Introduction to Graduate Studies
Description, Outcomes, Assignments, Grades

Every time we read, we make assumptions about where meaning resides and how we obtain it if we can. Literary theory at its best is a philosophical study that asks us to uncover those assumptions and examine them. In this course, we’ll wrestle with some of the major theories of literature to learn how they can help us to become better readers and researchers. We’ll read some programmatic works of theory as well as examples of literary criticism that employ the principles of one theoretical school or another. We’ll also practice using those theoretical tools ourselves with a few texts. Along the way, we’ll discuss the history of the profession of English, the history of literary criticism, and the place of literature in the academy. The course will culminate with a research paper, for which we’ll explore some of the research tools available to us at Porter Henderson Library, in online databases, and through national and international archives.

At the end of this course you should
- Understand the role of literature as an expression of values and interpretation of human experience.
- Understand and apply methods of responding to literature analytically.
- Understand the form, function, scope, and variety of literature, including specialized terminology.
- Understand the interactive relationship between history, culture, and literature.

ASSIGNMENTS AND GRADE CALCULATION
Your final grade for this course will be calculated according to this scheme:
- Daily Participation: 10%
- Reflections (5): 15%
- Exam I: 15%
- Exam II: 15%
- Library Exercise: 10%
- Annotated bibliography: 15%
- Final paper: 20%

GRADING POLICY
Assignments are graded A through F with pluses and minuses as necessary. Work that is not done or not turned in is recorded as a zero.

Letter grades will be converted to percentages as such:
A+=98, A=95, A-=92, B+=88, B=85, B-=82, C+=78, C=75, C-=72, D+=68, D=65, D-=62, F=50.

Numeric grades will be converted to letter grades as such:
100-98=A+; 97-93=A; 92-90=A-; 89-88=B+; 87-83=B; 82-80=B-; 79-78=C+; 77-73=C; 72-70=C-; 69-68=D+; 67-63=D; 62-60=D-; 59 and below=F.
CLASSROOM ENVIRONMENT
ENGL 6391 combines lecture and discussion. You need to take notes and talk. I expect you to write down key points on the board, from lecture, and from class discussion. When speaking, please show respect to your instructor, your classmates, and the process of learning as a whole: allow others time to talk, try not to interrupt, and refrain from rude, offensive, or belittling comments. When others are talking, pay attention and do not do anything that will distract yourself or others, including playing with your cell phone or other electronic devices. Please turn off your cell phone prior to class. If you violate any of these rules, your participation score for the day drops to an F.

ATTENDANCE POLICY
As a graduate student, you are expected to attend class every week. I know professors always tell students to attend class, but, really, at the grad level, professors tend to wonder about the dedication and seriousness of students who miss class. I am no different. If you want the highest possible score for participation, at the very least you will need to attend every class. Of course, sometimes life does intervene, and you can’t help but miss. For that reason, I will try to turn a blind eye to a solitary absence as long as you notify me in advance with a legitimate excuse. More than one absence will damage your grade for this course, however, reducing it by a third of a letter grade for each occurrence after the first. If you miss more than three classes, you automatically fail this course.

DAILY PARTICIPATION
Your participation grade comprises much more than your attendance record. To receive a good score, you also must keep up with the reading, read actively, and talk about the day’s reading in class. The following is the baseline measure for a participation grade: a student who attends every class in a semester, brings the appropriate text every day, always looks to be paying attention to the instructor and fellow students, creates no distractions, yet does not ever speak receives a participation grade of a C.

REQUIRED BOOKS AND ARTICLES
Please use the assigned editions. For each class I expect you to read and study the full assignment before class. The reading assignment also includes any related headnotes and footnotes. When a reading is due, you must bring a copy of it to class. If you do not bring a required text or other required materials, your participation score for the day drops to an F; if the problem persists, you will be asked to leave the classroom.

RECOMMENDED BOOKS
During the course, you should make use of the following electronic books available through Porter Henderson Library:

- *The Princeton Encyclopedia of Poetry and Poetics*
- *The Literary Theory Handbook* by Gregory Castle
- *A Dictionary of Literary Terms and Literary Theory* by Cuddon and Habib

I’ll be using the last of these occasionally to elucidate some terms we come across in our own readings.

