ENGL 801: Introduction to Graduate Studies in English
Fall, 2006 – MWF 10:30-11:20 a.m.

Professor Karin Westman
106 English/CS; 532-2171
Office Hours: M, W 9:00-10:00 a.m. and by app’t
Email: westmank@ksu.edu
Web version of syllabus with hyperlinks available at:
http://www.ksu.edu/english/westmank

Required Texts
Guerin et. al., A Handbook of Critical Approaches to Literature, 5th Ed.(2005)
Class Pack [available at A&S Copy Center in Eisenhower Hall]

Course Description
As the catalog explains, ENGL 801 provides a foundation for the M.A. in English, serving as an intensive introduction to “the methods and aims of advanced-level research and scholarship in language and literature.” We will read and talk about literary periods, literary genres, current conversations in English studies, and various kinds of texts.

Course Objectives:
ENGL 801 is designed to help you develop the following skills:
• Analyze and interpret a literary text according to its formal characteristics (“close read”) with increasing sophistication
• Succinctly and accurately summarize a critical article and put it into a context
• Identify, locate, cite, and evaluate scholarly critical resources
• Enter the existing critical conversation about a work through a research-based, scholarly argument that intervenes in and advances that conversation
• Recognize and discuss the points of debate surrounding
  – Literary periods
  – Period aesthetics
  – Literary value and canonization
  – Distinctions among genres and how genre informs a work’s content, structure, and reception

Class Participation: Given the learning outcomes for ENGL 801, this class will foreground discussion. Class participation is therefore expected and will count for 20% of your final grade. This portion of your grade includes your contributions to our discussions in class (in large and small groups) and to our discussions on the Electronic Bulletin Board (further information below). Your goal is to be an active presence in the class: you should complete the reading assigned for each class session, think carefully about what you have read, and be ready to share your ideas – in class and online.

Electronic Bulletin Board: Each week, each student is required to post at least one paragraph-length comment about the materials we’re reading and discussing in class. I will read these discussions and assess a grade (at the end of the semester) based on the thoughtfulness of your comments, their ability to foster discussion among your classmates, and their responsiveness both to our readings and to your classmates’ comments in class and on the board. I’ll provide some question prompts as I follow these conversations, and I may also participate, but I see the bulletin board primarily as a way for you to raise issues we haven’t addressed – or addressed fully
or to your satisfaction – during our regular class meetings. Your postings do not need to be long, but they do need to be substantive: they must be long enough to convey clearly the problem you are taking up and your point of view, connecting your comment to others’ comments whenever possible. I will offer models of successful comments early in the semester.

To post to the bulletin board, follow these directions:
1. Go to my homepage at http://www.ksu.edu/english/westmank/ and click on our course (ENGL 801).
2. From the course web page, click on Bulletin Board.
3. A window will pop up that asks for your user name. Type: engl801 (Be sure to use lower-case letters, since the software is case-sensitive.)
4. Click into the password box and type the password I’ve distributed in class.
5. You should see all the messages posted to date and the newest ones first. (If not, click on “Preferences” and set the options to “12 months” and “Mixed Threaded, Reversed.” Click on the button that says “View Message Index.” You should be able to see all the messages posted to the threaded bulletin board.)
6. To post, you can choose to “reply” to a message you are viewing or you can “post a new message.” I encourage you to select “reply,” so you can engage directly in the conversation and your message can “thread” beneath the one you’re responding to. I also encourage you to change the subject line so it reflects the content of your message. Whether you “reply” or “post a new message,” you will have to enter your name, your email address, and the subject of the message. You can preview your message before sending it; then, click “post message.”

**Attendance:** Your attendance is important, but I recognize that the unexpected will happen. Therefore, you will not be penalized for your first three absences. However, subsequent absences will lower your final course grade; excessive absences (six or more) may result in failure of the course. While I appreciate your offering explanations for absences, the only way to excuse an absence is to provide me with an official letter from the Graduate School or an official notice of illness from the Health Center or your doctor.

