade one degree (E.G. from B+ to A-).

REVISION: *Revision is optional.* Revision grades will replace the previous grades. Revision must be turned in by the dates on the syllabus below. No late revisions will be accepted. **You must turn in the MARKED original with your revision**, so PLEASE save the marked paper when it is returned to you. **Failure to address all marked comments in the revision will result in no change of grade.** I will be very happy to help you with the revision, just ask!

GRADES: You will be graded on a twelve point scale (A+=12, F=0). The grade will then be adjusted to reflect class participation and attendance.

Late Work: Paper grades will be lowered one degree (e.g. from B to B-) for every class day that it is late. **NO LATE PAPERS WILL BE ACCEPTED FOR A GRADE AFTER TUESDAY, April 26.**

REQUIRED TEXTS:

Toni Morrison, *Sula*

Eudora Welty and Ronald Sharp, Eds. *The Norton Book of Friendship.*

Jerome K. Jerome, *Three Men in a Boat.*

Films: *Kamikaze Girls*, *The Wild Parrots of Telegraph Hill*, and *The Odd Couple* (original 1968) You can buy a copy of the films or stream if you plan to write about them. Or you can work with them in the Library where a copy will be on reserve all semester. Otherwise you can just watch them in class.

SYLLABUS:

Jan 12: Orientation: Friendship's meanings through the ages. Description of assignments.

Jan 14: Read the two editors' introductions to *The Norton Book of Friendship* (NBF) 27-41, "The Walrus and the Carpenter" 49-52, "The Evils of Spain" 58-63, and "Popular Fallacies, XVI, 216-218.

Jan 19: Read the "Classic Essays" section of NBF, 65-97.

Jan 21: Bring to class a response to one of the assigned essay's major ideas. Explain what the idea is and why you do or do not find it applicable to friendship today.

Jan 26: Read Shakespeare's Sonnets 29, 30, and 116 NBF 239-242 and "To the Memory of My Beloved . . ." NBF 149-151.

Jan 28: Read "To Mrs. Mary Awbrey," the selection from *Friendship*, and "Friendship Between Ephelia and Ardelia" NBF 152-154. Bring to class a response to this week's readings in which you discuss the

differences and similarities between the expressions of friendship in these texts written before the invention of a concept of homosexuality and expressions of friendship today.

Feb 2: Read "Further Essays" NBF 511-528. Bring to class a response to one of the assigned essay's major ideas. Explain what the idea is and why you do or do not find it applicable to friendship today.

Feb 4: Read "Fables, Legends, and Folktales" NBF 529-540. Final questions about paper answered in class. If you have a question that was not answered, please consult me today.

Feb 9: **Paper #1 Due.** Film in Class: *The Wild Parrots of Telegraph Hill*

Feb 11: Screening Continued and discussion. Also read the selection from *My Mother's House* NBF 49

Feb 16: **Papers Returned.** In NBF read "Kashtanka," 285-301" and Pablo Neruda's "A Dog Has Died"
<http://www.poetryfoundation.org/poetrymagazine/poem/29680>

Feb 18: In NBF read "Brooksmith" and "Miss Tempy's Watchers" 312-334.

Feb 23: In NBF read "Guests of the Nation" 334-343 and "A Little Cloud" 351-362. And bring to class a response in which you discuss how the situation of being colonized (Ireland by England) is represented as a component of the friendship in these stories.

Feb 25: **Revisions of Paper #1 due.**

March 1: Read *Sula* through page 48, but do not read the "foreword" yet, as it is filled with spoilers.

March 3: Read *Sula* 49-85.

March 8: Read *Sula* 89-137.

March 10. Finish *Sula* and read also "A Poison Tree" NBF 158

March 15: Spring Break

March 17: Spring Break

March 22: Film in Class: *Kamikaze Girls*

March 24: Continued screening and discussion of film

March 29: To Be Arranged.

March 31: To Be Arranged.

April 5: Read *Three Men in a Boat* (including the introduction) and write a response to it discussing any aspect of the book that interests (or annoys) you.

April 7: Finish discussion of *Three Men in a Boat*

April 12: **Paper #2 due.** Film in Class: *The Odd Couple*.

