

Appendix 8.1

Introduction to English Studies

Nicole N. Aljoe

A foundational course required of all English majors. Introduces students to the various disciplines that make up English studies, such as literature, cultural studies, linguistics, film, rhetoric, and composition. Explores strategies for reading, interpreting, and theorizing about texts; for conducting research; for developing skills in thinking analytically and writing clearly about complex ideas; and for entering into written dialogue with scholarship.

Learning Goals

- To foster the reading, writing, research, and analytical skills vital to a major in English;
- To develop close reading skills and the technical vocabularies necessary for academic analysis of texts;
- To communicate effectively through clear, coherent, and grammatical prose;
- To recognize and examine the formal and theoretical conventions of the common genres within English studies (fiction, poetry, nonfiction, drama, film);
- To explore the key contributions of and critical strategies that inform historical and contemporary literary theories;
- To expand skills in research, documentation, and the ethical use of sources;
- To understand texts as embedded in social, cultural, historical, and political contexts; and
- To investigate various disciplinary issues, such as the construction of literary value; the roles gender, ethnicity, race, class, and sexual orientation play in reading and interpreting texts; and connections between the humanities and the so-called “real world.”

Required Texts

Mays, Kelly J., Ed. *The Norton Introduction to Literature* (Portable 11th ed.). New York: W. W. Norton, 2014.

Rabinowitz, Peter J. *Before Reading: Narrative Conventions and the Politics of Interpretation*. Ithaca, N.Y.: Cornell UP, 1998.

Swift, Jonathan. *Gulliver's Travels* (Norton Critical Ed.). Ed. Albert Rivero. New York: W. W. Norton, 2001.

Recommended Texts

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Manchester: Manchester University Press, 2009.

Modern Language Association. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: Modern Language Association, 2009.

Murfin, Ross C., and Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms*. 3rd ed. New York: Bedford/St. Martins, 2008.

Assignments and Grade Distribution

10% Short Response Paper

15% Critical Review of a Scholarly Essay

10% Archive Essay Assignment

10% Poetry Assignment

20% Analytical Research Essay

- Proposal
- Abstract, Annotated Bibliography, and Outline
- Final Essay
- Optional Revision of Final Essay

10% Class Discussion Facilitation

As a group, you'll choose one text from the "Reading More Fiction" or "Reading More Poetry" sections in the *Norton Introduction to Literature* to present and discuss on the last three days of class. Groups will divide up the preparatory

research work necessary for presenting the text (i.e., author background, social historical context, key features or strategies, issues of genre/form, different critical perspectives, intertextual elements, etc.). As a group, you will decide on the focus of the presentation and discussion of the text, as well as the format (question and answer, close reading, role-play, writing exercise, etc.). Each group will have twenty minutes for their presentation/discussion. Complete assignments will include a typed overview with at least four focused discussion questions, along with an individual summary (rather than persuasive) essay about each group member's research contribution.

15% Final Exam

One essay question on *Gulliver*, short answer and ID questions from second half of course

10% Class Participation (Blackboard posts, class discussion participation, and attendance)

Blackboard Posts/Reading Responses (250–350 words, posted in the Discussion Forum section of the Blackboard site); these are scholarly and/or personal responses to the reading assignment due that day. Responses must be thoughtful, specific, and detailed. These responses are intended to help you engage and keep with the readings. The Blackboard reading responses are intended to operate like labs for science classes—they offer an opportunity to practically engage with the literary conventions and strategies we will be studying in class.

Calendar and Assignments

Week One

Day One: Introductions

Edmundson, "The Ideal English Major" (Online)

Day Two: Responding to Fiction

(350-word Blackboard post due by 12 pm)

Rabinowitz, *Before Reading*: "Introduction: Beyond/Before Reading," 1–12 (Online)

Mays, "Introduction" pp. 1–9 and "Fiction: Reading, Responding, Writing," pp. 12–17 in *Norton Introduction to Literature (NIL)*

Brewer, "20/20" *NIL*, 17

"Annotation and Notes on '20/20,'" *NIL*, 18

"Checklist for Close Reading" (Online)

Week Two

Day One: Assumptions and Contexts for Reading Literature

Rabinowitz, *Before Reading*: Ch. 1, "Starting Points" (15–46) (Online)

Gulliver's Travels: Book I, "The Publisher to the Reader," Ch. IV (5–41)

