

ENGL-UA 101.001

Introduction to the Study of Literature

<http://moacir.com/courses-nyu/english-101-2017>

Moacir P. de Sá Pereira

blah@blah.com

Spring 2017. ARC LLo3

MW 15:30–16:45

Office hours: 244 Greene, 506, T 15:00–16:30

Course description

Designed for English majors and minors, this course examines three intertwined questions: What is literature? Why do we read it? and How do we read it? As we will see, any attempt to answer these three questions will take us through various historical, spatial, political, and cultural fields. More precisely, the course will follow a path of engaging with primarily American, English-language aesthetic objects (poems, plays, novels, short stories, essays—while also incorporating films and other, “newer” technologies of aesthetic production) alongside a wider scholarly apparatus that has tried to codify, restrict, (de)politicize, champion, demystify, appropriate, critique, quantify, or simply complicate those objects. In so doing, we will see how the study of literature has several histories, geographies, and politics in its relationship with various cultures.

Goals of the course

- to introduce you to
 - the history of literature as an object of study;
 - tools and resources provided by the university for literary study;
- to develop skills in
 - reading literary texts carefully and analytically;
 - summarizing and presenting analytical texts in class;
 - engaging with opinions in academic writing;
 - writing short analytical essays about literary texts;
 - revising writing;
 - writing analyses that are cogent and syncretic, making use of the various methods on hand; and
- to develop, refine, and present scholarship that exists, spatially and temporally, beyond the boundaries of the course.

Books

- Coovadia, Imraan. *Green-Eyed Thieves* (2006)

- Graff, Gerald and Cathy Birkenstein. *"They Say / I Say": the Moves that Matter in Academic Writing* (2014)
- Johnson, James Weldon. *The Autobiography of an Ex-Colored Man* (1912) (Norton critical edition)
- Kempe, Margery. *The Book of Margery Kempe* (c. 1440)
- Moraga, Cherrié. *Loving in the War Years: Lo que nunca pasó por sus labios* (1983)
- Patel, Shailja. *Migritude* (2010)
- Rankine, Claudia. *Don't Let Me Be Lonely: An American Lyric* (2004)
- Roy, Arundhati. *Capitalism: A Ghost Story* (2014)
- Shakespeare, William. *The Tempest* (c. 1611) (Arden edition)

Course requirements & policies

Assessment

Plenary sessions

English 101 features four plenary sessions led by four faculty members in the English department. With these sessions, the faculty will give you the opportunity to be exposed both to the diverse set of interests that occupy our department as well as the diverse faculty itself. Each faculty member will be presenting on work that we will have read in class. The plenaries are scheduled for Thursdays and Fridays, as noted below.

Participation

25% The success of any course is directly related to the levels of engagement brought both by the instructor and the students. As such, class participation is vitally important. Similarly, though attendance is logically required for class participation, it is not sufficient. This class requires active participation both inside the classroom and outside.

You can miss up to three meetings without penalty, and you can use these opportunities tactically, to provide space and time to either fulfill other obligations or recuperate from the previous night. I don't care why you didn't come. I start to care with the fourth absence, and I start to require documentation. Repeated unexcused absence quickly gobbles up the class participation component of the grade and begins to threaten your ability to even *pass* the course.

Plenaries *cannot be missed*.

In a discussion-oriented class, "active participation" involves the following components. All of these are necessary to receive maximum points for participation:

- Being in class on time,
- Arriving having done the reading for that day,
- Having considered the reading and found points of entry into class discussion via questions and specific passages,
- Participating in class discussion in ways that build upon contributions from others,
- And refraining from the use of electronic devices.

First essay

15% The first essay will be in response to a prompt. It should be 900–1200 words long.

Second essay

10% The second essay features a reading of a passage from a work we have read for class. You should show the passage's importance to the text as a whole. This essay should also be 900–1200 words long.

Second essay rewrite

10% The rewrite of the second essay is an opportunity to build upon the second essay by incorporating some of the additional texts you have been exposed to in the presentations. This rewrite should be 1200–1500 words long.

Presentation

20% Throughout the semester, secondary texts have been paired with with primary reading for that day. At the beginning of the semester, you will choose a secondary text and present on it later in the semester. The presentation should be 10–15 minutes long. It should provide context for the secondary text itself, a summary of the secondary text, and close with suggestions towards how the secondary text enhances our understanding of that day's primary text. Slides, etc., are not necessary. The presentation will be accompanied by a short document (800 words) laying out the same information as the presentation did to be turned in at the same time as the presentation.

