

ENG 280- Foundations of Literary Study II -- Fall 2016

Jyotsna G. Singh

TH 12:40 to 2 pm -- 207, Berkey

Office hours: 10:20 to 12:20 Tuesday and by appointment

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Please feel free to make another appointment.



Description:

In this course we will study selected literary theoretical concepts and ideas, applying some of the critical perspectives to key literary works and films. We will begin with the premise that language is never transparent, but more often, it is opaque and mediated. This approach also recognizes how we ourselves, as readers and viewers, are shaped by the network of influences and social conditions that structure our lives. Finally, we will explore the ways in which literature is constituted and representation works, (or fails?). Thus, we will address questions such as the following: *what makes literary and creative works (including films) distinct and unique modes of representation? How do such works represent “reality”? Do literary/cultural forms differ from historical and sociological texts? Do they perform important cultural, ideological work in shaping social and political values in any society? How do creative works intersect with discourses/narratives of race, gender, sexuality, class, etc. in any given culture?*

Expectations and Decorum in Class: My emphasis on attendance and participation is reflected in the grade distribution of 20% (for participation including the journal) of your final grade. Please come to class on time. If you miss a class, it is your responsibility to catch up, either by meeting with me or finding out about the missed material from one of your classmates. I expect you to have read the assigned readings for each class period. You will be judged by the level of your engagement with materials we have read for a particular period. I expect all students to engage in a lively class discussion. If you habitually sit silently in class, you will be at a disadvantage.

I will cover the materials according to the sequence on the syllabus, but reserve the right to make some changes in the timetable, depending on your mastery of the material. So, please consider this to be a provisional syllabus open to some adjustments according to my discretion as the professor.

You are required to write a **weekly dated journal** (at least 1- page double space), which will serve as the basis of your comments in class and to be handed in at the end of the semester, with an accompanying cover summation (1-2 pages). **Please post each week’s journal in the numbered DROP BOX on D2L.** That will further validate your participation, which will also be based on your verbal participation in class.

More than 4 unexplained absences will lead to your removal from the class. Please do not use or check your cell phones in the class for any reason. Please do NOT open your laptops in class. **Please buy all texts in hard copy.** I will ask you to bring laptops a few times in the semester (indicated on the syllabus).

Required Texts:

The Reluctant Fundamentalist Mohsen, Hamid (and film)

Snowpiercer Vol I (and film)

Beginning Theory: An Introduction to Literary and Cultural Theory, Peter Barry

Othello, Shakespeare, Michael Neill Ed. and Film (Iqbal Khan)

Harvest Jim Crace

Love in a Fallen City, Eileen Chang

Article: Ian Smith, "We are *Othello*: Speaking of Race in Early Modern Studies"

Pdf sent to each student

Assignments:

Midterm exam, **20%**; Final exam, **20%**; Graphic novel comic strip cum 2-3 page essay, **20%**;

Short essay (with 1 draft, 3-4 pages single space), **20%**; Class attendance, participation, and Journal **20 %**.

This includes attendance to the Wharton lecture by the RSC Director Iqbal Khan, November 14. (Detailed guidelines for each assignment will follow)

Week 1:

Thursday, September 1 – Introduction

Week 2:

Tuesday, September 6 – *Beginning Theory*, Liberal Humanism, 1-37

Thursday, September 8 – DVD *Othello* (film version of stage performance)

Week 3:

Tuesday, September 13 – *Othello*, "Introduction"

Thursday, September 15 – *Othello* – Ian Smith essay, "Race Criticism"

(You will get this article as an attachment)

Week 4:

Tuesday, September 20 – *Othello*, Smith essay; Aristotle, 215-218

Thursday, September 22 – *Beginning Theory*, 59-77 Post-structuralism, Deconstruction

Week 6:

Tuesday, September 27 -- *Beginning Theory*, Post-colonial criticism, 185-195

Thursday, September 29 -- Theory cont.; *The Reluctant Fundamentalist*

Week 6:

Tuesday, October 4 – *The Reluctant Fundamentalist* (Film)

Thursday, October 6 – *The Reluctant Fundamentalist*, Film and Novel

Week 7:

Tuesday, October 11 – **MIDTERM exam**

Thursday, October 13 – *Beginning Theory*, Eco-criticism, 239- 261; *Snow piercer*, graphic Novel

–**Final Paper topics handed**

Week 8:

Tuesday, October 18 – Writing Workshop, please bring your laptops; eco-criticism cont.

Thursday, October 20 – *Snow piercer*, Vol. I graphic novel

Week 9:

Tuesday, October 25 – *Snow piercer*, Film

Thursday, October 27 --*Snow piercer*, Film

Week 10:

Tuesday, November 1 -- How to produce comic strips? Class workshops **1st draft of Final paper to be submitted in class** -- Please bring your laptops for this workshop.

Thursday, November 3 -- *Harvest, Beginning Theory*, Marxist Criticism and new historicism, 150-184.

Week 11:

Tuesday, November 8 -- Marxist Criticism; *Harvest*

Thursday, November 10 – *Beginning Theory*, Feminist Criticism, 116-133, Eileen Chang

Week 12:

MONDAY 7:30 Wharton Center Lecture by Iqbal Khan (included in Journal entries)

Tuesday, November 15 – READING DAY

Thursday, November 17 – Eileen Chang, Feminist Criticism and Gay criticism, 116-149 (we will read all the Chang stories)

Week 13:

Tuesday, November 22 – Eileen Chang -- **Graphic Novel Assignment DUE -- Draft of Final Paper Returned**

Thursday, November 24 - **THANKSGIVING**



Week 14:

Tuesday, November 29 – Chang

Thursday, December 1 – Feminist Criticism, Eileen Chang

Week 15:

Tuesday, December 6 – Eileen Chang and Feminist Criticism

Thursday, December 8 – **Final Paper -- and Journal with Cover essay DUE.** Please bring your laptops for on-line evaluations after I leave the classroom.

FINAL EXAM: **Tuesday, Dec 13 2016 12:45pm - 2:45pm in 207 Berkey Hall**

Statement on Plagiarism: Plagiarism, which is the use of others’ words and ideas without proper citation and is considered cheating, will result in failure for the course and may result in administrative action. Handing in someone else’s paper as your own (including buying or taking material, whether words or ideas, from the internet without proper citation) is a very serious offense and will be punished at the maximum permissible extent according to university policy.

Notice for Disabled Students: It is Michigan State University’s policy to not discriminate against qualified students with documented disabilities in its educational programs. If you have a disability-related need for accommodations in this course, please contact me as well as the **Resource Center for Persons with Disabilities** (120 Bessey Hall). For an appointment with a counselor, call 353-9642 (voice) or 355-1293 (TTY). If you think your disability will affect your performance in class discussions, writing assignments and presentations, please come and see me as early in the semester as possible, so I can make the necessary arrangements and adjustments for you.

Resources: The **campus-wide Writing Center (300 Bessey Hall)** provides free tutoring at any stage of the writing process. Take advantage of these resources to help you with planning, drafting, revising, and/or editing your major papers. For information, see: <http://writing.msu.edu>. **The ESL Writing Lab (B230 Wells Hall)** also assists non-native speakers and writers with aspects of their work including understanding of course readings to be used in writing papers, planning and revising papers, and proofreading.

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