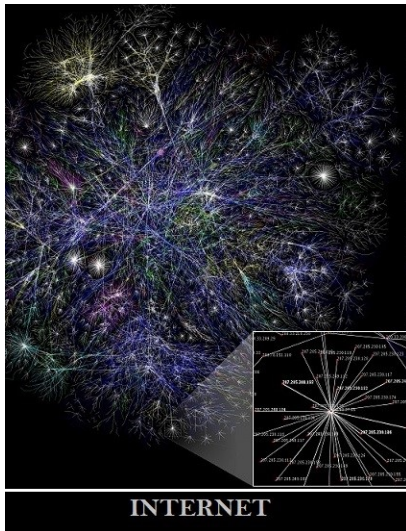


# 202—Engaging English

and critical theory, the digital, the epic, the novel, poetry, art, television, film, space, time, and the humanities



This class will teach you how to surf (the Internet) and about the various ways that English studies have been transformed over the last few decades. Starting with some basic close-reading and analysis skills, we will then explore how those skills have been increasingly applied to new areas of inquiry (tv, film, culture, critical theory, and politics). We will also employ new digital tools that change the way we approach our subjects of inquiry, including Web annotation, timeline-building, gallery-building and GIS mapping. As we proceed, we will consider the nature of English studies: What is an English department and how does it relate to the rest of the university? What can you do with an English degree? What is the value of studying English given the nature of our world today?

**Texts:** Felluga, *Critical Theory: The Key Concepts* (Von's Books)  
Wilson translation of *The Odyssey* (provided for free)

**Web:** Blackboard + Dropbox + <http://covecollective.org>

**SYLLABUS**

Intros And Tools	<p>8/19 Engaging ourselves</p> <p>8/21 Engaging our toolset; read “digital humanities” in <i>Critical Theory: The Key Concepts</i> (CT)</p> <p>8/23-8/28 Engaging “Leda and the Swan” and our annotation tool</p> <hr/>
The Human Subject	<p>8/30-9/4 Engaging the epic: Homer’s <i>Odyssey</i></p> <p>9/6 Engaging theory; read Introduction to CT</p> <p>9/9 exam (in-class)</p> <p>9/11 Engaging theory; read Foucault, “Subject” and <i>Discipline and Punish</i>; read “power”; “archaeology”; “panoptic”; “subject”; “biopolitics” in CT</p> <hr/>
Space and Time	<p>9/13 Engaging the visual</p> <p>9/16 Lectures on art, literature and DH (STEW 310)</p> <p>9/18 Engaging the visual</p> <p>9/20 Engaging the epic: <i>Paradise Lost</i></p> <p>9/23 Engaging space and time; read Foucault, “Of Other Spaces”</p> <p>9/25 Engaging space and time; read White, “Value”; read “history”; “ideology”; “queer temporality”; “narrative” in CT</p> <hr/>
The Modern Subject	<p>9/27 Engaging Romanticism</p> <p>9/30 Engaging the epic: Wordsworth’s <i>Prelude</i>; “Prospectus”</p> <p>10/2-10/4 Engaging “drama”: Byron’s <i>Manfred</i></p> <p>10/9-10/16 Engaging the novel: Mary Shelley’s <i>Frankenstein</i></p> <hr/>
How to Read Poetry	<p>10/18 Class canceled</p> <p>10/21 Engaging poetry: DG Rossetti, “The Sonnet”; Robert Browning, “My Last Duchess”</p> <p>10/23 Engaging poetry: Wordsworth, “London, 1802”; P. Shelley, “To Wordsworth”</p>

How  
To  
Write  
Poetry

10/25 Engaging poetry: P. Shelley, “England in 1819”  
 10/28 Engaging poetry: Keats, “If by these dull rhymes”  
 10/30 Engaging poetry: EBB, “On a Portrait of Wordsworth” (COVE Edition) and Sonnets 22 and 32  
 11/1 Engaging poetry: Hopkins, “God’s Grandeur”  
 11/4 Engaging poetry: Hopkins, “The Windhover”  
 11/6 Engaging your own poetry: poetry reading; **meet in the South Tower of the Union** (Room 320)

How  
To  
Interpret  
TV,  
Film  
and  
the  
Future

11/8 Engaging television and film; read “narrative”; “diegesis”; “story and discourse”; “hermeneutic and proairetic codes”; “Name of the Father”; “mirror stage”; “desire”; “super-ego”; “psychosexual development”; “psychoanalysis”; “repression”; “neurosis”; “homosocial desire”; “performativity”; “agency”; “nature” in CT  
 11/11 Engaging television: Buffy, “Hush” (season 4, episode 10); read Žižek excerpts from *For They Know Not* and *Looking Awry* (6-8, 12-25, 39-43); read “symbolic,” “imaginary”; “between the two deaths”; “Real” in CT; read Primers for Buffy and “Hush” (Dropbox)  
 11/13 Marathon Reading of the *The Odyssey* (Ringel Gallery, STEW)  
 11/15 Guest lecture: X Files, “The Postmodern Prometheus” (season 5, episode 5); read “postmodernism” and “postmodernity” in CT  
 11/18 Buffy, “The Body” (season 5, episode 16); read “abject”; “object, objectification and *objet petit a*”; “uncanny” in CT; read Kristeva, *Powers of Horror*; read Primer for “The Body” (Dropbox)  
 11/20 Buffy, “The Body”; read Žižek excerpts from *Looking Awry* (88-97, 104-06); read “scopophilia”; “Gaze”; “suture” in CT  
 11/22-12/4 Engaging film: *The Matrix*; read Jean Baudrillard, “The Precession of Simulacra”; read “gender and sex”; “compulsory heterosexuality”; “late capitalism”; “simulacra”; “pastiche”; “cyberpunk” in CT

