ENG 2205-003: Introduction to Literary Study

Randy Beebe
Eastern Illinois University

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3841 Coleman Hall  
581-5013  
rlbeebe@eiu.edu  

Office Hours:  
M, W ~ 10 - 12  
Tues ~ 9:30 -10:30  

TEXTS:  
- Bronte, Jane. *Jane Eyre*.  
- O’Brien, Tim. *The Things They Carried*  
- Richter, David. *Falling into Theory*. 2nd ed.  
- Stoker, Bram. *Dracula*.  
- Twain, Mark. *Adventures of Huckleberry Finn*.  

REQUIREMENTS:  
Response Papers 10%  
Writing Projects (5 papers) 60%  
Final Exam 15%  
Participation 15%  

Note: You must complete all the major writing projects and the final exam in order to pass the course.  

COURSE GOALS:  
ENGLISH 2205 is designed to introduce you to the major questions, critical practices, and theoretical schools underlying literary studies. The rationale behind such a mission is a simple one: to make you more critically self-aware about how and why you read and write. As we work through some great but challenging literary and theoretical texts this semester, we will investigate diverse critical practices (various ways of reading texts) and historical contexts. Our guiding questions include: Why study literature? How does literature make a difference in the imaginative, social, and political life of the cultures that it represents and critiques? Attempting to answer such questions will not only make for lively classroom debate, but should prepare you for your other courses in the major by helping you become more informed about the discipline of literary studies—its backgrounds, methods, materials, controversies and future directions.  

SUBMITTING ASSIGNMENTS:  
Unless otherwise indicated, all assignments are due on the date specified in the reading schedule. Papers turned in after the due date will be penalized one-third of a grade for each calendar day they are late—unless you have already made arrangements with me prior to the due date. I will not accept work that is more than one week late. Although I encourage you to turn in your work in class, you have until 4:00 p.m. on the due date to hand in your paper (either to me or in my mailbox, 3155 Coleman Hall). In other words, I want you to be in class that day whether or not you have your work fully completed.  

RESPONSE PAPERS:  
Throughout the semester, you will be writing several response papers, which are essentially informal, brief papers (from one paragraph to several paragraphs). I may give you, for instance, a specific question to answer as you work through the
reading for the next class, or I may ask you to write a response in class (perhaps even in groups). We will use these responses as "discussion starters"—a way to focus our conversation. I will collect and evaluate most of these, but you should use these responses as ways to think about the issues we're discussing and as ways to prepare for class discussion. I will grade these on a 5-point scale and greatly reward those responses that are genuine, honest, and creative.

**ATTENDANCE**

You need to be in class all the time. I generally allow up to three absences, whether excused or unexcused. Each unexcused absence after that will lower your final grade one full grade (if your calculated final grade is a B, for instance, and you have four absences, you will receive a C for the course). Seven or more absences will result in a failing grade.

**PARTICIPATION:**

This is not a lecture course. The success of the course depends on your active and continued involvement. Note that a full 15% of your final grade will be determined by how much you contribute. You can guarantee yourself a good participation score by being prepared for class and by asking questions.

**REVISION:**

You may revise your papers. In fact, I encourage you to do so. However, you must speak with me before you turn in your revision—otherwise I won’t accept it.

**PLAGIARISM:**

Since the university is a place of ideas, discussion, and reflection, it views plagiarism—the taking of others’ ideas as one’s own—very harshly. The penalty for plagiarizing is swift and severe. You will receive an immediate F for the course and notice will be given to the Office of Judicial Affairs and the Honors Program. If you have any questions about plagiarism—however small—please talk to me before you turn in your work.

**ELECTRONIC WRITING PORTFOLIO:**

This course is a Writing-Intensive course and you may use one of your writing assignments for your Electronic Writing Portfolio. I will be happy to help advise you on this process; however, I would like you to complete it by November 18th. Please see me if you have any questions.

