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ENG 5000-001: Introduction to Methods and Issues in English Studies

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From the point of view of things themselves
This course is designed for the advanced study of current methods and issues in literary studies in English. Such fields of inquiry include literary form, history, psychology, gender, class, race, and disability. Based broadly in the study of narrative, the course will introduce students to the basic tools for discourse analysis at the graduate level. However, since the course introduces new ways of looking at textual objects through major theoretical approaches, it will also introduce new ways of looking at objects in all of their objecthood. That is, some of the most recent theoretical approaches to texts encourage a fresh look at texts and objects—and even human beings—as themselves equally observant, equally meaningful. Two useful approaches are object-oriented ontology and animal studies. Ranging from a study of literature and culture in the eighteenth and nineteenth centuries, to the novels of J. M. Coetzee (The Lives of Animals), Kazuo Ishiguro (Never Let Me Go), and Tom McCarthy (Remainder) our readings will trace the connections between imagining and narrating the inner lives of people and things, and treating people and things accordingly. If it is no coincidence that narratives of all sorts have one thing in common—that they must center on a person, or a thing that shows the features of a person—the questions still remains: what does it mean to have a story to tell?

Primary Texts
Book-Length Critical Studies

Handbooks
COURSE POLICIES

Reading
As this is a graduate-level literature course, there will be reading aplenty. This includes primary texts (fiction) and secondary materials (articles, theoretical texts). I expect every member of our class to keep up with the reading and be prepared for discussion.

Grading
Participation in discussion (20%)
Short papers and Symposium presentation (20%)
Essay One (20%)
Essay Two (40%)

LATE POLICY: Essays—and all other assignments—are due at the beginning of class.

1) Late essays will be marked a full grade lower for every day late. Essays turned in a week past the deadline will be given a “zero.”
2) Short at-home writing assignments must be turned in at the beginning of class. Late ones will not be accepted.
3) In-class writing assignments and quizzes must be turned in by the end of class, and cannot be “made up” at a later date.

EMAILING POLICY: 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.

ESSAY FORMAT: Your paper should be paper-clipped. It must include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins.

PLAGIARISM:
Plagiarism will not be tolerated and will result in a failing grade on the assignment, if not for the course. I will follow the departmental policy 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 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.”

Always submit your papers using correct MLA (Modern Language Association) format.
Professor Park / English 5000-001: Schedule of Classes, subject to revision

WEEK ONE
Thursday 8/22
Introductions; The Rise of the Novel and the Need to Know

--The Rise of the Novel: some notes—handout
--Ian Watt, “Realism and the Novel Form” (from The Rise of the Novel)—handout
--J. Hillis Miller, “Narrative” (from Critical Terms for Literary Study)—handout
--Jeremy Bentham, from Panopticon; or, The Inspection-House (1787)—handout

WEEK TWO, 8/29

Things, things, things: a place to begin our most preliminary inquiries into the study of English


--NOVEL: Kazuo Ishiguro, Never Let Me Go (Part I, chapters 1-6, pages 3-76)

WEEK THREE, 9/5

Labor Theory

--THEORY: Karl Marx, “The German Ideology” (Rivkin 653-58)
--CRITICAL BOOK: Alex Woloch, The One vs. the Many: Introduction (pages 12-42)
--ESSAY: E. M. Forster, “Flat and Round Characters”—handout

--NOVEL: Kazuo Ishiguro, Never Let Me Go (Part I, chapters 7-9, pages 77-111)

WEEK FOUR, 9/12

Cultural Studies Theory, selections from Rivkin and Ryan’s Literary Theory: An Anthology, pages 1232-67:

--Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (1235-41)
--Max Horkheimer and Theodor Adorno, “The Culture Industry as Mass Deception” (1242-46)
--Michel de Certeau, “The Practice of Everyday Life” (1247-57)
--Dick Hebdige, “Subculture: The Meaning of Style” (1258-67)

--NOVEL: Kazuo Ishiguro, Never Let Me Go (Part II, chapters 10-17, pages 115-203)
WEEK FIVE, 9/19
(REMINDER: Dennis Nurkse is giving the Neff Reading at Doudna at 5pm!)

Recessive Action


WEEK SIX, 9/24 (Tuesday)

SCHEDULE INDIVIDUAL CONFERENCES WITH DR. PARK IN 3030 COLEMAN

WEEK SEVEN, 10/3  PAPER ONE DUE

WEEK EIGHT, 10/10

Animal Studies


--Marianne Dekoven, “Guest Column: Why Animals Now?”—handout

--David Clark, essay to be announced

WEEK NINE, 10/17

Object-Oriented Ontology

--CRITICAL ESSAY: Timothy Morton, “Here Comes Everything: The Promise of Object-Oriented Ontology”—handout

--CRITICAL BOOK: selection from Ian Bogost, *Alien Phenomenology* (to be announced)

--POETRY: selection from William Wordsworth, *The Prelude* (to be announced)

WEEK TEN, 10/24

(Non-) Utilitarian Theory

--Sigmund Freud, “Beyond the Pleasure Principle” (Rivkin 431-37)

POETRY: selections from William Wordsworth, Lyrical Ballads (to be announced)

NOVEL: selection from Eliza Fenwick, *Secresy; or, The Ruin on the Rock* (to be announced)
WEEK ELEVEN, 10/30

**Emotions, Affects, and Non-Emotiveness**

--NOVEL: Tom McCarthy, *Remainder*

--William James, “What Is an Emotion?”—handout
--Silvan Tomkins, “What Are Affects?”—handout

WEEK TWELVE, 11/7

--NOVEL: Tom McCarthy, *Remainder*

--REVIEW ESSAY: Zadie Smith, “Two Paths for the Novel” (review of *Netherland* and *Remainder*)—handout and available online

WEEK THIRTEEN, 11/14

--NOVEL: Tom McCarthy, *Remainder*

--CRITICAL ESSAY: Sharon Marcus and Stephen Best, “Surface Reading: An Introduction”—handout

WEEK FOURTEEN, 11/19 (Tuesday)

SCHEDULE INDIVIDUAL CONFERENCES WITH DR. PARK IN 3030 COLEMAN

-----THANKSGIVING WEEK: 11/25-11/29 ENJOY!-----

WEEK FIFTEEN, 12/5

**PRESENTATIONS AT THE ENGLISH 5000 SYMPOSIUM**

FINALS WEEK: Paper Two Due