

**Literature, Journalism, Writing, and Languages**  
**LIT 4095, Section 1**  
**Literary Theory and Scholarship**  
**Spring 2020**

<b>Meeting times:</b> MWF 2:45-3:40pm	<b>Instructor:</b> Dr. Blessing x2652
<b>Meeting location:</b> BAC 156	<b>E-mail:</b> CarolBlessing@pointloma.edu
<b>Final Exam:</b> Wednesday, 5/6 1:30-4:00pm	<b>Office:</b> Bond Academic Center 115
<b>Office Hours:</b> After class and by appointment	

**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 4095, LITERARY THEORY AND SCHOLARSHIP**

Welcome to LIT4095, the capstone course for Literature/English Education and French 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: LIT250 or LIT3000 and senior standing*

**REQUIRED TEXTS**

Rivkin, Judith and Michael Ryan, eds. *Literary Theory: An Anthology*. 3rd Ed. Malden, MA: Blackwell, 2017. [Referred to as *Anthology* on the syllabus]

Ryan, Michael. *Literary Theory: A Practical Introduction*. 3rd Ed. Malden, MA: Blackwell, 2017. [Referred to as *Practical Intro* on the syllabus]

Shakespeare, William. *King Lear*, preferably the Folger Literary Edition in paperback.

Suggested text—McEntyre, Marilyn. *Caring for Words in a Culture of Lies*. Grand Rapids: Eerdmans, 2009.

**Please use as reference resources** (from LIT250 or LIT3000):

Harmon and Holmon. *A Handbook to Literature*. Prentice Hall. 9th or later ed.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th ed.

Bressler, Charles L. *Literary Criticism: An Introduction to Theory and Practice*. 4th or later ed. Boston: Longman.

## **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. Employ strong research, rhetorical, literary, and analytical skills in their writing.
5. 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)

## **UNIVERSITY POLICIES**

### **INCOMPLETES AND LATE ASSIGNMENTS**

---

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

Quizzes, homework, analyses, papers, in-class writings, and the midterm exam may not usually be made up—no late work is accepted, except for emergency situations. If you have an excused absence, turn in your paper early or electronically. It is important to communicate with me regarding reasons for absences and any need for

clarification of assignments. I don't give make-up quizzes. If you are on a sports or debate team that requires excused absences, talk to me the first week of class.

## **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**

---

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. ([DRC@pointloma.edu](mailto:DRC@pointloma.edu) or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

## **FINAL EXAMINATION POLICY**

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.

## **PLNU ATTENDANCE AND PARTICIPATION POLICY**

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.

## **PLNU COPYRIGHT POLICY**

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

**Public Discourse:** 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. Thinking of our class work as public and shared also gives us the chance to treat one another with gentleness and compassion.

**Maintaining Your Own Class Schedule through Online Registration:** You will be responsible for maintaining your own class schedule. Should you need to drop this or any course, please remember to drop the course before the drop deadline. If you need to drop a class, be sure to fill out and submit the official forms; simply ceasing to attend may result in a grade of F on your transcript.

**Diversity Statement:** Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal characteristics. In addition, the department of Literature, Journalism, and Writing, and Languages is committed to taking a leadership position that calls for promoting a commitment to diversity in and out of the classroom and in the practices of writing, journalism and the study of literature.

## **LIT4095 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 annotating 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 and confusion you have about the text and/or its implied meanings,
    - 2) new or deeper understandings about literary terms and their use,
    - 3) connections you see between this literature and the other material you are studying,
    - 4) connections you see between these texts and our contemporary lives,
    - 5) perspectives about what spiritual impacts the texts may have on you and/or others/connection between theories and faith.
  - c. The quality of our class community will rest on your contributions to class discussion in meaningful ways and in ways that demonstrate your thorough preparation of the assigned materials. The impact of these readings on your lives, intellectual development, and the quality of our discussions together is more important than “grades;” but your grade for the course will be unavoidably influenced by the quality, quantity, and (to some degree) comparative merit of your participation in our class discussions.
2. Class Preparation & Assignments:
  - a. 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. Bring your appropriate book to class every class period.
  - b. 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
  - c. 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.
  - d. If you have a university-excused absence, turn in any assignments that are due during your absence early or electronically, and let me know ahead of time about all excused absences.
  - e. Always keep electronic copies of your work so that you can provide duplicate copies if you need to.
  - f. Handwritten assignments are never acceptable unless so specified.

