# Course description and objectives

Students will examine the concept and use of metaphor from a linguistic viewpoint and then study instantiations of metaphor in major areas of world literature including sub-Saharan African, AfroCaribbean, Ecuadorean, French, Japanese, Sri Lankan, New Zealand, Middle Eastern, Spanish, and Eastern European. Assignments will include a major research project in which students choose between primary research on metaphor in a work or set of works or secondary research on a theme relevant to the course and a presentation on metaphor in a chosen work to children in the University School International Club.

By the end of the course, the students should be able to do the following:

* discuss definitions of "metaphor" and contrast traditional literature-based definitions with the conceptual metaphor perspective
* list and discuss common source domains, target domains, and mapping configurations and identify their instantiations in general language
* define "metonymy" and discuss its relationship to metaphor
* identify and analyze metaphors and metonymy in various literary genres from a wide variety of world areas
* connect specific cases of metaphor and metonymy appearing in literature to universal human themes and to specific cultural, historical, social, and political features of regions
* discuss the embodiment of emotion metaphors with reference to examples from works of various world regions
* explain cases of metaphorical entailment in specific works of world literature
* identify the scope and central mapping of a metaphor
* explain, providing specific examples, how the main meaning focus of a metaphor represents basic knowledge about a source shared in the speech community
* explain and give examples of metaphor systems
* discuss how and why metaphors may be relatively universal or relatively culture-specific
* explain what it means for an idiom to be motivated by metaphor
* delimit an appropriate research topic related to metaphor in literature and provide a convincing analysis in response to the topic

# Instructors

This course is taught by a team of three instructors and will also include guest lectures. The instructors are Yousif Elhindi, Martha Michieka, and Theresa McGarry.

#### Yousif A. Elhindi, PhD

Director of Linguistics Minor  
Professor, English

##### [423-439-5992](tel:423-439-5992) 310 Burleson Hall [elhindi@etsu.edu](mailto:elhindi@etsu.edu?Subject=)

[More about Yousif Elhindi](http://www.etsu.edu/cas/litlang/faculty/elhindi.php)

office hours:

#### Martha  Michieka, PhD

Assistant Chair for Undergraduate Studies  
Associate Professor, English

[423-439-5997](tel:423-439-5997)  
213 Burleson Hall  
[michieka@etsu.edu](mailto:michieka@etsu.edu?Subject=)

[More about Martha Michieka](http://www.etsu.edu/cas/litlang/faculty/michieka.php)

office hours:

TR 8-10

#### Theresa  McGarry, PhD

Director of TESOL Program  
Professor, English

[423-439-6680](tel:423-439-6680)  
312 Burleson Hall  
[mcgarry@etsu.edu](mailto:mcgarry@etsu.edu?Subject=)

[More about Theresa McGarry](http://www.etsu.edu/cas/litlang/faculty/mcgarry.php)

office hours: T and R 2:30-4:30; W 8-10

# Texts

*Metaphor: A Practical Introduction*, Second Edition, Zoltan Kövecses, 2010, 9780195374940

*Hiroshima Mon Amour*, Marguerite Duras, 1961, 0802131042

*Hard-Boiled Wonderland and the End of the World: A Novel,*Haruki Murakami, translated by Alfred Birnbaum, 1991, 0679743464

*The Bone People*, Keri Hulme, 1983, 0807130729

*The Master of Go*, Kawabata Yasunari, 1996, 0679761063 **Note that this one is not in the ETSU bookstore - please order it from bookfinder or something.**

In addition to these five required texts, readings will be posted in the site.

# Activities and assignments

## Classwork

In class you should be engaged and active. Using phones, laptops, or other devices for purposes not directly related to the class activity in progress is rude and will result in a 0 for classwork for that day. If there is a special reason you need to check messages during class, e.g. if your child is with a sitter or your parent is sick, we will of course make an exception **if you let us know ahead of time**.

## Commentaries

We will be using the electronic discussion board as a way of getting started thinking about the texts before the class meets. Starting with the second week, do the reading for the week and post a commentary in the appropriate discussion “topic” on the D2L discussion board. Make your post by 5pm Monday, so that the instructors have the chance to read them and think them over while finishing preparations for the class. A good commentary will consist of at least 200 words of thoughtful reflection. Here are some ideas for things you might include:

* a critical summary of the reading
* a discussion of some important ideas in the reading
* points of connections you notice among the reading, other readings or discussions in this class, and/or ideas you have encountered outside this class
* questions about the reading or related matters
* ideas for potential research topics stimulated by the reading
* responses to other students’ commentaries

This list is meant to give you ideas, not restrict you; there are other possibilities.

