

## English 111 B2 (Composition/Literature): The Material Worlds of the Brontë Sisters

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MW 2:30-4:20pm, Denny 111

Course website: <https://canvas.uw.edu/courses/1354563>

Office hours: M 4:30-5:30 (Padelford B5E), W 12:30-1:30 (Henry Café) *or by appointment*

“We live in others...we live in things.”  
(Virginia Woolf, *Between the Acts*)

We might be forgiven for thinking of literary texts as repositories of disembodied experiences: emotions felt at one remove, only inside our heads. But novels are also archives of experiences in the world, detailed representations of physical environments and affective, imaginative responses to them. Indeed, we often forget that reading itself is an embodied experience in close contact with a book, an object designed to give you particular sensations. In this course, we will use writing as a way to engage with the world, with places and things that connect us to history and each other. We will do so by reading, talking, and writing about two novels: *Wuthering Heights* and *Jane Eyre*, written by sisters Emily and Charlotte Brontë. These books create unusually intense emotional experiences while also acting as conduits for understanding how places and everyday objects – clothes, furniture, mementos, handwriting – connect us through our senses to each other, ourselves, even global history and social issues.

The goal of the course is not that you end up with an encyclopedic knowledge of the Brontës’ writings or material culture (though this is a risk you will have to take). Rather, you will conduct a case study in how literature helps us think critically and intuitively about the world, refine your writing and reading skills, and pick up habits that will help you communicate more effectively in different academic and professional settings. You will be assessed on a self-chosen portfolio consisting of substantially revised versions of your most effective writing from the quarter, and a final critical essay reflecting on your growth toward core learning goals (see ‘Assessment’ and ‘Course Outcomes’ below).

### **Required Materials**

- Charlotte Brontë, *Jane Eyre* (Norton Critical Edition, 4<sup>th</sup> edition, ed. Deborah Lutz, ISBN 9780393270624, \$16.87 new at UW Bookstore)
- Emily Brontë, *Wuthering Heights* (Broadview, ed. Beth Newman, ISBN 9781551115320, \$15.95 new at UW Bookstore)
- *Writer, Thinker, Maker* textbook. Available at UW Bookstore only.\*

Note: Please purchase *these exact editions* (new or used). If this requirement constitutes a hardship, let me know and we’ll work something out.

### **Additional Materials**

- A notebook for in-class writing
- A folder to keep handouts and other materials together
- Internet access, UW Net ID and password, UW email account that you **check every day**
- All supplemental readings and materials will be posted on our class Canvas site

## **Course Outcomes**

### **Outcome 1 – Formal Writing Choices**

To compose strategically for a variety of audiences and contexts, both within and outside the university, by

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts;
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation; and
- assessing and articulating the rationale for and effects of composing choices.

### **Outcome 2 – Research**

To work strategically with complex information in order to generate and support inquiry by

- reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating;
- using reading and writing strategies to craft research questions that explore and respond to complex ideas and situations;
- gathering, evaluating, and making purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre, and context;
- creating a ‘conversation’—identifying and engaging with meaningful patterns across ideas, texts, experiences, and situations; and
- using citation styles appropriate for the genre and context.

### **Outcome 3 – Argumentation**

To craft persuasive, complex, inquiry-driven arguments that matter by

- considering, incorporating, and responding to different points of view while developing one’s own position;
- engaging in analysis—the close scrutiny and examination of evidence, claims, and assumptions—to explore and support a line of inquiry;
- understanding and accounting for the stakes and consequences of various arguments for diverse audiences and within ongoing conversations and contexts; and
- designing/organizing with respect to the demands of the genre, situation, audience, and purpose.

### **Outcome 4 – Revision**

To practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process by

- engaging in a variety of (re)visioning techniques, including (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, and editing;
- giving, receiving, interpreting, and incorporating constructive feedback; and refining and nuancing composition choices for delivery to intended audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

## Expectations/Policies

### Active Participation

- Please come to class prepared to participate in the activities for the day. ***This means having read, taken notes on, and thought about any reactions or questions you have to all assigned reading.*** You can keep up with the course schedule by referring to the course calendar.
- To **each class**, please bring: the current text we're discussing, your notebook and class folder, and your homework (when it is assigned). **I will assume that everyone has done the assigned reading before class begins.** Those students that do not keep up with the reading will see that reflected in their participation grade.

