



Meeting times: MWF 1:30-2:25pm	Instructor: Dr. Tate Pedersen (x2260)
Meeting location: BAC 156	E-mail: bpederse@pointloma.edu
Final Exam: May 4, 2015 1:30-4:00 <i>You must be present for this schedule exam time.</i>	Office: Bond Academic Center 119

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, reviewing literary-historical eras, honing academic research and writing skills, and reflecting on the study of literature. The class is designed to prepare you for graduate school and/or for teaching literature. 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 well as a mode of seeing philosophical evolution from the ancient through post-modern periods. Our primary focus, however, will be on contemporary literary theory. 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. Both of the portfolio and the field test are key assignments in our assessment of the Literature Program. The field test is also excellent preparation for the GRE Subject Exam in English for those of you going on to do graduate studies in literature.

Course 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

Course Texts

Required Texts:

- Guerin, Wilfred and others, eds. *A Handbook of Critical Approaches to Literature*. 6th ed. New York & Oxford: Oxford UP, 2011. [Referred to as *Handbook* on the schedule]
- Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. New York & London: W. W. Norton & Company, 2001. [Referred to as *Norton* on the schedule]

Recommended Reference Resources from LIT 250 (or other literature courses):

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

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.

Students who complete the French Program will be able to:

1. Write essays without significant errors of grammar, spelling, or vocabulary usage that would impede comprehension by a native speaker.
2. Comprehend the main idea and most details of connected oral discourse by a native speaker on a variety of topics.
3. Converse in a participatory fashion with a native speaker using a variety of language strategies to convey meaning.
4. Analyze and Interpret target language texts and data sets according to their cultural, literary, and/or linguistic content.
5. Display knowledge of the nature and structure of language.
6. Discuss the influence of their own perspective on cultural interconnections through engagement with local, national, or international communities.

Course Learning Outcomes

Students will be able to:

1. Closely read (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation. **(LPLOs 2, 3, 5, 6) (FPLOs 4)**
2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts. **(LPLOs 2, 3, 6) (FPLOs 4)**
 - 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 (analysis) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (synthesis, evaluation) the texts with their own lives. **(LPLOs 1, 2, 3, 5) (FPLOs 4)**
4. Create (synthesis, evaluation) detailed and informed textual analysis of literary works employing secondary sources and applying concepts of literary study and literary theory. **(LPLOs 2, 3, 5, 6) (FPLOs 1, 4)**

Carnegie Unit

Credit is awarded based on the Carnegie unit of 750 minutes of seat time + 1500 minutes of out-of-class work = 1 unit of credit. Some specific details about how this class meets the credit hour requirement are included in this syllabus; additional details can be provided upon request.

Undergraduate Catalog

Please see the University Undergraduate Catalog for all information on programs of studies and degrees:

<http://www.pointloma.edu/experience/academics/catalogs>. Be sure to follow the catalog for the year you entered PLNU.

Important University & LJML Department Policies & Requirements

Please see the link ([View LJML Department Policies](#)) and the printed copy of these policies.

Please see **Academic and General Policies** (<http://catalog.pointloma.edu/content.php?catoid=14&navoid=1089>) in the catalog for all information on university academic and general policies:

- **ATTENDANCE:** Your regular and punctual attendance *and* active, informed participation in our class sessions is essential to your learning and to the vibrancy of our class time together. Please read the [Class Attendance](#) section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10% of class meetings (approx. 4 for a MWF course and 3 classes for a TTH course, 2 classes for a quad course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20% of class meetings (approx. 8 for a MWF course and 6 classes for a TTH course, 4 for a quad course), students may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid.
- **DROPPING CLASS:** If you do decide to drop the course for any reason, please let me know so that won't worry about what has happened to you.
- **FINAL EXAMINATIONS:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The final examination schedule is posted at [Final Exam Schedule 2014-2015 \(pdf\)](#). Final Exams in Quad 1 courses are scheduled for the final class session. ***You are expected to arrange your personal affairs to fit the examination schedule.*** In the rare case that you may be scheduled for more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams. Department chairs/school deans and college deans need not be involved in the process of making this accommodation.

