ENG 320: Introduction to English Studies

Fall 2010
MWF 8:30 - 9:20 (001) and MWF 9:30 - 10:20 (002)
Kuy 302

Office Hrs: M 1:00 - 3:00 (in Kuy 219)
W 1:00 - 3:00 (in Laulima Chat Room or Kuy 219)
and by appointment

Objectives
This course is designed to introduce you to the multifaceted discipline of English studies and provide you a solid foundation for future coursework in the discipline. We will focus on the methods and theories that are used in the production, analysis, interpretation, and assessment of a variety of texts, including works of fiction, poetry, drama, non-fiction, life writing, films, and advertisements. The course also includes a general introduction to key themes in composition studies and devotes time to an exploration of the basic concepts and methods in rhetoric. We will also spend some time on the theories and methods associated with cultural studies.

One of our goals will be to understand the aesthetic and social dimensions of written communication in a number of historical periods. Throughout the semester, we will be placing “classic” texts into dialogue with one another and with present-day critical perspectives, emphasizing significant continuities throughout the history of scholarship in literature and rhetoric and at the same time examining the critiques and transformations that basic critical concepts and approaches have undergone in the course of their development.

Our particular focus will be on the complex problem of interpretation. What critical procedures allow us to grasp and to convey the meaning of what we read? How do we know that our interpretations are valid? What are the social and political consequences of our interpretations? In addition to providing you with a background in English studies, this class is designed to build skills in careful reading, critical thinking, and lucid argumentative writing.

Required Primary Texts
These books are available at Revolution Books in Puck’s Alley: 2626 South King Street, 944-3106.

Alani Apio, Kāmau and Kāmau A’e (dramas)
Gizelle Gajelonia, Thirteen Ways of Looking at the Bus (poetry)
Jonathan Safran Foer, Extremely Loud and Incredibly Close (novel)
William Shakespeare, Hamlet (drama)

Student Learning Outcomes
Upon successful completion of this course you should be able to

• examine literary texts, films, orations, advertisements, and other forms of artistic and persuasive discourse critically, attending to details such as genre, narrative and poetic structure, style, figurative language, allusions, and logic

• situate texts in their historical and social contexts, accounting for formal, stylistic, thematic, and other relevant features in relation to these contexts

• identify and accurately employ key concepts in literary, rhetorical, and cultural theory

• write clear, coherent analyses of literature, film, oratory, or other forms of discourse for an academic audience
• use available resources, physical and online, to conduct thorough and responsible research
• demonstrate sound argumentation in your writing
• document sources accurately and responsibly in your writing in compliance with a standard academic style

Policy

Assignments
Your grade will be based on your performance in the following assignments:

A Mid-Term Examination and Final Examination
(100 points each)

The exams will have 4 sections:

1. A short-answer section (10 questions) that ask you to identify characters, events, and historical contexts related to the assigned texts, as well as terms from the study guides. (You will answer all the questions.)

2. A section in which you relate two terms from literary and rhetorical theory and describe their relationship

3. A passage identification and commentary. You will be given a short passage of text and will have to identify the text and author to which it belongs. You will also have to provide a short commentary on the significance of the passage to the work as a whole. (You will have a choice of questions to answer.)

4. An essay question that will connect one or more texts with one or more of the readings in ethics. (You will have a choice of questions to answer.)

Four Short Writing Assignments:

Précis
(20 points)

You will get a model for this assignment, which asks you to analyze the argument of a theoretical text, identifying its central claim, mapping its logic, and evaluating its utility.

Introduction to a Research Paper
(20 points)

You will compose the first 3-4 paragraphs of a formal research paper on a topic that interests you. The goal will be to frame your essay with a clear thesis statement, to develop effective topic sentences and transitions between your opening paragraphs, and to incorporate at least one scholarly source (which you will locate on your own) and one theoretical text covered in class. You must document your sources according to the conventions of MLA style.

Close Reading for a Research Paper
(20 points)

For this assignment you will conduct a close reading of a primary text, pointing out those poetic, rhetorical, and thematic features that are important for the argument you wish to make about the text. The emphasis will be on your precise use of critical terminology and your ability to integrate quotations from the text with your own prose.
Creative Treatment or Scene for Kāmau
(20 points)

This creative writing assignment challenges you to imagine the plot of the third play in Alani Apio’s Kāmau trilogy (which has not yet appeared) or to write a scene from this proposed play.

Five Quizzes
(10 points each)

The quizzes are announced in the syllabus by week; the specific day will be determined and announced in advance. Quizzes cover the text we are currently discussing. The format will vary; sometimes the quiz will be made up of short-answer questions, and at other times you will be given a short passage of text and will have to identify the text and author to which it belongs. You will also have to provide a short commentary on the significance of the passage to the work as a whole.

Quizzes cannot be made up. Either you’re there on the day of the quiz or you’re not. There will be extra-credit opportunities that will allow you to make up the difference if you miss a quiz.

Extra Credit
(2 points each, maximum 20 points)

You can earn extra credit by attending an event associated with literature, language, culture, or the arts and writing up a short (1 paragraph) description of the experience. Check with me if you’re not sure an event with qualify for extra credit. You can earn no more than 20 extra credit points.

Grading
All assignments are due by class time on the day on which they appear in the schedule. You must complete all assignments to receive a passing grade in this class. Grades for late assignments will be lowered by one letter grade for every day past the due date.

I will assign grades based on the +/- system. I will use the following minimum percentages:

A+ = 100%  A= 95%  A- = 90%
B+ = 87%  B = 83%  B- = 80%
C+ = 77%  C = 73%  C- = 70%
D+ = 67%  D = 63%  D- = 60%
F = 0.0%

In compliance with university policy, I will give incompletes only in cases of documented medical or family emergencies.

