ENG 2205-001: Intro to Literary Studies

Suzie Park

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ENGLISH 2205: INTRODUCTION TO LITERARY STUDIES

Spring 2017 / TuTh 12:30-1:45 pm / 3691 Coleman

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Office Hours: TuTh 10:45-12:30
            Wed 4:15-4:45

Course Description
EIU Course Catalog: 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. Prerequisites and Notes: ENG 1105 or concurrent enrollment in ENG 1105.

Introduction to Literary Studies is a course that emphasizes practice in the close reading of literary works. But have you ever thought about what literature is? And why you are drawn to reading it scrupulously, obsessively, over and over again? Does reading literature with rapt and almost forensic attention make you resemble a detective and a scientist, or a pervert and an eavesdropper, or perhaps all of these? Does reading stories about other people’s pain make you a more compassionate person? What happens when you consider literature as writing that reflects upon the difficulty or impossibility of adequate expression? What happens, in other words, when you approach literature not as a bundle of satisfying stories, but rather as a relentless, discomfiting series of “blind spots” and “dead zones”? As author Tom McCarthy has remarked in his theoretical reading of the comic book series The Adventures of Tinlin, “Tintin is the oeuvre’s hero not because he is the strongest or the most principled or compassionate, but because he is the best reader … In short, he can navigate the world of signs.”

Literature questions and unsettles what we think is “normal.” Literature makes things weird. Several of the texts we will read ask us to consider just how closely the normal borders on the strange, the rational on the irrational. As we seek the most recognizable features of the novel and the poem, we will ask what makes familiar things suddenly unfamiliar, and ask why imaginative inquiry and “corrective unrest” (as James Joyce described it in Finnegans Wake) are so necessary in the real world.

IMPORTANT NOTE: This is a writing-centered, reading-intensive course. You will do a lot of writing about and discussing of literature. If you foresee difficulty in attending class regularly this semester, you should reconsider taking this course. You must also be present on the scheduled midterm and final exam dates in order to complete your exams. I do not schedule make-up exams. See the attendance policy below.
REQUIRED TEXTS

Fiction and Poetry

Theory

Handbooks

COURSE OBJECTIVES

The primary aim of this course is to help you to become a sharper, more persuasive, and more self-reflective reader and writer. Now that you are writing at the university level, you should be able to:

- know your audience, and to write persuasively for different audiences and purposes
- reflect upon your own beliefs and consider the viewpoints and arguments of others
- communicate and collaborate effectively in both oral and written encounters
- understand difficult theoretical approaches to reading literature
- economically incorporate and correctly document sources of ideas and information
- revise, revise, revise your writing so that it is grammatically sound and logical

LATE POLICY

Assignments are due at the beginning of class. Late papers will be marked a full grade lower for every day late. Papers turned in a week past the deadline will be given a “zero.” In-class writing assignments and quizzes must be turned in by the end of class, and cannot be “made up” at a later date.
RESPECT
Because you have chosen to be in a university classroom, show respect for your professor and fellow students. Turn off the sound on your cell phone and any other electronic device. I will lower participation grades aggressively for those who show disrespect for others. This especially includes texting in class.

EMAILING
I want to get to know you and your work this semester. Thus I ask that you stop by my office during office hours (or other scheduled times) so that we can talk. DO NOT EMAIL ME TO ASK FOR AN “UPDATE” ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE.

CONFERENCES
As I get to know your writing better throughout the semester, I will require that you meet with me on an individual and, possibly, a group basis. In these conferences, we will discuss where you think your writing and critical skills are improving or need more work. You should be prepared to ask questions about assignments I have returned, or assignments that you are writing for the course.

ESSAY FORMAT
--Paper-clip sheets
--Include page numbers
--Use 12-point Times New Roman font, double-spaced lines, and one-inch margins
--Use correct MLA (Modern Language Association) format for all quoted material
--Include a Works Cited page for all essay and project assignments

PLAGIARISM
Plagiarism will not be tolerated and will result in a failing grade for the course. I will follow the departmental policy on plagiarism, and report all cases to Judicial Affairs: “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 the 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 Judicial Affairs Office.”

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES
If you have a documented disability and wish to receive academic accommodation, please contact the Office of Disability Services (217-581-6583) as soon as possible.

ATTENDANCE AND PARTICIPATION
Participation is key and attendance is required in this seminar. It means more than simply being present in class. It means being prepared, thoughtful, respectful of others, engaged, and fruitfully open to criticism. The professor does not need for you to document or explain your absences. If you miss 6 or more classes, you will fail the course. Bring your textbooks to class and be prepared for discussion. In addition, see again the section above on “Late Policy,” as you cannot make up any missed assignments, including tests and in-class assignments.

