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ENG 2205-001: Introduction to Literary Studies

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Eastern Illinois University

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**English 2205, section 001:
Introduction to Literary Studies
Fall 2022 | T/TH 2-3.15 PM | Coleman 3170**

Instructor: Dr. Bobby Martínez

Office: Coleman 3371

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Virtual Zoom Office Hours: Tuesdays, 10-11 AM and 12.20-1.20 PM; Wednesdays, 11 AM-1 PM; Thursdays, 12.20 PM-1.20 PM and 3.30-4.30 PM; by APPOINTMENT.

Class Websites: D2L course page

Course Description and Learning Objectives:

English 2205, Introduction to Literary Studies (3-0-3), is “a study of fundamental issues underlying literary criticism and interpretation focusing on literary works, diverse critical practices, and historical backgrounds of critical strategies” required of English majors and minors and open to students pursuing other majors. Please note that the pre-requisites for this course are as follows: English 1002G and, if you are an English major, English 1105, or English 1002G and concurrent enrollment in English 1105.

In class, your primary responsibilities include the following:

- Following your classmates’ or instructor’s comments closely during class
- Asking questions about the text or ideas related to it
- Engaging in class discussion
- Taking notes on the texts assigned in class as you read them

You should develop the following skills throughout the course of the semester:

- Make it a habit to read and **reread**** assigned essays, literature, or other material
- Prepare for class discussions by noting passages in the assigned reading that you find important
- Always look up words and concepts and allusions that are unfamiliar to you

****Rereading** is crucial to developing the central skill of **close reading**. **Close reading** means that when we encounter a text (an essay, a poem, a novel, a story, a film, a painting, a piece of music, etc.) we do more than just physically read over the words in front of us or simply watch or listen to something. Close reading requires that we pay closer attention to what is in front of us and reflect on it: we think carefully about what we are reading (or watching or listening to), with the goal of developing an interpretation of the text or work of art before us. Close reading emphasizes the single and the particular over the general, and we accomplish this by paying detailed attention to individual words, syntax, and the order in which sentences unfold ideas before us. By analyzing individual words and particular passages of writing, we can develop an overarching interpretation of a text and put forth an intelligent argument about its meaning.

Real-life Relevance of Close Reading: This is a critical skill required by most professional fields of work, including business finance, accounting, engineering, teaching, healthcare, marketing, government and public affairs/policy, public relations, and so on!

Course Goals:

During the course, we will strive to accomplish the following goals:

- Develop and strengthen your analytical reading, writing, listening, and speaking skills

- Develop and use a vocabulary appropriate for literary criticism
- Develop the ability to read texts contextually by learning about their literary, historical, and cultural contexts—meaning, understanding how the parts of a discourse that surround a word or passage and can throw light on its meaning (for example, we might understand a poem or a song better by considering the cultural or historical context of the words before us)
- Understand the relationship between form and meaning
- Become familiar with and adept at using print and digital research resources available to you on Booth Library and scholarly websites
- Engage in the kind of active and sophisticated discussion of texts expected of English majors and minors
- Create greater awareness of peoples and cultures across time and place

Required Texts (all texts at TRS unless otherwise noted):

- Pat Barker, *Union Street & Blow Your House Down*
- Michelle Cliff, *No Telephone to Heaven*
- David Mitchell, *Black Swan Green*
- Nafissa Thompson-Spires, *Heads of the Colored People: Stories*
- Various poems and essays (D2L)

Reading and Listening Study for Class:

You are required to do all assigned reading for this course. More importantly, you are expected to read all assignments **carefully** and **conscientiously**, meaning you are to make note of your reactions to the readings and be prepared to share your critical thoughts of the readings. If you do not understand something in the reading, you should read it again and work at its meaning. This process is what is known as “critical reading”: you must study a writer’s language and think critically about its meanings and ramifications. This critical, thoughtful attention to detail applies equally to any audio/visual texts (music, film) we study: pay careful attention to sounds, melody, lyrics, camera movement, editing, use of color, etc., and think carefully about their meaning.

