

English 202 A
Introduction to the Study of English Language and Literature
Spring 2019

Oceanography Teaching Building, room 014
Monday, Wednesday, and Friday, 10:30 - 11:20 am

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Lecturer

Prof. Habiba Ibrahim
hibrahim@uw.edu
Office: 304 A, Padelford Hall
Office Hours: Wednesday, 3:00 – 5:00 pm & by appointment

Quiz Section Instructors

<p>T. Michelle Dinh</p> <p>tmdinh@uw.edu</p> <p>Sections:</p> <p>AB: Thurs, 10:30-11:20am, Denny Hall, 112</p> <p>AC: Thurs, 11:30am-12:20pm, Denny Hall, 111</p> <p>Office Hours: Wed, 11:30am-1:30pm, Henry Art Gallery cafe</p>	<p>Amanda McCourt</p> <p>amccourt@uw.edu</p> <p>Sections:</p> <p>AD: Wed, 11:30am-12:20pm, Denny Hall, 111</p> <p>AA: Wed, 12:30-1:20pm, Dempsey Hall, 124</p> <p>Office Hours: 1:30-2:20pm, Padelford, B36</p> <p>2:30-3:20pm, virtual office hours</p>
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Course Description

This course is an introduction to literary study. It will be divided into three concerns: the first addresses the overarching question, “Why read literature?” What purpose has reading something we refer to as “literature” served, for whom has it served this purpose, and why? The second concern addresses the nature of literature itself. Simply put, what is literature? How is literature and the study of it related to various meanings of “culture,” a term which has referred to human thought and art of the highest quality and, less loftily, all of the views, beliefs, and values of a society? Although the answer to what literature is will remain inconclusive, we will nonetheless evoke the question throughout the entire quarter. At the very least, we will observe that “literature” is never restricted to a singular, conclusive meaning that remains fixed across time. Finally, the third concern addresses the question of reading literature. This is where the matter of critical practice comes in: what is the role of the literary critic? In this course, our task is to think like literary critics. To this end, we will become familiar with prominent critical practices that arise throughout the twentieth century. These include New Criticism and the practice of close reading, structuralism and approaches that addressing relationships between language and meaning, and Deconstruction. Each practice offers a distinctive way to figure out what any given piece of literature “means.” Meaning is the outcome of the critical reading practices we use to make sense of these literary texts. In short, a substantive

portion of this course will be spent on thinking about various relationships between literature, critical practices, meaning, and the social world.

Required Texts:
Available at University Book Store:

Course Packet

Joseph Conrad, *Heart of Darkness*, Norton, 5th edition
Catherine Belsey, *Critical Practice*, 2nd edition
Nella Larsen, *Quicksand*
Jerzy Kosinsky, *Being There*
Toni Morrison, *Jazz*

Course Requirements:

The requirements for this course fall into four categories:

Midterm exam (30%)
Final exam: (30%)
Participation (20%)
Weekly Response Papers (20%)

Midterm: The midterm will be divided into two parts: one part will be completed at home, while the other will be completed the following day in class. The first part, “longer answer responses,” will be completed at home (15%); the second part, “identification,” will be completed in class (15%). Please have a blue (or green) book for the in-class portion of the exam, and please bring a paper printout of the at-home portion. At the end of the in-class exam, please put the at-home portion inside of the blue (or green) book, and give the entire exam to your section instructor. All work written outside of class must be typewritten in 12 point, Times New Roman font, double-spaced, with one-inch margins. (We’ll go over more details or any questions during the “Midterm Review.”)

Final Exam: Like the midterm, the final exam will comprised of two parts, one “long answer,” and one “identification.” Unlike the midterm, both parts will be done at home. The final exam will be cumulative, drawing from content throughout the quarter. All work written outside of class must be typewritten in 12 point, Times New Roman font, double-spaced, with one-inch margins. (We’ll go over more details or any questions during the “Final Review.”)

Participation: In-class participation requires making verbal and written contributions to your quiz section class discussions on a frequent basis, demonstrating that you are prepared to discuss reading assignments, and bringing assigned readings with you to both the lecture and quiz sections at every meeting. It goes without saying that you must be present in quiz sections and lectures in order to participate, and neither the quiz sections nor the lectures are substitutes for the other. During lectures, I may solicit responses from you either in written or verbal form; your responses count as participation.

Response Papers: Response papers are due on a weekly basis. This assignment requires you to write responses to weekly prompts (see the course schedule). Responses can range from

half of a page to four pages; the length of your response is not brought to bear on the evaluation criteria below. Responses will be due on Friday evenings by 5pm. Please submit your work on Canvas. All work written outside of class must be typewritten in 12 point, Times New Roman font, double-spaced, with one-inch margins. **Late assignments will not be accepted.** Each response paper is worth a total of 2%.