GRADING
10% Attendance and Participation in Discussion*
20% Paper 1
20% Paper 2
10% Short Papers and Reading Quizzes
20% Midterm Exam
20% Final Exam
RUBRIC FOR WRITING ASSIGNMENTS

"A" Range: Outstanding. Original and creative ideas developed exceptionally well. Essay is flawlessly revised and proofread.

**Content:**
- A persuasive, insightful presentation of your own ideas that analyzes the topic thoroughly

**Organization:**
- Clearly stated and specific thesis
- Each paragraph follows logically from thesis
- Body paragraphs are unified, organized, and coherent
- Topic sentences turn on thesis
- Conclusion considers the ramifications of thesis (answers questions, "So what?")

**Evidence:**
- Appropriate number of quotes used as evidence to prove thesis
- Quotations are integrated into the text of the essay (quotes are preceded by an identification of the speaker and a brief explanation of context)

**Style:**
- Appropriate number of quotes used as evidence to prove thesis
- Quotations are followed by a thorough analysis that shows how they are evidence
- Language is clear and concise with few grammatical or stylistic errors; word choice concise and precise
- Strong, lively, and distinctive tone and voice throughout
- Sentence structure fit for complexity of ideas (variety suited to sense, appropriate coordination, subordination, modification, and parallelism)
- Literary present used throughout

"B" range: Displays sound understanding of the text, some originality, and a sense of the issues involved in interpretation, rather than mere exposition; proofreading needed, mostly finished, may have one or two of the following problems:

**Content:**
- Structure and argument are clear, but ideas lack depth and/or detail
- Paper covers topic adequately but not thoroughly

**Organization:**
- Thesis is vague, difficult to understand and/or to prove
- Body paragraphs do not follow logically from thesis
- Body paragraphs are not unified, organized, coherent
- Topic sentences are too vague or too general
- Introduction does not set up direction of argument clearly; conclusion merely restates or summarizes

**Evidence:**
- Too few quotations used as evidence or quotes do not prove thesis
- Quotations need to be analyzed more thoroughly
- Quotations are not cited properly

**Style:**
- A number of grammatical or stylistic errors (including vague, repetitious, or colloquial word choice, shifting tenses, wordy or convoluted sentences; punctuation problems)
- Tone and voice either too stilted and formal or too casual for a college essay

"C" range: Displays either an uneven performance (serious flaws of comprehension and/or presentation alongside signs of talent) or competent exposition without a real attempt at interpretation; further revision needed, essay has not been proofread; may have three of the problems outlined in the "B" range and/or:

**Content:**
- No thesis or discernible argument
- Paper depends on plot summary, rather than analysis and interpretation

**Organization:**
- Inadequate coverage of the topic
- Introduction too vague, dull, confusing; conclusion overly general, repetitious, obvious, weak
- Body paragraphs demonstrate problems with development/organization, which interfere with argument of essay

**Evidence:**
- Few quotations; little actual analysis
- Too many quotations; no actual analysis

**Style:**
- Stylistic and grammatical errors interfere with the content of the essay
- Sentences demonstrate problems with sentence boundaries (fragments, comma splices, run-ons)
- Word choice often imprecise
- Inconsistent tone and voice

"D" range: Essay is off-topic (does not answer an assigned or approved topic; displays fundamental misunderstanding of the text); major revising needed, reads like a first draft; has three or more of the problems outlined in the “C” range, or does not fulfill page requirements.

"F": No paper submitted; paper has been plagiarized (incorporates another author’s ideas or language without acknowledgment, or actually written by someone else).

COMMENTS:
Professor Park, English 2205: Schedule of Classes—subject to revision

WEEK ONE
Tu 1/10/17  Introductions

Th 1/12
• POETRY: Christina Rossetti, “Goblin Market” (H = handout, also on D2L)

WEEK TWO
Tu 1/17
• NOVEL: J. M. Coetzee, Waiting for the Barbarians (Chapter I, pages 1-25)
• THEORY: Elaine Scarry, Ch. I: “The Structure of Torture” (sections I-II, pages 27-45) from The Body in Pain (H)

Th 1/19
• NOVEL: Waiting for the Barbarians (Chapters II-III, pages 25-76)
• THEORY: Elaine Scarry, Ch. I continued: “The Structure of Torture” (sections III-IV, pages 45-59) from The Body in Pain (H)
• POETRY: C. P. Cavafy, “Waiting for the Barbarians” (H)

WEEK THREE
NOTE: Monday, 1/23, is the DEADLINE TO DROP CLASS WITHOUT A GRADE

Tu 1/24
• NOVEL: Waiting for the Barbarians (Chapter IV, pages 76-121)
• THEORY: Michel Foucault, “Panopticism,” in Discipline and Punish (pages 195-217)