Final essay

20% The final essay is a critical work on one of the primary texts we have read. It should build on the reading techniques from the first two essays as well as make use of one of the secondary texts from the course. A short précis of the essay (up to 600 words) is due two weeks earlier. It should be the essay in miniature—a prose outline, illustrating the essay's structure, context, and argument.

Because of the expanded context and argument, the essay will include some added research, aided by the skills learned at the library. The strategies Graff and Birkenstein provide will help frame this context and build the argument. The final version of the essay should be 1800–2200 words long.

Policies

Assignments

The assignment instructions, though detailed in the syllabus, may be enhanced or supplemented during the course. If you have any questions about an assignment, you should ask for clarification early. The assignments are due on the dates noted in the syllabus.

All of the writing can be submitted electronically.

Late assignments jeopardize both your and my rhythms in the class, so they will be penalized. I will give you feedback and will happily discuss any work with you, but grades should be considered final.

Attendance

As indicated above, attendance is required. Three absences will be excused without supplemental documentation, and I encourage you to use these tactically. Catching up is your responsibility.

Subsequent absence requires formal documentation. Otherwise it begins to harm your final grade. Though class participation is only part of the final grade, extreme absenteeism (more than six meetings missed) will put your ability to pass the course at risk.

Please show up on time to class, as well.

Electronics

Our time in class is meant as a sanctuary from the distractions of the rest of the world. Additionally, our class relies on discussion and engagement, and the front of a laptop screen is a brilliant shield behind which a student can hide, even unintention-

ally. During our meetings, then, there can be no use of electronic devices. Please also set whatever devices you have but aren't using to silent mode.

Communication

Communication is vitally important to the pedagogical process, and this course depends on clear communication in both directions. If you have questions, comments, or concerns, the best course of action is to come visit me during my office hours as noted at the top of this page. If your questions, etc., cannot wait until then, then clearly you can also email me. I should respond within 48 hours, but please write again if I do not.

This is a new course, meaning that there will be even more unfinished edges ready to scratch someone than in a typical course. We have a collective goal of learning, however, so if the unfinished edges get to be overwhelming, I'll adjust the parameters of the course appropriately. I'm not out to catch you, nor is this course a process of grotesque punishment. Please don't treat it as such.

Once more, with feeling: *communication is vitally important to the pedagogical process*. If you have concerns or worries, please let me know about them sooner rather than later.

Disabilities

If you have a disability, you should register with the Moses Center for Students with Disabilities (mosescsd@nyu.edu; 726 Broadway, 2nd Floor, 212.998.4980), which can arrange for things like extra time for assignments. Please inform me *at the beginning of the semester* if you need any special accommodations regarding the assignments.

Academic integrity

Please look at NYU's full statement on academic integrity¹. Any instance of academic dishonesty will result in an F and will be reported to the relevant dean for disciplinary action. Remember that plagiarism is a matter of fact, not intention. Know what it is, and don't do it.

Syllabus

This syllabus is available at the course webpage². A pdf version is also available³. The source code and documentation for this document is available at its Github repository⁴. The syllabus is ©2016, Moacir P. de Sá Pereira. It is licensed as Creative Commons 3.0 by-nc-sa, giving you permission to share and alter it in any way, as long as it is for non-commercial purposes, maintains the license, and gives proper attribution. Further information regarding the license, the history of the document, and influences can be viewed at the Github repository.

¹<http://cas.nyu.edu/page/academicintegrity>

²<http://moacir.com/courses-nyu/english-101-2017>

³<http://moacir.com/courses-nyu/english-101-2017/syllabus.pdf>

⁴<http://github.com/muziejus/english-101-2017>

Schedule

Readings that are not the four books listed above will be available as pdfs or by other means. See the list of references at the end for details.

1. Who is it?

In the first section of this course, we begin by thinking about how literature can describe a person in the world and how that has changed over time.