April 14: Screening continued and discussion in class.

April 19: **Papers Returned** read "Gwendolyn" 447-456 and the poems of Emily Dickinson 163-164 NBF.

April 21: Read Emily Rapp, "Transformation and Transcendence: The Power of Female Friendship." <http://therumpus.net/2012/01/transformation-and-transcendence-the-power-of-female-friendship/> and write a response to it in which you discuss how it relates to representations of female friendship in the two previously assigned texts.

April 26: **Revisions of Paper #2 due** and Last Day to turn in late papers for credit. Retrospective and Review.

April 28: Last Day of Class, Final discussions and Evaluations.

A SHORT GUIDE TO WRITING ABOUT LITERATURE AND FILM

Form: To be accepted for a grade, papers must be either typed or printed on a computer printer. No hand-written or hand-printed papers will be for credit. Passing papers must have all the usual attributes of college essays: a TITLE, an introduction, unified and coherent body paragraphs, a conclusion, and standard documentation of quotes (following MLA rules). Standard grammar and usage are also expected. Any grammar and composition handbook will most of your questions about grammar and usage. The Writing Center will help you with documentation as well as more complex problems.

The Topic: Choose your own topic, following these guidelines.

1. The topic should focus on the assigned reading, not on things in your experience or observation of life. The topic should focus on the assigned reading, not on things in your experience or observation that the reading made you think about. How your own life resembles that of Jerome K Jerome in *Three Men in a Boat*, for example, although obviously amusing, would not be an appropriate topic for an essay on the novel. Also inappropriate, would be an essay on the topic of why you feel that *Three Men in a Boat* does not accurately portray the masculine experience of friendship, since implied in such a statement is the idea that only you know what all men throughout history have experienced friendship to be.

Instead, you might want to discuss how the novel creates its portrait of a specific type of Englishman's experience of friendship. One of many appropriate topics for such a discussion would be how exactly Jerome's narrative mimics the perceptions a young man in his time period with some education might have had, through use of imagery and symbols, as well as shifts in narrative focus. You might look at how scenes reflecting typical male concerns, such as the need to assert oneself in the company of other men, are conveyed indirectly, not just through direct pronouncements. Reference to assigned essays on friendship will provide a basis for comparison and deeper analysis.

2. The topic should not treat fictional characters as real people or what happens in fiction as real events. Much of our pleasure in reading comes from understanding things this way as we read. But analysis demands that we mentally stand back and think about how effects are achieved. To claim that Momoko and Ichigo in *Kamikaze Girls* have specific emotional illnesses that psychology can diagnose (and treat) implies that they are real people. And please note that the film is not meant to be seen as realistic. Instead you might focus on how the text (indirectly) defines mental and emotional health and how the depiction of each of the two girls relates to this definition. Again references to assigned essays on friendship, especially on friendship between women, will provide a basis for comparison and analysis.

3. The topic should be limited to fit the scope of the paper and should give your reader direction. Don't try to say everything possible about any text. The title of the text you are discussing cannot also be the title of your paper since this implies that you are going to say everything that can be said about the text. Successful topics are found by focusing on one particular aspect of a literary work, film, or group of texts. Many successful papers explore the ways that content (what the text is about) and form (the way the contents are presented) either work together or at cross purposes. If you aren't sure whether your topic will work, please discuss it with me.

The Thesis: Every successful essay has a clear thesis. Don't confuse the topic with the thesis. Your thesis is the main point you make about your topic. Your thesis cannot be "differences and similarities between Thoreau's and Emerson's views of friendship and the one dramatized in *The Odd Couple*." That is a topic. A successful thesis derived from this topic could be something like this: "Probably in part because both belonged to the Transcendentalist Movement, Thoreau and Emerson seem to have similar views of friendship, but while some of the same ideas are reflected in the film *The Odd Couple*, it emphasizes the importance of contrasting, yet complementary, qualities to friendship." Development of this thesis would entail supporting each claim: I.E. Thoreau's and Emerson's views of friendship are similar, we see some of these ideas dramatized in *The Odd Couple*, but the film emphasizes contrast and complementarity in ways the two essays do not.