Course Requirements, Policies, and Guidelines

1. Class Participation:

- a. Your success in understanding and making meaning of the texts we read will be directly related to a deliberate and systematic method of marking your texts and to your thoughtful reflection on and analysis of the ideas and questions presented in the texts.
- b. The quality of your course experience and grade will be directly related to your completing the assigned reading, your thoughtful reflection on the readings, and your engaged participation in the community of readers that our class will become. The quality of our daily discussions depends so importantly upon you and your individual contributions to these discussions. Your contribution is truly invaluable to all of us in this community of readers, and it may appear in several different forms:
 - 1) questions you have about the text and/or its implied meanings,
 - 2) confusions about things you don't understand in the texts,
 - 3) new or deeper understandings about literary terms and their use,
 - 4) connections you see between this literature and the other material you are studying,
 - 5) connections you see between these texts and our contemporary lives,
 - 6) perspectives about what spiritual impacts the texts may have on you and/or others.All of these intellectual curiosities and spiritual reflections will be the lifeblood of our reading and discussing together. All of this is especially true in a small seminar class like this one.
- c. Your contributions to class discussion in the ways that seem meaningful to you and that demonstrate your thorough preparation of the assigned materials will shape the quality of our class reading community. The impact of these readings on your lives, intellectual development, and the quality of our discussions together is more important than "grades;" but it is only fair to tell you that your grade for the course will be unavoidably influenced by the quality, the quantity, and (to some degree) the comparative merit, of your participation in the class discussions.

2. **Class Preparation & Assignments:**

- a. This course is primarily a discussion seminar with some lecture. You are to prepare 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
- b. All course books must be in your possession well before the class sessions dedicated to those books. No exemptions from quizzes or other required/graded work will be granted because you do not have course texts.
- c. If you are using an electronic reader (Kindle, Nook, computer, etc.), please let me know and have no other “file” open on your device other than the class text/reading. If you wish to use your laptop or your smart phones to take notes or research information to support our class discussions, please do so, but please do not use your devices for any other reasons during our class sessions. Please silence all devices for the entire class period so they do not distract us.
- d. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings, presentations, and papers must be prepared in advance of the date scheduled/due, show thoughtful consideration, and demonstrate careful attention to the assignment’s requirements and intents. Missed work may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. No make-up work will be given for missed work.
- e. If you have a university-excused absence, turn in any assignments that are due during your absence early or electronically.
- f. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
- g. It is your responsibility to see to it that I receive your work.
- h. Always keep multiple disc copies and hardcopies of your work on hand so that you can provide duplicate copies if you need to.
- i. Handwritten assignments are never acceptable unless so specified.
- j. You may be requested to attend office hours with the professor if a need arises.

3. **Classroom Decorum:** Please manage your electronic devices appropriately and with consideration for others—see 2b above. In consideration for others in our class, please dress in appropriate attire for an academic workplace. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive learning and teaching environment.

4. **Writing:** *All standards of academic writing that you were taught in LIT 250 are required of your writing in this class as well.* Each student will complete Reading Responses, Abstracts, and a Major Paper (including an informal proposal, annotated bibliography, and abstract).

5. **Exams:** Each student will complete a Midterm and Final Exam.

6. **Research:** The primary text for your major paper will be chosen in consultation with me. You may use some of our course readings for secondary sources for your paper. Other secondary and tertiary sources are for you to search out, read, annotate, and evaluate as you research your major paper. Please read as much secondary material as possible and use what is appropriate for your paper. 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. Follow your intellectual curiosities.

7. **Gmail, Canvas, and Live Text:** You are responsible for routinely checking your campus accounts for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed to these online sites. I will send messages only to these sites, so please let me know if you encounter any technical problems with them. Your Senior Portfolio must be submitted on Live Text and may be requested in hard copy as well.

8. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, contact me immediately. You must submit, in a timely fashion, any necessary and valid documents to verify your situation (e.g., doctor's letter on letterhead).

Course Evaluation & Grades

Your grade will be based on the quality of your work in these areas.

- Abstracts, R/D Questions Responses, Presentations, In-Class Exercises 20%
- Research Colloquium & Portfolio Assignments 20%
- Major Analytical Paper 20%
- Midterm Exam 20%
- Final Exam 20%

The following scale will be used:

A	93-100%	✓+	B+	88-89%		C+	78-79%		D+	68-69%		F	0-59%
A-	90-92%		B	83-87%	✓	C	73-77%	✓-	D	63-67%	✓--		
			B-	80-82%		C-	70-72%		D-	60-62%			

Course Assignments

Reading & Discussion Questions for *Handbook* Chapters (9 Responses)

[Critical Thinking, Oral Communication]

Prepare responses to all of these questions for each Handbook Chapter assigned. Keep your responses concise (400 word limit). Be prepared to share your response to these six questions when called on during class discussion.

1. How did this theory develop—what are its origins? 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?

Example/ Response/Bibliography (1)

[Critical Thinking]

Staple a cover page to your example. On your cover page include a heading with your name, date, course number and name, then write your response to #2 below. Make eleven copies of your cover page & response to #2 and bring the copies to class on your assigned day.