The texts listed above are available from Textbook Rental (TRS). Other required readings will be available online via our course page on D2L. Any films will be screened via D2L. On the day that a text is to be discussed, you must have that work with you in class. For **electronic readings (PDF or Web documents)**, you must have readable access to those documents in class on the day the material is discussed. Since this course emphasizes careful reading and writing, you must either **print out** the document(s) or use a laptop, desktop, iPad, Kindle, or Nook to view them. *Using Smartphones to view readings for class discussion is not acceptable, unless directed to do so by the instructor.*

Required Attendance, Materials & Editions:

- Check Panthermail (e-mail) **daily**
- Sign-up for and use “Remind” app for class texting
- Use text editions found at Textbook Rental
- Attend class and participate in online/video discussions
- Attend all film screenings
- Complete all forum posts

Class Participation:

Attendance in English 3705 means that you are present in class each day in both *body and mind*—that is, I expect you to come to class each day having completed any required reading or listening or viewing assignments and ready to share your thoughtful, considered ideas. **Missing class and not completing assignments are not acceptable.** If you become ill or experience family or personal difficulties beyond your control, then you must notify me of your absence as soon as possible. Not completing daily assignments and not contributing to class discussion will result in poor participation grade scores. If you miss more than three (3) classes, your final course grade will be penalized: starting with the fourth (4th) absence, a “+” or “-” will be deducted from your final course grade.

Content Warning:

Contemporary, and especially postmodern, texts (“texts” meaning novels, films, music, poems, etc.) often use violence and disturbing misappropriations of sex (rape and other forms of sexual abuse) as a way to get readers’ attention and tell stories that represent realities and challenges they see in their worlds. Some of our texts may prove either emotionally painful for or morally offensive to you. If you’re unwilling to read such material, please consider switching to another course. If you consider this literature worth reading but find yourself upset by it, always feel free to talk to me during my office hours, and to bring up your concerns during class if you are comfortable.

Smartphone/Social Media Policy:

To protect the safety of the classroom and the privacy of the students, usage of cell phones or smartphones during class to videotape, to text, and to access social media sites or apps (e.g., Twitter, Facebook, Tumblr, YouTube, etc.) **is strictly forbidden.** Smartphone or cell phone use during class will only be permitted with the prior approval of the instructor.

Turning in Assignments & Feedback:

Assignments turned in via D2L Dropbox must be in **Microsoft Word format.** Instructor feedback will be embedded in graded writing. Be sure to review and save your graded essays. One of your most important tools for improvement will be the comments and corrections I make in or suggest to your writing. *If you wish to see your writing improve and your grade rise as the semester progresses, you must carefully refer back to these written comments as you write subsequent essays.*

- Paper #1: Close Analysis of a Poem (5-7 pages): 15%
- Paper #2: Character Close Analysis (5-7 pages): 15%
- Paper #3: Cultural/Historical Analysis or Allusion Analysis (5-7 pages): 15%
- Class Participation: 20%
- Close-Reading (CRIT) Exercise (2-3 pages): 15%
- Final Exam: 20%

Grading Scale:

- A = 94-100
- A- = 90-93
- B+ = 87-89
- B = 84-86
- B- = 80-83
- C+ = 77-79
- C = 74-76
- C- = 70-73
- D = 60-69

- F = below 60

Guidelines for Specific Assignments:

All written work should be formatted thus:

- Use Microsoft Word
- Use Double-spaced, 12-point Times New Roman or Cambria font
- Use 1" (top/bottom) and 1.25" (left/right) margins
- Include your name, course name, professor's name, and date on the front page
- Include a creative or informative title for your essays
- Place your name and page numbers in the headers of your essays
- Turn in all written work electronically via D2L Dropbox

Specific Assignments:

