**Paper 1: The Limits of the Text**

**Overview**

Many of the texts we’re reading in this unit and the following unit deal with the theme of “the limits of expression.” They question what concepts/emotions cannot be “put into words” and, consequently, struggle to find proper representation. Often, these texts depict the frustration that results from the limits of language and representation as amounting to a form of madness. This paper asks you to **choose one of the assigned texts from Unit 2 or 3** and to analyze **(1)** what cannot be put into words for a particular character/speaker; **(2)** what results from this limitation (madness—and whose madness? Loss of control? Physical manifestations of the concept? Etc.); and **(3)** how your responses to 1 & 2 contribute to your understanding of the respective text—i.e., a greater point the text is making.

**Requirements**

* The paper must be 4-5 pages double-spaced, formatted according to MLA style (see template).
* The paper must have a **thesis** at the end of the first paragraph that lays out your argument (provides an overview of your claims for points 1–3). We will be discussing theses in class.
* No outside sources are required. If used, they must be cited appropriately with in-text citations and a works cited page.
* Your claims should be supported with textual evidence (quotes and paraphrases) and such evidence should be cited using in-text citations (last name of author and page number in parentheses). See <http://owl.english.purdue.edu/owl/resource/747/01/> for help with MLA formatting. **Note that all quotes and paraphrases must be cited; failure to do so amounts to plagiarism.**
* The paper must respond to all three points specified in the assignment overview.

**Due Dates**

* On **Wednesday, October 16**, a rough draft of the paper is due. We will be conducting in-class peer review that day. You must bring **4 printed copies** of your paper to class.
* On **Wednesday, October 23,** the final draft is due and must be **(1)** uploaded to the ICON DropBox for it by 5pm and **(2)** printed out, stapled, and brought to class.

**Grading**

The papers will be graded using a similar rubric as that used for Paper 1, with **focus** (level of critical thought, establishment of a strong thesis statement, development of ideas throughout the paper) comprising 30% of the grade; **evidence** (use of quotes and paraphrases to support claims and sufficient analysis of the cited material) comprising 25% of the grade; **organization** (paper organization: paragraphs follow logical progression and all claims relate to thesis statement; paragraph organization: each paragraph has one main idea, ideas follow a logical progression within each paragraph, all material is relevant to the paragraph’s major point) comprising 20% of the grade; **style** (use of correct grammar and appropriate syntax and word choice) comprising 20% of the grade; and **format** (correct employment of MLA format for paper layout and citations) comprising 5% of the grade.

**Paper 2 Assignment Sheet**

**Topic:**

Now that you’ve learned, in your previous paper assignment, one way to formulate an argument (cause/effect🡪larger theme), it’s your turn to choose your own thesis statement. For this assignment, you are asked to make an insightful argument, supported through close reading, about *The Handmaid’s Tale* or “The Yellow Wallpaper.” This argument should, in some way, relate to one or more of the following ideas or “subjects”:

* The expression of desire
* Society’s control/restriction of desire
* The relationship between desire and language/text
* The relationship between power and language/text
* The effect of storytelling on the narrator’s psyche/psychological state
* The relationship between madness and language
* The relationship between desire and madness

We will be talking more in depth about how to structure a thesis statement. But your thesis statement—the one to three sentences that establish(es) your overarching argument—should in some way address one or more of the above subjects. Also, consider how you plan to address your chosen subject(s):

* Through the lens of psychoanalysis? (Think back to the PowerPoint on Lacan or to the material on Freud’s “talking cure.”)
* Through a historical lens?
* Through a formal analysis (purely through close reading and establishing connections and explicating symbols/motifs within the text)?

**Assignment Requirements:**

* Must address **at least one** of the above listed subjects in your argument.
* Must be 4-5 double-spaced pages.
* Must have 1” margins all around, 12-point Times New Roman font, with heading (your name, instructor’s name, class title, and date) on top left-hand corner of first page and a header (last name page number) on each page.
* Must quote novel or short story in your essay and format the citations according to MLA guidelines (see the *Purdue OWL* website).

