Spring 1-15-2002

ENG 2205-002: Introduction to Literary Studies

David Raybin
Eastern Illinois University

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English 2205.002: Introduction to Literary Study
Spring 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)
Electronic Mail: cfdbr@eiu.edu

Texts: 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

January  8: Introduction to the course
        10: Hamlet, Introduction: Biographical and Historical Contexts, pp. 3-26, and Note on the Text, pp. 154-56
        15: Hamlet, Act 1
        17: Hamlet, Act 2
        22: Hamlet, Act 3
        Paper: a close analysis of 50-100 lines in Act 3
        24: Hamlet, Act 4
        29: Hamlet, Act 5

February 5: Psychoanalytic Criticism and Hamlet, pp. 241-82
           Paper: a summary of Adelman’s essay
           7: Feminist Criticism and Hamlet, pp. 208-40
           12: Marxist Criticism and Hamlet, pp. 332-67
           14: The New Historicism and Hamlet, pp. 368-402
           19: Exam: Hamlet
           21: Persuasion, Chapters 1-14, pp. 1-90
           26: Persuasion, Chapters 15-24, pp. 91-168

March  5: The Original Ending of Persuasion, pp. 168-77
           Paper: a psychoanalytic, feminist, marxist, or historicist reading of a character or scene in Persuasion
           7: A. Walton Litz, pp. 217-23; Marilyn Butler, pp. 224-30; Robert Hopkins, pp. 265-74
           12-14: Spring Vacation
           19: Six American Poets: Emily Dickinson, pp. 69-80
           21: Six American Poets: Emily Dickinson, pp. 81-92
           26: Six American Poets: Emily Dickinson, pp. 93-105
           Paper: an explication of a poem by Dickinson
           28: Six American Poets: Emily Dickinson, your explications
April
2: *Six American Poets*: William Carlos Williams, pp. 143-68
4: *Six American Poets*: William Carlos Williams, pp. 168-89

9: *Six American Poets*: Langston Hughes, pp. 225-42
   Paper: a critically informed analytic response to a poem by Hughes
11: *Six American Poets*: Langston Hughes, pp. 243-57

16: *Falling Into Theory*: “Why We Read,” pp. 15-30
18: *Falling Into Theory*: “What We Read,” pp. 121-36

23: *Falling Into Theory*: “How We Read,” pp. 235-52
25: *Falling Into Theory*: Helen Vendler, pp. 31-40

May
2: Final Examination: 8:00-10:00 a.m.

Course Requirements and Grading

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

<table>
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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= 90-100; B= 80-89.99; C= 70-79.99; D= 60-60.99; F= below 60

**Writing Assignments.** You will write five 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 *Hamlet* and of critical approaches to reading it.

**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 trust. 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."