### Classroom Expectations

**You will be working together throughout the quarter.** Disagreement can be productive, and people in many fields depend on disagreement to strengthen their arguments, discover errors, and challenge their own thinking. However, in order for disagreement to be productive, it must be respectful and courteous. **Be generous with others and try to assume good intentions.** That said, personal attacks, disrespectful language, and disrespectful behavior have no place in the classroom. **Hate speech will not be tolerated.** You are expected to use language and actions that show respect for gender, race, religion, ethnicity, sexuality, and ability in order to create a safe and welcoming community.

### General Guidelines for Class Discussion:

- The content and discussion of this course will necessarily be engaging with race, gender, political ideology, and violence, including sexual violence. These topics are not abstract; be aware that what you say can have real impacts on other people.
- Listen carefully to others, and do not attempt to respond before they've finished what they have to say.
- When someone else is talking, try not to focus on how you disagree or the way you want to reply. Instead, focus completely on what they're trying to communicate until they finish.
- Stay on topic and connect what you have to say with the readings and/or with what others have said.
- Write down your thoughts so you can return to them.
- Ask follow-up questions of others, and try to repeat your understanding of what they've said as part of that follow up.
- Speak up even when you're not sure you're right.
- Try not to dominate conversations. Make sure everyone in your group is included, and invite others to speak.

During week 4, **we will revisit guidelines for classroom and small group discussion**, and I will ask all of you to come up with additions to discussion expectations. In the first few weeks, be thinking about what specifically seems to be working in discussions, and what doesn't.

### Technology

Think of these policies as being about **respect for your classmates and instructor**.

- **Laptops/tablets *may not be used in class*** unless the instructor specifies otherwise. Certain technologies are more useful in certain situations: pen and paper allow for better focus and less disruption in a discussion course. If there are accessibility reasons you need to use a device in class, or if you are concerned about this policy, please see me.
- Phones: Please **set your phone to vibrate** at least; silent would be even better. **Don't text during class**. It's disrespectful, and you will be embarrassingly called out.

### Email

- The class email list will be used for communication extensively throughout the quarter; **make sure to check your UW email** frequently for updates.
- Aside from office hours and in-person questions (which I welcome warmly), **email is the best way to get in touch with me**. When you e-mail me, I will get back to you within 24 hours (48 on the weekends). If you e-mail me after **7pm**, I won't respond until the next day. Please don't wait until the last minute to contact me.

### Attendance

Although attendance is not required (per UW policy), **lack of attendance will have a significant impact on your participation grade**. This impact is enumerated further in the 'Class Discussion' section above.

### Missing Class

**It is expected that you will attend all classes**. However, I understand that people get sick, traffic gets bad, things come up. **Please send me an email at [mjpoland@uw.edu](mailto:mjpoland@uw.edu) before class** if you will miss so I can plan accordingly.

### Assessment (grading)

**Assessment philosophy:** Some students get nervous about not getting a grade until the end of the course. I understand and sympathize: I would have felt the same. However, it's important that you think of the portfolio assessment as a way of **taking greater control over your eventual grade and development as a writer**. It would be unfair of me to grade you on something I haven't taught yet in the third week of class. Further, this course emphasizes revision, which means the opportunity to rethink, reexamine, and rework your writing based on feedback. Revised versions of your work will be the basis of your assessment at the end of the quarter. If something doesn't work early in the quarter that you are able to demonstrate improvement on, you will be graded on this rather than on a less effective early version.

#### • **Portfolio (70%)**

In this course, you will complete four formal assignments, each designed to help you fulfill the course outcomes. These assignments will each target one or more of the course outcomes at a time, help you practice these outcomes. You will have a chance to revise significantly each of the major papers using feedback generated by your instructor, peer review sessions, and writing conferences. Toward the end of the course, having completed assignments, you will be asked to compile and submit a portfolio of your work along with a critical reflection.