Day Two: Rules of Notice

Rabinowitz, *Before Reading*: Ch. 2, "Trumpets Please! Rules of Notice," 47–75

Gulliver's Travels: Book I, Ch. V–VIII (42–66)

Day Three: Rules of Signification

Rabinowitz, *Before Reading*: Ch. 3 "The Biggest Black Eyes I Ever Saw: Rules of Signification" (76–109)

Gulliver's Travels: Book II, Ch. I–IV (69–96)

Week Three

Day One: Rules of Configuration

Rabinowitz, *Before Reading*: Ch. 4, "The Black Cloud on the Horizon: Rules of Configuration" (110–140)

Gulliver's Travels: Book II, Ch. V–VIII (96–125)

Day Two: Rules of Coherence

Rabinowitz, *Before Reading*: Ch. 5, "The Austere Simplicity of Fiction: Rules of Coherence" (141–172)

Gulliver's Travels: Book IV, Ch. I–VI (187–217)

Day Three: The Politics of Reading and Interpretation

350-word Blackboard post due by 12 pm

Rabinowitz, *Before Reading*: Ch. 6, "Through the Glass Key Darkly" Presupposition and Misunderstanding" (173–208)

Gulliver's Travels: Book IV, Ch. VII–XII (217–250)

Week Four

Day One: Writing and Responding to *Gulliver*

Mays, "Writing about Literature: 'Paraphrase, Summary, Description'"; "The Elements of the Essay," "The Writing Process," *NIL*, 1229–1257

Kelly, "Gulliver as Pet and Pet Owner: Conversations with Animals in Book 4" (Online)

Short response paper on *Gulliver* due (close reading of character, setting, or satire, no research)

Day Two: Ways of Reading *Gulliver*

Graff, "Disliking Books at an Early Age," *Lingua Franca: The Review of Academic Life* 2, no. 6 (September–October 1992): 45–51

Rodino, "'Splendide Mendax': Authors, Characters, and Readers in *Gulliver's Travels*," 427–450

Day Three: Literary Research Session with Amanda Rust (Meet in Library)

"Research Essay," *NIL*, 1258–1275

"Sample Research Essay," *NIL*, 1291+

Week Five

Day One: Text-Based Literary Theories and Criticism

New Criticism, Structuralism/Formalism, Poststructuralism, Deconstruction, Narrative Theory, *NIL*, 1908–1914

Research Essay Proposal Due

Day Two: Historical and Ideological Literary Theories and Criticism

Marxism, New Historicism, Cultural Studies, Postcolonialism, *NIL*, 1920–1931

Rogers, "Gulliver's Glasses," 320–328

Day Three: Historical and Ideological Literary Theories and Criticism

Feminism, Gender Studies, Queer Theories, African American and Ethnic Literary Studies, *NIL* 1920–1931

Brown, "Reading Race and Gender in *Gulliver's Travels*," 357–371

Week Six

Day One: Source- and Reader-Based Literary Theories and Criticism

Biographical Criticism, Psychoanalytical Criticism, *NIL*, 1914–1920

Day Two: A Case Study on Lacanian Psychoanalytic Criticism

Poe, "The Purloined Letter" (Online)

Barry, *Beginning Theory*: "Lacan and Lacanian Criticism," 104–113 (Online)

Lacan from "Seminar on the Purloined Letter" (Online)

Day Three: A Case Study on Lacanian Psychoanalytic Criticism

Stringfellow, "Fantasy and Irony in Gulliver's Travels" (in *The Meaning of Irony: A Psychoanalytic Investigation*), 41–88 (Online)

Week Seven

Day One: NO CLASSES, Due: Critical Review of an essay on *Gulliver*

Day Two: Literary History, Digital Humanities, and the Archive

Foster, "How Do You Solve a Problem like 'Theresa'?" (Online)

"Theresa: A Haytien Tale" (Online)

Day Three: Literary History and the Archive

Jackson, "The Talking Book and the Talking Book Historian" (Online)

Brown, "Death-Defying Testimony: Women's Private Lives and the Politics of Public Documents" (Online)

Hartman, "Venus in Two Acts" (Online)