- Monday, 23 Jan: Introductions
- Wednesday, 25 Jan: *The Autobiography of an Ex-Colored Man* through ch. 6. Presentation: DuBois, "Of our Spiritual Strivings."
- Monday, 30 Jan: *The Autobiography of an Ex-Colored Man* to end.
- Wednesday, 1 Feb: *The Book of Margery Kempe* through ch. 33. Presentation: White, "Value of Narrativity in the Representation of Reality."
- Monday, 6 Feb: *The Book of Margery Kempe* through ch. 77.
- Wednesday, 8 Feb: *The Book of Margery Kempe* to end.
- Thursday, 9 Feb; Friday, 10 Feb: Carolyn Dinshaw **plenary**.
- Monday, 13 Feb: **Library visit**; *They Say / I Say* to p. 105.
- Wednesday, 15 Feb: *The Tempest* through Act III. Presentation: Foucault, "Preface" and "Las Meninas." **First essay due.**
- Monday, 20 Feb: **No class**
- Wednesday, 22 Feb: *The Tempest* to end. Presentation: "Theses on the Philosophy of History."

2. Life during wartime

Next, we look to the role literature plays in the scope of (imperialist) war.

- Monday, 27 Feb: "You Survived the War, Now Survive the Homecoming;" *They Say / I Say* to p. 144.
- Wednesday, 1 Mar: "Prayer in the Furnace" & "War Stories."
- Thursday, 2 Mar; Friday 3 Mar: Patrick Deer **plenary**.
- Monday, 6 Mar: From *U. S. A.*: "Newsreel XIV," "Emperor of the Caribbean," "The Camera Eye (20)," "Newsreel XXII," "The Camera Eye (30)," "Randolph Bourne," "Newsreel XXIII," "Newsreel XXIX," "The Camera Eye (36)," "Meester Veelson," "Newsreel XXX," "Newsreel XXIV," "The House of Morgan," "Newsreel XXXV," "The Camera Eye (39)," "Newsreel XLIII," "The Body of an American," "Newsreel LXVIII," "The Camera Eye (51)." Presentation: Martí, "Our America."
- Wednesday, 8 Mar: *Capitalism: A Ghost Story*.
- Friday, 10 Mar: **Second essay due.**
- Monday, 13 Mar: **Spring Break**

3. Around the World

What does it even mean to speak of “English” literature? Is this distinction important?

- Monday, 20 Mar: *Green-Eyed Thieves* through p. 125. Presentation: Cheah?
- Wednesday, 22 Mar: *Green-Eyed Thieves* to end. Presentation: Dimock, “Genre as World System: Epic and Novel on Four Continents.”
- Monday, 27 Mar: *Migritude* through p. 72.
- Wednesday, 29 Mar: *Migritude* to end.
- Thursday, 30 Mar; Friday, 31 Mar: Jini Kim Watson **plenary. Second essay rewrite due.**

4. Who will survive in America?

Finally, how does the world reconstruct itself in an American milieu?

- Monday, 3 Apr: selected poems by Hughes & selected poems by McKay. Presentation: Césaire, “Discourse on Colonialism.”
- Wednesday, 5 Apr: selected poems by Brooks. Presentation: DuBois, “Of the Sorrow Songs.”
- Monday, 10 Apr: *Loving in the War Years: Lo que nunca pasó por sus labios* (selections).
- Wednesday, 12 Apr: *Loving in the War Years: Lo que nunca pasó por sus labios* (selections). Presentation: Anzaldúa, “La Prieta.”
- Monday, 17 Apr: *Don’t Let Me Be Lonely: An American Lyric* through p. 59.
- Wednesday, 19 Apr: *Don’t Let Me Be Lonely: An American Lyric* to end. Presentation: Baldwin? Freud?
- Monday, 24 Apr: “Native Sons” & “A Confession.”
- Wednesday, 26 Apr: “Waterfalls” & “The Call of Blood”
- Thursday, 27 Apr; Friday 28 Apr: Jess Row **plenary. Final précis due.**
- Monday, 1 May: Debrief.
- Wednesday, 3 May: **No class.**
- Wednesday, 10 May: **Final essay due.**

Calendar

Thursday plenaries are 18:25–19:40 in the Event Space, 244 Greene. Friday plenaries are 11:00–12:15 in the Event Space, 244 Greene. “P:” is the secondary text for which a student will be presenting that day.

