ENG 2205-001: Introduction to Literary Study

David Raybin
Eastern Illinois University
English 2205.001: Introduction to Literary Study
Fall 2002

Instructor: David Raybin
Office: 3761 [324] Coleman Hall
Office Hours: Tu 11-12; W 9-12 (and by appointment)
Telephone: 581-6980 (office); 330/678-2628 (home, weekends before 8:30)
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Texts: Chinua Achebe. Things Fall Apart
       Jane Austen. Persuasion.
       Joel Conarroe, ed. Six American Poets.
       David H. Richter, ed. Falling into Theory: Conflicting Views on Reading Literature.

Schedule of Readings and Assignments

August
27: Introduction to the course
29: Hamlet, Introduction: Biographical and Historical Contexts, pp. 3-26, and Note on the Text, pp. 154-56

Sept.
   3: Hamlet, Act 1
   5: Hamlet, Act 2
   Paper: a close analysis of 50-75 lines in Act 2
   10: Hamlet, Act 3
   12: Hamlet, Act 4

   17: Hamlet, Act 5
      No class meeting — See October 4

   24: Psychoanalytic Criticism and Hamlet, pp. 241-82
      Paper: a summary of Adelman’s essay
   26: Feminist Criticism and Hamlet, pp. 208-40

October
   1: Things Fall Apart, Part One
   3: Things Fall Apart, Part Two
   4: Special Event — Lecture on Things Fall Apart and Joseph Conrad’s Heart of Darkness, 9:00 a.m.
   8: Marxist Criticism and Hamlet, pp. 332-67
   10: Midterm Examination: Hamlet and Things Fall Apart

   15: Persuasion, Chapters 1-14, pp. 1-90
   17: Persuasion, Chapters 15-24, pp. 91-168


   29: The Original Ending of Persuasion, pp. 168-77
      Paper: a psychoanalytic, feminist, or marxist reading of a character or scene in Persuasion

Nov.
   5: Six American Poets: Emily Dickinson, pp. 87-105
   7: Six American Poets: William Carlos Williams, pp. 143-64
Nov. 12: *Six American Poets*: William Carlos Williams, pp. 164-76
   **Paper**: a critically informed analytic response to a poem by Williams
14: *Six American Poets*: William Carlos Williams, pp. 177-89
19: *Six American Poets*: Langston Hughes, pp. 225-42
21: *Six American Poets*: Langston Hughes, pp. 243-57

26-28: Thanksgiving Holiday

Dec. 3: *Falling Into Theory*: “Why We Read,” pp. 15-30
5: *Falling Into Theory*: “What We Read,” pp. 121-36
10: *Falling Into Theory*: “How We Read,” pp. 235-52
12: *Falling Into Theory*: Helen Vendler, pp. 31-40

19: **Final Examination**: 8:00-10:00 a.m.

**Course Requirements and Grading**

Final grades will be determined on a 100-point scale:

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<tr>
<th>Component</th>
<th>Points</th>
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<tr>
<td>Writing Assignments</td>
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<td>Exam</td>
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<td>Final Exam</td>
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<td>Participation</td>
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Course Grade: **A**= 91-100; **B**= 82-90.99; **C**= 73-81.99; **D**= 65-72.99; **F**= below 65

**Writing Assignments.** You will write four short papers (~2 pages each) exhibiting specific critical strategies. Grading will be based on what you have to say and how well you say it. Handouts will describe the assignments more fully.

**Exam.** The exam will test your understanding both of texts and of critical strategies.

**Final Exam.** A comprehensive test will encourage you to rethink, organize, and articulate your understanding of the various ways we approach literary texts.

**Participation.** This is not a lecture class. I expect you to offer sensible contributions to the classroom discussion.

**Course/University Policies**

**Typing.** Your papers must be typed (double-spaced with one-inch margins).

**Honor Policy.** Education depends on honesty. Should you cheat and I find out about it, you can expect to fail the course. The University may take additional action.

**Plagiarism.** If you use other people's words or ideas without citing your sources and indicating when you have quoted, you risk failing an assignment or even the course depending on how serious I deem the offense. If you are not sure what plagiarism is, or whether a particular use of language constitutes plagiarism, ask me before you turn in an assignment.

**Students with Disabilities.** "If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible."
Course Description

We read for the sheer pleasure of it. One *studies* literature for a variety of reasons: to read more skillfully; to learn how writers work and books are created; to sharpen one’s intellect; to make better sense of the factors underlying one’s response to a text; to understand how a fictional creation can move one’s mind and heart. This course will introduce the questions trained readers ask of books and the kinds of answers that have been offered through the years. The intent is that students leave the course prepared to approach their future literary study with increased critical acumen, greater cultural sophistication, enhanced skill in communicating their understanding, and a heightened appreciation of particular works in poetry, drama, and prose.