Attendance
You are required to attend class regularly and to arrive promptly. All absences are treated equally; missing more than 4 classes will lower your grade by one letter grade. If you miss 6 or more, you will fail the class. If circumstances arise that make it difficult for you to attend class or complete the assigned, please speak with me immediately. As time passes, it becomes harder to come up with a solution that is fair to you and to the rest of the students in the class. Don’t wait until the end of the semester, when it will be impossible to make accommodations.

Conduct
Your relationships with your classmates and with me are governed by the Student Conduct Code, which also applies in any the online environments we might be using this semester. I expect you to act in a professional and respectful manner in all of these settings. I also expect you to adhere to the UH Executive Policy on the Use and Management of Information Technology Resources. See the Laulima web site for this class for links to these documents.
If you feel that the conduct of another student in the class is interfering with your ability to work productively, please speak with me about the problem immediately. If you feel that my behavior is impairing your learning, speak with the Associate Chair of the Department of English in KUY 402.

**Scholastic Dishonesty**
The University of Hawai‘i regulations strictly forbid plagiarism and collusion. Submitting someone else’s work as your own, arranging for someone else to do your writing for you, or purchasing papers will earn you a failing grade for the assignment and may result in a failing grade in the class.

**Access**
If you feel you need reasonable accommodations because of the impact of a disability, please contact the KOKUA Program at 956-7511 or 956-7612 in Room 013 of the QLCSS. You should also speak with me privately to discuss your specific needs. I am happy to work with you and the KOKUA Program to meet your access needs related to your documented disability.

**Schedule**
(subject to change)

You can find all the online/downloadable materials in the folders for each week in the Laulima Resources. If I don’t give page numbers after the title of a text, you’re expected to read the whole thing for that week.

**WEEK ONE**

August 23
Introduction to the class

August 25
Aristotle, *Rhetoric*, Book I, Chapters 1-4
Obama, “Remarks by the President on a New Beginning,” speech at Cairo University, June 4, 2009
(in Resources; watch the video and print and bring the transcript to class)

August 27
Aristotle, *Rhetoric*, Book I, Chapters 4-6 and 15
Obama, “Remarks by the President on a New Beginning,” speech at Cairo University, June 4, 2009

**WEEK TWO**

August 30
Plato, *Republic*, Book X

September 1
MacLeish, “Ars Poetica”
Forché, “The Colonel”
Osorio, “Kumulipo”

**Quiz 1**

**WEEK THREE**

September 6
Labor Day
September 8
Aristotle, *Poetics*, Books 1-10

September 10

**WEEK FOUR**

September 13

September 15

September 17
Shakespeare, *Hamlet*, V

**Quiz 2**

**WEEK FIVE**

September 20
Almereyda, *Hamlet* (film—view on your own)
Freud, from *The Interpretation of Dreams*
Freud, “Mourning and Melancholy”

September 22
Freud, “Mourning and Melancholy”

**Quiz 3**

September 24
Althusser, “Freud and Lacan”

**WEEK SIX**

September 27
Mulvey, “Visual Pleasure and Narrative Cinema”

**Due: Précis on Mulvey**

September 29
review for midterm

October 1
Midterm

**WEEK SEVEN**

October 4
Safran Foer, *Extremely Loud & Incredibly Close*, 1-52

October 6
Safran Foer, *Extremely Loud & Incredibly Close*, 53-107

October 8
Safran Foer, *Extremely Loud & Incredibly Close*, 108-175

**Quiz 4**
WEEK EIGHT

October 11
Safran Foer, *Extremely Loud & Incredibly Close*, 176-223
Saussure, from *Course in General Linguistics*

October 13
Safran Foer, *Extremely Loud & Incredibly Close*, 224-284

October 15
Safran Foer, *Extremely Loud & Incredibly Close*, 285-end

WEEK NINE

October 18
Research Methods
Atchison, "Why I Am Writing from Where You Are Not": Absence and Presence in Jonathan Safran Foer's *Extremely Loud & Incredibly Close*

October 20
Bakhtin, from "Discourse in the Novel"

October 22  [Oct 22: last day to withdraw with "W" grade]
discussion

WEEK TEN

October 25
Marx, "Wage Labor and Capital"

October 27
Gramsci, "Hegemony"

October 29
Althusser, "Ideology and the Ideological State Apparatuses"

Due: Introduction to Research Paper on Safran Foer

WEEK ELEVEN

November 1
Apio, *Kāmau*
essays by Apio and Osorio

November 3
Apio, *Kāmau*
essay by ho'omanawanui

November 5
Trask, "Lovely Hula Hands"

Quiz 5

WEEK TWELVE

November 8
Apio, *Kāmau A’e*
November 10
Apio, Kāmau Aʻe

November 12
Apio, Kāmau Aʻe
Lyons, from American Pacificism

WEEK THIRTEEN

November 15
Peirce, Boys Don't Cry (film—view on your own)

November 17
Butler, “Imitation and Gender Insubordination”

November 19
Butler, “Imitation and Gender Insubordination”

Due: Creative Treatment of Apio

WEEK FOURTEEN

November 22
Halberstam, “The Transgender Look”

November 24
Halberstam, “The Transgender Look”

November 26
Thanksgiving Break

WEEK FIFTEEN

November 29
Gajelonia, Thirteen Ways of Looking at The Bus

December 1
Gajelonia, Thirteen Ways of Looking at The Bus
Stevens, “Thirteen Ways of Looking at a Blackbird”

December 3
final discussions

Due: Close Reading of Gajelonia

WEEK SIXTEEN

December 6
final discussions

December 8
review for final exam

FINAL EXAM
Monday, December 13, 9:45 - 11:45 (9:30 class)
Friday, December 17, 7:30 - 9:30 am (8:30 class)