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ENG 2205-002: Introduction to Literary Studies

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**English 2205-002: Introduction to Literary Studies
Spring 2007**

Dr. Campbell
CH 3572, 581-6974
Office hours TTH 11:00-12:30, 2:00-3:30;
W 12:00-1:00 and by appointment

TTH 12:30-1:45
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Texts

Beaty et al, *The Norton Introduction to Literature*, 8th ed.
Richter, *The Critical Tradition*.
Austen, *Emma*
Shakespeare, *Much Ado About Nothing*
Stoppard, *Rosencrantz & Guildenstern Are Dead*

Suggested Resources

Harmon, *A Handbook to Literature*
Fulweiler and Hayakawa, *The College Writer's Reference*

Course Focus

There are as many ways to view a text as there are readers, and each reader brings to a text her or his own perceptions, prejudices, and experiences. When reading and writing about literature are approached from a variety of perspectives, exciting things happen. Texts come alive artistically, historically, and politically in fascinating ways, and we realize that readers co-create meaning with writers. A text is a two-way street. English majors are encouraged to learn to view literature from a variety of critical stances that have evolved into the field called literary theory. In this course we will read a selection of poetry, drama, and prose from several theoretical standpoints and discuss the historical development of literary criticism.

Policies

--The English Department statement on plagiarism stipulates that 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 original work" (*Random House Dictionary of the English Language*)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and for the course, and to report the incident to the Judicial Affairs Office.

--Hand papers in on time. If you're having problems, let me know. Papers a week or more late will not be accepted at all. Also plan to show up for exams. Again, if you have problems, let me know. You will have no more than one week to make up an exam, and the make-up exam will be different from the one given during class. In-class assignments may not be made up.

--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.

--Be prepared for class. You'll get more out of class discussions if you are participating in them, and I'll notice if you do not seem prepared to participate.

Requirements

Three exams (20% each of final grade; thus, 60% total)

Two essays (15% each of final grade; thus 30% total)

Response writings (10% of final grade)

Exams: The exams will cover the units of study; however, there will be interplay between these units in our discussions and in the test questions, and the final exam will have some comprehensive elements.

Essays: The essays (3-5 pages long each) will be researched writings on topics generated from the texts that we read during the course of the semester. You will use MLA Parenthetical Style for documentation. There will be three essay prompts, one per unit. *Out of three possibilities, you will choose the two that you wish to write.*

Response Writings: The response writings will be concerned with specific reading assignments and are meant to generate class discussion. In some cases, the responses will be generated by group activities.

TENTATIVE SCHEDULE

T. Jan. 9— Introduction to course.

Homework: Read the Intro. to the Norton—"What is Literature?" Also, read Chopin, "The Story of an Hour," 470; Hemingway, "Hills Like White Elephants," 75; Kincaid, "Girl," 476. For literary terms, signaled in bold print, read "Plot," 15-18; "Narration and Point of View," 66-69.

Unit One: Fiction

Th. Jan. 11— Short stories: Chopin, Hemingway, Kincaid

Homework: Read Gilman, "The Yellow Wallpaper," 673 in *Norton*. In *Critical Tradition*, read Kolodny, "Dancing through the Minefield....," 1387.

T. Jan. 16—Novella: Gilman

Homework: Read Cixous, "Laugh of the Medusa," 1453 in *Critical Tradition*

Th. Jan. 18—Novella: Gilman

Homework: **Response Writing.** Start *Emma*.

T. Jan. 23—Novel: *Emma*

Homework: Finish *Emma*.

Th. Jan. 25—Novel: *Emma*

T. Jan. 30—Film: *Emma*

Th. Feb. 1—Film: *Emma*

T. Feb. 6—Film: *Clueless*

Th. Feb. 8—Film: *Clueless*; **Essay Prompt 1**

T. Feb. 13— **Essay 1 is due.** Review for Exam 1.

Th. Feb. 15—**Exam 1**

Homework: In *Norton*, read Levertov, “Wedding Ring,” 816; Auden, “Stop All the Clocks,” 825; Percy, “Barbie Doll,” 833; Browning, “How Do I Love Thee?” 811; Shakespeare, “Let me not to the marriage of true minds,” 826; Hayden, “Those Winter Sundays,” 849; Parker, “A Certain Lady,” 870; Donne, “The Flea,” 889; Dickinson, “Wild Nights—Wild Nights,” 969; Rossetti, “A Sonnet is a Monument’s Monument,” 1049; Basho, “A village,” 1140, and “This road,” 1141; Issa, “The moon...,” 1141; and “Insects,” 1141; Frost, “Stopping by Woods,” 1267; Stevens, “The Idea of Order,” 1297; and Whitman, “I celebrate myself...”, 883.

Unit Two: Poetry

T. Feb. 20— Selection of poetry and poetry handout. **Response Writing.**

Homework: Read Holland’s “The Question: Who Reads What How?” in *The Critical Tradition*.

Th. Feb. 22— Selection of poetry. **Response Writing.**

Homework: Read “Poetry: Reading, Responding, Writing,” 810; “Tone,” 833; “Speaker,” 860; “Situation and Setting,” 885; “Picturing,” 947; “Metaphor and Simile,” 957; “Symbol,” 970; “Scanning,” 996 in *Norton*.

T. Feb. 27—Selection of poetry. **Response Writing.**

Th. Mar. 1—Catch-up day. **Essay Prompt 2.**

T. Mar. 6—Review for Exam 2.

Th. Mar. 8—**Exam 2. Essay 2 is due.**

Homework: Read Shakespeare’s *Much Ado* and Greenblatt’s “Introduction to The Power of Forms in the English Renaissance.”

T. Mar. 13—Spring Break

Th. Mar. 15—Spring Break

Unit 3: Drama

T. Mar. 20—Play: *Ado* (and Greenblatt).

Th. Mar. 22—Play: *Ado*

T. Mar. 27—Film: *Ado*

Th. Mar. 29—Film: *Ado*

Homework: Read Shakespeare's *Hamlet* in Norton.

T. Apr. 3—Play: *Hamlet*

Th. Apr. 5—Play: *Hamlet*

Homework: **Response Writing.**

T. Apr. 10— Film: *Hamlet*

Th. Apr. 12—Film: *Hamlet*. **Essay Prompt 3.**

Homework: Read Stoppard's *Rosencrantz and Guildenstern*. Read in *The Critical Tradition*, Derrida's "Structure, Sign, and Play in the Discourse of the Human Sciences."

T. Apr. 17—Play: *Rosencrantz and Guildenstern* (and Derrida).

Th. Apr. 19—Play: *Rosencrantz and Guildenstern*. **Essay 3 is due.**

Homework: **Response Writing.**

T. Apr. 24—Film: *Rosencrantz and Guildenstern*

Th. Apr. 26—Film: *Rosencrantz and Guildenstern*. Review for Exam 3.

Exam 3: Final, Monday, April 30, 2007, 12:30-2:30 p.m.