

<p><b>English 2315.001 (5272)</b>  <b>Introduction to Literary Study</b></p> <p><b>Fall 2007 TTh 11:00 – 12:20</b>  107 Hyer Hall</p>	<p><b>Professor Lisa Siraganian</b>  15 Dallas Hall, (214) 768-2982  <a href="mailto:lsiragan@smu.edu">lsiragan@smu.edu</a>  Office Hours: Tues 3:30-4:30,  Thurs 12:30-1:30 and by appointment</p>
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### Course Description

This course is an introduction to the discipline of literary study for beginning English majors, covering methods of literary analysis of selected texts spanning a range of genres and historical periods. We will explore the different things one does to a literary text. At first, we will be zoomed up close to the text in order to examine individual words and sentences. Slowly, we will expand our view to incorporate more and more of the text and the world surrounding the text. This does not mean we are moving away from the text, but it does mean we will constantly shift back and forth between close readings and a consideration of broader issues. For example, what makes a text complicated, valuable, worth reading, problematic? Do historical events that occurred when a text was written have anything to do with that text?

Required Texts (you **must** have these editions; all are available at the campus bookstore)

1. **Chris Baldick**, *The Concise Oxford Dictionary of Literary Terms* (Oxford, 2001 or later), ISBN: 019280118X
2. **Edgar Allan Poe**, *The Fall of the House of Usher and Other Writings: Poems, Tales, Essays, and Reviews*, (Penguin, 2003 or later), ISBN: 0141439815
3. **William Shakespeare**, *As You Like It* (Arden, 2006), ISBN: 1904271227
4. **Jane Austen**, *Emma* (Penguin, 2003 or later), ISBN: 0141439580
5. **Mark Twain**, *The Adventures of Huckleberry Finn, Case Studies in Critical Controversy* (Bedford, 2003 or later), ISBN: 0312400292
6. **Printouts from Course Documents, Blackboard**

### Expectations and Requirements

The course format includes some short lectures, but will mostly entail discussion. Student evaluation is based on daily class participation, homework and short exercises, four papers, pop quizzes, and one midterm.

### Daily assignments:

The two most important things you can do in this course are to, 1) read the entire assignment each and every class session as vigilantly, intelligently and thoughtfully as possible and 2), attend class. The foundation of each English class is to read literature, to think about it, and to challenge yourself by thinking about new (or rethinking old) ideas. In each and every class session, I also am looking for you to demonstrate your comprehension of the reading and your ability to grapple with the concepts and ideas introduced. This means completing the assigned reading *before* coming to class.

In addition to the five books (Baldick, Poe, Austen, Shakespeare, Twain) that must be purchased at the bookstore, there are some additional readings that must be printed out from the course's Blackboard website (look for the "course documents" folder). If you are registered for this course, your SMU id and password will give you access to the course website. The Blackboard logon page is <http://cmsbb.systems.smu.edu/>.

All disciplines, or branches of knowledge, develop their own vocabularies that help practitioners speak to one another more precisely and clearly. Although you cannot be expected to learn the entirety of literary study's vocabulary in one course, you do need to start learning some of these terms so you too can discuss literature clearly and precisely — and so you can understand what a classmate means when he or she uses words like “diction” or “unreliable narrator” (terms I expect you to use too). Thus, you are also responsible for looking up, reading, and having a handle on each day's assigned **literary terms** in *The Concise Dictionary of Literary Terms*, ed. Baldick. I expect you to document a comprehensive understanding of these terms in your class participation and papers.

#### Attendance:

I take attendance **everyday**. I permit two absences per semester – no questions asked – because of illness, car trouble, death in the family, etc. I will simply note them in my attendance registry. But any absences above and beyond these two absences will result in grade penalties, so don't waste your 'passes' or your grade will suffer.

Final grade penalties for missed classes are as follows:

4 absences: you will be docked one full letter grade (A dropped to B)

6 absences: you will be docked two full letter grades (A dropped to C)

8 or more absences: failure in the course

#### Papers and Reading Responses:

Four short papers (4-5 pages) are assigned over the course of the semester. Generally, they will be due near the end of a unit. Each paper topic incorporates that unit's reading assignment. **I do not accept papers via email, nor do I give extensions.** A hard copy must be handed in on the day (and time) that they are due.

Over the course of the semester I will sometimes ask you for reading responses to the reading. Sometimes I will ask you specific questions to respond to and sometimes I will ask you to respond to a classmate's response in a thoughtful, articulate manner.

#### Quizzes and Midterm Exam

Over the course of the semester, there will be four or five pop quizzes. If you attend class regularly, participate attentively, and complete the reading, these quizzes should be relatively simple and a nice way to boost your grade. I do not give make-up quizzes.

There will be one midterm exam that probably will incorporate identification, matching terms and brief essays.

#### **Grade Breakdown**

10% consistent, thoughtful class participation

10% paper #1

45% papers #2,3,4 (15% each)

15% midterm exam

20% pop quizzes and short exercises (expect 4 or 5 quizzes over the course of the semester)

#### **Office Hours**

I will hold regular hours on Tuesday from 3:30-4:30, Thursday after class (until 1:30), and by appointment. I encourage all students to come and speak with me about your writing, your

questions and concerns, and your ideas at least once (if not more often) over the course of the semester. If you have another class during my office hours, email me ([lsiragan@smu.edu](mailto:lsiragan@smu.edu)) and we can set up an alternate meeting time. My office is on the ground floor of Dallas Hall, Room 15, in the English Department.