1. Example: Find an example of this theory's application to literature and bring it to class: a journal article or essay from a collection (outside of our texts) that uses this theory to examine a work of literature. Try to choose a work of literature that class members are likely to have read, or choose the work of literature on which you are writing your major paper.
2. Response (400 words): What theory or theories are used in your journal article or essay? What are two or three key insights gained in the use of this approach to read the literary work?
3. Bibliography: What two or three scholarly sources in the bibliography of your example do you recognize (say how) or want to investigate further (say why)? List these sources in a bibliography at the bottom of your cover page response.

Abstracts (2 Abstracts)

[Critical Thinking, Written Communication]

You will write and present a 250 word Informative/Indicative **Abstract of your assigned theoretical reading**. You will also be prepared to answer questions about your understanding of the theoretical reading and to pose follow-up questions about it to the class. You will also write and present a 250 word Informative/Indicative **Abstract of your Major Paper** to the class during the Research Colloquium.

Instructions, tips, samples, and helpful videos for writing abstracts may be found on these sites:

<http://writing.colostate.edu/guides/guide.cfm?guideid=59> (Informative & Descriptive)

<http://www.indiana.edu/~wts/pamphlets/abstracts.shtml> (Indicative)

<http://owl.english.purdue.edu/owl/resource/656/1/>

<http://writingcenter.unc.edu/handouts/abstracts/> (Informative & Descriptive)

<http://www.sccur.uci.edu/sampleabstracts.html> (Samples)

<http://users.ece.cmu.edu/~koopman/essays/abstract.html>

Capstone Key Assessment (additional guidance for these will be given separately)

[Critical Thinking, Written Communication, Oral Communication, Information Literacy]

1. Senior Portfolio: Reflective Essay, Upper-Division Research Paper, LIT 495 Major Paper
2. ETS Field Test
3. Research Colloquium

Approaching Academic Essays & Literary Theory

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 critical thinking in dealing with often abstract concepts and far-reaching implications. 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). It is relevant, however, to consider the positive or negative effects of esoteric academic language for our profession and for the study of the humanities.
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.

Schedule of Readings and Assignments (adjustments TBD)

WEEK ONE					
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	NOTES	WORK DUE
1 T (M)	1/13	Course Introduction: Syllabus, Schedule of Readings and Assignments Difference between Theory and Criticism REVIEW MATERIAL: <i>Handbook</i>, Ch. 1 Getting Started (pp. 1-16) & Study Works: Marvell, Shelley, Walker (Appendices A and C)			
2 W	1/14	<i>Handbook</i>, Ch. 2 Traditional Approaches (pp. 17-73) <ul style="list-style-type: none"> • Textual Scholarship, Genres, Source Study • Historical & Biographical Approaches • Moral & Philosophical Approaches 	56		R/D Questions Response #1
3 F	1/16	Senior Portfolio: Reflective Essays Bring your computers to class.			In-Class Drafting
WEEK TWO					
Martin Luther King, Jr. Day—Jan 19					
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	NOTES	WORK DUE
4 W	1/21	<i>Handbook</i>, Ch. 3 Formalist Approaches (pp. 74-124) <ul style="list-style-type: none"> • Formalism • New Criticism • Reader-Response 	50		R/D Questions Response #2 First Submission Deadline for Reflective Essay (Live Text)
5 F	1/23	<i>Handbook</i>, Ch. 4 Materialism (pp. 125-68) <ul style="list-style-type: none"> • Marxism • British Cultural Materialism • New Historicism • Ecocriticism • Literary Darwinism 	43		R/D Questions Response #3
WEEK THREE					
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	NOTES	WORK DUE
6 M	1/26	<i>Handbook</i>, Ch. 5 Literature and Linguistics (pp. 169-200) <ul style="list-style-type: none"> • Structuralism, Semiotics, Poststructuralism & Deconstruction • Dialogics 	31		R/D Questions Response #4
7 W	1/28	<i>Handbook</i>, Ch. 6 Psychological Approach (pp. 201-24) <ul style="list-style-type: none"> • Freud's Theories • Other Theories/Lacan 	23		R/D Questions Response #5
8 F	1/30	<i>Handbook</i>, Ch. 7 Mythological and Archetypal Approaches (pp. 225-52) <ul style="list-style-type: none"> • Archetypes—Images, Motifs, Patterns, Genres • Myth Criticism—Anthropology, Jung 	27		R/D Questions Response #6
WEEK FOUR					
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	NOTES	WORK DUE
9 M	2/2	<i>Handbook</i>, Ch. 8 Feminisms and Gender Studies (pp. 253-304) <ul style="list-style-type: none"> • Definitions • Waves • Woman—Created or Constructed? • Gender Studies 	51		R/D Questions Response #7

