

ENG 2012: INTRODUCTION TO ENGLISH STUDIES

SUMMER 2019

Instructor: Philip Grech

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Office: WMS 331

Office Hours: Mon/Wed 1:15-2:15 and by appt.

Course: ENG 2012-4

Days: MW

Time: 9:45Am-1PM

Room: DIF 230

COURSE DESCRIPTION

This course helps students to think about what it means to be an English major. It reviews the history of the discipline in ways that are accessible and meaningful to students and talks about current practices and areas of inquiry, including the broadening of categories of interest to other forms of writing and media. It also helps students to acquire skills that will be useful to them in their other courses. It will guide students through annotation and analysis, drafting, workshopping and revision, introduce the concepts of thesis and argumentation, and give students vocabulary for specialization. This class is intended to prepare students to be English majors, to show how English studies can be used both in college and in their career choices and to expose them as well to the sheer pleasure of reading and writing.

COURSE OBJECTIVES

By the end of the course, students will demonstrate the ability to:

- Identify the basic terms, conventions, and scholarly methods for literary, cultural and media studies that form the traditional core of English Studies
- Develop an argument with a thesis statement, using appropriate terminology of the field, practicing close reading skills, analyses, and interpretation of texts
- Create a minimum of approximately 15 pages of graded writing, including close reading, interpretive and researched essays, revisions, essay exams, and/or response papers, etc.
- Refine abilities to understand literature and other texts, in reading, in critical thinking, and in writing through:
 - Introducing the basics of humanities-based scholarly research, including a range of archival resources and databases; incorporating secondary sources into arguments; focus on research on literature
 - Reading challenging, powerful, and engaging literature and other texts with complex and nuanced meanings; introducing scholarly and disciplinary critical approaches and vocabulary for understanding literature, media and culture studies
 - Exhibiting flexibility and complexity of critical thought in analyzing literature, media, and culture

Inclusive Learning Statement

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.

COURSE TEXTBOOKS

Studying English Literature and Language: An Introduction and Companion, by Rob Pope.
Routledge, 3rd ed., 2012. ISBN 9780415498760

Writing Essays about Literature: A Brief Guide for University and College Students, by Katherine O. Acheson. Broadview Press, 2011. ISBN 9781551119922

Oxford Dictionary of Literary Terms, by Chris Baldick. Oxford University Press, 4th ed., 2015. ISBN 9780198715443

The Heroic Slave, by Frederick Douglass. Edited by Robert S. Levine, John Stauffer, and John R. McKivigan. Yale University Press, 2015. ISBN 9780300184624

COURSE REQUIREMENTS

Reading: Assignments should be read prior to class meetings on the date assigned. The amount of reading for this course is considerable. There is no excuse for not reading. If you do not read, you cannot pass. Note: If a Canvas reading is scheduled bring a hard copy or electronic copy to class.

Student Participation: This course's success largely depends on your participation. You should be engaged in discussions and readings and attend class regularly. One of the most important benefits of taking a college level literature class is the opportunity to interact within an intellectual community, test your ideas with your peers, and receive feedback to sharpen your ability to analyze and articulate. This is impossible without taking an active role in class.

Here are four ways to be a good participant:

1. Ask questions and make comments that further the discussion in a meaningful manner.
2. Actively take notes.
3. Bring the required textbook and course readings to every class meeting.
4. Participate in all classroom activities and exercises.

Attendance and Lateness: Attendance is required. More than two absences can be cause for failure of the course. Being late to class three times equals one absence.

Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness. Each absence *after* the permitted four will result in the deduction of half a letter grade from your final grade. For example, if your final grade is a B, but you have five absences, your final grade will be a B-; or, if you have six absences, your final grade will be a C+.

All students are expected to abide by this class attendance policy. Students must also provide, when possible, advance notice of absences as well as relevant documentation regarding absences to the instructor as soon as possible following the illness or event that led to an absence. Regardless of whether an absence is excused or unexcused, the student is responsible for making up all work that is missed.

University-wide policy also states that students who do not attend the first class meeting of a course for which they are registered should be dropped from the course by the academic department that offers the course. In order to enforce this policy, instructors are required to take attendance at the first class meeting and report absences to the appropriate person in their department or school/college.

GRADING

Grading Breakdown	Final Grades			
➤ Textual Annotation Assignment: 5%				
➤ Library Database Assignment: 5%				
➤ Close Reading Paper: 20%	A	93 – 100	C	73 – 76
➤ Midterm: 25%	A-	90 – 92	C-	70 – 72
➤ Final Research Paper: 30% (first draft 5%; final draft 25%)	B+	87 – 89	D+	67 – 69
➤ Participation: 15%	B	83 – 86	D	63 – 66
➤ All assignments are due on the date specified. Late assignments receive a deduction of half a letter grade for every class period until the assignment is turned in. Assignments are not accepted after the last day of class.	B-	80 – 82	D-	60 – 62
	C+	77 – 79	F	0 – 59

COURSE ASSIGNMENTS

Assignments

Textual Annotation (2 pages): Due Wednesday, May 15 – Instructions will be provided

Library Database: (3 pages) Due Wednesday, June 5 – Instructions will be provided

Close Reading Paper:

(4 pages) Due Wednesday, May 29

The purpose of this thesis-driven analytic paper is to familiarize yourself with close reading to argue your interpretation and analysis of a particular text. We will be discussing this throughout the semester and practicing close readings in class, so you will be well-prepared for this.