**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.
Reading Schedule

The following schedule is subject to change, depending on our progress through the texts. Any changes will be announced in class. It is your responsibility to stay informed of these changes even if you are absent. On occasion, I will also hand out or make available on the course web site additional readings (usually critical or theoretical in nature) to supplement the texts we're discussing.

FT = Falling Into Theory

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading Schedule</th>
<th>Date</th>
<th>Reading Material</th>
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<tbody>
<tr>
<td>Aug. 31</td>
<td>Introduction: Falling into Theory (FT 1-13)</td>
<td>Oct. 19</td>
<td>Huck Finn</td>
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<td>Introduction: “Why We Read” (FT 15-30)</td>
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<td>Graff, “Disliking Books at an Early Age” (FT 41-48)</td>
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<td>Sept. 2</td>
<td>Discuss poems (handout)</td>
<td>Oct. 21</td>
<td>Huck Finn</td>
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<td>Begin Project 1</td>
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<td>Sept. 7</td>
<td>Power of Myth (video)</td>
<td>Oct. 26</td>
<td>TBA</td>
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<td>Sept. 9</td>
<td>Miller, “Narrative” (handout)</td>
<td>Oct. 28</td>
<td>TBA</td>
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<td>Introduction: “How We Read” (FT 235-52)</td>
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<td>discuss: What is Literary Theory?</td>
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<td>Sept. 14</td>
<td>Fish, “How to Recognize a Poem When You See One”? (FT 268-78)</td>
<td>Nov. 2</td>
<td>Project 3 Due</td>
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<tr>
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<td>Project 1 Due</td>
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<td>PROBLEMS OF REPRESENTATION IN NARRATIVE: SELF &amp; CULTURE</td>
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<td>C. Bronte, Jane Eyre</td>
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<td>Sept. 16</td>
<td>Dassenbrock, “Do We Write the Text We Read?” (FT 278-88)</td>
<td>Nov. 4</td>
<td>Jane Eyre</td>
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<td>Begin Project 4</td>
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<td>Sept. 21</td>
<td>NARRATIVE &amp; THE PROBLEM OF HISTORY</td>
<td>Nov. 9</td>
<td>Jane Eyre</td>
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<td>O’Brien, The Things They Carried (1-85)</td>
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<td>Sept. 23</td>
<td>O’Brien, The Things They Carried (86-136)</td>
<td>Nov. 11</td>
<td>Jane Eyre</td>
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<td>Sept. 28</td>
<td>O’Brien, The Things They Carried (137-end)</td>
<td>Nov. 16</td>
<td>Stoker, Dracula</td>
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<td>Sept. 30</td>
<td>Begin Project 2</td>
<td>Nov. 18</td>
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<td>Gawain and the Green Knight (Parts 1-2)</td>
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<td>Oct. 5</td>
<td>Gawain and the Green Knight (Parts 3-4)</td>
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<td>Dec. 2</td>
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<td>Oct. 12</td>
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<td>CONTROVERSIAL NARRATIVES</td>
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<td>Introduction: “What We Read” (FT 121-35)</td>
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<td>Twain, Adventures of Huck Finn</td>
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<td>Oct. 14</td>
<td>Huck Finn</td>
<td>Dec. 9</td>
<td>TBA</td>
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<td>Begin Project 3</td>
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<td>Project 5 Due</td>
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The Road Not Taken
-- Robert Frost

TWO roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Surprised by Joy (William Wordsworth)

Surprised by joy—impatient as the Wind
I turned to share the transport—Oh! with whom
But Thee, deep buried in the silent tomb,
That sport which no vicissitude can find?
Love, faithful love, recalled thee to my mind—
But how could I forget thee? Through what power,
Even for the least division of an hour,
Have I been so beguiled as to be blind
To my most grievous loss!—That thought's return
Was the worst pang that sorrow ever bore,
Save one, one only, when I stood forlorn,
Knowing my heart's best treasure was no more;
That neither present time, nor years unborn
Could to my sight that heavenly face restore.