

English 302: FOUNDATIONS OF THE ENGLISH MAJOR (THEORY)
Winter 2017 | McKenzie 240A | TR 12:00-1:20 + discussion section

Professors: Warren Ginsberg, Heidi Kaufman, & Priscilla Ovalle

GEs: Kate Huber (khuber2@uoregon.edu) and Eleanor Wakefield (ewakefie@uoregon.edu)

Additional email, office hours, & other contact information can be found on Canvas and at <http://english.uoregon.edu/profiles/faculty>

The Foundations of the English Major is a three-course sequence (ENG 301, ENG 302, ENG 303) that introduces students to the discipline of English as it is practiced at the University of Oregon. The entire sequence provides English majors with a common intellectual experience and a foundation for future coursework in literatures, media, and folklore. The course provides a solid foundation in the histories, theories, debates, and critical reading practices used to study different kinds of texts. The department strongly encourages students to take these courses sequentially. If necessary, however, students may begin the sequence with ENG 301 or ENG 302, but not with ENG 303.

302 Course Description:

English 302 orients students to the intellectual rationale behind the English major by presenting the discipline's history and debates. We will do this by studying "critical theory," a form of writing that seeks less to interpret the meaning of cultural objects than to interrogate the historical, social, and ideological forces that underwrite the ways in which meaning is made. Class lectures and discussions will be guided by three goals. First, we will develop strategies for reading and understanding critical theory as a distinct form of writing. Second, we will consider the contexts from which key theory debates have emerged. Third, we will focus on how theory expands, constricts, or complicates our analysis of specific texts.

The **Newer Media** component of the course addresses film theory and intersectionality to better understand how "the gaze" operates in narrative films. To explore the concepts of "seeing" and "being seen," we will watch *Only Angels Have Wings* (Hawks 1939), *Belle* (Asante 2013), and *King Kong* (Cooper and Schoedsack 1933).

For the **Medieval** section of this course, we will discuss five theoretical approaches to Chaucer's Wife of Bath's Tale. These include: a new historical reading of the tale, a Marxist interpretation, a psychoanalytic interpretation, a deconstructive reading, and a feminist interpretation.

In the **Victorian** section of the course we will study Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and its emphasis on doubles through the lens of psychoanalytic theory, abjection and gender theory, and monster theory.

By the end of this course, students will be able to:

1. Identify and describe what theory is.
2. Develop strategies to assess the potential and the limits of different theoretical approaches.
3. Develop fluency with a range of critical and theoretical methods of cultural analysis.
4. Extend their knowledge of cultural analysis by learning how to write informed, persuasive essays that draw from and engage with critical theory.

Department Learning Outcomes:

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their generic conventions.
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts.
3. Perform critical, formal analyses of literary and other cultural texts.
4. Write focused, analytical essays in clear, professional and grammatical prose.
5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments.
6. Employ primary and secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay's thesis.

Required Course Materials and Texts: Available at the Duck Store, on canvas, and at specified online sites. Please use specific editions listed below.

1. Clickers
2. DVDs of the films *Only Angels Have Wings* (1939), *Belle* (2013), and *King Kong* (1933) are on reserve for a 4-hour checkout in the Knight Library's Audio & Video Room, located on the [third floor of Knight Library](#) (northwest corner).
3. Geoffrey Chaucer, *The Wife of Bath*, ed. Peter Beidler, Case Studies in Contemporary Criticism Series (Boston: St. Martin's Press, 1996).
4. Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*, third edition edited by Martin A. Danahay. Peterborough, ON: Broadview Press, 2015.
5. Selected PDFs available on Canvas; the [Broadview Press website](#); and [the British Library Website](#)
6. Purdue Online Writing Lab (OWL) "[MLA Works Cited Page](#)" ([Links to an external site.](#)) (<http://owl.english.purdue.edu/owl/resource/747/05/>)

Attendance Expectations, Assignments, Grade Breakdown, and Grading Policy

Consistent and full attendance at both lecture and discussion sections is required. Grades will be assigned in accord with competencies and performance levels outlined in the English Department's Undergraduate Grading Policies:

<http://english.uoregon.edu/resources/attachment/english-dept-u-g-grading-policies-6>

Absences & Grade Reduction: Lecture and discussion section attendance are mandatory. Lecture attendance is determined by clicker questions. Two lecture absences are allowed; your final grade will drop by one third of a letter grade for each subsequent absence unless arrangements have been made in advance. (Example: an A would drop to an A-; a B+ would drop to a B. See clicker policies below for additional information). One Discussion Section absence is allowed; your final grade will drop by one-third of a letter grade for each subsequent absence unless you have contacted your GE and worked out an agreement on alternative arrangements. (Example: an A would drop to an A-; a B+ would drop to a B). You are responsible for work due or assigned on days you are absent. If you miss a class, it is your responsibility to contact a fellow student to find out what you've missed.

