



**ENGL 3001W-004**  
**TEXTUAL ANALYSIS**  
**T TH 8:00-9:55 AM**  
**Ford Hall B10**  
**Instructor: Dr. John Pistelli**  
**Email: [piste004@umn.edu](mailto:piste004@umn.edu)**  
**Office: 258 Lind Hall**  
**Office hours: TH 10:00 AM-12:00 PM**

## Description, Goals, and Objectives

**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. We will study examples of the traditional major forms (poetry, drama, the novel, the short story) as well as film and performance 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. Finally, we will pay careful attention to the conceptual or critical power of literature and to the aesthetic dimension of criticism, to avoid a simplistic dualism of “art vs. intellect.” 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 Texts

- Course Website ([umn.moodle.edu](http://umn.moodle.edu))\*
- M. H. Abrams and Geoffrey Galt Harpham, *A Glossary of Literary Terms* (Harcourt)
- T. S. Eliot, *The Waste Land* (Norton Critical)
- Emily Brontë, *Wuthering Heights* (Bedford/St. Martin’s)
- Kazuo Ishiguro, *Never Let Me Go* (Vintage)
- Oscar Wilde and Aubrey Beardsley, *Salomé* (Dover)
- William Shakespeare, *Hamlet* (Signet)

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\* A number of required readings will be found on the course website. I expect you to download these and bring them to class on the appropriate day. Please read all online materials as carefully as you would study print documents.

## Assignments

### *Grade breakdown.*

Participation	10%
Quizzes	30%
Short Essays	30%
Final Project	30%

*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 or otherwise getting in touch with me.

*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 or produce 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 have not listed them on the syllabus, but they won't be strictly pop quizzes—I will give you fair warning in advance. They cannot be made up.

*Short essays.* You will write a short essay of 3-4 pp. for each of the three parts 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*, historical or contextual documents for *Wuthering Heights*, textual variants for *Hamlet*). 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 are on your own for the final one, 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. Late assignments will not be accepted without a documented reason.

*Final project.* This will ultimately take the form of a 7-8 pp. argumentative research paper on any text/author/topic studied in the course (you may develop it from one of your short essays). The assignment will have several graded stages. 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. Late assignments will not be accepted without a documented reason.

## 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 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, please come and talk to me about it. Note: this is an upper-level class in the humanities, which means that serious, controversial, and sometimes painful human problems will be discussed—and, in literary works, disturbing things will be depicted. I hope we can approach these topics with an open mind and our conversations with respect for each other.

## Disability Accommodations

Any student with a documented disability condition who needs to arrange accommodations should contact the instructor and Disability Services (612-626-1333) at the beginning of the semester.

## Scholastic Dishonesty

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis. If it is determined that a student has cheated, he or she may be given an “F” or an “N” for the course, and may face additional sanctions from the University.

## 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/> for details about locations, appointments, and online consultations.

## Other Policies

For extensive information about UMN policy regarding the above topics and others—Student Conduct Code; Use of Personal Electronic Devices in the Class Room; Scholastic Dishonesty; Makeup Work for Legitimate Absences; Appropriate Student Use of Class Notes and Course Materials; Grading and Transcripts; Sexual Harassment; Equity, Diversity, Equal Opportunity, and Affirmative Action; Disability Accommodations; Mental Health and Stress Management; and Academic Freedom—I strongly encourage you to visit:

[http://www.policy.umn.edu/Policies/Education/Education/SYLLABUSREQUIREMENTS\\_APPA.html](http://www.policy.umn.edu/Policies/Education/Education/SYLLABUSREQUIREMENTS_APPA.html)

## SCHEDULE

(Abbreviations: *M*=Moodle, *WL*=The Waste Land, *WH*=Wuthering Heights, *H*=Hamlet.)

### Prologue. The Case for Literature

January 20

- Stevens, “Anecdote of the Jar” (M)

January 22

- Miller, “What Is Literature?” (M)
- Borges, “The Book of Sand” (M)
- Abrams and Harpham, periods of American literature, periods of English literature, theories and movements in recent criticism

### 1. Poetry & Meaning

January 27

- Plato, from *Phaedrus* (M)
- Aristotle, from *Poetics* (M)
- Shakespeare, Sonnet 18 (M)
- Donne, “The Ecstasy” (M)
- Abrams and Harpham, alliteration, imitation, meter, Platonic love, rhyme

January 29

- Shelley, from “A Defence of Poetry” (M)
- Keats, “Ode on a Grecian Urn” (M)
- Browning, “Childe Roland to the Dark Tower Came” (M)
- Abrams and Harpham, dramatic monologue, figurative language, imagery, lyric, negative capability, pastoral

February 3

- Eliot, *The Waste Land*
- Abrams and Harpham, allusion; free verse; Imagism; irony; persona, tone, and voice