Week	Monday	Wednesday	Thursday	Friday
23 Jan	Introductions	Johnson; P: DuBois 1		
30 Jan	Johnson	Kempe; P: White		
6 Feb	Kempe	Kempe	Dinshaw plenary	Dinshaw plenary
13 Feb	Library visit; Graff & Birkenstein	Shakespeare; P: Foucault;	1st essay due	
20 Feb	No class	Shakespeare; P: Benjamin		
27 Feb	Fallon; Graff & Birkenstein	Klay	Deer plenary	Deer plenary
6 Mar	Dos Passos; P: Martí	Roy		2nd essay due
13 Mar	Spring Break			
20 Mar	Coovadia; P: Apter	Coovadia; P: Dimock		
27 Mar	Patel	Patel	Watson plenary	Watson plenary; 2nd essay rewrite due
3 Apr	Hughes & McKay; P: Césaire	Brooks; P: DuBois 2		
10 Apr	Moraga	Moraga; P: Anzaldúa		
17 Apr	Rankine	Rankine; P:		
24 Apr	Row	Row	Row plenary	Row plenary; Final précis due
1 May	Debrief	No class		
8 May		Final essay due		

References

- Anzaldúa, Gloria. "La Prieta." In *This Bridge Called my Back: Writings by Radical Women of Color*, 2nd ed., edited by Cherrie Moraga and Gloria Anzaldúa, 198–209. New York: Kitchen Table, Women of Color Press, 1983.
- Brooks, Gwendolyn. *Blacks*. Chicago: Third World Press, 1987.
- Césaire, Aimé. *Discourse on Colonialism*. Translated by Joan Pinkham. 1955. New York: Monthly Review Press, 1972.
- Coovadia, Imraan. *Green-Eyed Thieves*. 2006. London: Seagull Books, 2011.
- Dos Passos, John. *U.S.A.* 1938. Boston: Houghton Mifflin, 1963.
- Fallon, Siobhan. "You Survived the War, Now Survive the Homecoming." In *You Know When the Men Are Gone*, 189–207. New York: G. P. Putnam's Sons, 2011.
- Foucault, Michel. "Las Meninas." In *Order of Things*, 3–16.
- . "Preface." In *Order of Things*, xv–xxiv.
- . *The Order of Things: an Archaeology of the Human Sciences*. 1966. New York: Vintage Books, 1994.
- Graff, Gerald, and Cathy Birkenstein. *"They Say/I Say": the Moves that Matter in Academic Writing*. 3rd ed. 2006. New York: W. W. Norton, 2014.
- Hughes, Langston. *The Collected Poems of Langston Hughes*, edited by Arnold Rampersad and David E Roessel. New York: Vintage Books, 1995.
- Johnson, James Weldon. *The Autobiography of an Ex-Colored Man: Authoritative Text, Backgrounds and Sources, Criticism*, edited by Jacqueline Denise Goldsby. Norton Critical Edition. 1912. New York: W. W. Norton, 2015.
- Kempe, Margery. *The Book of Margery Kempe*. Translated by Anthony Bale. Oxford University Press, 2015.
- Klay, Phil. "Prayer in the Furnace." In *Redeployment*, 129–167.
- . *Redeployment*. New York: Penguin Books, 2014.
- . "War Stories." In *Redeployment*, 213–236.
- Martí, José. "Our America." In *José Martí: Selected Writings*, edited and translated by Esther Allen, 288–296. 1891. New York: Penguin Books, 2002.
- McKay, Claude. *Complete Poems*, edited by William J. Maxwell. Urbana: University of Illinois Press, 2004.
- Moraga, Cherrie. *Loving in the War Years: lo que nunca pasó por sus labios*. Expanded 2nd ed. 1983. Cambridge, MA: South End Press, 2000.
- Patel, Shailja. *Migritude*. New York: Kaya Press, 2010.
- Rankine, Claudia. *Don't Let Me Be Lonely: an American Lyric*. St. Paul, MN: Graywolf Press, 2004.
- Row, Jess. "A Confession." *Granta* 128 (2014): 85–95.
- . "Native Sons." *Guernica*, 2014. <https://www.guernicamag.com/jess-row-native-sons/>.
- . "The Call of Blood." *Harvard Review*, no. 38 (2010): 122–149.
- . "Waterfalls." *Conjunctions*, no. 54 (2010): 306–318.
- Roy, Arundhati. *Capitalism: a Ghost Story*. Chicago: Haymarket Books, 2014.
- Shakespeare, William. *The Tempest*. 3rd ed. Edited by Virginia Mason Vaughan and Alden T. Caughan. Arden Shakespeare. London: Bloomsbury, 2011.
- White, Hayden. "The Value of Narrativity in the Representation of Reality." *Critical Inquiry* 7, no. 1 (1980): 5–27.