Grading will consist of three categories: “Credit” (2%), “Partial Credit” (1%), and “No Credit” (0%). Here is a rubric for how your response papers will be evaluated:

Credit Criteria	Partial Credit Criteria	No Credit Criteria
This response does everything the prompt asks: it sufficiently answers questions, provides close readings, and/or provides other requested feedback.	This response only partially does what the prompt asks. Or, this response is insufficient, insofar as it provides an inaccurate account of the readings.	No response was submitted. A response was submitted late. The response is substantively unrelated to the prompt.
When appropriate, this response cites the assigned reading. This includes quoting from the text in order to “close read” or analyze it in your own words, or to provide “evidence” to support explanations. In all cases, this paper cites the author and page number parenthetically within the body of the response. For example: (Belsey 37).	This response provides broad summaries of the texts, without referencing specific quotations or page numbers. This response mixes up details of specific readings, such as attributing the wrong author to a text. While this responds to the prompt, it does not do so by engaging with the readings.	There is no close or careful engagement with the readings, and no reference to the readings of any kind, including broad or overly general summaries.
This response has been proofread: the names of author and titles are spelled correctly. There are no or nearly no careless spelling or grammatical errors. The response conforms to the required format for work written outside of class: 12-point, Times New Roman font, double-spaced, with one-inch margins.	This response has not been carefully proofread, and makes easily avoidable errors, such as misnaming an author or misspelling the author’s name. This response does not conform to the required format for work written outside of class. (For example: 18-point Wingdings, single-spaced, five-inch margins.)	This response is riddled with errors, which exceeds general carelessness, such as a few misspelled words here and there. (Please note: if you feel that you need extra assistance with your writing, please see the professor or your section instructor.)

Quiz Sections: Each section instructor will determine how to run her class sessions, so please see your instructor for further details. The quiz sections provide smaller class settings,

and so they are ideal spaces for having discussions that pertain to the weekly response papers, to work on “close readings” of the assigned texts, and to ask questions that pertain to the readings or course concepts.

Course Policies

Learning Accommodations: If you would like to ask for learning accommodations as a result of a disability, please contact Disability Resources for Students: 448 Schmitz, (206) 543-8924. If you have a letter from Disability Resources for Students indicating that you have a disability and need accommodations, please see me, so that we can discuss appropriate methods of assistance.

Plagiarism: Breaches of academic integrity (i.e., plagiarism) will result in severe disciplinary action. Please see what constitutes academic misconduct in the Student Conduct Code for the University of Washington (particularly item 3c): <http://www.washington.edu/admin/rules/policies/WAC/478-120-024.html>.

In-class Technology: In order to create a learning environment that is as free of distractions as possible, you are encouraged to bring paper-based copies of assigned readings to lectures and quiz sections. This includes the course packet and actual books (along with notepads, pens). If you must bring a laptop, tablet, or other such devices, you may use it only for the purpose of taking notes or reading assigned texts. If I or other course instructors see you using a device for any purpose other than these—such as checking email, using social media, reading content not related to the course—then you will be asked to turn off your device and you will be prohibited from bringing it to lecture or quiz sections for the remainder of the quarter. Under no circumstances are you permitted to use your cell phones during class. Please keep all cell phone ring tones off.

Exam Due Dates: Under the vast majority of circumstances, *exam due dates are non-negotiable*. If you are absent from an exam as a result of what is determined to be an unavoidable cause—you are seriously ill, there is an immediate occurrence of death or serious illness in the immediate family or, with *previously provided notification*, you are observing regularly scheduled religious obligations, or participating in university sponsored activities such as athletic competition—then you may be given an opportunity to perform work judged to be the equivalent of the exam. Determination of whether the cause of your absence is unavoidable requires some form of appropriate documentation.

Finally, please note that the classroom is an intellectually inclusive space. Course content and discussion may not always be comfortable, but classroom etiquette requires all of us to listen and respond to each other with thoughtfulness and respect.

Course Schedule (subject to change):

Please note: readings with an asterisk (*) can be found in your course packet.

Week One: Introduction to Literary Study and “New Criticism”

Mon. 4/1: Overview of the course

Wed. 4/3: Terry Eagleton, excerpt from *Literary Theory: An Introduction*

* “The Rise of English” (focus on pp. 37- 46)

Catherine Belsey, *Critical Practice*

Chapter One, “Traditional Criticism and Common Sense,” 1-13

* Wallace Stevens, “The Emperor of Ice-Cream” (1923)

Fri. 4/5: Catherine Belsey, *Critical Practice*

Chapter Two, “Challenges to Expressive Realism,” pp. 14-26

* Wallace Stevens, “Anecdote of the Jar” (1923)

Response Paper #1: Close read a poem included in your course packet, “Disillusionment of Ten O’Clock.” Then write a brief reflection: having drawn from the practices and perspective of New Criticism, how do you arrive at the poem’s overall meaning? Due 4/5 by 5:00pm

Week Two: What is Literature? *Heart of Darkness* (1898)

Mon. 4/8: Joseph Conrad, *Heart of Darkness*, part I

Wed. 4/10: Joseph Conrad, *Heart of Darkness*, part II

Fri. 4/12: Joseph Conrad, *Heart of Darkness*, part III

Response Paper #2: Close read one passage you choose from Heart of Darkness. Please explain how your close reading reveals something interesting, important, or unexpected. Due 4/12 by 5:00pm.

