Spring 1-15-2006

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

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English 5000: Introduction to Methods and Issues in English Studies

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Office Hours: MW 1-2:50 and by appointment  
Phone: 581-6290

Required Texts
Behn, Oroonoko; or, The Royal Slave, ed. Catherine Gallagher, Bedford Cultural Edition  
Gibaldi, Introduction to Scholarship in Modern Languages and Literatures, 2nd ed.  
Richter, Falling into Theory, 2nd ed.  
Rivkin and Ryan, Literary Theory: An Anthology, 2nd ed.  
Stoker, Dracula, ed. Nina Auerbach and David J. Skal, Norton Critical Edition

* Additional readings and handouts to be provided

Recommended
Gibaldi, MLA Handbook for Writers of Research Papers, 6th ed. (consider buying it)

Course Description
A requirement for first-year MA students in English, this course offers a broad introduction to various critical approaches and research methods within the discipline. It aims to prepare students for advanced study in English by familiarizing them with the theories and methodologies informing contemporary scholarship and teaching. An assortment of readings will launch our discussions of the historical legacies, current controversies, and possible futures of English Studies. During the semester, we will aim: 1) to gain a stronger sense of what graduate work in English entails; 2) to hone our research and teaching skills; 3) to examine issues in literary, composition, and cultural studies that have shaped and continue to shape the discipline as a whole; and 4) to respond and contribute to ongoing professional and academic debates.

Course Requirements and Policies
1. Research Project
   Enumerative Bibliography 10%  
   Annotated Bibliography 15%  
   Bibliographical Essay 15%  
   Research Essay / Presentation 30%
2. Writing Assignment on Dracula 10%  
3. Critical Edition 10%  
4. Being a Critic / Theorist Presentation 10%  
5. Participation 10%

Your Research Project will focus on Stoker’s Dracula, Behn’s Oroonoko, or another topic of your choice (subject to my approval). It will consist of four individual parts: 1) an enumerative bibliography that compiles and categorizes a broad swath of the scholarship on your topic; 2) an annotated bibliography that focuses on the pieces of scholarship most relevant to your approach to your topic; 3) a six- to eight-page bibliographic essay that positions your argument within the existing scholarship; and 4) an essay prepared according to MLA style that carries your project to fruition. You will present your twelve-page research essay at an end-of-the-semester class symposium open to the English department.

After our critical case study of Dracula and our discussion of pedagogical issues in literary and composition studies, you will create a Writing Assignment on Dracula and adapt it to the needs of two different student populations: first-year composition students and sophomore and junior English majors.

For the **Being a Critic / Theorist Presentation**, you will loosely adopt the perspective and reading practice of a critic or theorist covered this semester and use that critic’s or theorist’s interpretive strategies to produce a reading of Behn’s *Oroonoko*.

In a graduate seminar, **Participation** involves careful preparation of the reading; measured contributions to discussions; and engaged critical thought, among other things. You should come to class brimming with observations, questions, and insights—and ready to take part in an ongoing dialogue about the course materials and your various projects.

**Attendance**: you should not miss class. If you must miss class, you should give a full account of your absence in writing and provide documentation. Each unexcused absence could lower your grade for the semester by 5% of the semester total, or half of a letter grade.

**Late work**: the Writing Assignment on *Dracula* and Being a Critic / Theorist will not be accepted late. I will consider accepting other assignments late—if truly extenuating circumstances have been explained to me in writing prior to the due date.

**Final Grades** will be calculated on a ten-point scale (i.e., 100 to 90 = A, 89.9 to 80 = B, and so on).

**Academic Dishonesty**: Submit only original work in this class and, for each assignment, document all sources according to MLA style. Plagiarism will be dealt with in an unforgiving manner, and all instances of academic dishonesty will be reported to the Office of Judicial Affairs.