The portfolio will include **four total assignments**, one of which must be a MP (you may therefore turn in 1) 2 MPs, 2 SAs, or 2) 1 MP, 3 SAs) and a **critical reflection essay** that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the writing you were assigned in the course (all required drafts for all assignments). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

- **Evaluation Rubric:** Throughout the quarter, your papers will receive feedback to help you identify what you are doing well and what you need to improve. The following evaluation rubric will be used as part of my feedback:
  - **Outstanding:** Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.
  - **Strong:** Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.
  - **Good:** Effectively demonstrates the trait(s) associated with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).
  - **Acceptable:** Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
  - **Inadequate:** Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.
  
- **Participation (30%)**

Your participation in this course will be a necessary element to the success of the class. There are ways to earn participation credit structured into class sessions, including leading discussion and completing free-write and in-class activities. If you have difficulty raising your hand in class – as I do – I would encourage you on the one hand to challenge yourself to speak up in the safe surroundings of our classroom and on the other to remember that turning in work on time, as well as participation in group activities and required writing conferences, will be counted toward your participation grade as well. We will be discussing your participation grade throughout the quarter, so that your participation grade is no surprise to you at the end of the quarter.

### **Late Work**

- **All assignments are due (using Canvas) on the time and date specified, and I will not accept any assignments submitted in any other way unless given approval ahead of time.** Unless you have spoken with me ahead of time, late work is due by the next class meeting and you will lose participation points. I will also not give feedback on any assignments that are turned in late or incomplete (based on the word count guidelines on assignment prompts). Further, **you will still need to complete late work**, as your portfolio must include all assignments in order for it to receive a passing grade. As with attendance,

turning in late work will affect your participation grade. If you are having trouble and may be unable to turn things in on time, speak with me before the assignment is due (and no, this does not mean the day that it is due). If you have a *very* good reason, I may be nice when it comes to the participation grade. However, I reserve judgment on what qualifies as a *very* good reason.

- **Please Note: Portfolios are due on Canvas by 11:59PM on Wed., March 18, 2020.** This due date is NOT negotiable. A late or incomplete portfolio will result in an incomplete portfolio mark, which will result in an incomplete in the class.

### **Submission Guidelines**

We will be using Canvas to submit all work unless I specify otherwise for a particular assignment. All assignments (unless otherwise noted) should be formatted according to MLA (Modern Language Association) guidelines. This includes (but is not limited to):

- 12 pt. Times New Roman (or similar) font
- Standard Margins (1-inch)
- Double-spaced
- Page Numbers w/ last/family name
- MLA style citation/Works Cited
  - this is not required for all assignments and will be specified in individual prompts
  - note that MLA citation is something we will cover in class

If you feel unsure about what any of this means, or if you have concerns, please come talk to me. For assistance with MLA formatting and such, I also recommend the Purdue OWL website (<http://owl.english.purdue.edu/>).

### **Academic Integrity**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing – as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

### **Accommodations**

If you need accommodation of any sort, please let me know so I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/students/drs/>.

### **Religious Accommodation Clause**

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Faculty Syllabus Guidelines and Resources. Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form available at <https://registrar.washington.edu/students/religious-accommodations-request/>.

## Course Schedule

**Disclaimer:** Please complete the specified reading *before class* and bring the appropriate text to each class. Also, plans for class sessions and readings are subject to change. Changes will be addressed in class and on the Canvas site.

**Note:** all Commonplace Book assignments are due on Sunday at 11:59pm for the coming week's reading, and are submitted on Canvas.