Each commentary will be graded on a scale of 0-3. To receive full credit, post a thoughtful commentary of the appropriate length by the deadline. Commentaries that are insufficiently developed may receive less than full credit. Commentaries posted after the deadline but before class can get a maximum grade of 2, and commentaries posted after the class has started can get a maximum score of 1.

Note that with one exception, the commentaries are weekly, so the Monday commentary is for the reading material for the whole week. The exception is in Week 7; since you are reading two novels that week, **post by Monday at 5 about Kawabata and by Wednesday at 5 about Murakami**. Clearly, you’ll want to think ahead; there’s no restriction on how far ahead of the deadline you can post.

## Short paper

Choose a work from those assigned so far in class. You may also choose a different work from an author we have studied or a work by another sub-Saharan author, but you must get prior approval from Dr. Michieka. In 750-1000 words, analyze the text from the perspective of conceptual metaphor theory. Pay particular attention to Chapter 4 in Kövecses: in addition to discussing source and target domains, address issues such as extending, elaboration, combining, personification, image metaphors, and/or extended metaphors. You may also choose to address to what degree the metaphors you identify are universal or cultural.

The purpose of this assignment is to demonstrate that you understand and can apply the principles of conceptual metaphor analysis. The thesis of your paper should concern the relative effectiveness of the analysis method with regard to the work under question. That is, you are answering the question of how useful conceptual metaphor analysis is in understanding the work. Therefore, if you identify problems or weaknesses in the analysis method, you should discuss those in the paper.

On Feb. 9, submit your rough draft in the dropbox by 12:40 pm and **bring two hard copies to class** for peer review. On Feb. 16, submit your revision in the dropbox. Only the revision will be graded, but if you fail to submit a relatively complete rough draft before class Feb. 9, or to bring in two hard copies, then 10 points will be deducted from your grade for the revision, i.e. your highest possible grade will be 90/100.

The grading rubric for this assignment is as follows:

10% The thesis is clearly expressed and interesting.

15% The main points are clear and adequately support the thesis.

20% The main points are well supported with material from the literature.

15% The analysis is appropriately detailed.

30% The precepts of conceptual metaphor analysis are appropriately applied. Technical terms are used correctly.

10% The paper is coherent, well structured, stylistically appropriate, and mechanically correct.

## Major research paper

For your research paper, you have the option of primary or secondary research. For a primary research project, analyze metaphor in a chosen work or body of work. This project can be, but doesn’t have to be, an extension of your shorter analysis. However, it should include a literature review section that summarizes the relevant aspects of conceptual metaphor theory that you will apply and addresses any previous work on your subject matter.

For a secondary research project, identify a field of literature from somewhere other than the U.S. or Britain and review the major works on metaphor that address it. The field can be defined as the work, or a defined subset of the work, of one author, the work relating to one geographical area and time period, the work relating to a particular source field or target field, or any other meaningful way.

Define your topic in such a way that you can cover it well in 2000-3000 words. By Feb. 23, submit a proposal in the dropbox that outlines your potential topic and expected findings. Your proposal should include sufficient background research to show that you will be able to find enough sources to inform your project and that in the case of primary research you have a relatively clear, well-informed idea of your methodology. Indicate in your proposal whether you would be interested in participating in a panel on metaphor in World Literature at SASCOL on April 8. We will discuss this idea in class.

By April 19, submit a rough draft of your paper in the dropbox, and email it to your peer review group, which is the same as your presentation group. Read the papers of your group members and bring comments to class. You will be given 30 minutes for peer review, i.e. ten minutes for each paper. (If you anticipate problems reading the papers between Wed. 5pm and class the next day, please discuss this with your groupmates and work out a different arrangement.) Submit the final draft in the dropbox by Thursday of finals week at 5 p.m.

## Presentations

On April 27, you will present, in groups of 3, to the International Club from the University High School. Each group will present on metaphors in the literature of a region. The five regions, South America, Europe, Asia, Oceania, and Africa, are listed in a chart on the discussion board. Please sign up under one of them; the principle is that the places go to whoever takes them first, so if a particular region is important to you, sign up right away.