**The Office of Disability Services**: If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583).

### Provisional Schedule

(all changes will be announced in class)

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<tr>
<th>IS</th>
<th>FT</th>
<th>LT</th>
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<tr>
<td><strong>IS = Introduction to Scholarship</strong></td>
<td><strong>FT = Falling into Theory</strong></td>
<td><strong>LT = Literary Theory: An Anthology</strong></td>
<td><strong>Oroonoko; or, The Royal Slave</strong></td>
<td><strong>Norton Critical Edition of Dracula</strong></td>
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<tr>
<th>Week One</th>
<th><strong>Introduction to Course</strong></th>
<th>W Jan 11</th>
<th>Overview of syllabus and requirements View Akira Kurosawa’s <em>Rashomon</em> (1950)</th>
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<th>Week Four</th>
<th><strong>Psychoanalysis / Genre</strong></th>
<th>W Feb 1</th>
<th>Stoker, <em>Dracula</em> (D 9-327) Freud, “The Uncanny” (LT 418-30) Botting, “Gothic Excess and Transgression” (provided)</th>
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<th>Week Five</th>
<th><strong>Genre / Postcolonialism</strong></th>
<th>W Feb 8</th>
<th>Bakhtin, “Discourse in the Novel” (LT 674-85) Guillory, “The Canon as Cultural Capital” (FT 218-24) Dingley, “Count Dracula and the Martians” (provided)</th>
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</table>
Arata, “The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization” (D 462-79)

**Week Six**

**Feminism / Gender Studies**

W Feb 15

Schor, “Feminist and Gender Studies” (IS 262-87)

Fry, “Fictional Conventions and Sexuality in Dracula” (provided)

Griffin, “‘Your Girls that You All Love Are Mine’: Dracula and the Victorian Male Sexual Imagination” (provided)

Craft, “‘Kiss Me with Those Red Lips’: Gender and Inversion in Bram Stoker’s Dracula” (D 444-59)

Due: Enumerative Bibliography

**Composition and Literary Studies: Pedagogy**

W Feb 22

Graff, “Disliking Books at an Early Age” (FT 41-8)

Freire, “The ‘Banking’ Concept of Education” (FT 68-78)

Hooks, “Toward a Revolutionary Feminist Pedagogy” (FT 79-84)

Lunsford, “Rhetoric and Composition” (IS 77-102)

**Week Seven**

**Textual Studies**

W Mar 1

Due: Writing Assignment on Dracula

Greetham, “Textual Scholarship” (IS 103-37)

Searle, “Emerging Questions: Text and Theory in Contemporary Criticism” (provided)

**Week Eight**

**Historicism / Ethnic Literary and Cultural Studies**

W Mar 8

Patterson, “Historical Scholarship” (IS 183-200)

Morrison, from Playing in the Dark (LT 1005-16)

Behn, Oroonoko (34-100)

Montaigne, “On Cannibals” (O 168-174)

Due: Annotated Bibliography

**Spring Recess**

W Mar 15

No class

**Week Ten**

**Historicism / Postcolonial Studies**

W Mar 22

Loomba, “Situating Colonial and Postcolonial Studies” (LT 1100-11)

Kincaid, “A Small Place” (LT 1224-29)

Littleton, from The Groans of the Plantations (O 375-7, 423-7)

Equiano, from The Interesting Narrative (O 391-2)

Due: Critical Edition of short text from EEBO

**Week Eleven**

W Mar 29

Southerne, Oroonoko, a Tragedy (107-31)

Due: “Being a Critic/Theorist” presentations on Oroonoko

**Week Twelve**

**The Profession and Professionalism**

W Apr 5

Graff, “The Scholar in Society” (IS 343-62)

Howard, “The Fragmentation of Literary Theory” (provided)

Menand, “Dangers within and Without” (provided)

Due: Bibliographical Essay

**Week Thirteen**

W Apr 12

Levine, “Reclaiming the Aesthetic” (FT 378-90)

Bérubé, “Aesthetics and the Literal Imagination” (FT 391-8)

Preparation for the symposium

**Week Fourteen**

**Symposium**

W Apr 19

Course mini-conference

**Week Fifteen**

**Symposium**

W Apr 26

Course mini-conference