The End and a Return  
to the Beginning

12/6 Class canceled in favor of Emily Wilson reading and Q&A  
 12/6 Emily Wilson reading, Q&A, and book signing from 7:30-9 PM in Fowler Hall (STEW)

## Grading

100-point scale as follows:

94-100 A (4.0)  
 90-93 A- (3.7)  
 89.5 A-/B+ (3.5)  
 87-89 B+ (3.3)  
 84-86 B (3.0)  
 80-83 B- (2.7)  
 79.5 B-/C+ (2.5)  
 77-79 C+ (2.3)  
 74-76 C- (2.0)  
 70-73 C- (1.7)  
 60-69 D (1.0)  
 < 60 F (0.0)

## Late Policy

I allow a one-week grace period on all assignments, if requested by email to [felluga@purdue.edu](mailto:felluga@purdue.edu); the grade is reduced by 1/3 of a grade each day beyond the grace period, so three days beyond grace equals one full grade (a B+ becomes a C+, for example)

## Plagiarism

Any plagiarism (the undocumented use of another's words, including purchased essays or material found on the Internet) will result in failure for the course and disciplinary action from the university.

Office hours (HEAV 430):

MWF 1:30-2:30, or by appointment:

[felluga@purdue.edu](mailto:felluga@purdue.edu); 49-61647

## Grading and Assignments

1. Be tested. 10%, 09/09/19. Exam on *The Odyssey* and course terminology.
2. Annotate. 20%, due 09/16/19. Pick one sonnet from our list of sonnets in COVE Studio. Add two substantive annotations: one should explain a content element (a historical or cultural reference, a word you don't know, an allusion, etc.); one should analyze some craft element (the reason for a caesura or enjambment or rhyme, for example). Take time to write two smart and full annotations and provide some interpretation of your two elements. Don't just describe, analyze. I will provide feedback, after which you will have a chance to revise your entries before 10/16/19.
3. Build. 20%, due 09/27/19. Add one timeline element, one map element and one gallery image about the Romantic period to our collective resources in COVE Editions. Provide sufficient detail to explain the historical or cultural detail that you are presenting. Interlink the three objects.
4. Create. 20%, due 10/30/19. Write a sonnet. It can follow any sonnet convention or depart from specific conventions; however, the logic of the departure should make sense and you must explain your choices in a one-page, single-spaced analysis that should accompany the poem on a separate page.
5. Analyze. 20%, due 12/02/19. Write an essay. Pick a scene from one of the films or tv shows on our syllabus and analyze it using the terms and methods we have showcased in class. Include three quotations from our theoretical readings (Žižek, Kristeva, Baudrillard, Foucault, White).
6. Participate. 10%. Do your best to participate in class discussions. Unexcused absences in excess of three class periods will result in reduction of this grade, as will disruptive late arrivals.



## Romantic Things (possibilities for the Build assignment)

William Hone | *The Political House That Jack Built* | Charles Babbage and the Difference Engine | Mary Wollstonecraft | Sir Walter Scott | *The Lay of the Last Minstrel* | Waverley Novels | Jane Austen | William Godwin | Fall of the Bastille (14 July 1789) | Declaration of the Rights of Man and Citizen | Jacobin | Girondin | Reign of Terror | Napoleon Bonaparte | Battle of Waterloo | Napoleonic Wars | Peterloo Massacre | Cato Street Conspiracy | Treasonable Practices Act | William Blake | Henry Fuseli's *The Nightmare* | Corn Law (1815) | Henry "Orator" Hunt | Six Acts of 1819 | William Pitt | Tories | Whigs | Charles James Fox | Reform Act of 1832 | George III | George IV | East India Company | James Gillray, *The Plum Pudding in Danger* (1805) | Republic of Haiti | Abolitionism | Olaudah Equiano | Immanuel Kant | Caspar David Friedrich, *Wanderer Above the Sea of Fog* | Samuel Taylor Coleridge | *Lyrical Ballads* | Lake District | Cockney School | *The Vampyre* | Gothic Architecture | Royal Pavilion in Brighton (1815-23) | J. M. W. Turner | John Constable | Eugène Delacroix | *Liberty Leading the People* (1830) | John Martin | Ludwig van Beethoven | Frédéric Chopin | Sir Humphry Davy | Galvanism | Jean-Baptiste Lamarck | Erasmus Darwin | George Cuvier | William Herschel | Luddite Movement | Johann Wolfgang von Goethe | *Faust* | John Franklin | Duke of Wellington | Greek War of Independence | Congress of Vienna | *Risorgimento* | Urbanization | Thomas Paine | *Rights of Man* | Eruption of Tambora | *The Forget Me Not* | Railroad | *Don Juan* | Charles Lyell | Charles Darwin | Reform Act | Stanhope Iron Press | Opium | Sturm und Drang | Alexander von Humboldt | Friedrich Schelling and *Naturphilosophie* | Thomas Gainsborough

Purdue strives to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, you are welcome to let me know so that we can discuss options. You are also encouraged to contact the Disability Resource Center at: [drc@purdue.edu](mailto:drc@purdue.edu) or by phone: 765-494-1247