- **CRIT (Close Reading Interpretive Tool):** At the beginning of the semester, we will learn how to complete a CRIT to develop the skill set of close reading/close analysis of a text. You will complete one formal CRIT in advance of Paper #1, to help you set the groundwork for the analysis you will need to do to complete Paper #1.
- **Paper #1 - Close Analysis of a Poem (5-7 pages):** You will complete a close reading analysis of a poem of your choice from a reading list assigned in class. This paper will ask you to complete a CRIT and put the CRIT system to work so that you can ultimately write a critical, interpretive argument about a poem. Your essay analysis should include an introduction, a thesis statement, your analysis, and a conclusion, and your analysis should contain generous helpings of quoted lines from the poem you study to use as evidence to support your interpretive argument about the poem.
- **Paper #2 - Character Close Analysis (5-7 pages):** This paper requires you to select a "character chapter" from Pat Barker's *Union Street* and perform a close reading of the character. You must devise an introduction, a thesis statement to interpret the deeper significance of the character, cite copious evidence from the text to argue your case of interpretation, and conclude your argument. Your audience for this assignment is the peer group of academic students and minds.
- **Paper #3 - Cultural/Historical Analysis or Allusion Analysis (5-7 pages):** This assignment will ask you to identify an important historical reference or literary/cultural allusion made in either *No Telephone to Heaven* or *Black Swan Green* and to create an argument that interprets its relevance to that text. You will most likely need to do some basic literary/historical research to determine the meaning of the reference or allusion in the text so that you can then develop an interpretive argument regarding how the author of your text is using the reference or allusion. As part of your analysis, you will need to provide generous helpings of quoted passages from the novel you study to use as evidence to support your interpretive argument about the author's use of the reference or allusion. Of course, your essay should include an introduction, a thesis statement, your analysis, and a conclusion.
- **Class Participation:** Every day of class you should strive to demonstrate how seriously you are taking your education in this class. You should come to each class having completed each reading assignment or viewing assignment carefully and be prepared to share your critical thinking/interpretation about each text. The best way to demonstrate your critical thinking about a text is to base your thinking on evidence from the text we are studying.
- **Final Exam:** This exam will present you with passages from texts we have studied in the course, which you will need to identify and analyze in detail. You will also be presented with

a literary text we have not studied in the course and be asked to analyze and explain it, in order to demonstrate the depth of close reading and close analysis skills you have developed during the semester.

EIU Writing Center:

I am always willing to assist you with your writing/drafting work on your papers. I also encourage you to use the Writing Center in Coleman Hall, 3110. The Writing Center is staffed by friendly, smart folks who are there to assist you with any writing assignment you may be working on. They will help you out with everything from generating ideas for a paper topic to providing feedback on your drafts to giving you an extra set of eyes for proofreading. All Writing Center appointments are confidential and work as one-on-one conferencing. To schedule a virtual appointment (because of Covid), call 217-581-5929 or click on the Writing Center widget on our class D2L homepage.

The English Department Statement on Plagiarism:

Any teacher who discovers an act of plagiarism—"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's own original work" (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Office of Student Standards. Respect for the work of others should encompass all formats, including print, electronic, and oral sources. **Failure to cite ideas or writing not your own will constitute plagiarism.**

Students Pursuing English Education/Teacher Certification:

Students seeking Teacher Certification in English Language Arts should request each of their English Department professors to complete the "Application for English Department Approval to Student Teach" before the end of the semester. This online evaluation form is available here: <https://www.eiu.edu/english/machform/view.php?id=19831>.

Student Academic Integrity:

Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

Disability Services:

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by McAfee Gym, Room 1210, or call 217-581-6583.

Student Success Center:

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call [217-581-6696](tel:217-581-6696), or go to McAfee Gym, Room 1301.

Tech Support:

If you need assistance with D2L, call D2L Support toll free at 1-877-325-7778. Support is available 24 hours a day, seven days a week. E-mail and Chat options are also available on the "My Home" page after logging in to D2L. Other D2L resources including a D2L Orientation course for students

are available on the same page. For technical questions regarding other software, hardware, network issues, EIU NetID/password, or Panthermail, please contact the ITS Helpdesk at 217-581-4357 during regular business hours (8 am-5 pm) or submit a help ticket at <https://techsupport.eiu.edu/>. If you have a question regarding course content, contact your instructor.

COVID-19 Practices & Expectations on EIU's Campus:

All students, regardless of vaccination status, may wear face coverings during class. Students may sit in any classroom seat where they are most comfortable. All reasonable efforts will be made to provide modifications to classroom seating arrangements if needed; however, this may not be possible in all situations.

Students should not attend class if they are ill or feel sick and should consult the student health clinic if they have any COVID-19-like symptoms. Everyone in the campus community is responsible for following practices that reduce risk. If you have a health condition that may require a potential classroom accommodation or variation from current EIU COVID-19 policy, please contact Student Disability Services (studentdisability@eiu.edu or 581-6583) to determine what options may be available based on current CDC guidance.

To view the latest EIU COVID-19 related information and any policy updates, please visit <https://www.eiu.edu/covid/>.