3. Classroom Decorum: Electronic Devices— Put away your cell phones and laptops during class—no texting, receiving texts, phone calls, checking emails, etc. You will lose points for doing these things.
4. Writing: All standards of academic writing that you were taught in LIT 250 or LIT3000 are required of your writing in this class as well. Each student will complete Reading Responses, Abstracts, and a Major Paper (including a paper proposal, annotated bibliography, and abstract).
5. Exams: Each student will complete a Midterm and Final Exam.
6. Research: Follow your intellectual curiosities and start now. 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.
7. Research Presentations: You will present your major research paper in a department conference entitled Literary Scholarship on Point.
8. 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 through Portfolium and may be requested in hard copy as well.
9. 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 WORK SUMMARY**

---

- Consistent class attendance and thoughtful participation in discussions
- Reading of all assignments
- Ten 300 word response assignments to different theoretical approaches (choose ten out of the eleven options)
- Other short homework or in-class exercises to be assigned, such as responses to readings
- Occasional quizzes
- Ten Abstracts of the assigned theoretical essays (choose ten out of the eleven options)
- Sample theoretical essay
- A midterm exam
- One 10-12 page Major Analytical Paper, 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
- A formal oral presentation on your researched paper
- A reflective paper on your LJWL experience—(which is also part of the LJWL Portfolio)
- The LJWL Department Exit Exam and Portfolio—required for graduating seniors

## **COURSE EVALUATION & GRADES**

---

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

- |  |     |
|--|-----|
| • Abstracts, Reading analyses, Sample Theoretical Essay, In-Class Exercises, Participation | 25% |
| • Literary Scholarship on Point, ETS Exam, Portfolio Assignments & Submissions             | 20% |
| • Major Analytical Paper   | 25% |
| • Midterm Exam   | 15% |
| • Reflective Paper   | 15% |

**The following grading 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**

### **Analytical Questions for Theory Introductions (10 Responses)**

[Critical Thinking, Oral Communication]

Prepare responses to all of these questions for each theory introduction assigned. Keep your responses concise (300 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?

### **Theoretical Essay Example (1)**

[Information Literacy, Critical Thinking]

**To Turn In to Me:** Staple a cover page to the example critical essay you have printed out or photocopied. On your cover page include a heading with your name, date, course number and name, and the full bibliographic citation of the sample critical essay. Below this heading write your response to #2 below.

**To Distribute in Class:** Make 4 copies of your cover page & response to #2 and bring the copies to class on the assigned day.

1. Example: Find a journal article or essay from an edited collection (outside of our course texts) that uses a particular theoretical approach to examine a work of literature. Choose the work of literature on which you are writing your major paper.
2. Response (300 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 (10 Abstracts)**

[Critical Thinking, Written Communication]

You will write and informally present ten 250 word abstracts of your assigned theoretical readings. 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 abstract of your Major Analytical Paper to the class during the Research Colloquium. Here are two good resources for how to write an abstract:

<https://style.mla.org/how-to-write-an-abstract/>

<https://writingcenter.unc.edu/tips-and-tools/abstracts/>

## Capstone Key Assessment assignments—more information to follow

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

1. Senior Portfolio: Reflective Essay, LIT 495 Major Paper (Live Text)
2. ETS Field Test (Externally Benchmarked Exam)
3. Literary Scholarship on Point—Research Colloquium (Formal Oral Presentation)

### Literary Scholarship on Point—Research Colloquium

[Oral Communication]

A special department colloquium will take place during which you will formally present your Major Analytical Paper to an audience of LJWL students and faculty, using PowerPoint slides as part of your oral presentation. Full guidelines for your oral presentation will be given in a separate document.

Your oral presentation will be assessed with the AAC&U Oral Communication Rubric. Please review this rubric carefully so that you will know the criteria and level of quality we will be looking for in assessing in your oral presentation.

