



ENGL 3001W-004
TEXTUAL ANALYSIS
T TH 8:00-9:55 AM
Akerman Hall 327
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Office: 17 Lind Hall
Office hours: TH 10:00 AM-12:00 PM

Description

text from Latin *textus* “style or texture of a work,” literally “thing woven,” from past participle stem of *texere* “to weave”

analysis from Greek *analysis* “a breaking up, a loosening, releasing,” noun of action from *analyein* “unloose, release, set free; to loose a ship from its moorings”

This course is an advanced introduction to the content, concerns, and methods of English literary studies. It will cover the traditional major forms (poetry, drama, the novel, the short story) and examine an emerging one (new media narrative) while also surveying theoretical accounts of literature from Plato to the present. Throughout the course, we will juxtapose literary works with theoretical and critical statements to pose formal, linguistic, theological, philosophical, ethical, political, psychological, and sociological questions to imaginative writing. In turn, we will be attentive to the limits of these concepts as they confront works of art whose complexity of meaning or intensity of feeling may elude final interpretation. The word “text” refers to any arrangement of words or other communicative signs, from instruction manuals to political speeches to TV shows. If we privilege *literary* texts over others—“literary texts” being broadly defined as those that emphasize the artful patterning of words/signs equally or more than the message those words/signs communicate—it is because literature has long been considered among the most complex, intelligent, and affecting modes of textuality. Perhaps the ultimate question this course will address is whether or not this is the case; in other words, the histories, theories, and methods we learn here may help us to say why we should read literature at all.

Required Books

- Andrew Bennett and Nicolas Royle, *An Introduction to Literature, Criticism, and Theory*, third or fourth edition (Routledge)
- T. S. Eliot, *The Waste Land* (Norton Critical Edition)
- William Shakespeare, *Hamlet* (Bedford/St. Martin’s)
- Emily Brontë, *Wuthering Heights*, second edition (Bedford/St. Martin’s)
- James Joyce, *Dubliners* (Norton Critical Edition)
- Jennifer Egan, *A Visit from the Goon Squad* (Anchor)

Web Site

- <https://ay13.moodle.umn.edu/course/view.php?id=11379>

Assignments

Grade breakdown.

Participation	10%
Quizzes	10%
4 Short Essays	40%
Final Project	40%

Participation. It is your responsibility to be here. I do not directly give an attendance grade but I do take attendance. Be advised that there will be in-class exercises, assignments, and activities in this course that you will miss if you are absent. If you miss class for any reason, please ask a classmate rather than the instructor for notes or a summary. If illness or other problems require you to miss more than a normal amount of class (2 or 3 meetings), please let me know. If you miss more than 2 meetings without a documented reason, your overall course grade may be affected. If you miss more than 4 meetings, you may be in danger of failing the course. Finally, be on time to class—lateness is highly disruptive and it will affect your participation grade. As for participation itself, it includes speaking up in class at least once a week, contributing to in-class activities, and/or attending my office hours.

Quizzes. There will be brief quizzes, mostly short and information-based, given at the beginning of class from time to time throughout the semester. They will ask you to identify vocabulary, facts, or passages and possibly to write short explanations of their significance. I will not try to trick you, since the main point is recall. As long as you attend class regularly, pay attention, and take careful notes, you should do fine on these. I haven't listed them on the syllabus, but they won't be strictly pop quizzes—I will give you fair warning in advance. They can't be made up.

Short essays. You will write a short essay of 3-4 pp. on each of the major texts of the course. These will be thesis-driven argumentative essays that respond to prompts I will provide for you as the course progresses. In brief, each essay will deal with a different type of literary evidence (source materials for *The Waste Land*, textual variants for *Hamlet*, historical or contextual materials for *Wuthering Heights*, and critical arguments for *Dubliners*). You will have the opportunity to hand in two drafts of the first short essay; only the revised draft will be graded. For the second essay, you will participate in a peer review before handing in a final draft to me. You're on your own for the final two, but I am always happy to discuss your writing in office hours. Each paper will be worth 10% of your grade. See the course schedule for due dates. Essays should be submitted electronically in .doc or .docx formats and the name of your file should follow this format: yourlastname-essay#.doc (example: pistelli-essay3.doc). More specifics will be provided later in the course.

Final project. This will ultimately take the form of a 7-8 pp. argumentative research paper on one of our four major texts (you may develop it from one of your short essays). The assignment will have several graded stages, though, beginning around spring break. These steps will include your choice of a text, your preparation of an annotated bibliography, and your submission of a prospectus. More details for this assignment will be given as the course progresses.

Grades

Grading Policy.

A (90-100): Outstanding relative to the level necessary to meet course requirements

B (80-90): Significantly above the level necessary to meet course requirements

C (70-80): Meets the course requirements in every respect

D (60-70): Worthy of credit, even though it fails to meet course requirements fully

F (0-60): Work was not completed

Incompletes. A grade of incomplete (“I”) is given only in a genuine and documented emergency, and *only* for work which is due during the last two weeks of the course. You must make arrangements with the instructor for an incomplete before the last day of class.

Student Conduct

To avoid disruptions, please observe the following policies: 1. Turn phones off and put them away before coming to class. 2. During class, your attention should be directed toward whomever is speaking or to your assigned task. 3. I strongly discourage use of laptops and other mobile devices during class time (unless appropriate) as they tend to isolate the user and distract others; if you have a pressing need to use one, come and talk to me about it.

Access

Any student with a documented disability condition who needs to arrange accommodations should contact the instructor and Disability Services (626-1333) at the beginning of the semester.