**Writing Assignments:** ENGL 801 is predominately a skills class, so you will be practicing various writing skills over the course of the semester. Writing assignments will include the following:

- **Response Papers:** Several times during the semester, you will complete a response paper (2 pages in length, typed) in preparation for our class discussion. I will distribute guidelines and question prompts for response papers the class session before they are due. Responses will be graded on a 1-5 scale: 5=A, 4=B, 3=C, 2=D, 1=F. I do not accept late response papers.

- **Abstracts:** You will write three abstracts during the semester: two abstracts of published critical arguments and an abstract of your own critical argument for Paper #2.

- **Citations:** A number of times during the semester, you will write citations for print and online sources.

- **Annotated Bibliography:** You will compose an annotated bibliography for Paper #2.

- **Papers:** You will write two papers during the semester. Paper #1 (4 pages in length) will emphasize the first learning outcome for our course (“Analyze and interpret a literary text according to its formal characteristics”). Paper #2 (10-12 pages in length) will emphasize the fourth learning outcome (“Enter the existing critical conversation about a work through a research-based, scholarly argument that intervenes in and advances that conversation”), but in doing so will also include the skills listed in the other four learning outcomes. Note: Papers should follow the general rules of composition and be typed or word-processed with standard double-spacing, 1-inch margins, and either 10- or 12-point standard typeface. Title pages and cover sheets are unnecessary. Pages should be numbered, stapled together, proof-read, and spell-checked. Papers are due by the date and time on the syllabus; late papers will be penalized one grade (i.e.: A to B) for each day late.
**Reserve, Online, and Video Resources:** Along with some required reserve reading and one required film (Jordan’s *The Crying Game*), I will refer you to additional resources available on reserve at Hale Library, online, or on video to complement our readings and discussions. Links within the online “Schedule of Classes” will take you to related online resources. I will add and update these resources as the semester progresses; if you locate a site or page which you find valuable, please let me know, and I’ll consider adding it to the existing links.

**Conferences:** I want you to succeed in this course, and I am happy to meet with you about your work and your progress. I encourage you to see me before writing assignments are due, or if you have questions about material we discuss in class. Please feel free to stop by during office hours (M, W 9:00-10:00 a.m.) or contact me by phone or email to arrange a time to meet.

**Honor Code:** When you turn in written work, you pledge that the work is your own and that you have faithfully abided by the guidelines for documenting sources. The University’s Honor Code obliges you to cite the source of any idea that is not your own. If you quote, paraphrase, or use another’s ideas, you must give credit to the person whose ideas you are using. Otherwise, you have plagiarized. If you have any questions, please ask. If you do plagiarize, you will fail this course.

**Grading:**

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class Participation</td>
<td>20%</td>
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<tr>
<td>In-class</td>
<td>10%</td>
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<td>Postings</td>
<td>10%</td>
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<tr>
<td>Two Abstracts</td>
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<td>Responses</td>
<td>15%</td>
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<td>Paper #1</td>
<td>15%</td>
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<td>Paper #2</td>
<td>40%</td>
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<td>Annot. Biblio</td>
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<tr>
<td>Abstract</td>
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<td>Paper</td>
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**Note:** If you have any condition such as a physical or learning disability that will make it difficult for you to carry out the work as I have outlined it or which will require academic accommodations, please notify me in the first two days of the course.

**Schedule of Classes** (Subject to change.)

[CP] = Class Pack. [R] = Reserve Reading at Hale Library

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>M 21</td>
<td>Introduction to ENGL 801</td>
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<tr>
<td>W 23</td>
<td>Altick, “Vocation” (3-13); Graff, “The Scholar in Society” (343-362); Strausbach, “Eggheads’ Naughty Word Games”; Pullum, “It’s Your Choice at the MLA”; Malesic, “Yielding to Convention”; Fish, “The War on Higher Education” and “Make ‘Em Cry” [CP]</td>
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<td>F 25</td>
<td>Graff and Birkenstein, “<em>They Say / I Say</em>”… (ix-xviii; 1-14); Garber, <em>A Manifesto for Literary Studies</em>: “Asking Literary Questions” (3-14)</td>
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**Include discussion of the pleasures of literature, how they can develop into professional ways of reading texts.**