Furthermore, it would benefit just about any graduate student in English to own a copy of the following books:

- *Graduate Study for the 21st Century* by Gregory Semenza
- *A Handbook to Literature* by William Harmon, or another substantial glossary like it or those above
- An anthology of literary theory and criticism such as the *Norton Anthology of Theory and Criticism* or *Literary Theory: An Anthology* by Rivkin and Ryan
- *An Introduction to Biographical and Textual Studies*, 4th edition, by Williams and Abbott
DISCUSSION LEADERS
For most class periods, students will pair up to lead discussion about the day’s readings. The two students will be responsible for engaging the class for about half an hour with explanation, analysis, and genuine questions about the assigned texts directed primarily at fellow students, not the professor. Discussions will concentrate on assignments from Beginning Theory and application of theoretical principles to literary works. Each student will lead discussions at least twice. Performance constitutes a significant portion of one’s participation score. Extra credit is rewarded to anyone who volunteers to lead more than twice.

RESPONSE PAPERS
By Week 11, you must submit at least five response papers about assigned readings, and no more than one per week. These must be done during a week you do not serve as a discussion leader. Otherwise, when you respond and to which text you respond is up to you. These are due prior to the start of class on the day a reading is due. Up to seven responses may be submitted during the semester, in which case only the five highest grades will be averaged and a small amount of extra credit assigned.

READING QUIZZES
I do not want to give these but will if you force me to by refusing to read well or talk in class.

EXAMS
You have two short exams. You will be tested on important terms related to literary theory and critical approaches and on the names of relevant critics and theorists. The exams are comprehensive.

LIBRARY EXERCISE
This assignment requires you to use some resources at Porter Henderson Library and on the internet to help you become more familiar with the research process. You will need to know your choice of a text to use for the research project before this is due.

RESEARCH PROJECT
This comprises an annotated bibliography of at least fifteen sources about a text selected from our department’s reading list for the MA exam, plus a short scholarly paper about that text that incorporates multiple secondary sources. Please check the calendar for due dates. More guidelines are forthcoming.

PAPER CONFERENCE
Everyone is required to meet with me once one-on-one before turning in the final paper. We will discuss your experience researching the text you have selected and your progress on the final paper. This will substitute for a class period, so attendance is mandatory.

PAPER FORMATTING
Your papers, including response papers, should adhere to the formatting and documentation conventions of MLA, with a word count added. More instructions can be found on Blackboard. You also should check Purdue OWL for examples.

WORD COUNT FOR PAPERS
A minimum word count is identified on the prompt. The main text of your paper, not including information in your header, bibliography, or notes, should reach at least that number of words. If your paper falls short of the minimum, it automatically receives an “F.” If it falls short by more than 10% of the word minimum, it receives a “0.”
MAKEUP WORK
For missed notes, you should seek help from classmates. To make up any graded done in class that day, such as a quiz, you must provide a legitimate reason for missing; if the absence is planned, you must provide me advance notice of your absence and why you are going to miss class. A reading quiz must be taken before the start of the next class period. Some graded assignments cannot be made up. If you know that you will be absent when a paper is due, you should notify me in advance and then submit the electronic copy to TurnItIn before class time and submit the hard copy by the next period. After the deadlines, your grade **drops one-third of a letter grade for each day (not just class day) that your paper is late, and after five days, it receives a grade of zero**. More than likely, papers that are turned in late will be returned late and receive fewer comments than those turned in on time. I will offer a brief extension, without penalty, only in the cases of emergencies. **Any paper not turned after the last day of class automatically receives a score of “0.”** Generally, because of timing, the final exam cannot be made up except under extraordinary circumstances.

OBSERVANCES OF RELIGIOUS HOLIDAYS
A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within what the instructor deems a reasonable time after the absence.

STATEMENT ON ACADEMIC HONESTY
Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for reading and understanding the Academic Honor Code, which is contained in both the print and web versions of the Student Handbook: [http://www.angelo.edu/cstudent/documents/pdf/Student_Handbook.pdf](http://www.angelo.edu/cstudent/documents/pdf/Student_Handbook.pdf). By participating in ENGL 6391, you agree to abide by the Academic Honor Code.

If you do not understand the rules regarding plagiarism, cheating, or other lapses in academic integrity as outlined in the Academic Honor Code, it is incumbent upon you to seek clarification from me prior to the first assignment. Students who violate the Academic Honor Code will receive a failing grade for the course and be referred to the Department head and the Academic Integrity Committee.

TURNITIN
TurnItIn is plagiarism-checking software. By enrolling in this course, you grant the instructor the right to submit all course materials to TurnItIn, which detects textual similarities. All major assignments must be submitted to TurnItIn using the link provided on our Blackboard page (see below). Furthermore, assignments submitted to TurnItIn will be included as source documents in TurnItIn’s database. Instructions for using TurnItIn are available on our Blackboard page.