### Week 1

- M 1/6 Introductions & syllabus;  
course expectations (mine & [yours](#))  
W 1/8 **NO CLASS: Matt at MLA conference**

### Week 2

- M 1/13 *Wuthering Heights* ch. 1-5 (pp. 37-77); "Strategies for Reading" (WTM 118-9); Googling the Brontës activity  
W 1/15 *WH* ch. 6-10 (pp. 78-125); Stevie Davies, *Emily Brontë: Heretic* (excerpt) [C]; "On Metacognition" & "The Stakes" (WTM 81-86)

### Week 3

- M 1/20 **NO CLASS: Martin Luther King, Jr. Day**  
W 1/22 *WH* ch. 11-14 (pp. 126-165); "Academic Writing and Inquiry" (WTM 5-8)  
**Assignment 1 due Friday, 1/24 11:59pm**

### Week 4

- M 1/27 *WH* ch. 15-21 (pp. 165-224); "Practicing Intertextuality" (WTM 197-214 [esp. 210-4])  
W 1/29 *WH* ch. 22-27 (pp. 224-263); Lamott, "Shitty First Drafts" [C]; revisiting class discussion expectations  
**Assignment 2 Draft 1 due Friday, 1/31 11:59pm**

### Week 5

- M 2/3 *WH* ch. 28-34 (pp. 263-312) (end); "Rethinking Revision," WTM 353-370  
W 2/5 **Revision conferences**  
**Assignment 2 Draft 2 due Friday, 2/7 11:59pm**

**Week 6**

- M 2/10 *Jane Eyre* ch. 1-7 (pp. 9-64); Deborah Lutz, *The Brontë Cabinet* (excerpt) [C]  
W 2/12 *JE* ch. 8-13 (pp. 64-118) / Henry Art Gallery visit

**Week 7**

- M 2/17 **NO CLASS: Presidents' Day**  
W 2/19 *JE* ch. 14-18 (pp. 118-177); "Initiating a Line of Inquiry" (WTM 257-272)  
**Assignment 3 due Friday, 2/21 11:59pm**

**Week 8**

- M 2/24 *JE* 19-22 (177-222); "Finding & Evaluating Evidence" (WTM 175-196); Elaine Freedgood, *The Ideas in Things* (excerpt) [C]  
W 2/26 *JE* 23-27 (222-288)  
**Assignment 4 Draft 1 due Friday, 2/28 11:59pm**

**Week 9**

- M 3/2 *JE* 28-32 (288-336)  
W 3/4 *JE* 33-35 (336-374); "The EWP Portfolio" (WTM 397-424); syllabus on Portfolios & Canvas Portfolio links [C]  
**Assignment 4 Draft 2 due Friday, 3/6 11:59pm**

**Week 10**

- M 3/9 *JE* 36-38 (374-403) (end)  
W 3/11 **Portfolio Conferences**

**Finals Week**

**Final Portfolio due Wednesday, 3/18 (11:59pm)**

Key:

**WTM** = *Writer, Thinker, Maker* textbook

**[C]** = Reading on Canvas and/or handout distributed in class

## **Resources for Students**

### **Campus Safety**

Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at [www.washington.edu/alert](http://www.washington.edu/alert).

For more information visit the SafeCampus website at [www.washington.edu/safecampus](http://www.washington.edu/safecampus).

### **Counseling Center**

UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: <http://depts.washington.edu/counseling>

### **Odegaard Writing and Research Center (OWRC)**

The Odegaard Writing and Research Center (OWRC) offers students, staff, and faculty at UW free, one-to-one, 45-minute tutoring sessions for any writing or research project, as well as for personal projects such as applications or cover letters and resumes. Our tutors and librarians are trained to collaborate at any stage of the writing and research process, from brainstorming and identifying sources to making final revisions and tying up loose ends. For more information, or to schedule an appointment (more than 500 available per week!), please see our website (<https://depts.washington.edu/owrc>) or come visit us in person on the first floor of Odegaard Undergraduate Library!

### **Career Center**

UW Career Center offers career counseling and planning, workshops and career fairs, a listing of part-time jobs on and off campus, and much more: <http://careers.washington.edu/students>.

### **Q Center**

The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>.

### **FIUTS**

Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. "FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community!" FIUTS also offers a free international lunch on the last Wednesday of every month beginning with a lunch on September 28 from 11:30-1:30 in the Kane Hall Walker-Ames room. Consult FIUTS' web site for a detailed calendar of events and links to many resources <http://www.fiuts.washington.edu>.