Each group will have ten minutes to briefly discuss relevant aspects of theory and discuss the literature of their region. Naturally, you do not have time to be comprehensive, and you are presenting on only a small selection of the literature. Consider your audience carefully. Assume they are bright and interested but obviously not as advanced as you. Choosing an appropriate topic and explaining what you have learned in clear, simple language are both extremely useful skills to develop and ways of demonstrating to the instructors of this course that you really understand the material.

You are required to use some visual materials in your presentation. The nature of them, e.g. whether they are paper or electronic, is up to your group. It is required that all members of the group participate in preparing the presentation, but it is not required that all members speak during the presentation. The group will be graded on the quality of the visual materials and the oral presentation. We will provide some materials on preparing and giving presentations. The presentations will be the last day of class, and on Tuesday of that week you will be given the class time to organize and practice, including thinking about how your presentations fit together.

All members of the group will receive the same grade. This will be the basis for grading:

|  |  |
| --- | --- |
| 40% | presentation demonstrates clear understanding of class material |
| 30% | visual materials are adequate, appropriate for the topic and audience, well designed, and well edited |
| 30% | oral presentation of material is clear, well organized, well paced, suited to the audience, and of appropriate length |

# Schedule

This schedule is subject to revision.

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| --- | --- | --- |
| week | topic | reading and assignment due |
| 1 1/17, 1/19 | intro | **Kövecses Chapters 1-4** |
| 2 1/24, 1/26 | intro | **Kövecses Chapters 5-19** |
| 3 1/31, 2/2 | Sub-Saharan African (Michieka) | see “Week 3” module |
| 4 2/7, 2/9 | Sub-Saharan African  (Michieka) | see “Week 4” module \*assignment 1: analysis of text applying principles |
| 5 2/14, 2/16 | Afro-Caribbean (Corum) | TBA |
| 6 2/21, 2/23 | Ecuadorean (McGarry) | coursepack |
| 7 2/28, 3/2 | Japanese (Holland, Grindstaff) | ***The Master of Go***ISBN-10 0679761063***;***  ***Hard-Boiled Wonderland and the End of the World: A Novel*** |
| 8 3/14, 3/16 | French (McGarry) | ***Hiroshima Mon Amour***  \*proposal for 8-12-pp. paper |
| 9 3/21, 3/23 | South Asian (Liyanage) | TBA |
| 10 3/28, 3/30 | New Zealand (Johnson) | ***The Bone People*** |
| 11 4/4, 4/6 | Middle Eastern, North African (Elhindi) | TBA |
| 12 4/11, 4/13 | Spanish (Gomez-Sobrino, Fehskens) | TBA |
| 13 4/18, 4/20 | Eastern European (Negrisanu) | TBA  rough draft of research paper 4/20 |
| 14 4/25, 4/27 | presentations (U School Int’l Club 4/27) |  |

# DEPARTMENT OF LITERATURE AND LANGUAGE Policies

Attendance Policy

The Department of Literature and Language advises attendance at all class meetings. Bear in mind that class attendance affects the quality of one’s work in a course and, ultimately, the quality of one’s college degree. The Department of Literature and Language does not distinguish between “excused” and “unexcused” absences and, therefore, has established a maximum allowable number of absences:

no more than nine absences on MWF schedule

no more than six absences on MW and TR schedule

no more than three absences on evening schedule (students who leave midway through an evening class will be marked absent for 0.5 classes)

Summer policy:

no more than five classes on the MTWRF schedule

no more than two classes on the MR evening schedule

Students exceeding the limitations will receive an F or a W if within the University policy on dropping a course. Students who are tardy when roll is taken will be counted absent. Grading within the allowable number of absences is left to the instructor’s discretion.

Plagiarism Policy

Plagiarism will not be tolerated in this department, and its consequences are serious. Proven willful plagiarism will result in failure in the course and may include dismissal from the university. The MLA Handbook defines plagiarism as repeating

as your own someone else’s sentences, more or less verbatim. . . . Other forms of plagiarism include repeating someone else’s particularly apt phrase without appropriate acknowledgment, paraphrasing another person’s argument as your own, and presenting another’s line of thinking . . . as though it were your own.

Student Conduct

Students must conduct themselves in a manner which is conducive to learning for themselves and for others in the class. Disruptive behavior is not acceptable and may result in a student’s facing campus disciplinary action or in being temporarily or, in severe cases, permanently removed from class.

July 2009

# ETSU syllabus attachment

The syllabus attachment can be found [here](http://www.etsu.edu/reg/academics/syllabus.aspx).