Paper should be approximately 4 pages using MLA formatting and should be no less than 3³/₄ pages (papers failing to meet this minimum requirement will not receive credit). No sources are allowed for this paper because I want you to focus your analysis on your own ideas and interpretations.

Each paper's topic should be on a reading from our textbook. You may focus on one author, text, or theme, or place multiple authors and texts in discussion. However, your topic should also be *focused* so your analysis has the opportunity to go in-depth. These papers should include *very little summary* (generally, only as much summary as necessary to base your analysis on). Papers must include quoted material from our course texts.

Midterm:

Scheduled for Monday, June 3

The midterm will evaluate your ability to close read and to recognize and apply key terms and concepts learned throughout the first part of the semester.

Final Research Paper:

First draft (3 pages with at least 2 sources) *due Wednesday, June 12*

Final draft (7 pages with 3-4 sources) *due Wednesday, June 19*

The thesis-driven analytic final paper requires you to research a text and present a persuasive and original argument on the work. Paper should be approximately 7 pages using MLA formatting and should be no less than 6³/₄ pages (papers failing to meet this minimum requirement will not receive

credit). Your analysis should include your own ideas and interpretations as well as 3-4 sources that are properly integrated and utilized in your paper. That is, for each source you must introduce the author and source title, explain their main argument, and then explain how this source relates (supports or challenges) your thesis.

COURSE PROTOCOLS

Whatever your reasons for choosing this course, your decision reveals your commitment to the subject matter as well as your interest in helping to create a productive learning environment. The following list comprises your responsibilities for maintaining productive and respectful classroom dynamics:

- Among other reasons, you have chosen this course in order to learn something about its proposed topic. To do so, you must be exposed to in-class insights and assigned readings with which you may disagree or make you uncomfortable. No matter your political, social, and/or religious loyalties, engage these insights and readings with intelligent thoughtfulness. Avoid responses based solely on what you believe; instead, logically evaluate the strength of an argument based on its rhetorical and literary strategies.
- Be careful how you phrase your perceptions of the world, the readings, and/or other members of the community. Name-calling, accusations, verbal attacks and/or other negative exchanges are both counterproductive and unacceptable to the learning environment we are committed to creating.
- Recognize that not all social groups or identity categories are visible. Sexual orientation, nationality, disability, ethnicity, HIV status, mental health status, economic and/or social class, as well as one's conservatism, liberalism, radicalism, and/or religion are some of the categories that may be represented in the classroom but may not be visible to the eye. Please don't make assumptions based on what or who you think you see.
- Be mindful that an individual from a particular group does not represent that entire group. Refrain from in/directly asking any individual (including yourself) to do so.

CIVILITY CLAUSE

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category).

While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (including me). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility.

ACADEMIC INTEGRITY

Academic Honor Policy: The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>.)

If you submit work that has been copied without attribution from some published or unpublished source (including the Internet), or that has been prepared by someone other than you, or that in any way misrepresents someone else's work as your own, you will face severe discipline by the university. The minimum penalty for plagiarism is a failing grade for the course; the maximum is expulsion from the university.

You are responsible for citing sources fully and correctly according to MLA style guidelines. Students are expected to learn and uphold the Academic Honor Code published in The Florida State University Bulletin and in the Student Handbook. <http://fda.fsu.edu/Academics/Academic-Honor-Policy>. The academic honor system of The Florida State University is based on the premise that each student has the responsibility (1) to uphold the highest standards of academic integrity in the student's own work, (2) to refuse to tolerate violations of academic integrity in the university community, and (3) to foster a high sense of integrity and social responsibility on the part of the university community.

DISABILITY SERVICES

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center - 874 Traditions Way - 108 Student Services Building
 Florida State University - Tallahassee, FL 32306-4167
 (850) 644-9566 (voice) - (850) 644-8504 (TDD)
 - sdrc@admin.fsu.edu - <http://www.disabilitycenter.fsu.edu/>

ADDITIONAL RESOURCES AND SUPPORT

Reading Writing Center (RWC)

The Reading/Writing Center, located in Williams 222-C, is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others. The RWC serves mostly walk-in tutoring appointments; however, it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing. The tutors in the RWC, all graduate

students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing, and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies. Our approach to tutoring is to help students grow as writers, readers, and critical thinkers by developing strategies for writing in a variety of situations. During the fall and spring semesters, the RWC is open Monday through Thursday from 10-6 and Friday from 10-2. Hours of operation vary in summer. Visit the RWC website or call 644-6495 for information.

Digital Studio

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. The Digital Studio currently has two locations: Williams 222-B and Johnston Ground. Students can use the Digital Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a workstation is available. However, tutor availability and workspace are limited so appointments are recommended. For hours and to make an appointment, visit the studio's website: <http://wr.english.fsu.edu/Digital-Studio/How-to-Make-an-Appointment>.