**Due Dates:**

* **By Wednesday, November 20**, email me your working thesis ([jennifer-yirinec@uiowa.edu](mailto:jennifer-yirinec@uiowa.edu))
* **Monday, December 2**: Rough draft of paper due (3 printed copies brought to class)
* **Monday, December 9**: Final Draft of paper due (printed copy brought to class and digital copy uploaded to ICON DropBox)

**Paper on Adaptation**

For the final paper, you’ll be putting your critical reading and writing skills to work as you discuss a film adaptation of one of the three main texts we’re reading in class (*Hamlet*, *Frankenstein*, or *Wuthering Heights*) in relation to that text. You can choose the adaptation yourself—it can be one on the list I’ve provided at the end of the syllabus or it can be an adaptation not listed. If it is not listed on the syllabus, I would like you to run the title you’ve chosen by me first—in person or via email. And I would prefer you to not work with one of the adaptations we’ve discussed at length in class.

**Argument**

This 10-12 page double-spaced paper requires you to make an argument about how the film adaptation you’ve chosen reimagines the originary text in a particular way. To do this, you will have to provide a brief analysis of the literary text to prove that whatever element, theme, message, or viewpoint you’re tracing in the adaptation has some counterpoint in the literary work. The second portion of your essay should discuss how this element, theme, message, or viewpoint is re-interpreted in the adaptation. And third and perhaps most important part of the essay asks you to consider *why* this change was made—in other words, how it affects the meaning of the originary text. You could take one of two routes for this third section: (1) you could consider the change in light of a more modern audience or (2) you could just discuss why you think the director and/or screenwriter made the adaptive choices he or she did. For the first option, you would have to conduct historical research about the era of the originary text’s publication and potentially about the decade in which the adaptation was released. You would need to know what topics were being debated when the text was published or performed as well as how those topics have evolved to then suggest how the film adaptation makes certain changes to appeal to a different audience preoccupied with slightly different concerns.

For example, let’s say you wanted to write about Shakespeare’s *Hamlet* and Michael Almereyda’s *Hamlet* and you wanted to write about how each text incorporates the subject of surveillance but ultimately handles it differently. You would have to first determine what Shakespeare is saying abut surveillance—what theme/message he is communicating about it—and then determine what Almereyda is saying about surveillance. You can’t just say each incorporates surveillance and merely say that the surveillance takes on different forms; you need to consider how surveillance functions in the text as a whole. Then, you might perform some historical research to see why Shakespeare might have felt that way about surveillance or spying. And you could look through news sites to see what was being said at the turn of the millennium about (corporate) oversight to then determine why Almereyda made the adaptive choices that he did.

**Conversation**

You will need to incorporate a total of **four outside sources** into your paper. All of them must be *credible* and *relevant*, and at least two of the sources should be critical interpretations of either the literary text or the film adaptation. The other two could either be additional film/literary analysis texts or could be historical pieces. To find critical sources on your topic, I recommend looking at the databases available to you via the library’s website like *JSTOR*, *Project Muse*, *MLA International Bibliography*, and *Worldcat*. You might also consider *Google Scholar*. You could use a mixture of books and articles, but all of them must be credible (not personal websites, not *Wikipedia*, not blogs, etc.).

**Formatting**

The paper should be formatted according to MLA guidelines (see paper formatting policy): double-spaced, heading and header, title, works cited page, in-text citations, Times New Roman 12-point font with 1” margins all around.

**Paper Proposal**

Before writing the rough draft of the final paper, you will need to compose a formal paper proposal, which entails a one-page double-spaced summary of your argument. The purpose of the proposal is to force you to articulate your argument before you begin writing so that you and I can assess the validity and manageability of your paper topic. The proposal should include the following: (1) your working thesis statement, (2) a discussion of the subclaims you plan to use to support this thesis statement, and (3) at least two annotated sources (out of the four that are required) to demonstrate the research you’ve conducted thus far.

**Peer Review Workshop Day**

We will also be conducting in-class peer review to help with the revision and editing process. Although completed during class time, the peer review assignment is counted as a homework grade because it is extremely important for your peers to receive your constructive feedback on their papers. On the peer review workshop day, you must bring **3 hard copies** of your paper to class. All rough drafts and final drafts should be submitted to ICON by class time on their due dates.

**Major Dates**

* **Paper Proposal** Due to ICON: Thursday, April 10 (class time)
* **Rough Draft Due** (ICON & bring 3 hard copies to class): Thursday, April 24 (class time)
* **Final Draft Due** (ICON only): Tuesday, May 6
* **Final Paper Presentations**: Tuesday, May 6 and Thursday, May 8