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ENG 5000-001: Introduction to Graduate Studies

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ENG 5000: INTRODUCTION TO GRADUATE STUDIES

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Required Texts:

Nathaniel Hawthorne, *The Scarlet Letter*
David Shumway, *Creating American Civilization*

Two coursepacks available at Copy Express on Lincoln Avenue

Recommended:
Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*

COURSE TRAJECTORIES:

This course is intended to provide graduate students with an opportunity to situate themselves as new members of a changing profession by supplying them a strong sense of where English Studies has been, where it is, and where it might go. We will spend a lot of time studying current trends in literary studies, both in order to plot our current location as a discipline and in order to find (or possibly invent) ourselves as individual practitioners within a discipline constituted by competing ideas and practices. We will also examine the history of English Studies as an enterprise that has historically concerned itself with "taste" and "sensibility," but that has increasingly regarded itself as necessarily implicated in identity politics, nationhood, and ideology. We will of course read (many, many) texts, but we will also converse with colleagues who can tell us what it means to do work in Literary Criticism, Composition and Rhetoric, Professional Writing, and Creative Writing, and who can talk to us about what it means to choose to do such work within the setting of the academy. Lastly, we'll also study various methodologies of the field, learning not only what it means to formulate the sorts of problems that gain one an audience, but also how to deal with those problems in ways that distinguish professional scholarship.

COURSE REQUIREMENTS & POLICIES:

1. **Oral presentations:** Throughout the semester, each seminar member will be assigned a critical article or essay and then be responsible for presenting it to the class and for
facilitating discussion of it. It may be possible for people to work collaboratively on an article (we'll talk more about this later). For each article, you will write a one-page, single-spaced, response/review of the article. The response/review will then function as the script for a presentation to the rest of us and will motivate our discussion of the piece. These presentations will begin during week 3. (15%) 

2. **Bibliography exercises**: You will complete two bibliographic exercises, the first, an enumerative bibliography; the second, a library research exercise focusing on Hawthorne. For both, you will make enough copies for the rest of us and report on your findings in class. These are due in Weeks 6 (2/15); 8 (3/1); and 11 (3/22). (25%) 

3. **Annotated bibliography**: On—your choice—the work of Hawthorne, or an issue in composition and rhetoric, or a professional/academic issue in English studies. You will use this bibliography in writing a paper proposal and in pursuit of the next requirement. (25%) 

4. **Research essay**: Prepared according to MLA format focusing on the issues pursued in the annotated bibliography above. This paper will be presented during our seminar’s Class Symposium. (All students will be responding to each other’s work in writing.) (35%) 

5. **Participation in discussion**: Ours is a graduate seminar, and so I assume that everyone will appear weekly as strong class citizens, prepared and eager to participate energetically in a demanding discussion. As you surely know by now, participating well doesn’t simply mean talking a lot—it means fostering a dialogue, frequently making comments showing that you are engaged in a process of careful reading and reconsideration of that already read, and showing that you are attuned to what others in the class say. Idle talk—the kind that simply does not indicate close engagement with the materials we’ll be studying—does not help move the conversation forward, and hence does not qualify as participation.

**Attendance policy**: Don’t miss class. 

**Late assignments**: Generally, I don’t give extensions. That said, there are of course sometimes truly unavoidable, unsurmountable circumstances that absolutely prevent a student from completing a paper on time. In such cases, students will provide a full account in writing, and I may then decide to give an extension. But note that in such instances, I will expect to see the extra time reflected in the final draft—assignments that have been given an extension are read with an even more demanding eye than those that have not. Lastly: in order to be granted an extension, students must contact me at least two days before the assignment’s due date.
READING SCHEDULE

TUESDAY 1/11: Introductions, Course Overview
   In-class reading: Richard Rorty, from Contingency, irony, and solidarity

TUESDAY 1/18: Hawthorne, The Scarlet Letter

TUESDAY 1/25: Hawthorne, Twice-Told Tales: "The May-pole of Merry Mount,"
   Report: Hawthorne's biography

TUESDAY 2/1: Hawthorne, Mosses from an Old Manse: "The Artist of the Beautiful,"
   "Drowne’s Wooden Image," "The Birthmark," "Young Goodman Brown," "Rappaccini’s Daughter"
   Report: F. O. Matthiessen, from American Renaissance

TUESDAY 2/8: Feminist Criticism
   Guest Speaker: Julie Campbell
   Judith Fetterly, from The Resisting Reader
   Report: Shari Benstock, "The Scarlet Letter (a)dorée, or the Female Body Embroidered"
   Nina Baym, "Thwarted Nature: Hawthorne as Feminist"

TUESDAY 2/15: Historicist Criticism
   Guest Speaker: Angela Vietto
   Jane Tompkins, "The Politics of Hawthorne’s Literary Reputation"
   Michael Colacurcio, from Doctrine and Difference
   Report: Emily Budick, "Hester’s Skepticism, Hawthorne’s Faith; Or, What Does a Woman Want?"
   Enumerative Bibliographies due

TUESDAY 2/22: Psychoanalytic Criticism
   Sigmund Freud, from The Interpretation of Dreams
   Jacques Lacan, "The Mirror Stage"
   Frederick Crews, from The Sins of the Fathers
   Report: Joanne Feit Diehl, "Re-Reading The Letter: Hawthorne, the Fetish, and the (Family) Romance"
TUESDAY 3/1:  

**Ideological Criticism**
Louis Althusser, "Ideology and Ideological State Apparatuses"

**Report:** Brook Thomas, “Citizen Hester: The Scarlet Letter as Civic Myth”

**Annotated Bibliographies due**

TUESDAY 3/8:  

**Foucaultian Criticism**

**Guest Speaker:** Jad Smith
Michel Foucault, from *Discipline and Punish*
Lauren Berlant, from *The Anatomy of National Fantasy*

**Report:** E. Shaskan Bumas, “Fictions of the Panopticon: Prison, Utopia, and the Out-Penitent in the Works of Nathaniel Hawthorne”

TUESDAY 3/15:  

**SPRING BREAK**

TUESDAY 3/22:  

**Composition and Rhetorical Studies**

**Guest Speaker:** Daiva Markelis
Baron, “Language, Culture, and Society”
Lunsford, “Rhetoric and Composition”

**Report:** Charles Moran, “Technology and the Teaching of Writing”

TUESDAY 3/29:  

George and Trimbur, “Cultural Studies and Composition”
McLeod, “The Pedagogy of Writing Across the Curriculum”
Tobin, “Process Pedagogy”
Covino, “Rhetorical Pedagogy”

**Report:** Peter Elbow, from *Writing with Power*

**Research Exercises due**

TUESDAY 4/5:  

**The Profession**
David Shumway, *Creating American Civilization*, pp. TBA
Bill Readings, from *The University in Ruins*

**Report:** Michael Bérubé, “American Political Culture and Cultural Politics”

TUESDAY 4/12:  

Shumway, *Creating American Civilization*, pp. TBA
Water Benn Michaels, “The University Déclassé”
Louis Menand, “The Demise of Disciplinary Authority”
Report: John Guillory, "The Canon as Cultural Capital"

TUESDAY 4/19-4/26: Class Symposium