10 W	2/4	Handbook, Ch. 9 Cultural Studies (pp. 305-60) <ul style="list-style-type: none"> • Definitions • U.S. Ethnic Studies • Postmodernism & Popular Culture 	55		R/D Questions Response #8
11 F	2/6	TAKE-HOME MIDTERM Distributed Handbook, Ch. 10 Postcolonial Studies (pp. 361-88) <ul style="list-style-type: none"> • Definitions • Figures & Emphases 	27		R/D Questions Response #9
WEEK FIVE					
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	NOTES	WORK DUE
12 M	2/9	In-Class Planning & Research on Major Paper <ul style="list-style-type: none"> • Selecting Primary Text • Critical Approach(es) • Exploratory Research • Research Question/Tentative Thesis • Working Annotated Bibliography 		Bring computers & sources	Example/ Response/Bib. Assignment
13 W	2/11	University Core Competencies Assessment			MIDTERM TAKE-HOME ESSAY
14 F	2/13	FORMALISM John Crowe Ransom "Criticism, Inc." (1938) (<i>Norton</i> , pp. 1105-18) Intentional and Affective Fallacies—Highlights from Wimsatt & Beardsley (1946, 1949) in-class lecture Cleanth Brooks "The Formalist Critics" (1951) (<i>Norton</i> , pp. 1350-53, 1366-71) Last Day to Apply for May Graduation	13 9		
WEEK SIX					
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE	
15 M	2/16	FORMALISM AND RESPONSES: ARCHETYPAL CRITICISM Northrup Frye "The Archetypes of Literature" (1951) (<i>Norton</i> , pp. 1442-57)	15		Abstract
16 W	2/18	READER RESPONSE Stanley Fish (1976, 1980) (<i>Norton</i> , 2067-89)	22		Abstract
17 F	2/20	READER RESPONSE Wolfgang Iser "Interaction between Text and Reader" (1980) (<i>Norton</i> , 1670-82)	12		Abstract Proposal and Annotated Bibliography
WEEK SEVEN					
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE	
18 M	2/23	MARXISM Karl Marx and Frederick Engels From <i>The Communist Manifesto</i> (1848, 1888), From <i>Capital</i> , Volume I, Chapter 10 The Working Day (1867) (<i>Norton</i> , pp. 759-63, 769-73, 783-87) Antonio Gramsci "The Formation of the Intellectuals" (1948-51) (<i>Norton</i> , pp. 1135-43)	12 8		Abstract
19 W	2/25	MARXISM & CULTURAL MATERIALISM Raymond Williams From <i>Marxism and Literature</i> (1977) (<i>Norton</i> , pp. 1565-75) Terry Eagleton From <i>Literary Theory: An Introduction</i> (1983) (<i>Norton</i> , pp. 2240-49) Frederic Jameson From <i>The Political Unconscious: Narrative as a Socially Symbolic Act</i> (1981) (<i>Norton</i> , pp. 1932-41)	10 9 9		Abstract