Week Eight

Day One: Working with Sources and Reading Short Stories: Plot

"Quotation, Citation, and Documentation," *NIL*, 1276–1290

Plot, *NIL*, 57–66

Faulkner, "A Rose For Emily," *NIL*, 298

Joyce, "Araby," *NIL*, 321

"Theresa" Assignment

Day Two: Narration, Point of View, and Setting

NIL, 102–107, 157–159

Kincaid, "Girl," *NIL*, 119

Hemingway "Hills Like White Elephants," *NIL*, 114

Day Three: Character

NIL, 122–130

Morrison, "Recitatif," *NIL*, 131

Wallace, "Good People," *NIL*, 149

Week Nine

Day One: Symbol/ism and Theme

NIL, 205–211, 241

Hawthorne, "The Birth-Mark," *NIL*, 211

Marquez, "A Very Old Man with Enormous Wings," *NIL*, 353

"Magical Realism," <http://www3.dbu.edu/mitchell/magical.htm>

"Definitions of Magical Realism,"

<http://www.public.asu.edu/~aarios/resourcebank/definitions/>

Abstract, Annotated Bibliography and Outline Due

Day Two: Reading Poetry

Informal Assignment: Bring in and read your favorite poem, or pick a poem from Norton (fewer than five stanzas). Prepare two to three sentences about why you like it and why it is significant. (Two to three students each day for next two weeks.)

NIL, 450–456, 466–475

"How to Read a Poem" (Online)

Davis, "Head, Heart," *NIL*, 45

Hayden, "A Letter from Phillis Wheatley," *NIL*, 464

Behn, "On Her Loving Two Equally," *NIL*, 467

Day Three: Language and Speaker in a Poem

NIL, 483–493, 548–556

Student poetry reading

Browning, "My Last Duchess," *NIL*, 667

Plath, "Daddy," *NIL*, 705

Johnson, "If I Waz a Tap-Natch Poet" (Online)

Week Ten

Day One: Setting, Theme, and Tone in Poetry

NIL, 501–502, 507–509, 512, 527–530, 532–533

Student poetry reading

Blake, “London,” *NIL*, 535

Robinson, “London’s Summer Morning” (Online)

Walcott, “A Far Cry from Africa,” *NIL*, 523

Day Two: Visual Imagery and Figures of Speech

NIL, 560–569

Student poetry reading

“The Twenty-Third Psalm” *NIL*, 570;

Dickinson “Because I could not stop for Death—,” *NIL*, 566

Poe, “The Raven,” *NIL*, 601

Day Three: Symbol and Sound

NIL, 573–580, 586–594

Student poetry reading

Hughes, “Harlem” *NIL*, 689

Mutabaruka, “Dis Poem” (Online);

Queen, “Bohemian Rhapsody,” <https://www.youtube.com/watch?v=k-ARuoSFflc>

Research Essay Due

Week Eleven

Day One: Case Study on the Sonnet (Rhythm and Scansion)

NIL, 594–599

Student poetry reading

Petrarch, Sonnet 90 (“Upon the breeze she spread her golden hair”) (Online)

Shakespeare (“My mistress’ eyes are nothing like the sun”), *NIL*, 647

Milton (“When I consider how my light is spent”), *NIL*, 649

Day Two: Case Study on the Sonnet (Nineteenth-Century Revisions of Form and Theme)

Student poetry reading

Keats, “On Seeing Elgin’s Marbles,” *NIL*, 650

Shelley, "Ozymandias," *NIL*, 710

Barrett Browning, "How Do I Love Thee?" *NIL*, 650

Day Three: Case Study on the Sonnet (Modern Revisions of Form and Theme)

Student poetry reading

McKay, "If We Must Die," *NIL*, 1281

Collins, "Sonnet," *NIL*, 655

Okri, "Diallo's Testimony," <http://www.npg.org.uk/whatson/diallo/home.php>

Week Twelve

Day One: Student Class Discussion Facilitation

Group 1 Reading: _____

Group 2 Reading: _____

Day Two: Student Class Discussion Facilitation

Group 3 Reading: _____

Group 4 Reading: _____

Day Three: Student Class Discussion Facilitation

Group 5 Reading: _____

Group 6 Reading: _____

Week Thirteen

NO CLASSES THANKSGIVING BREAK

Week Fourteen

Day One: Presentation of research on *Gulliver*

Day Two: Last Day of classes

Presentation of research on *Gulliver*

Due: Resubmission of research essay