SYLLABUS CHANGE POLICY

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

DAILY SCHEDULE

Legend		
What we're doing in class	Read for this class period	Due in class today
<u>WEEK 1: WHAT ENGLISH DOES AND DOING ENGLISH</u>		
13 May	15 May	
<ul style="list-style-type: none"> • Syllabus and Introductions 	<ul style="list-style-type: none"> • <i>WEL</i>, Ch. 1, "The Purpose of an Essay about Literature," pp. 3-15; 	
<ul style="list-style-type: none"> • <i>SELL</i>, "Doing English'—ten essential actions," pp. 32-63 	<ul style="list-style-type: none"> • <i>WEL</i>, Ch. 2, "Research Within the Text," pp. 19-34 	
<ul style="list-style-type: none"> • <i>SELL</i>: <ul style="list-style-type: none"> ○ Dave Eggers – "What the Water Feels Like to the Fishes," pp. 315 ○ Aphra Behn – from <i>Oroonoko</i>, pp. 315 ○ Amy Tan – "Feathers from a thousand li away" from <i>Joy Luck Club</i>, pp. 313-14 ○ Margaret Atwood – "Happy Endings," pp. 310-11 	<ul style="list-style-type: none"> • <i>SELL</i>, "How to approach a text," pp. 84-86 	
<ul style="list-style-type: none"> • Close reading exercise 		
<ul style="list-style-type: none"> • Discuss close reading paper 	<ul style="list-style-type: none"> • Toni Morrison – "Recitatif" (Canvas Files) 	
<ul style="list-style-type: none"> • Discuss MLA formatting 		
<ul style="list-style-type: none"> • Discuss textual annotation assignment 	<ul style="list-style-type: none"> • Due: textual annotation assignment 	
<u>WEEK 2: THEORY AND PRACTICE</u>		
20 May	22 May	
<ul style="list-style-type: none"> • <i>SELL</i>, pp. 130-74: <ul style="list-style-type: none"> ○ Practical Criticism and New Criticism ○ Formalism into Functionalism ○ Psychological approaches ○ Marxism, Cultural Materialism, and New Historicism ○ Feminism, Masculinity, and Queer Theory 	<ul style="list-style-type: none"> • <i>SELL</i>, pp. 174-98 <ul style="list-style-type: none"> ○ Poststructuralism and Postmodernism ○ Postcolonialism and Multiculturalism 	
	<ul style="list-style-type: none"> • <i>WEL</i>, "Composition," pp. 97-119 	
	<ul style="list-style-type: none"> • In-class work on close reading paper (time permitting) 	
<u>WEEK 3: MEMORIALIZING HEROES</u>		
27 May	29 May	
<ul style="list-style-type: none"> • No Class – Memorial Day 	<ul style="list-style-type: none"> • Frederick Douglass – <i>The Heroic Slave</i>, pp. 3-51 	
	<ul style="list-style-type: none"> • Midterm prep 	
	<ul style="list-style-type: none"> • Due: close reading paper 	

<u>WEEK 4: MIDTERM AND RESEARCH: SOCIAL, HISTORICAL, AND CURRENT</u>	
3 June	5 June
<ul style="list-style-type: none"> • Midterm (first half of class – 90 minutes) 	<ul style="list-style-type: none"> • Edgar Allan Poe – “The Man of the Crowd” (Canvas Files)
<ul style="list-style-type: none"> • David Foster Wallace – “The View from Mrs. Thompson’s” (Canvas Files) 	<ul style="list-style-type: none"> • <i>WEL</i>, Ch. 4, “Research about Social and Historical Contexts,” pp. 55-67
<ul style="list-style-type: none"> • Discuss library database assignment 	<ul style="list-style-type: none"> • <i>WEL</i>, Ch. 5, “Research about the Current Critical Assessment of Literary Works,” pp. 69-82
<ul style="list-style-type: none"> • Discuss final research paper 	<ul style="list-style-type: none"> • Due: library database assignment

<u>WEEK 5: WRITING A RESEARCH PAPER</u>	
10 June	12 June
<ul style="list-style-type: none"> • <i>WEL</i>, Ch. 7, “Composing Your Argument,” pp. 97-109 	<ul style="list-style-type: none"> • Kristen Roupenian – “Cat Person” (Canvas Files)
<ul style="list-style-type: none"> • <i>WEL</i>, Ch. 8, “Writing the Body of the Essay,” pp. 111-119 	<ul style="list-style-type: none"> • Discuss, workshop final research paper
<ul style="list-style-type: none"> • In-class work on final research paper (time permitting) 	<ul style="list-style-type: none"> • Due: final research paper (first draft: 3 pages, at least 2 sources).

<u>WEEK 6: EXODUS</u>	
17 June	19 June
<ul style="list-style-type: none"> • In-class work on final research paper 	<ul style="list-style-type: none"> • Course evaluations
	<ul style="list-style-type: none"> • Due: final research paper