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**Recent (2003), theoretically informed call to remember the value of the literary.**

**Views of the scholar in society from 1963, 1991, and 2004-2006.**
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<thead>
<tr>
<th>Date</th>
<th>Assignment/Reading</th>
<th>Notes</th>
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<tbody>
<tr>
<td>W 30</td>
<td>Marvell, continued; Guerin, <em>Handbook</em>: “Historical and Biographical Approaches” (51-57) and “Moral and Philosophical Approaches” (77-80); Garber, <em>Manifesto</em>: “Historical Correctness: The Use and Abuse of History for Literature” (45-69)</td>
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<td>September F 1</td>
<td>Rossetti, “Goblin Market” [CP]</td>
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<td>M 4</td>
<td>Labour Day</td>
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<td>W 6</td>
<td>Rossetti, continued; one of the following chapters from Guerin, <em>Handbook</em>: “The Psychological Approach: Freud” (152-181); “Mythological and Archetypal Approaches” (182-221); “Feminisms and Gender Studies” (222-274); “Cultural Studies” (275-349); “The Play of Meaning(s): Reader-Response Criticism, Dialogics, and Structuralism and Poststructuralism, Including Deconstruction” (350-380) Response paper (2 pp.) on Rossetti and your selected chapter due in class.</td>
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<td>F 8</td>
<td>ENTERING THE CONVERSATION: “From Close Reading to Persuasive Argumentation” Preparation for Paper #1 (4 pp.): Keats, “To Autumn” (Option #1) and Atwood, “Spelling” (Option #2) [CP]; Gibaldi, <em>MLA Handbook</em>: “Thesis Statement” (49-51), “The Mechanics of Writing” (77-130), and “The Format of the Research Paper” (131-138); Graff and Birkenstein, “They Say / I Say”... (39-47; 99-132) Reminder: Meet the Track Heads, 3:30 p.m. in ECS 017</td>
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<td>M 11</td>
<td>Keats, “To Autumn” [CP] Paper #1 (Option #1) due in class</td>
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<td>W 13</td>
<td>Atwood, “Spelling” [CP] Paper #1 (Option #2) due in class</td>
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<td>F 15</td>
<td>Shelley, <em>Frankenstein</em> (1-101)</td>
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<td>M 18</td>
<td><em>Frankenstein</em> (103-156); Veeder, “The Women of <em>Frankenstein</em>” (271-273); Mellor, “Possessing Nature: The Female in <em>Frankenstein</em>” (274-286)</td>
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<tr>
<td>W 20</td>
<td><em>Frankenstein</em>; Guerin (87-89, 141-149, 168-169, 208-209, 249-257, 314-325)</td>
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F 22 ENTERING THE CONVERSATION: “M.L.A. International Bibliography and MLA Style”
Gibaldi, *MLA Handbook*: “Conducting Research” (8-37) and “Documenting Sources” and “MLA Style” (142-144)

M 25 ENTERING THE CONVERSATION: “Finding the Critical Imperative” and “Writing an Abstract”
Graff and Birkenstein, *They Say / I Say*... (17-38); read and identify thesis claim and sub-claims of Rose, “Custody Battles: Reproducing Knowledge about *Frankenstein*” [CP]

**Textual Scholarship and Scholarly Editing**

Abstract of Zonana, “‘They Will Prove the Truth of My Tale: Safie’s Letters as the Feminist Core of Mary Shelley’s Frankenstein’” (170-184) [CP] due in class


October

M 2 Fall Break

W 4 Guest Speaker: Philip Nel, *The Annotated Cat Seuss, The Cat in the Hat* and *The Cat in the Hat Comes Back* [R]; brief annotation exercise due in class.