BLACKBOARD
On our site you will find the syllabus, handouts, links, assignment prompts, grading rubrics, additional readings, and the occasional announcement. You’ll also find the drop-boxes for TurnItIn, which you’ll have to use for all major assignments. If you ever have questions about the course, please check Blackboard first. The web address is: [http://blackboard.angelo.edu](http://blackboard.angelo.edu).
OFFICE HOURS
These are listed on the first page. During office hours I will be available to talk if you want to speak with me about any aspect of the class or your performance in it. I am happy to discuss readings and to help with assignments. That goes for papers at any point in their development—researching, drafting, or revising. If you cannot meet me during the regular office hours, just contact me (rjackson14@angelo.edu) to schedule an appointment, and we'll meet at some other time and maybe at some other place.

WRITING CENTER
The ASU Writing Center is a wonderful resource for students of all levels. They offer face-to-face tutoring, synchronous online tutorials, and responses to e-mailed questions about writing and reading. If you seek their help with your writing, you should provide the assignment prompt and all work you’ve completed toward the assignment. The office is on the third floor of the Porter Henderson Library, Room C305. To set up an appointment, go to http: www.angelo.edu/dept/writingcenter.

COUNSELING SERVICES
Students struggling with events in their lives or with mental health issues should seek out allies and resources available on campus. The following are institutional sources of support, but you may seek out faculty, staff and others on campus for help, including myself.

- Campus Clinic and Counseling Services 325-942-2171
- Campus Police 325-942-2071
- San Angelo Police 911
- Michelle Boone, Title IX Coordinator 325-486-6357

STUDENTS WITH DISABILITIES
Persons with disabilities that may warrant academic accommodations must contact the Student Life Office, Room 112 University Center, in order to request such accommodations prior to any being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made.
# COURSE CALENDAR

*The schedule below is subject to change.*

Barry = *Beginning Theory*  |  LTIP = *Literary Theories in Praxis*

## IMPORTANT DUE DATES:

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<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Week 6</td>
<td>Exam I</td>
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<td>Week 9</td>
<td>Library exercise</td>
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<tr>
<td>Week 12</td>
<td>Exam II</td>
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<td>Week 14</td>
<td>Annotated bibliography due</td>
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<tr>
<td>Dec. 10</td>
<td>Final draft of research paper</td>
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## WEEK 1

**T 8/27**

- **Introductions**
- **Pre-critical Responses**

**Prep**

- **Read:**
  - Barry, *Introduction and Appendices*
  - Source texts for LTIP: Dickinson, Poe, Yeats, Hawthorne, Faulkner
  - Robert Scholes, *The Rise and Fall of English*, Chapter 1 (PDF)
  - Daniel Green, “Abandoning the Ruins” (PDF)

**In class:** Personal introductions, overview of course, lecture, class discussion

## WEEK 2

**T 9/3**

- **New Criticism**

**Prep**

- **Read:**
  - Barry, Chapter 1
  - LTIP, Introduction
  - LTIP 1: Anderson, Brooks, Heilman, Babener, Brooks/Warren (x2)
  - John Donne, “The Canonization” (PDF)
  - Cleanth Brooks, “The Language of Paradox” (PDF)
  - W.K. Wimsatt and Monroe Beardsley, “The Intentional Fallacy” (PDF)
- Start thinking about and researching choice for your final project.
- Watch basic information literacy tutorials offered by Porter Henderson.

**In class:** Class discussion

## WEEK 3

**T 9/10**

- **Structuralism, Stylistics, Narratology**

**Prep**

- **Read:**
  - Barry, Chapters 2, 11, 12
  - LTIP 1: Perloff
  - LTIP 4: Johnson, Happel, Scholes
  - Barthes, *from Mythologies* (PDF)
  - Roman Jakobson, “Linguistics and Poetics” (PDF)
- Continue researching choices for your final project.

**In class:** Class discussion
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<th>WEEK 4</th>
<th>T 9/17</th>
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<tr>
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<td></td>
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<td>• Barry, Chapter 5</td>
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<td>• LTIP 6: Bonaparte, Holland, Webster, Lacan</td>
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<td>• LTIP 7: Tefs, Crosman</td>
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<td>• Stanley Fish, “Interpreting the Variorum” (PDF)</td>
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<td>• Continue researching choices for your final project.</td>
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<td>In class: Class discussion</td>
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<td></td>
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<td>• Barry, Chapters 3, 4</td>
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<td></td>
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<td>• LTIP 8: Derrida, Johnson</td>
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<td>• Barthes, “The Death of the Author” (PDF)</td>
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<td>• Continue researching choices for your final project.</td>
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<td>In class: Class discussion</td>
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<th>T 10/1</th>
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<td>Review Barry and LTIP</td>
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<td>Study the handout on terms</td>
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<td>Consult Cuddon and Habib (electronic book at PH Library)</td>
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<td>• Continue researching choices for your final project.</td>
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<td>In class: Exam</td>
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<td>• Barry, Chapters 6, 7</td>
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<td>• LTIP 5: Rich, Fetterly (x2)</td>
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<td>• LTIP 2: Gilbert</td>
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<td>• Eve Sedgwick, from Between Men (PDF)</td>
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<td>• Continue researching choices for your final project.</td>
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<td>In class: Class discussion</td>
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### WEEK 8
**T 10/15**
**Marxist Criticism / New Historicism & Cultural Materialism**