20 F	2/27	NEW HISTORICISM <u>Michel Foucault</u> "What Is An Author?" (1969) (Norton, 1615-36)	21	Abstract
WEEK EIGHT				
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE
21 M	3/2	PSYCHOANALYTIC APPROACHES: Freudian Sigmund Freud From <i>The Interpretation of Dreams</i> (1900, 1929) (Norton, pp. 913-29)	16	Abstract
22 W	3/4	PSYCHOANALYTIC APPROACHES: Lacanian Jacques Lacan "The Mirror Stage..." & "The Signification of the Phallus" (1949, 1958) (Norton, pp. 1278-90, 1302-10)	20	Abstract
23 F	3/6	PSYCHOANALYTIC APPROACHES: Kristevan Julia Kristeva From <i>Revolution in Poetic Language</i> (1974) (Norton, pp. 2165-79)	14	Abstract
Spring Break—March 7-15				
WEEK NINE				
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE
24 M	3/16	STRUCTURALISM & SEMIOTICS Ferdinand de Saussure From <i>Course in General Linguistics</i> (1916) (Norton, pp. 956-71)	15	Abstract
25 W	3/18	POSTSTRUCTURALISM/DECONSTRUCTION Jacques Derrida From <i>Of Grammatology</i> (1967) (Norton, pp. 1815-30)	15	Abstract
26 F	3/20	Helene Cixous "The Laugh of the Medusa" (1975, 1976) (Norton, pp. 2035-56)	21	Abstract
WEEK TEN				
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE
27 M	3/23	POSTMODERNISM Jean-Francois Lyotard "Defining the Postmodern" (1986) (Norton, pp. 1609-15) Jean Baudrillard From <i>The Procession of Simulacra</i> (1981) (Norton, pp. 1729-41)	6 12	Abstract
28 W	3/25	FEMINIST STUDIES Simone de Beauvoir From <i>The Second Sex</i> (1949) (Norton, pp. 1403-14) Monique Wittig "One is not Born a Woman" (1981) (Norton, pp. 2012-21)	11 9	Abstract
29 F	3/27	Sandra Gilbert & Susan Gubar From <i>The Madwoman in the Attic</i> (1979) (Norton, pp. 2021-35)	14	Abstract
WEEK ELEVEN				
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE
30 M	3/30	GENDER/SEXUALITIES STUDIES Judith Butler From <i>Gender Trouble</i> (1990) (Norton, pp. 2485-2501)	16	Abstract
31 W	4/1	<u>Susan Bordo</u> From <i>Unbearable Weight: Feminism, Western Culture, and the Body</i> (1989, 1990) (Norton, pp. 2360-76)	16	Abstract
Easter Break—April 2-6				
WEEK TWELVE				
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE
32 W	4/8	Adrienne Rich From <i>Compulsory Heterosexuality and Lesbian Existence</i> (1980, 1986) (Norton, 1759-80)	16	Abstract
33 F	4/10	Eve Kosofsky Sedgwick From <i>Epistemology of the Closet</i> (1990) (Norton, pp. 2432-34, 2438-45)	11	Abstract

WEEK THIRTEEN				
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE
34 M	4/13	RACE & ETHNICITIES STUDIES Zora Neale Hurston "What White Publishers Won't Print" (1950) (<i>Norton</i> , 1144-46, 1159-62) Gloria Anzaldua From <i>Borderlands/La Frontera: The New Mestiza</i> (1987) (<i>Norton</i> , pp. 2208-23)	5 15	Abstract
35 W	4/15	RACE & ETHNICITIES STUDIES Barbara Christian "The Race for Theory" (1988) (<i>Norton</i> , pp. 2255-66) bell hooks "Postmodern Blackness" (1990) (<i>Norton</i> , pp. 2475-84)	11 9	Abstract
36 F	4/17	DISABILITIES STUDIES Lennard J. Davis From <i>Enforcing Normalcy: Disability, Deafness, and the Body</i> (1995) (<i>Norton</i> , pp. 2398-2421)	23	Abstract
WEEK FOURTEEN				
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	PRESENTER WORK DUE
37 M	4/20	POSTCOLONIAL STUDIES Edward Said From <i>Orientalism</i> (1978) (<i>Norton</i> , pp. 1986-2012)	16	Abstract
38 W	4/22	POSTCOLONIAL STUDIES Homi Bhaba "The Commitment to Theory" (1989) (<i>Norton</i> , pp. 2377-97)	20	Abstract
39 F	4/24	POSTCOLONIAL STUDIES Gayatri Spivak From <i>A Critique of Postcolonial Reason</i> (1988, 1999) (<i>Norton</i> , pp. 2193-2208)	15	Sr. Portfolio: Reflective Essay: Final Submission Due (Live Text)
WEEK FIFTEEN				
DAY	DATE	TOPICS AND ASSIGNED READING(S)	#PP.	WORK DUE
40 M	4/27	CULTURAL STUDIES & INSTITUTIONALIZATION OF LITERARY STUDIES Thiong'o, Liyong, and Owuor-Anyumba "On the Abolition of the English Department" (1968) (<i>Norton</i> , pp. 2089-97) Gerald Graff "Taking Cover in Coverage" (1986) (<i>Norton</i> , pp. 2056-67)	6 11	
41 W	4/29	QUESTION OF CANON??? "Anthologies and the Canon of Early Canadian Women Writers" (scanned article)	21	In-Class Exercise: Anthologies and Qualitative Reasoning Assignment
42 F	5/1	Literature Program Capstone Assessment: ETS FIELD TEST IN LITERATURE		MAJOR PAPER Due
43 M	5/4 1:30-4:00	RESEARCH COLLOQUIUM & PROGRAM DISCUSSION <i>You must attend this scheduled Final Exam period.</i>		TAKE-HOME FINAL EXAM Due ABSTRACT—MAJOR PAPER Due