Scholastic Dishonesty

Plagiarism, representing someone else’s intellectual work as your own, will result in a failing for the assignment, and may result in a failing grade for the course. Plagiarism can include submitting a paper: 1. written by means of inappropriate collaboration; 2. written by you for another course, submitted without the permission of both instructors; 3. purchased, downloaded, or cut and pasted from the Internet; 4. that fails to properly acknowledge its sources through standard citations.

Student Writing Support

Students can get one-to-one-consultations on any course paper or writing project at Student Writing Support. Student Writing Support has several campus locations, including the main location in 15 Nicholson Hall. See <<http://writing.umn.edu/sws/index.htm>> for details about locations, appointments, and online consultations.

SCHEDULE

Abbreviations following some readings indicate where they can be found: M=Moodle, I=An Introduction to Literature, Criticism and Theory, WL=The Waste Land, H=Hamlet, WH=Wuthering Heights, D=Dubliners. The rest should be self-explanatory.

Prologue. The Case for Literature

January 21

- Wallace Stevens, “Anecdote of the Jar” (M)

January 23

- J. Hillis Miller, “What Is Literature?” (M)
- Elif Batuman, “From the Critical Impulse, the Growth of Literature” (M)

Part 1. Poetry and Meaning

January 28

- Plato, from the *Phaedrus* (M)
- Aristotle, from the *Poetics* (M)
- Bennett and Royle, “God” (I)

January 30

- John Donne, Holy Sonnets VII, X, XIV (M)
- John Hollander, from *Rhyme’s Reason* (M)
- Bennett and Royle, “Figures and Tropes” (I)

February 4

- John Keats, “Ode on a Grecian Urn” (M)
- Percy Bysshe Shelley, from “The Defense of Poetry” (M)

February 6

- Robert Browning, “My Last Duchess,” “Childe Roland to the Dark Tower Came” (M)
- Walt Whitman, “I Hear America Singing,” “Out of the Cradle Endlessly Rocking” (M)
- Victor Shklovsky, “Art as Technique” (M)

February 11

- T. S. Eliot, *The Waste Land*

February 13

- Sources (WL)
- Bennett and Royle, “Monuments” (I)

February 18

- T. S. Eliot, from “Tradition and the Individual Talent,” from “*Hamlet*,” from “The Metaphysical Poets,” “*Ulysses*, Order, and Myth” (WL)
- *DUE: First draft of short essay #1*

February 20

- The New Criticism (WL)
- Roland Barthes, “The Death of the Author” (M)

Part 2. Drama and the Unconscious

February 25

- William Shakespeare, *Hamlet*, Act 1
- Bennett and Royle, “The Tragic” (I)
- Bennett and Royle, “Ghosts” (I)
- *DUE: Final draft of short essay #1*

February 27

- William Shakespeare, *Hamlet*, Acts 2-3
- Textual Notes (H)

March 4

- William Shakespeare, *Hamlet*, Acts 4-5
- A Critical History of *Hamlet* (H)

March 6

- Psychoanalytic Criticism and *Hamlet* (H)
- Feminist Criticism and *Hamlet* (H)

March 11

- Peer review day
- *DUE: Three paper copies of a draft of short essay #2 in class*

March 13

- Deconstructive Criticism and *Hamlet* (H)
- Bennett and Royle, “The Uncanny” (I)
- *DUE: Final copy of short essay #2*

March 18, 20

- Spring break

Part 3. The Novel and History

March 25

- Emily Brontë, *Wuthering Heights*, Biographical Notice, Editor’s Preface, chapters 1-9
- Erich Auerbach, “Odysseus’ Scar” (M)

March 27

- Emily Brontë, *Wuthering Heights*, chapters 10-19
- Bennett and Royle, “Narrative” (I)

April 1

- Emily Brontë, *Wuthering Heights*, chapters 20-34
- A Critical History of *Wuthering Heights* (WH)

April 3

- No class: Undergraduate English Conference Panel on “Creating My Major” (8:50-9:50 AM). Location: 140 Nolte Hall. Attendance mandatory.

April 8

- Marxist Criticism and *Wuthering Heights* (WH)
- Bennett and Royle, “Ideology” (I)

April 10

- Cultural Criticism and *Wuthering Heights* (WH)
- Bennett and Royle, “History” (I)
- *DUE: Short essay #3*

Part 4. The Short Story and Society

April 15

- James Joyce, *Dubliners*, “The Sisters” through “After the Race”
- James Joyce, “A Curious History,” “Gas from a Burner,” “Our Weekly Story: ‘The Sisters’” (D)

April 17

- James Joyce, *Dubliners*, “The Boarding House” through “Clay”
- Bennett and Royle, “Character” (I)

April 22

- James Joyce, *Dubliners*, “A Painful Case” through “Grace”
- Bennett and Royle, “Queer” (I)
- Roberta Jackson, “The Open Closet in *Dubliners*” (D)

April 24

- James Joyce, *Dubliners*, “The Dead”
- Bennett and Royle, “Colony” (I)
- Vincent J. Cheng, “Empire and Patriarchy in ‘The Dead’” (D)
- *DUE: Short essay #4*

Part 5. Literature and New Media

April 29

- Jennifer Egan, *A Visit from the Goon Squad*, Part A
- Bennett and Royle, “The Postmodern” (I)
- *DUE: Research paper prospectus*

May 1

- Jennifer Egan, *A Visit from the Goon Squad*, Part B

May 6

- Jennifer Egan, “Black Box” (M)
- Ted Gioia, “The Rise of the Fragmented Novel” (M)
- *DUE: Annotated bibliography for research paper*

Epilogue. Analysis Interminable

May 8

- J. M. Coetzee, “What Is a Classic?” (M)

May 14

- *DUE: Research paper final draft*