



Literature, Journalism, and Modern Languages

LIT 495, Section 1

Literary Theory and Scholarship

Spring 2016

Meeting times: M/W/F 1:30-2:25pm	Instructor: Dr. Blessing x2652
Meeting location: Cabrillo 101	E-mail: CarolBlessing@pointloma.edu
Final Exam: Wednesday, May 4 1:30-4:00pm	Office: Bond Academic Center 115

PLNU Mission To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

WELCOME TO LIT 495, LITERARY THEORY AND SCHOLARSHIP

Welcome to LIT495, the capstone course for Literature/English Education majors. In this course, we focus on reading, understanding, and applying literary theories, and honing research and academic writing skills. The class is designed not only to prepare you for graduate school and/or for teaching literature, but it will also sharpen critical thinking skills for a host of other professions and increase your ability to read critically using a variety of theoretical lenses. We will also examine the theories as products of their eras and cultures, as a mode of seeing philosophical evolution from the ancient through post-modern periods. The final paper in this course will be part of your Senior portfolio, and you will also take the Educational Testing Service (ETS) Field Test in English as part of our assessment process. This test is also excellent preparation for the GRE Subject Exam in English.

CATALOGUE DESCRIPTION

This capstone course provides an in-depth study of contemporary critical trends, such as Structuralism, New Historicism, Feminism, Deconstruction, Gender Studies, Reader-Response and Psychoanalytic criticism. Students will also familiarize themselves with the critical commonplaces to which these new approaches are a response as well as with a traditional overview of trends and styles from medieval through modern literature. Students will be expected to engage in some research and in written critical work. Preparation of a portfolio and summative evaluation will be an important part of this class.

Prerequisites: Literature 250 and senior standing

PROGRAM LEARNING OUTCOMES

Students who complete the Literature Program will be able to:

1. Integrate their literature studies with ongoing reflection and hospitable engagement with a diverse world.
2. Identify and articulate characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation.
3. Develop and support close readings of texts using literary theory and terminology.

4. Articulate the difference between a traditional pedagogical and a modern linguistics notion of language.
5. Employ strong research, rhetorical, literary, and analytical skills in their writing.
6. Present literary analysis to formal audiences, demonstrating strategies for audience engagement and oral communication of written work.

COURSE LEARNING OUTCOMES

Students will be able to:

1. Closely read and critically analyze texts in their original languages and/or in translation.
2. Recall, identify, and use fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research
3. Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.
4. Create detailed and informed textual analysis of literary works employing secondary sources and applying concepts of literary study and literary theory.

REQUIRED TEXTS (in order by assignments)

- Rivkin, Judith and Michael Ryan, eds. *Literary Theory: An Anthology*. 2nd Ed. Malden, MA: Blackwell, 2004. [Referred to as Anthology on the syllabus]
- Ryan, Michael. *Literary Theory: A Practical Introduction*. 2nd Ed. Malden, MA: Blackwell, 2007. [Referred to as Practical Intro on the syllabus]
- Selden, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. 5th Ed. Harlow, UK: Pearson Longman, 2005. [Referred to as Reader's Guide on the syllabus.]

Please use as reference resources:

- Harmon and Holmon. *A Handbook to Literature*. Prentice Hall. 9th or later Ed. (from LIT250)
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th Ed. (from LIT250)
- Bressler, Charles L. *Literary Criticism: An Introduction to Theory and Practice*. 4th Ed. Boston: Longman, 2006. (from LIT250)

COURSE GROUND RULES

1. This course is primarily discussion with some lecture. You need to be prepared for class by reading and critically engaging with the material ahead of time, to enter into and conduct yourself civilly in debates, and to view this course as an entrée into the professional and academic arenas.
2. Because the Literature, Journalism, and Modern Language department recognizes the power of language, all public language used in this course, including written and spoken discourse, will be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.
3. Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class.
4. Your oral participation makes the class more interesting for everyone and is part of your grade.

5. No Wikipedia or similar guides are to be used for papers or used as a substitute for the reading. This is a Senior capstone course, and you will need to seek out university-level sources.
6. Put away your cell phones during class—no texting, receiving texts, or phone calls during class time.

INCOMPLETES AND LATE ASSIGNMENTS

Quizzes, homework, analyses, papers, in-class writings, and the midterm and final exams may not be made up—except for emergency situations; you must communicate with me ASAP regarding those situations. If you have an excused absence, turn in your paper early or electronically.