**Prep**
- Read:
  - Barry, Chapters 8, 9
  - LTIP 5: Heath-Stubbs, Mottram, Eagleton
  - Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (PDF)
  - Louis Althusser, “Ideology and Ideological State Apparatuses” (PDF)
  - Catherine Belsey, “Love and Death in ‘To His Coy Mistress’” (PDF)
- Continue researching choices for your final project.

**In class:** Class discussion

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### WEEK 9
**T 10/22**
**Postcolonial Criticism**

**Prep**
- LIBRARY EXERCISE DUE
- Read:
  - Barry, Chapter 10
  - Chinua Achebe, “An Image of Africa: Racism in Conrad’s *Heart of Darkness*”
  - Javier Padilla, “Yeats’s Meditative Spaces” (PDF)
  - Gayatari Chakravorty Spivak, “Three Women’s Texts and a Critique of Imperialism” (PDF)
  - Jamaica Kincaid, “A Small Place” (PDF)
- Continue researching choices for your final project.

**In class:** Class discussion

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### WEEK 10
**T 10/29**
**Ecocriticism**

**Prep**
- Read:
  - Barry, Chapter 13
  - Pippa Marland, “Ecocriticism” (PDF)
  - Michelle Kohler, “Ancient Brooch and Loaded Gun: Dickinson’s Lively Objects” (PDF)
  - Iris Ralph, “An Animal Studies and Ecocritical Reading of *Sir Gawain and the Green Knight*” (PDF)
- Continue researching your final project.

**In class:** Class discussion
<table>
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<th>WEEK 11</th>
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<tr>
<td>T 11/5</td>
<td>Read:</td>
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<tr>
<td>Post-Theory</td>
<td>o Barry, Chapters 14, 15</td>
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<td></td>
<td>o Margaret Freeman, “Poetry and the Scope of Metaphor: Toward a Cognitive Theory of Literature” (PDF)</td>
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<td>o Ellen Spolsky, “Darwin and Derrida: Cognitive Literary Theory as a Species of Post-Structuralism” (PDF)</td>
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<td>o Jonathan Kramnick, “Against Literary Darwinism” (PDF)</td>
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<td>o Kevin Curran and James Kearney, “Introduction” (PDF)</td>
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<td>o Bruce Smith, “Afterword” (PDF)</td>
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<td>o Jennifer Waldron, “‘The Eye of Man Hath Not Heard’: Shakespeare, Synaesthesia, and Post-Reformation Phenomenology” (PDF)</td>
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<td>• Continue researching your final project.</td>
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<td>In class:</td>
<td>Class discussion</td>
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<th>WEEK 12</th>
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<tr>
<td>T 11/12</td>
<td>Review Barry and LTIP</td>
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<td>Exam II</td>
<td>Study the handout on terms</td>
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<td>Consult Cuddon and Habib (electronic book at PH Library)</td>
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<td>Continue researching your final project.</td>
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<td>In class:</td>
<td>Exam II</td>
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<th>WEEK 13</th>
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<tr>
<td>T 11/19</td>
<td>Read:</td>
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<td>o Selections from <em>The Craft of Research</em> (PDF)</td>
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<td>o Other reading TBD</td>
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<td>• Partial draft of annotated bibliography</td>
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<td>• Brief proposal for research paper</td>
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<tr>
<td>In class:</td>
<td>Class discussion, peer review, revision, research</td>
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<th>WEEK 14</th>
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<tr>
<td>T 11/26</td>
<td>ANNOTATED BIBLIOGRAPHY DUE</td>
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<tr>
<td>Conferences</td>
<td>In class: One-on-one conferences</td>
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Prep

- Rough draft of research paper

*In class*: Class discussion, peer review, course evaluations

**EXAM WEEK:**

Final paper due by Tuesday, December 10 at 6:00pm