### 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.

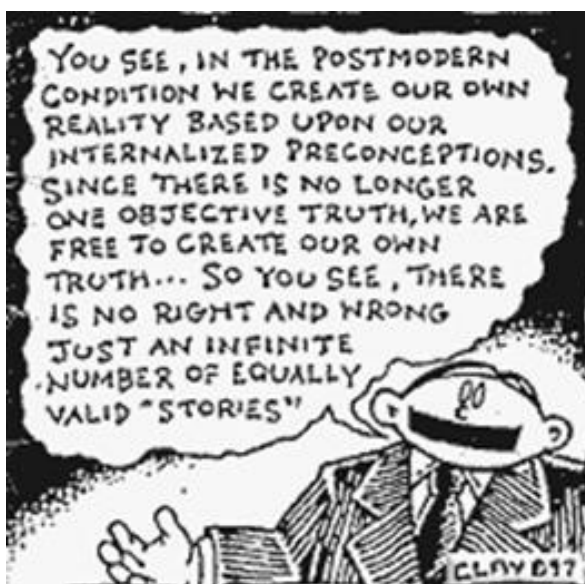
**COURSE SCHEDULE AND ASSIGNMENTS—Bring the relevant text(s) to class each day**  
**Assigned readings must be completed BEFORE coming to class—as they form the basis of class discussion**

DATE	IN CLASS COVERAGE	WORK DUE
1/14	Course Introductions	In-Class Writing
1/15	<u>Before</u> class—Read “Literary Theory: A Primer,” pp. 1-19 in <i>Practical Intro</i> and “A Short History of Theory,” pp. xi-xxxii— <i>Anthology</i>	
1/17	Chapter 1—“Russian Formalism, New Criticism, Poetics” —pp. 20-42 in <i>Practical Intro</i> and “Formalisms” in <i>Anthology</i> , pp. 3-7	Response #1 DUE
1/20	Martin Luther King, Jr. Day—No Classes	
1/22	Formalisms—From <i>Anthology</i> Victor Shklovsky--“Art as Technique” pp. 8-14 Cleanth Brooks—“Keat’s Sylvan Historian” pp. 21-28	Abstract #1 DUE
1/24	Chapter 2—“Structuralism, Linguistics, Narratology” —pp. 48-61 in <i>Practical Intro</i> and “The Implied Order: Structuralism,” pp. 131-133 in <i>Anthology</i>	Response #2 DUE
1/27	Structuralism, Linguistics, Narratology—From <i>Anthology</i> Jonathan Culler—“The Linguistic Foundation,” pp. 134-136 Ferdinand de Saussure—“Course in General Linguistics,” pp.137-147	Abstract #2 DUE: option one
1/29	Claude Lévi-Strauss—“The Structural Study of Myth,” pp. 178-195	Abstract #2 DUE: option two
1/31	Mikhail Bakhtin—“Discourse in the Novel,” pp. 205-216 Michel Foucault—“What is an Author?” pp. 217-229	Abstract #2 DUE: option three
2/3	Chapter 3—“Phenomenology, Reception, Ethics” —pp. 69-77 in <i>Practical Intro</i> and “Situations of Knowledge/Relations with Others” in <i>Anthology</i> , pp. 297-298	Response #3 DUE
2/5	Phenomenology, Reception, Ethics—from <i>Anthology</i> Immanuel Kant—“Transcendental Aesthetic,” pp. 299-304 Kathleen McCormick—“Teaching, Studying, and Theorizing the Production and Reception of Literary Texts,” pp. 318-330	Abstract #3 DUE
2/7	Chapter 4—“Post-Structuralism” —pp. 80-100 in <i>Practical Intro</i> “The Class of 1968—Post-Structuralism Par lui-même” pp. 445-465 in <i>Anthology</i> .	Response #4 DUE
2/10	Martha Nussbaum—“Cultivating Humanity in the Narrative Imagination,” pp. 382-401 Kent Lehnhof—“Relation and Responsibility: A Levinasian Reading of <i>King Lear</i> ,” pp. 402-421	Abstract #4 DUE: option one
2/12	Post-Structuralism—from <i>Anthology</i> Frederich Nietzsche—“The Will to Power,” pp. 466-470 Giles Deleuze—“What is Becoming?” pp. 471-473 Roland Barthes—“The Death of the Author,” pp. 518-521 Barbara Johnson—“Writing,” pp. 528-535	Abstract #4 DUE: option two
2/14	Jacques Derrida—“Différance,” pp. 474-495 John Joughin—“Lear’s After-Life,” pp. 536-554	Abstract #4 Due: option three
2/17	Chapter 5—“Psychoanalysis and Psychology”—pp. 113-125 in <i>Practical Intro</i> and “Strangers to Ourselves: Psychoanalysis”—pp. 567-574 in <i>Anthology</i>	Response #5 DUE
2/19	Psychoanalysis and Psychology—from <i>Anthology</i> Sigmund Freud—“The Uncanny,” pp. 592-614	Abstract #5 DUE: option one
2/21	Jacques Lacan—“The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience,” pp. 618-623	Abstract #5 DUE: option two