ACADEMIC HONESTY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See Academic Policies for definitions of kinds of academic dishonesty and for further policy information.

ACADEMIC ACCOMMODATIONS

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See Disability Resource Center for additional information.

ATTENDANCE AND PARTICIPATION

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See Academic Policies in the Undergraduate Academic Catalog.

FINAL EXAMINATION POLICY

The time and date of the midterm and final are firm: do not plan to be away during those dates.

COURSE REQUIREMENTS

- One four-page essay (1200 words, typed, double-spaced), applying a critical theory to an approved work.
- Fifteen 350 word response essays to different theoretical approaches.
- One 10-12 page essay, MLA format, using a critical-theoretical approach to an approved literary work or works, including your own analysis, theoretical grounding, research, and critical engagement with your sources.
- Other short homework exercises to be assigned, such as responses to readings.
- Occasional quizzes
- One oral presentation—on one of the literary theoretical approaches
- A midterm exam
- A short reflective paper on your LJML experience.
- The LJML Department Exit Exam and Portfolio—required for graduating seniors

- Consistent class attendance and thoughtful participation in discussions
- Reading of all assignments

ASSESSMENT AND GRADING

Each of your 350 word theory reports must include this material:

1. How did this theory develop? How is it situated within a particular intellectual era? Who are some important practitioners of this approach? (Name three and briefly cite their significance.)
2. What are the goals of this critical-theoretical approach?
3. What are the underlying assumptions of this critical approach? What is the value-system of this theory?
4. What are the methods of this critical approach? If students were to apply this theory to an analysis of a text, what would they need to do?
5. What are the advantages of this approach? What can be learned through using it? How does this approach open up the text?
6. What are the problems/shortcomings of this approach? Is it self-contradictory or limiting in any ways?

Each of your ten-minute oral reports must include this material:

1. What are the goals of this critical approach?
2. What are the origins of this theory? How and why did it develop?
3. Who are some important practitioners of this approach? (Name at least three and briefly discuss their significance.)
4. What are the underlying assumptions of this critical approach? What is the value-system of this theory?
5. What are the methods of this critical approach?
6. If students were to apply this theory to an analysis of a text, what would they need to do?
7. What are the advantages of this approach? What can be learned through using it? How does this approach open up the text?
8. What are the problems/shortcomings of this approach? Is it limiting in any ways?
9. What is one example of this theory's application to literature? Include a journal article or essay from a collection (outside of our texts) that uses this theory to examine a work of literature.
10. Create a one to two page handout to cover the important parts of your presentation and to give out to the students. Use at least three scholarly sources (no Wikipedia) and cite them at the end of your handout.

Your grade for LIT 495 will be based on the following:

Fifteen one-page responses @ 10 points each =	150 pts
One four-page essay	75 pts
One ten to twelve-page essay, prospectus and annotated bibliography	225 pts
Homework, quizzes, in-class work, and participation	75 pts
Oral presentation on one theoretical approach	75 pts
Midterm exam	150 pts
Capstone assessment: Portfolio, reflective paper, and ETS exam	100 pts
Final exam	150 pts
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	1000 pts

PERCENT	GRADE
93-100	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
68-69	D+
63-67	D
60-62	D-

APPROACHING AN ACADEMIC ESSAY

For this course, you will be expected to learn to read and analyze the language of the literary profession: you need to be able to understand the conversations of the interpretive community so that you can also engage in them in your own papers, as well as critically examine their premises. This task demands higher-level thinking in dealing with often abstract concepts. It is quite challenging to “decode” some of the rhetoric used by academics; literary critics have their own language, as do practitioners in every academic discipline. Here are some tips to help:

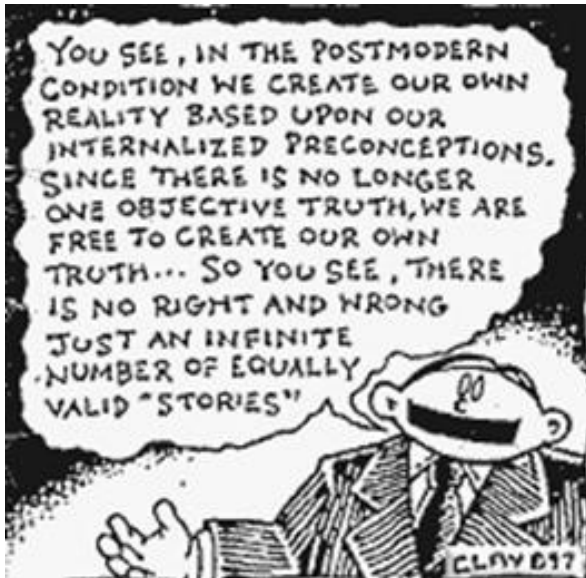
1. Scan the essay first to gain a general idea of the thesis and approach—i.e. get an overview of the work.
2. Now read the essay rigorously, underlining and annotating major, irritating, and provocative points. A good reader is a re-reader who goes back through the work and marks up his or her text.
3. Outline the work. List the main claim (thesis), subpoints, and evidence used for support (backing).
4. Interrogate the text, writing in the margins or your notes what your questions are.
5. Consider what value system(s) the essay rests upon.
6. If the essay is theoretical (rather than applied theory), think about how you would apply it to a work of literature.
7. Decide if you accept or reject the essay in whole or in part, based upon its argument and premises. It is probably not very helpful for the purposes of this class to focus on whether or not you like the writing style of the essay, as we are trying to deal with concepts. This is a different type of reading than reading a work of literature (although some literary theories do not distinguish between categories of writing, but that is for another discussion).
8. Don't allow yourself to be intimidated by the text or to give up.
9. Grapple with the reading first and then bring the questions you have concerning it to class. Chances are very good that other students may be wondering the same things, so you are doing a favor to all by raising the questions. We will grapple with the difficulties together.
10. Please see me in my office for further assistance.

COURSE SCHEDULE AND ASSIGNMENTS

DATE	IN CLASS COVERAGE	WORK DUE
1/12	Course Introduction: Handout—"A Historical Survey of Literary Criticism," Coverage: Literary Criticism vs. Literary Theory	
1/13	Quiz on Handout from 1/14; coverage of historical contexts of criticism/literary theory	
1/15	New Criticism, moral formalism and F. R. Leavis pp. 15-26 in <i>A Reader's Guide</i> Formalism—Eichenbaum, pp. 3-14 in <i>Anthology</i>	Response Essay #1 DUE Oral Presentation—Formalism
1/18	Martin Luther King, Jr. Day—No Classes	
1/20	Formalism—Brooks, Wimsatt, pp. 22-49 in <i>Anthology</i> , "Formalism," pp. 1-22 in <i>Practical Intro</i>	
1/22	Russian Formalism and the Bakhtin school, pp. 30-42 in <i>A Reader's Guide</i> Bakhtin, pp. 674-692 in <i>Anthology</i>	Response Essay #2 DUE Oral Presentation—Bakhtin
1/25	Structuralist Theories, pp. 62-79 in <i>A Reader's Guide</i> Structuralism—Culler, de Saussure, Propp, pp. 53-75 in <i>Anthology</i>	Response Essay #3 DUE Oral Presentation—Structuralism
1/27	Barthes and Foucault, pp. 81-96 in <i>Anthology</i>	
1/29	"Structuralism," pp. 29-41 in <i>Practical Intro</i> ; Bring in a journal article applying one of the critical theories so far	
2/1	Reader-oriented theories, pp. 45-59 in <i>A Reader's Guide</i> Rhetoric, Phenomenology, Reader Response, Kant, Husserl pp. 127-141 in <i>Anthology</i>	Response Essay #4 DUE Oral Presentation—Reader Response Theories
2/3	Stanley Fish, pp. 195-221 in <i>Anthology</i> Handout—Norman Holland and Reader Response Criticism	
2/5	Psychoanalytic Theories, pp. 153-156 in <i>A Reader's Guide</i> Psychoanalysis and Psychology, pp. 389-396 and 418-430 in <i>Anthology</i>	Response Essay #5 DUE Oral Presentation—Psychoanalytic Approach—Freudian
2/8	Jacques Lacan and Julia Kristeva, pp. 156-162 in <i>A Reader's Guide</i> Lacan, pp. 441-461 in <i>Anthology</i>	Response Essay #6 DUE Oral Presentation—Psychoanalytic Approach—Lacanian
2/10	"Psychoanalysis," pp. 93-107 in <i>Practical Intro</i> Žižek, handout	
2/12	Marxist Theories, pp. 82-109 in <i>A Reader's Guide</i> Political Criticism, Hegel, Marx, pp. 643-672 in <i>Anthology</i>	Response Essay #7 DUE Oral Presentation—Marxism
2/15	New Historicism and Cultural Materialism, pp. 178-188 in <i>A Reader's Guide</i> Historicisms, Foucault, pp. 505-507 and 549-566 in <i>Anthology</i>	Response Essay #8 DUE Oral Presentation—New Historicism
2/17	Armstrong, Greenblatt, pp. 567-581 and 592-615 in <i>Anthology</i>	
2/19	"Political Criticism: From Marxism to Cultural Materialism," pp. 115-124 in <i>Practical Intro</i>	
2/22	Research and Writing Workshop—Scholarship	Worksheet DUE