Grade Breakdown

5% Lecture Participation

15% Discussion Section

60% Average of 3 Course Essays (one for each section of the course), 4-6 pages each

20% Final Synthesis Essay, 4-6 pages

Lecture Participation & Discussion Sections. You must come to class having read/screened the assigned material and prepared to discuss it with your instructors and peers. The lecture participation and discussion section grades reward students who take an active and engaged role in discussions, who are willing to contribute thoughtfully and constructively to the collaborative process of in-class dialogue, and who conduct themselves in a collegial and respectful way. You will be expected to participate during lectures using a clicker; clicker grading policies and how they factor into this portion of the grade will be addressed in the first week of class. **20%**

TOTAL

In this course you will complete 3 essays, one for each section of the course (4-6 pages each) and one final synthesis essay (4-6 pages). Each essay will give you an opportunity to develop at least two skills. First, you'll demonstrate your ability to interpret and reflect on a single theory. Second, you'll demonstrate your ability to use that theory as a lens for commenting on the assumptions that guide the analysis of a primary text. The final essay will allow you to draw on earlier papers to compare the ways in which theory inflects the study of cultural objects from two different periods. Essays will each count as 20% of your final grade. Specific guidelines for essays can be found on later pages in the syllabus and on Canvas. **80% TOTAL**

Grading Scale

A+ 100	B+ 87-89	C+ 77-79	D+ 67-69	F 0-59
A 94-99	B 84-86	C 74-76	D 64-66	
A- 90-93	B- 80-83	C- 70-73	D- 60-63	

Class Policies

Lecture and discussion etiquette: Please turn off all electronic devices before class begins. In rooms as acoustically-live as large lecture halls, it is difficult to lecture over "cross-talking," so please avoid this. Talking during lecture may impede other students' learning, so plan to hold your individual conversations outside class time. Any activity that disrupts or distracts others from course material is not only rude but may also violate the university's code of academic conduct. Please be considerate of those around you.

Inclusive Learning Environments: The University of Oregon is working to create inclusive learning environments. Please notify one of the professors teaching this course if there are aspects of the instruction or course design that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Lecture Notes and Missed Classes: Lectures may not be copied, taped, or videotaped in any manner unless you have documented a communication-related disability with the University and have received permission from the course instructor. Should you miss a lecture or discussion, it is your responsibility to obtain notes from your colleagues, so be sure to get to know others in

the course who would be willing to help you and whom you would be willing to help. Missing lecture should, however, be a rare event. In no case should you take notes regularly for another student, unless you obtain the professor's approval. However, comparing notes with a study partner or a small group could assist you with the course and clearly that kind of activity is something we'd all applaud.

Tutorial Help: Meaningful and successful learning often requires more than students and teachers can accomplish individually. Programs, workshops, courses, tutors, and mentors are among the many resources the Teaching and Learning Center provides to help students with educational pursuits at the University of Oregon. For example, the TLC offers courses, tutorials, and drop-in assistance for students' academic writing. The TLC is located in 68 PLC and their website is <http://tlc.uoregon.edu/>. Please note that any other assistance (beyond the UO TLS office) that you receive on papers, from organizing your paper to identifying your main points, from typing or proofreading papers to editing or revising papers, must be cleared with your GTF or one of the professors.

Academic Integrity: The University of Oregon values academic honesty. Students are informed of the University's expectations about conduct and academic honesty when they matriculate.

You are here because you clearly have the ability to engage your own mind in rigorous intellectual work. Consult the UO's Student Conduct Code (<http://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-code>) for definitions of plagiarism and information on documentation should you need it. See your GTF and/or your 302 professors should you have any concerns about documentation and/or academic honesty.