Your thesis must make a different point about your topic than the author makes. That is, if, for instance, your topic is the way Morrison depicts racial relations in *Sula*, your thesis cannot be that the

pervasive racism and sexism in America corrupts people and causes relationship problems. That is Morrison's own point, so if you were to develop it as your thesis, you would just be repeating, in your own words, the plot of the novel. Instead, you might look at how Morrison uses foils to suggest the impact of racism and/or sexism on the emotional and psychological development of the eponymous (title) character Sula. Rather than simply listing the characters who contrast Sula in this way in the book, you might explore how their inclusion works by paying attention to symbolic values and commenting on structural elements like juxtaposition. A paper thesis needs to include two or more subtopics, the development of which will structure your paper. In choosing a thesis, ask yourself not only what ideas the text conveys but how they are conveyed. Remember that I already know what is said in the text. In trying to find something interesting to say about it, ask yourself what details cause you to interpret the text the way you do.

Supporting Evidence: As much as you need to present your own ideas, you need to convince your reader that they are reasonable and worth considering. You do this by presenting supporting evidence for your claims. There are three ways to do this in an English paper.

1. You may do research. That is you may look for books or articles on your topic and find out what professional literary critics (or experts like historians, psychologists, sociologists, or anthropologists, when their theories relate to your thesis) have to say about your topic. For this class it is sufficient to use the assigned nonfiction readings in this way, but remember when you research that:

(A) Expert opinions are still just opinions, consequently they can never prove a point. Therefore, when you quote a literary critic's idea about a text or a philosopher's idea about life, you have not shown that this is the correct view to have. If you agree with the critic you still have to explain what in the text being discussed causes you to agree. Sometimes the critic will present evidence that supports your idea. If the evidence is factual, that is, if it consists of a reference to something that actually occurs in the text or to a verifiable feature of the text (such as that it is divided into six stanzas each on a different topic) then you have proof. But if what the critic does is argue his or her opinion, you must sum up the argument and add your own ideas in an effort to convince your reader. Remember you can include critics' views you disagree with and argue with them.

(B) When you PARAPHRASE other peoples' ideas, you must give them credit or you have plagiarized them. If you and a critic say the same thing, mention this.

2. You may and in most cases should quote from the text you are discussing. When it is not clear why you think that a quote supports your claim, you must explain how it does. The most common fear among students in English classes is that they will explain something that does not need to be explained. This almost never happens. When in doubt, explain.

3. You may summarize or paraphrase. When you do either of these things remember that you

should be doing so in order to support a claim, not in order to refresh the reader's memory about what happens in the story. Don't introduce your idea about a specific scene with a summary of the events leading up to this scene.

→ **A little guidance for paper #2.** The easiest way to do this assignment is to follow these steps: 1. pick a literary text or film assigned for the class that you enjoyed and have not yet written about. 2. Then think of a similar text or film that you like. For me some interesting comparisons would be *Kamikaze Girls* and *Thelma and Louise*, *Three Men in a Boat* and *Deliverance*, or *Sula* and *Love* (two novels by the same author are allowed). But I hope you get the idea. If not, consult me and I'll help. Once you have the two texts you want to compare, think of the essays we've read that relate to them.

Guide to Avoiding Plagiarism: What It is and How to Recognize and Avoid It

(Adapted to fit standard practice in English studies from the *Guide Produced by Writing Tutorial Services, Indiana University* <http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml#original>)

What is Plagiarism and Why is it Important?

In college courses, we are continually engaged with other people's ideas: we read them in texts, hear them in lecture, discuss them in class, and incorporate them into our own writing. As a result, it is very important that we give credit where it is due. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information.

How Can Students Avoid Plagiarism?

To avoid plagiarism, you must give credit whenever you use

- another person's idea, opinion, or theory;
- any facts, statistics, graphs, drawings—any pieces of information—that are not common knowledge;
- quotations of another person's actual spoken or written words; or
- paraphrase of another person's spoken or written words.