2/24	Poststructuralist Theories, pp. 144-153 and 164-178 in <i>A Reader's Guide</i> Deconstruction, Nietzsche, Heidegger, pp. 257-272 in <i>Anthology</i>	Response Essay #9 DUE Oral Presentation—Deconstruction
2/26	Derrida, pp. 278-319, in <i>Anthology</i>	
2/29	Johnson and Cixous, pp. 340-354 in <i>Anthology</i>	Bring in a journal article applying one of the critical theories covered so far
3/2	Postmodernist Theories, pp. 197-212 in <i>A Reader's Guide</i> Lyotard and Baudrillard, pp. 354-377 in <i>Anthology</i>	Response Essay #10 DUE Oral Presentation— Postmodernism
3/4	University Core Competencies Assessment	Midterm: Take-home essay due
3/7-11	Spring Break Week—No Classes	
3/14	"Post-Structuralism, Deconstruction, Post-Modernism," pp. 62-84 in <i>Practical Intro</i>	
3/16	Frederic Jameson and Gilles Deleuze essays—handouts	
3/18	Feminist Theories, pp. 115-137 in <i>A Readers Guide</i> and Cixous, handout Feminism, Irigaray, pp. 765-769 and 795-811 in <i>Anthology</i>	Response Essay #11 DUE Oral Presentation—Feminisms
3/21	Lorde, pp. 854-860 in <i>Anthology</i> , and handout on bell hooks	
3/23	Handout on Ecofeminism	Five Page Essay—Applied Critical Theory Paper DUE
3/24-28	Easter Break—No Classes	
3/30	Postmodern Feminisms, pp. 209-212 in <i>A Reader's Guide</i> Gender Studies, Rubin, Foucault, pp. 885-899 in <i>Anthology</i>	Response Essay #12 DUE Oral Presentation—Gender Studies
4/1	Gay, Lesbian, and Queer Theories, pp. 243-259 in <i>A Reader's Guide</i> Butler, Sedgwick, pp. 900-921 in <i>Anthology</i>	
4/4	"Gender Studies," pp. 131-149 in <i>Practical Intro</i> Masculinity Studies—Handout	Research Paper Prospectus DUE
4/6	Disability Studies—Handout	
4/8	Ethnic Studies, Lopez, Fishkin, pp. 959-983 in <i>Anthology</i>	Response Essay #13 DUE Oral Presentation—Ethnic Studies
4/11	Morrison, Anzaldua, pp. 1005-1030 in <i>Anthology</i> "Ethnic Studies," pp. 178-186 in <i>Practical Intro</i>	Reflective essay DUE
4/13	Postcolonial Theories, pp. 218-235 in <i>A Reader's Guide</i> Post-Colonial Studies, Walder, pp. 1071-1089 in <i>Anthology</i>	Response Essay #14 DUE Oral Presentation—Post-Colonial Studies
4/15	Said and Bhabha, pp. 1112-1125 and 1167-1184 in <i>Anthology</i>	
4/18	Spivak and Mohanty, handout	
4/20	Cultural Studies, Horkheimer and Adorno, pp. 1233-1234, 1242-1246 in <i>Anthology</i>	Response Essay #15 DUE Oral Presentation—Cultural Studies
4/22	Conclusion: Post-Theory, pp. 267-277 in <i>A Reader's Guide</i>	
4/25	Research Paper Workshop/Troubleshooting	
4/27	Course Wrap-Up	

4/29	Research Paper Presentations	Research Paper DUE—hardcopy and in Livetext
5/4	<p>Final Exam, 1:30-4:00pm</p> <p><i>From the Schedule of Classes: "The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule."</i></p>	<p>ETS Field Test in Literature in class</p> <p>Take-Home Final Exam DUE</p>



Savage Chickens

by Doug Savage