In accord with English Department policy, cases of clearly established plagiarism or cheating, a final course grade of "F" will be the minimum penalty; all incidents will also be reported to the Office of Student Conduct, as required by the University.

The University Student Conduct Code defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the student's obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism.

Plagiarism is the use of another person's words or ideas without due acknowledgment. It may be intentional or unintentional. To make sure you have avoided plagiarism in your work, you should:

- Accurately quote the original author's words.
- Enclose the quotation within quotation marks.
- Follow the quotation with an in-text citation.
- Introduce quotations with a phrase that includes the author's name (Baxter argues that...)
- Provide a list of references with full citation information at the end of the paper.

Quick Tips for Paraphrasing:

Paraphrasing or summarizing doesn't mean just changing a couple of words from the original work.

Acknowledge the source through in-text citations immediately following the paraphrase.

Review some good examples of paraphrasing and learn the techniques that will improve your paraphrasing.

Additional information about what counts as plagiarism [can be found here](#). Other useful resources on this topic include:

- [Avoiding Plagiarism: What Do I Need to Cite? \(Links to an external site.\)](#) *This one-minute video clarifies how to cite when you cite another author's words or another author's ideas.*
- **Vericite** is a plagiarism detection service employed by the UO that identifies potentially plagiarized or improperly cited text. The service automatically checks submitted work against an index of online sources. It can be accessed through your Canvas course site if your instructor has activated it for particular assignments.

Clicker Grading: The fractions on the left represent the number of classes attended that include a clicker quiz. The grade on the right is the grade you will receive for those sessions as your 5% Lecture Participation Grade.

16/16 = A+ (100%)

13/16= B- (81.25%)

10/16 = D- (62.5%)

15/16 = A (93.75%)

12/16 = C (75%)

9-0/16 = F (0-59%)

14/16 = B+ (87.5%)

11/16 = D+ (68.75%)

Clicker quizzes count towards your 5% Participation Grade and also determine your lecture attendance (see section on “Absences & Grade Reduction”).

Clicker Grading Policies:

- It is your responsibility to bring your clicker to class, confirm that your clicker works, and that your clicker grade has properly posted to Canvas.
- Clicker grades will begin accumulating on Tuesday of week 2.
- If you have not registered your clicker by the beginning of class on Tuesday of week 2, you will lose your week 2 points.
- Guest Clicker Policy: If you forget your clicker, you may check one out from your GE on a first come, first served basis (this will be at your GE's discretion for repeat clicker loans). It is your responsibility to confirm with your GE that your clicker session has posted, according to the following class policy.
- Clicker Point Confirmation: You will have 1 week to confirm that your clicker points have properly posted to Canvas. You must notify your GE if you do not see your clicker grade within the week after your grade goes live. If you do not do so within that time, you will not receive credit for the session.

Course and Readings Schedule:

Week 1: Introductions, “The Gaze,” and Ways of Seeing

1/10 Tuesday: Introduction to the Course & “Theory”

1/12 Thursday: Mulvey. “Visual Pleasure and Narrative Cinema.” (Canvas PDF 713-725)

Week 2: Challenging the Gaze: Race and Interdisciplinarity

1/17 Tuesday: Fanon. “The Fact of Blackness.” (Canvas PDF 794-799) + *Only Angels Have Wings* (Hawks 1939) [121 min, screen at home, DVD on reserve in Knight Library]

1/19 Thursday: Crenshaw. “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color.” (Canvas PDF 1241-1299)

Week 3: Looking Back, Looking Closer

1/24 Tuesday: hooks. “The Oppositional Gaze: Black Female Spectators.” (Canvas PDF 115-131) + *Belle* (Asante 2013) [104 min, screen at home, DVD on reserve in Knight Library]

1/26 Thursday: Rony. “*King Kong* and the Monster in Ethnographic Cinema.” (Canvas PDF 841-859) + *King Kong* (Cooper and Schoedsack 1933) [125 min, screen at home, DVD on reserve in Knight Library]

Week 4: Newer Media → Medieval

1/31 Tuesday: Reflections on Newer Media + Transition to Medieval

2/2 Thursday: The Wife of Bath: Portrait in the General Prologue, Wife’s Prologue and Tale (pp. 42-85 in The Wife of Bath Casebook)

DEADLINE:

Sunday 2/5 11:59pm PST — Newer Media Essay Due

Week 5:

2/7 Tuesday: The Wife of Bath: Portrait in the General Prologue, Wife’s Prologue and Tale

2/9 Thursday: The Wife of Bath: Portrait in the General Prologue, Wife’s Prologue and Tale

Week 6: The New Historicist and the Marxist Wife

2/14 Tuesday: The Wife of Bath: Essays by Lee Patterson (pp. 133-54) and Laura Fink (pp. 171-88)

The Psychoanalytic and the Deconstructionist Wife

2/16 Thursday: The Wife of Bath: Essays by Louise Fradenburg (pp. 205-20) and Marshall Leicester (pp. 234-54)

Week 7: The Feminist Wife; Medieval → Victorian

2/21 Tuesday: The Wife of Bath: Essay by Elaine Hansen (pp. 273-89); general discussion

2/23 Thursday: Transition from Medieval to Victorian + *Jekyll and Hyde* pages 31-69 (up to Dr. Lanyon's Narrative)

DEADLINE:

Sunday 2/26 11:59pm PST — Medieval Essay Due

Week 8: Jekyll & Hyde: Introductions to Self and Others

2/28 Tuesday: *Jekyll and Hyde* page 69-101 (begin reading with Dr. Lanyon's narrative and work through the end of the assignment)

3/2 Thursday: On the [Broadview Website](#) click on "Foundational Theory Articles" and find Freud, "From the Ego and the Id." Read and bring a physical or e-copy of the essay to class.

Week 9: Abjection and Monsters

3/7 Tuesday: On the [Broadview Website](#) click on "Foundational Theory Articles" and find Kristeva, "An Essay on Abjection." Read and bring a physical or e-copy of the essay to class.

3/9 Thursday: On the [Broadview Website](#) click on "Foundational Theory Articles" and find Cohen, from "Monster Culture (Seven Theses)." Read and bring a physical or e-copy of the essay to class.

Week 10--Pulling it all Together

3/14 Tuesday: Appendix J in Broadview edition of *J & H*, "Jack the Ripper" and Linda Dryden, from "'City of Dreadful Night': Stevenson's Gothic London" (On the [Broadview Website](#) click on the tab at the top titled, "Articles on *Jekyll and Hyde*" and scroll down to find the article).

3/16 Thursday: Synthesis and Conclusions

DEADLINE:

Sunday 3/19 11:59pm PST — Victorian Essay Due

DEADLINE:

Thursday 3/23 11:59pm PST — Final Synthesis Essay Due

Course Assignments

Essay 1: Newer Media

In 4-6 pages, identify and explain the concepts of two critical theorists from the Newer Media section that have helped you understand/appreciate different modes of seeing and/or being seen. After identifying each scholar and describing their approach to the concept of seeing and/or being seen (on screen or in the real world), explain how the two approaches complement or contradict each other. Finally, use examples from one film screened this term to better illustrate your points.

Essay 2: Medieval

Two words, “experience” and “auctoritee,” seem so important to Chaucer’s Wife of Bath, he has her use them to announce herself to the other pilgrims. Many readers agree; they also feel these concepts shape her performance.

In 4-6 pages, identify and discuss the concepts of two critical theorists that help you understand the ways in which “experience” and “authority” operate in the Wife’s portrait in “The General Prologue,” her own “Prologue,” and her “Tale.” Be sure you explain how the approaches complement or diverge from one another; analyze relevant passages from Chaucer’s text to support your points.

Essay 3: Victorian

Write an essay in which you identify and explain the concepts of two critical theorists from the Victorian section of the course that help us to understand/appreciate *The Strange Case of Dr. Jekyll and Mr. Hyde*’s emphasis on doubles. After identifying and summarizing the major argument of each scholar regarding doubles, explain how the two approaches complement or challenge each other. Finally, use examples from the novel to illustrate the different kinds of interpretations these theories open up or make possible. What does each one enable you to see about the text? Essays will be evaluated based on the degree to which they develop a clear and persuasive argument about the similarities and/or differences between the two theorists addressed in the essay. Second, essays will be evaluated on the persuasiveness of the specific examples they draw from in discussions. Finally, grades will be determined by the clarity (sentences, language, fluidity from paragraph to paragraph), organization, and thoughtfulness of the writing.

Essay 4: Synthesis Essay

Details of assignment to follow.