**Policies**

Plagiarism:

While the purpose of any argument should be to express an original idea and point of view, it is often desirable for students to draw information or ideas from responsible sources and to use those ideas to support or enhance their own observations and conclusions. All quotations and borrowed material must be properly credited to their sources. Copying published material or borrowing the words of another person without acknowledging indebtedness constitutes plagiarism. SMU students who plagiarize may be subject to failure in the course and to any other disciplinary actions the Honor Council may impose.

(<http://www.smu.edu/rhetoric/OnPlagiarism.htm>)

On a more personal level, please know that I consider plagiarism to be an unpardonable offence to the spirit of learning and cooperation that I expect in our class. I track down plagiarists’ sources and fail students who plagiarize — don’t tempt me.

Disability Accommodations:

Students needing academic accommodations for a disability must first contact Ms. Rebecca Marin, Coordinator, Services for Students with Disabilities (214-768-4557) to verify the disability and establish eligibility for accommodations. They should then schedule an appointment with me to make appropriate arrangements. (See University Policy No. 2.4.)

Religious Observance:

Religiously observant students wishing to be absent on holidays that require missing class should notify me in writing at the beginning of the semester, and should discuss with me, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

<b>I. Explication: Parables, Poetry and Autobiography</b>				
				<b>literary terms</b>
<b>Aug</b>	23	Th	Introduction, Franz Kafka, “An Imperial Message”	<i>parable, allegory</i>
	28	T	Kafka, cont. Leslie Marmon Silko, selection from <i>Storyteller</i>	<i>autobiography, biography</i>
	30	Th	William Wordsworth, “I wandered lonely as a cloud”, “There Was a Boy”	<i>Romanticism, explication</i>
<b>Sept</b>	4	T	William Wordsworth, cont. “The world it too much with us”	<i>enjambment</i>
	6	Th	Robert Frost, “Design” and “The Most of It” bring Wordsworth’s “There Was a Boy” to class	<i>form, imagery, literal</i>

	11	T	William Carlos Williams, “Young Sycamore” and “Contemporaria”	
	13	Th	Poe, “The Raven” (29-33) and “The Philosophy of Composition” (430-442)	<i>convention</i>
	14	F	<b>Paper #1 due at noon in my office (DH 15)</b>	

<b>II. Textual Analysis: Reading across the text</b>				
	18	T	Poe, “The Murders in the Rue Morgue” (141-176)	<i>dialect, symbol</i>
	20	Th	Shakespeare, <i>As You Like It</i> , Act I (149-188), Plot outline	<i>blank verse, comedy, romantic comedy</i>
	25	T	Shakespeare, <i>As You Like It</i> , Act II (189-233)	<i>Arcadia, pastoral, stock characters</i>
	27	Th	<b>Midterm</b>	
<b>Oct</b>	2	T	Shakespeare, <i>As You Like It</i> , Act III (233-286)	<i>courtly love</i>
	4	Th	Shakespeare, <i>As You Like It</i> , Act IV (286-314)	<i>masque</i>
	9	T	Shakespeare, <i>As You Like It</i> , Act V and epilogue (314-348)	<i>deus ex machina</i>
	11	Th	paper #2 workshop: rough draft due in class	
	15	M	<b>Paper #2 due at noon in my office (DH 15)</b>	
	16	T	Jane Austen, <i>Emma</i> , vol 1:1-10 (1-87) Brothers Grimm, “King Thrusbeard”	<i>novel, novel of manners</i>
	18	Th	Jane Austen, <i>Emma</i> , vol 1:11 – vol 2: 4 (88-174), Samuel Richardson, <i>Pamela</i> (selection)	<i>free indirect discourse, interior monologue</i>
	23	T	Jane Austen, <i>Emma</i> , vol 2:5-17 (175-283)	<i>character, foil, Bildungsroman</i>
	25	Th	Jane Austen, <i>Emma</i> , vol 2:18 – vol 3:9 (284-367)	<i>characterization</i>
	30	T	Jane Austen, <i>Emma</i> , vol 3:10-19 (368-453)	<i>plot, crisis</i>
<b>Nov</b>	1	Th	Film version of <i>Emma</i>	
	5	M	<b>Paper #3 due at noon in my office (DH 15)</b>	

<b>III. Participating in the Critical Conversation</b>				
	6	T	Mark Twain, <i>Adventures of Huckleberry Finn</i> , chapters 1-13, (27-91)	<i>anti-hero, realism</i>
	8	Th	<i>AHF</i> , chapters 14-22 (91-150)	<i>persona, point of view</i>
	13	T	<i>AHF</i> , chapters 23-32 (150-209)	<i>local color writing</i>
	15	Th	<i>AHF</i> , chapters 33-end (209-274), and illustrations	<i>unreliable narrator, picaresque novel, burlesque</i>
	20	T	<b>Fall Break – no class</b>	
	22	Th	<b>Thanksgiving – no class</b>	
	27	T	Leo Marx, “Mr. Eliot, Mr. Trilling and <i>HF</i> ” (289-304) and Julius Lester, “Morality and <i>AHF</i> ” (362-370)	<i>criticism, decorum</i>
	29	Th	Justin Kaplan, “Born to Trouble” (371-381), Peaches Henry, “The Struggle for Tolerance: Race and Censorship in <i>HF</i> ” (382-405)	<i>minstrel show</i>
<b>Dec</b>	4	Tu	Conclusions – last day of class	
	6	Th	<b>Paper #4 due at noon in my office (DH 15)</b>	