**Boundary Crossings (1): Genre**


Cobley, “Genre”; Murfin, “Genre”; Abrams, “Genre”; Goldman, from *On Drama: Boundaries of Genre, Borders of Self* (1-10) [CP]

F 13 Dramatic Poetry: Frost, “Home Burial” (792-4); “Two Complimentary Critical Readings: Poirier and Kearns” (1007-9) [CP]
Response on Frost (2 pp.) due in class

W 18  ENTERING THE CONVERSATION: “Print and Online Resources for Scholarly Research”
Gibaldi, “Research and Writing” (1-63) and “Plagiarism” (65-75)
Paragraph-length description of selected research topic due in class.

F 20  No class – read ahead and work on Paper #2.

M 23  ENTERING THE CONVERSATION: “Interventions: Identifying Your Critical Imperative”
List of five scholarly resources (print or online, formatted in MLA style) for your proposed topic due in class.

W 25  Redefining Realism: Johnson, “Rambler No. 4”; Woolf, “Modern Fiction” [CP]

F 27  Poetic Prose: Woolf, “Kew Gardens” [CP]

Su 29  Showing of Neil Jordan’s The Crying Game

M 30  ENTERING THE CONVERSATION: “Refining Your Focus and Developing Your Thesis Claim”
Abstract of and response to one scholarly article for your paper due in class

November

W 1  Political Thriller or Old-Fashioned Love Story?: Jordan, The Crying Game; Jordan, “Introduction to The Crying Game”; and Giles, from The Crying Game [CP]

U 2  Draft Abstract and Annotated Bibliography for Paper #2 due by 5 p.m. to my mailbox in ECS 119

F 3  The Crying Game, continued; Chumo, “The Crying Game, Hitchcockian Romance, and the Quest for Identity”; Daly, “Post-Colonial Carnival (?) : Neil Jordan’s The Crying Game”; Wynne, “Crossing the Border: The Post-Colonial Carnival in Neil Jordan’s The Crying Game” [CP]

Boundary Crossings (2): Literary Periods, Anthologies, and the Canon

M 6  Rhys, Wide Sargasso Sea (9-64)

W 8  Wide Sargasso Sea (64-112)

F 10  Wide Sargasso Sea; excerpts from Bronte’s Jane Eyre (119-132 ); excerpts from Rhys’ letters, unpublished mss. & facsimile of mss. (135-149, 155-156); Thorpe, “‘The Other Side’: Wide Sargasso Sea and Jane Eyre” (173-181); and Rody, “Burning Down the House...” (217-225)
Response on critical readings (2 pp.) due in class.

W 15 Continue discussion of critical essays on *Wide Sargasso Sea*

F 17 Besserman, “The Challenge of Periodization: Old Paradigms and New Perspectives” (3-27) and one of the following three chapters from Besserman: Griffin, “A Critique of Romantic Periodization” (133-146); Daleksi, “Thomas Hardy: A Victorian Modernist?” (179-195), and Vendler, “Periodizing Modern American Poetry” (233-244)

M 20 ENTERING THE CONVERSATION: “Outlining and Drafting”
Writing Workshop: Bring two copies of your introduction with your thesis, your outline, and your “Works Cited” to class.

W 22 No Class –

F 24 Thanksgiving Break

M 27 ENTERING THE CONVERSATION: “Revising”
Writing Workshop: Bring two copies of your full paper and your “Works Cited” to class

T 28 Paper #2 (10-12 pp.) and revised abstract due by 5 p.m. to my mailbox in ECS 119

W 29 “Roundtable: Reviews of *The Longman Anthology of British Literature* and *The Norton Anthology of English Literature*” (195-214); Donadio, “Keeper of the Canon” [CP]

December F 1 ENTERING THE CONVERSATION: “Preparing for a Conference Presentation”

M 4 Panel Presentation #1

W 6 Panel Presentation #2

F 8 Reflections on ENGL 801 and Literary Studies