How to Recognize Unacceptable and Acceptable Paraphrases

Here's the ORIGINAL text, from page 1 of *Lizzie Borden: A Case Book of Family and Crime in the 1890s* by Joyce Williams et al.:

The rise of industry, the growth of cities, and the expansion of the population were the three great developments of late nineteenth century American history. As new, larger, steam-powered factories became a feature of the American landscape in the East, they transformed farm hands into industrial laborers, and provided jobs for a rising tide of immigrants. With industry came urbanization the growth of large cities (like Fall River, Massachusetts, where the Bordens lived) which became the centers of production as well as of commerce and trade.

Here's an UNACCEPTABLE paraphrase that is **plagiarism**:

The increase of industry, the growth of cities, and the explosion of the population were three large factors of nineteenth century America. As steam-driven companies became more visible in the eastern part of the country, they changed farm hands into factory workers and provided jobs for the large wave of immigrants. With industry came the growth of large cities like Fall River where the Bordens lived which turned into centers of commerce and trade as well as production.

What makes this passage plagiarism?

The preceding passage is considered plagiarism for two reasons:

- the writer has only changed around a few words and phrases, or changed the order of the original's sentences.
- the writer has failed to cite a source for any of the ideas or facts.

If you do either or both of these things, you are plagiarizing.

Here's an ACCEPTABLE paraphrase:

According to Joyce Williams, Fall River, where the Borden family lived, was typical of northeastern industrial cities of the nineteenth century. Steam-powered production had shifted labor from agriculture to manufacturing, and as immigrants arrived in the US, they found work in these new factories. As a result, populations grew, and large urban areas arose. Fall River was one of these manufacturing and commercial centers (Williams 1).

Why is this passage acceptable?

This is acceptable paraphrasing because the writer:

- accurately relays the information in the original
- uses her own words.
- lets her reader know the source of her information.

Here's an example of quotation and paraphrase used together, which is also ACCEPTABLE:

According to Joyce Williams, Fall River, where the Borden family lived, was typical of northeastern industrial cities of the nineteenth century. As steam-powered production shifted labor from agriculture to manufacturing, the demand for workers "transformed farm hands into industrial laborers," and created jobs for immigrants. In turn, growing populations increased the size of urban areas. Fall River was one of these hubs "which became the centers of production as well as of commerce and trade" (Williams 1).

Why is this passage acceptable?

This is acceptable paraphrasing because the writer:

- records the information in the original passage accurately.
- gives credit for the ideas in this passage.
- indicated which part is taken directly from her source by putting the passage in quotation marks and citing the page number.

Note that if the writer had used these phrases or sentences in her own paper without putting quotation marks around them, she would be PLAGIARIZING. Using another person's phrases or sentences without putting quotation marks around them is considered plagiarism **EVEN IF THE WRITER CITES IN HER OWN TEXT THE SOURCE OF THE PHRASES OR SENTENCES SHE HAS QUOTED.**

Plagiarism and the World Wide Web

The World Wide Web has become a more popular source of information for student papers, and many questions have arisen about how to avoid plagiarizing these sources. In most cases, the same rules apply as to a printed source: when a writer must refer to ideas or quote from a WWW site, she must cite that source.

Strategies for Avoiding Plagiarism

1. Put in **quotations** everything that comes directly from the text especially when taking notes.
2. **Paraphrase**, but be sure you are not just rearranging or replacing a few words.

Instead, read over what you want to paraphrase carefully; cover up the text with your hand, or close the text so you can't see any of it (and so aren't tempted to use the text as a "guide"). Write out the idea in your own words without peeking.

3. **Check your paraphrase** against the original text to be sure you have not accidentally used the same phrases or words, and that the information is accurate.

What is Common Knowledge?

Common knowledge: facts that can be found in numerous places and are likely to be known by a lot of people.

Example: John F. Kennedy was elected President of the United States in 1960.

This is generally known information. **You do not need to document this fact.**

However, you must document facts that are not generally known and ideas that interpret facts.

Example: According to the American Family Leave Coalition's new book, *Family Issues and Congress*, President Bush's relationship with Congress has hindered family leave legislation (6).

The idea that "Bush's relationship with Congress has hindered family leave legislation" is not a fact but an *interpretation*; **consequently, you need to cite your source.**