Week Three: Critical Approaches to Reading *Heart of Darkness*

Mon. 4/15: Overview of “Backgrounds and Contexts” in Norton 5th edition of *Heart of Darkness*
Chinua Achebe, “An Image of Africa: Racism in *Heart of Darkness*” (Norton 5th Ed.)

Wed. 4/17: Edward W. Said, “Two Visions in *Heart of Darkness*” (Norton 5th Ed.)

Fri. 4/19: J. Hillis Miller, “Should We Read *Heart of Darkness*?” (Norton 5th Ed.)

Response Paper #3: What is Achebe’s, Said’s, or Miller’s argument, or overall interpretation of the novel? What evidence does the critic draw from to interpret the novel? Due 4/19 by 5:00pm

Week Four: Meaning and Language: “Structuralism”

Mon. 4/22: Linguistic Structuralism and Poststructuralism

Catherine Belsey, *Critical Practice*

Chapter Three, “Criticism and Meaning,” pp. 35-51

Wed. 4/24: Chapter Four, “Addressing the Subject,” pp. 52-77

Chapter Five, “The Interrogative Text,” pp. 78-94

Fri. 4/26: * Roland Barthes, “The Death of the Author” (originally published in *Image-Music-Text*, 1977)

Response Paper #4: Explain the relationship between language and the subject. Due 4/26 by 5:00pm.

Week Five: Midterm

Mon. 4/29: Midterm Review

Wed. 5/1: Midterm

Fri. 5/3: Guest Speaker: Nancy Sisko, Advisement Office, English

Lois Tyson, excerpt from *Critical Theory Today*

* Chapter Two: “Psychoanalytic Criticism,” pp. 11-37

No Response Papers

Week Six: What is Literature? *Quicksand* (1928)

Mon. 5/6: Nella Larsen, *Quicksand*, chapters 1-12

Wed. 5/8: Nella Larsen, *Quicksand*, chapters 13-18

Fri. 5/10: Nella Larsen, *Quicksand*, chapters 19-25 (conclusion)

Response Paper #5: Analyze (close read) a passage from Quicksand that focuses on Helga Crane’s point of view. What does the passage reveal about this character as a “subject,” or about something else with regard to the novel? Due 5/10 by 5:00pm.

Week Seven: What is Literature? *Being There* (1970)

Mon. 5/13: Jerzy Kosinsky, *Being There*, chapters 1-3

Wed. 5/15: Jerzy Kosinsky, *Being There*, chapters 4-5

Fri. 5/17: Jerzy Kosinsky, *Being There*, chapters 6-7

Response Paper #6: Analyze (close read) a passage from Being There that focuses on Chance's point of view. What does the passage reveal about this character as a "subject," or about something else with regard to the novel? Due 5/17 by 5:00pm

Week Eight: Meaning Deferred: "Deconstruction"

Mon. 5/20: "Ideology" Revisited:

Lois Tyson, excerpt from *Critical Theory Today*

* Chapter Three: "Marxist Criticism," pp. 53-67

Wed. 5/22: Jacques Derrida, excerpt from *A Derrida Reader: Between the Blinds*

* Chapter Two: "From *Of Grammatology*," pp. 31-58

* Chapter Three: "From 'Différance' in *Margins of Philosophy*," pp. 59-79

Fri. 5/24: A Deconstructive Reading: Jerzy Kosinsky: *Being There*

Response Paper #7: What is meant by "différance"? How is that concept distinctive from the relationship between the "signifier" and "signified"? Due 5/24 by 5:00pm.

Response Paper #8: What is the relationship between "ideology" and deconstruction's theory of language? Due 5/24 by 5:00pm.

Week Nine: What is Literature? *Jazz* (1992)

Mon. 5/27: Memorial Day: No Class

Wed. 5/29: Toni Morrison, *Jazz*, sections 1-4 (pp. 3-114, Vintage Ed.)

Fri. 5/31: Toni Morrison, *Jazz*, sections 5-7 (pp. 117-162, Vintage Ed.)

Response Paper #9: Formulate a question about Jazz based on something that strikes you as puzzling, intriguing, confusing, or unusual about the novel. Analyze a passage that allows you to explore what you've observed. Due 5/31 by 5:00pm.

Week Ten: Conclusions

Mon. 6/3: Toni Morrison, *Jazz*, sections 8-conclusion (pp. 165-229, Vintage Ed.)

Wed. 6/5: Critical Approaches to *Jazz*

Catherine Belsey, *Critical Practice*

Chapter Six: "The Work of Reading," pp. 95-125

Fri. 6/7: Final Review

Response Paper #10: How does Jazz reflect on the question of reading practices? Choose a passage and explain how it supports your response. Due 6/7 by 5:00pm.

Final Exam: Please submit this at-home exam on Canvas. The due date is Monday, June 10th at 5:00pm.