February 5

- Sources (WL)
- Shklovsky, “Art as Technique” (M)
- Abrams and Harpham, canon of literature, form and structure, formalism, myth

February 10

- Eliot, from “Tradition and the Individual Talent,” from “*Hamlet*,” from “The Metaphysical Poets,” “*Ulysses*, Order, and Myth” (WL)
- Abrams and Harpham, conceit, dissociation of sensibility, metaphysical poets, modernism and postmodernism objective correlative

February 12

- Brooks, “*The Waste Land: An Analysis*” (WL)
- Barthes, “The Death of the Author” (M)
- Abrams and Harpham, author and authorship, New Criticism
- *DUE: FIRST DRAFT OF SHORT ESSAY #1 TO MOODLE BY 11:59PM 02/12*

February 17

- Ellmann, “A Sphinx Without a Secret” (WL)
- Abrams and Harpham, deconstruction, poststructuralism

February 19

- Carson, “The Glass Essay” (M)
- Abrams and Harpham, confessional poetry

## 2. Fiction & Reality

February 24

- Auerbach, “Odysseus’ Scar” (M)
- Brontë, *Wuthering Heights* Biographical Notice, Editor’s Preface, chapters 1-9
- Abrams and Harpham, narrative and narratology, novel

February 26

- Brontë, *Wuthering Heights* chapters 10-19
- Abrams and Harpham, character and characterization, plot, point of view
- *DUE: SECOND DRAFT OF SHORT ESSAY #1 TO MOODLE BY 11:59PM 02/26*

March 3

- Brontë, *Wuthering Heights* chapters 20-34
- A Critical History of *Wuthering Heights* (WH)
- Abrams and Harpham, Gothic novel, realism and naturalism, sublime

March 5

- Psychoanalysis and *Wuthering Heights* (WH)
- Feminist Criticism and *Wuthering Heights* (WH)
- Abrams and Harpham, feminist criticism, gender criticism, psychological and psychoanalytic criticism

March 10

- Marxist Criticism and *Wuthering Heights* (WH)
- Abrams and Harpham, Marxist criticism

March 12

- Cultural Criticism and *Wuthering Heights* (WH)
- Abrams and Harpham, new historicism

March 16, 18

- Spring break

March 24

- Woolf, “Modern Fiction” (M)
- Wood, from *How Fiction Works* (M)
- Abrams and Harpham, epiphany; narration, grammar of; short story
- *DUE: PAPER COPY OF SHORT ESSAY #2 IN CLASS FOR PEER REVIEW*

March 26

- Joyce, “The Dead” (M)
- Cheng, “Empire and Patriarchy in ‘The Dead’” (M)
- Abrams, postcolonial studies

March 31

- Rothman, “A Better Way to Think about the Genre Debate” (M)
- Ishiguro, *Never Let Me Go* Parts One and Two
- Abrams and Harpham, genre
- *DUE: SHORT ESSAY#2 TO MOODLE BY 11:59PM 03/31*

April 2

- Ishiguro, *Never Let Me Go* Part Three
- Abrams and Harpham, science fiction and fantasy, utopias and dystopias

April 7

- Wood, “Kazuo Ishiguro’s *Never Let Me Go*” (M)
- Armstrong, “The Affective Turn in Contemporary Fiction” (M)
- Abrams and Harpham, distance and involvement, empathy and sympathy, Human Rights Literature

### 3. Drama & Media

April 9

- Beckett, *Krapp’s Last Tape* (M)
- Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (M)
- Abrams and Harpham, absurd, literature of the; drama

April 14

- Wilde and Beardsley, *Salomé*
- Abrams and Harpham, Aestheticism; Decadence, the; graphic narrative; queer theory

April 16

- We will attend the “Creating My Major: Making English Your Own” panel at the Sixth Annual English Undergraduate Conference in 140 Nolte Center at 8:50-9:50 AM.

April 21

- Shakespeare, *Hamlet* Act 1
- Abrams and Harpham, Renaissance, tragedy, textual criticism

April 23

- Shakespeare, *Hamlet* Acts 2-3
- Abrams and Harpham, humanism, soliloquy

April 28

- Shakespeare, *Hamlet* Acts 4-5
- Selected critical readings (H)

April 30

- *Hamlet* (dir. Almereyda) screening
- *DUE: SHORT ESSAY #3 TO MOODLE BY 11:59 04/30*
- *DUE: RESEARCH PAPER PROSPECTUS BY 11:59 05/03*

May 5

- Barnet, “*Hamlet* on Stage and Screen” (H)
- Abrams and Harpham, cultural studies

### **Epilogue. Analysis Interminable**

May 7

- Coetzee, “What Is a Classic?” (M)
- Conclusion and course evaluations
- *DUE: ANNOTATED BIBLIOGRAPHY TO MOODLE BY 11:59PM 05/08*

May 13

- *DUE: RESEARCH PAPER TO MOODLE BY 11:59 PM*