

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

Same syllabus used for Fall 2005 through Fall 2011, except as noted below.

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

Shelley, *Frankenstein*. Norton Critical Edition.

Rhys, *Wide Sargasso Sea*. Norton Critical Edition.

Garber, *A Manifesto for Literary Studies* (2003)

Guerin et. al., *A Handbook of Critical Approaches to Literature*, 5th Ed.(2005)

Graff and Birkenstein, *"They Say / I Say": The Moves That Matter in Academic Writing* (2006)

Gibaldi, *MLA Handbook for Writers of Research Papers* (2003)

Class Pack [available at A&S Copy Center in Eisenhower Hall]

An introduction to critical approaches which includes close readings of several literary texts, including Marvell's "To His Coy Mistress" and Shelley's *Frankenstein*. Acknowledges the strengths and limitations of each critical approach.

A new addition as of Fall 2006 which models entering an academic conversation.

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.

Developed by grad faculty in conjunction with program SLOs; revised with the assistance of previous instructors of ENGL 801, ENGL 705 "Intro to Cultural Studies," and ENGL 795 "Literary Criticism."

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:

Practice in close reading, summary, and response.

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.

250-300 words in length, using paraphrase or commentary style.

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.

Paper #1 and Paper #2 graded with grading rubric similar to one GTAs are using for their own students, as well as marginal and final comments.

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:

Class Participation	20%
In-class 10%	
Postings 10%	
Two Abstracts	10%
Responses	15%
Paper #1	15%
Paper #2	40%
Annot. Biblio 10%	
Abstract 5%	
Paper 25%	

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

August M 21 Introduction to ENGL 801

Includes discussion of the pleasures of literature, how they can develop into professional ways of reading texts.

The Profession: What’s at Stake in Literary Studies?

Views of the scholar in society from 1963, 1991, and 2004-2006.

W 23

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]

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

F 25

Graff and Birkenstein, *They Say / I Say*... (ix-xviii; 1-14); Garber, *A Manifesto for Literary Studies*: “Asking Literary Questions” (3-14)

Close Reading, Ways of Reading

- M 28 Marvell, "To His Coy Mistress" [CP]; Guerin, *Handbook*: "The Formalist Approach" (90-116, 149-150) and "First Things First: Textual Scholarship, Genres, and Source Study" (15-21, 29-35, 46-49)
Response paper (2 pp.) on Marvell due in class
- W 30 Marvell, continued; Guerin, *Handbook*: "Historical and Biographical Approaches" (51-57) and "Moral and Philosophical Approaches" (77-80); Garber, *Manifesto*: "Historical Correctness: The Use and Abuse of History for Literature" (45-69)
- September F 1 Rossetti, "Goblin Market" [CP]
- M 4 Labour Day
- W 6 Rossetti, continued; one of the following chapters from Guerin, *Handbook*: "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.
- F 8 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, *MLA Handbook*: "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
- M 11 Keats, "To Autumn" [CP]
Paper #1 (Option #1) due in class
- W 13 Atwood, "Spelling" [CP]
Paper #1 (Option #2) due in class
- F 15 Shelley, *Frankenstein* (1-101)
- M 18 *Frankenstein* (103-156); Veeder, "The Women of *Frankenstein*" (271-273); Mellor, "Possessing Nature: The Female in *Frankenstein*" (274-286)
- W 20 *Frankenstein*; Guerin (87-89, 141-149, 168-169, 208-209, 249-257, 314-325)

First of several class days devoted to skills and strategies for entering scholarly conversations.

In place of in-class visits from the program's five Track Heads, grad students are strongly encouraged to attend this information session. (In-class discussions of literary and other texts regularly reference the five Tracks and how each would approach a text or issue.)

- 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

- W 27 Textual editing of *Frankenstein*: Joseph, “The Composition of *Frankenstein*” (157-160); Mellor, “Choosing a Text of *Frankenstein* to Teach” (160-166); Shelley, “Introduction to *Frankenstein*, Third Edition” (169-173)
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
- F 29 Nash, “The Culture of Collected Editions: Authorship, Reputation, and the Canon” (1-15); Bruccoli, “What Bowers Wrought: An Assessment of the Center for Editions of American Authors” (237-244); McGann, “Textonics: Literary and Cultural Studies in a Quantum World” (245-260); Howard, “Call Me Digital” [CP]

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.
- F 6 Guest Speakers: Anne Phillips and Greg Eiselein, Norton Critical Edition of *Little Women*; brief textual studies exercise due in class.

Uses children’s literature to introduce the exclusion / inclusion of genres from literary conversations and study over time.

Boundary Crossings (1): Genre

Children’s Literature, Cross-Reading, and Audience: Clark, “Kiddie Lit in Academe” (149-157); Byatt, “Harry Potter and the Childish Adult”; Green, “Letter to the Editor”; Donnelly, “Paperback Writer”; and Pullman, “Carnegie Medal Acceptance Speech” [CP]

Four definitions of genre, to illustrate the complexity of the term.

W 11 Copley, “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

First of five readings on genre-blurring texts.

- M 16 Sanders, "Frost's *North of Boston*, Its Language, Its People, and Its Poet"; Vogt, "Narrative and Drama in the Lyric: Robert Frost's Strategic Withdrawal"; Bell, "Robert Frost and the Nature of Narrative" [CP]
- 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.

First of five "Entering..." class sessions devoted to students' own paper topics, research, and drafting, as they learn and practice skills they need to enter existing scholarly conversations.

- 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

Rhys's WSS as example of text that tests established boundaries of period and canonicity.

- 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)

M 13 Emery, "Modernist Crosscurrents" (161-173); Ramchand, "The Place of Jean Rhys and *Wide Sargasso Sea*" (181-187); Drake, "Race and Caribbean Culture as Thematics of Liberation in Jean Rhys' *Wide Sargasso Sea*" (193-206); and Erwin, "History and Narrative in *Wide Sargasso Sea*" (207-216)
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)

Critical discussions of periodization.

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.

First of two in-class writing workshops for Paper #2.

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

Discussions of anthologies from first issue of *Pedagogy*; interview with M. H. Abrams from *NYT Book Review*.

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]

Speech Acts

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

Abstracts for all papers reviewed anonymously by three other grad faculty; top six present 10-minute versions of Paper #2 for class. Whole class reviews tips for participating in conferences.