Th 1/26
• NOVEL: Waiting for the Barbarians (Chapter V, pages 122-156)
• ESSAY: Jerald Walker, “How to Make a Slave” (H)
• POETRY: James Davis May, poems from Unquiet Things (H)
• Optional CRIME NOVEL excerpt: Erica Wright, The Red Chameleon (H)

TWO-DAY LIONS IN WINTER LITERARY FESTIVAL
It’s free, but you need to REGISTER: http://www.lionsinwinter.org/registration/
Here’s the full schedule of events: http://www.lionsinwinter.org/workshop-descriptions/

FRIDAY 1/27
5:00pm  Keynote reading by Laura van den Berg (Doudna Lecture Hall)
7:30pm  Gangstagrass music performance (Dvorak Hall) $7 for students
http://www.eiu.edu/doudna/events.php?id=303

SATURDAY 1/28
10:00am  CRAFT TALKS all day
6:00pm  Visiting Writers Reading by James Davis May, Jerald Walker, and Erica Wright (Doudna Lecture Hall)
WEEK FOUR
Tu 1/31
• THEORY: Sigmund Freud, from *The Uncanny* (H)
• MEDICAL NON-FICTION: Atul Gawande, from *Being Mortal*, Ch. 2 “Things Fall Apart” (H)

Th 2/2
• THEORY: Janet Adelman, “‘Man and Wife Is One Flesh’: *Hamlet* and the Confrontation with the Maternal Body” (H)

WEEK FIVE
Tu 2/7
CONFERENCES: individual scheduled meetings with Dr. Park in 3030 Coleman

Th 2/9
DUE: PAPER ONE (12:30pm in D2L Dropbox)

WEEK SIX
Tu 2/14
• GRAPHIC NOVEL: Hergé, *The Castafiore Emerald* (pages 1-40)

Th 2/16
• GRAPHIC NOVEL: Hergé, *The Castafiore Emerald* (pages 41-62)
• THEORY: Tom McCarthy, Ch. 1: “R/G,” in *Tintin and the Secret of Literature* (pages 1-33)

WEEK SEVEN
Tu 2/21
• THEORY: Sigmund Freud, from *Beyond the Pleasure Principle* (H)
• THEORY: Tom McCarthy, Ch. 3: “Place of Dead Men, Here: From Chateau to Crypt and Back Again,” in *Tintin and the Secret of Literature* (pages 61-91)

Th 2/23
• THEORY: Tom McCarthy, Ch. 4: “Castafiore’s Clit,” in *Tintin and the Secret of Literature* (pages 92-116)

WEEK EIGHT
Tu 2/28
to be announced

Th 3/2
MID-TERM EXAM

WEEK NINE
Tu 3/7
CONFERENCES: individual scheduled meetings with Dr. Park in 3030 Coleman

Th 3/9
CONFERENCES: individual scheduled meetings with Dr. Park in 3030 Coleman

3/13 – 3/17 SPRING BREAK—NO CLASS—ENJOY!
Start reading *Never Let Me Go* and *Remainder*
WEEK TEN
Tu 3/21
  • NOVEL: Kazuo Ishiguro, *Never Let Me Go* (Part I, chapters 1-6, pages 3-76)

Th 3/23
  • NOVEL: Kazuo Ishiguro, *Never Let Me Go* (Part I, chapters 7-9, pages 77-111)

WEEK ELEVEN
Tu 3/28
  • NOVEL: Kazuo Ishiguro, *Never Let Me Go* (Part II, chapters 10-17, pages 115-203)

Th 3/30

  NOTE: Friday 3/31  DEADLINE TO WITHDRAW WITH A “W”

WEEK TWELVE
Tu 4/4
  • NOVEL: Tom McCarthy, *Remainder* (Chapters 1-3, pages 3-60)
  • THEORY: Stephen Best and Sharon Marcus, “Surface Reading” (H)

Th 4/6
  • NOVEL: Tom McCarthy, *Remainder* (Chapters 4-6, pages 61-109)

WEEK THIRTEEN
Tu 4/11
  • NOVEL: Tom McCarthy, *Remainder* (Chapters 7-10, pages 111-184)
  • REVIEW ESSAY: Zadie Smith, “Two Paths for the Novel” (review of *Netherland* and *Remainder*) (H)

Th 4/13
  • NOVEL: Tom McCarthy, *Remainder* (Chapters 11-13, pages 185-243)

WEEK FOURTEEN
Tu 4/18
  • NOVEL: Tom McCarthy, *Remainder* (Chapters 14-16, pages 245-308)

Th 4/20  to be announced

WEEK FIFTEEN
Tu 4/25  Michael Ondaatje, *The Collected Works of Billy the Kid* (pp. 5-62)

Th 4/27  *The Collected Works of Billy the Kid* (pp. 63-107)

Friday 4/28  DUE: PAPER TWO (12:30pm in D2L Dropbox)

*Wednesday 5/3—8:00–10:00 am  FINAL EXAM*