Tentative* Schedule for English 2205 – Fall 2022

***Some events/assignments subject to change**

Date	What's Happening in Class	Homework
Tues., 8/23	Introduction to course What is close reading? The CRIT	- Watch CRIT video (D2L) - Read poems (TBA) from Poetry Packet (class handout)
Thurs., 8/25	- Discuss how to close read - Discuss analysis of poems	Read poems Read poems (TBA) from Poetry Packet (class handout)
Tues., 8/30	- Discuss analysis of poems - Practice a CRIT	Complete a CRIT on a poem of your choosing; this poem should be the focus of Paper #1
Thurs., 9/1	Discuss CRITs on poem Turn in your CRIT to D2L Dropbox by Friday, Sep. 2, 5 pm	Start drafting Paper #1 on your selected poem
Tues., 9/6	Workshop Day on how to write an analysis paper	Keep working on drafting Paper #1
Thurs., 9/8	Workshop Day on how to write an analysis paper Paper #1 on poetry analysis Due in D2L Dropbox Monday, Sep. 12, 3 pm	Finish working on Paper #1 Start reading Pat Barker's "Kelly Brown" in <i>Union Street</i> (9-39); take notes as you read
Tues., 9/13	Discuss opening of <i>Union Street</i>	Finish reading "Kelly Brown" in <i>Union Street</i> (40-68); take notes as you read
Thurs., 9/15	Discuss <i>Union Street</i>	Read "Iris King" in <i>Union Street</i> (163-201); take notes as you read
Tues., 9/20	Discuss <i>Union Street</i>	Read "Lisa Goddard" in <i>Union Street</i> (102-130); take notes as you read
Thurs., 9/22	Discuss <i>Union Street</i>	Start drafting Paper #2 in response to <i>Union Street</i>
Tues., 9/27	Workshop Day on Paper #2, Character Analysis	Work on Paper #2 Start reading Michelle Cliff's <i>No Telephone to Heaven</i> (1-30); take notes as you read

Thurs., 9/29	Discuss <i>No Telephone to Heaven</i> Paper #2 Due in D2L Dropbox on Friday, Sep. 30, by 5 p.m.	Wrap up working on Paper #2 Read <i>No Telephone to Heaven</i> (31-81); take notes as you read
Tues., 10/4	Discuss <i>No Telephone to Heaven</i>	Read <i>No Telephone to Heaven</i> (82-122); take notes as you read
Thurs., 10/6	Discuss <i>No Telephone to Heaven</i>	Read <i>No Telephone to Heaven</i> (123-173); take notes as you read
Tues., 10/11	Discuss <i>No Telephone to Heaven</i>	Finish reading <i>No Telephone to Heaven</i> (174-208); take notes as you read
Thurs., 10/13	Discuss Cliff's <i>No Telephone to Heaven</i>	
Tues., 10/18	How to "read" a film closely: doing film analysis	
Thurs., 10/20	Start watching Jensen's film, <i>Riders of Justice</i> ; take notes as you watch the film	Review your film notes
Tues., 10/25	Finish watching <i>Riders of Justice</i> ; take notes as you watch Start discussion of film	Continue assessing the film
Thurs., 10/27	Discuss <i>Riders of Justice</i>	Begin reading David Mitchell's <i>Black Swan Green</i> (1-50); take notes while you read
Tues., 11/1	Discuss <i>Black Swan Green</i>	Read David Mitchell's <i>Black Swan Green</i> (51-91); take notes while you read
Thurs., 11/3	Discuss <i>Black Swan Green</i>	Read David Mitchell's <i>Black Swan Green</i> (92-142); take notes while you read
Tues., 11/8	Discuss <i>Black Swan Green</i>	Read David Mitchell's <i>Black Swan Green</i> (143-183); take notes while you read
Thurs., 11/10	Discuss <i>Black Swan Green</i>	Read David Mitchell's <i>Black Swan Green</i> (184-234); take notes while you read

Tues., 11/15	Discuss <i>Black Swan Green</i>	Read David Mitchell's <i>Black Swan Green</i> (235-265); take notes while you read
Thurs., 11/17	Discuss <i>Black Swan Green</i>	Finish reading David Mitchell's <i>Black Swan Green</i> (266-294); take notes while you read
Mon., 11/21- Fri., 11/25	Thanksgiving Break / Watch the World Cup!	
Tues., 11/29	Discuss <i>Black Swan Green</i> Start workshopping Paper #3 on novel analysis	
Thurs., 12/1	Workshop Day on Paper #3 drafting	
Tues., 12/6	Workshop Day on Paper #3 drafting	
Thurs., 12/8	Workshop Day on Paper #3 drafting Last Day of Class Final Exam Prep	
Fri., 12/9	Analysis Paper #3 Due in D2L Dropbox by 5 PM	

FINAL EXAM: MONDAY, DEC. 12, 2.45-4.45 PM