2/24	Lisa Hinrichsen—"Trauma Studies and the Literature of the US South," pp. 636-646 Jeffrey Stein—"King Lear: The Transference of the Kingdom," pp. 650-659	Abstract #5 DUE: option three
2/26	Chapter 6—"Marxism and Critical Theory"—pp. 113-125 in <i>Practical Intro</i> Marxism, Critical Theory, History—from <i>Anthology</i> Karl Marx—"The Philosophic and Economic Manuscripts of 1844," pp. 717-729 Louise Althusser—"Ideology and Ideological State Apparatuses," pp. 768-777	Response #6 DUE
2/28	Slavoj Zizek essay--handout	Abstract #6 DUE
3/2	Chapter 7—"History"—pp. 152-163 in <i>Practical Intro</i> and "Starting with Zero," pp. 711-716 in <i>Anthology</i>	Response #7 DUE
3/4	Louise Montrose—"New Historicism," pp. 809-829 Rosalie Colie—"Reason and Need: King Lear and the Crisis of the Aristocracy," pp. 832-855	Abstract #7 DUE
3/6	<b>Midterm Exam in Class</b>	<b>Midterm Exam</b>
3/9-3/13	Spring Break—No Classes	Huzzah!
3/16	Chapter 8—"Gender Studies"—pp. 172-189 in <i>Practical Intro</i> and "Feminist Paradigms/Gender Effects," pp. 893-900 in <i>Anthology</i>	Response #8 DUE
3/18	Gender Studies and Queer Theory—from <i>Anthology</i> Gayle Rubin—"The Traffic in Women," pp. 901-920 Judith Butler—"Imitation and Gender Insubordination," pp. 953-961	Abstract #8 DUE: option one
3/20	Jashir Puar—"I Would Rather Be a Cyborg Than a Goddess': Becoming Intersectional in Assemblage Theory," pp. 1000-1011 Michael Ryan—"Queer Lear: A Gender Reading of <i>King Lear</i> ," pp. 1066-1078	Abstract #8 DUE: option two
3/23	Chapter 9—"Ethnic Studies"—pp. 198-204 in <i>Practical Intro</i> , Chapter 10—"Indigenous, Postcolonial, and Transnational Studies"—pp. 213-232 in <i>Practical Intro</i> , and "English Without Shadows: Literature on a World Scale," pp. 1099-1106 in <i>Anthology</i>	Response #9 DUE
3/25	Ethnic, Indigenous, Post-Colonial, and Transnational Studies—from <i>Anthology</i> Edward Said—"Orientalism," pp. 1105-1134	Abstract #9 DUE: option one
3/27	Toni Morrison—"Playing in the Dark," pp. 1163-1173 and Jaecheol Kim—"National Messianism and English Choreography in <i>King Lear</i> ," pp. 1210-1222	Abstract #9 DUE: option two
3/30	<b>Major Analytical Paper Prospectus Due and summarized in class</b>	<b>Major Analytical Paper Prospectus Due</b>
4/1	Chapter 11—"Cognition, Emotion, Evolution, and Science"—pp. 236-243 in <i>Practical Intro</i> and "In the Body of the Text," pp. 1255-1265 in <i>Anthology</i>	Response #10 DUE
4/3	Cognition, Emotional, Evolution, Science—from <i>Anthology</i> Suzanne Keane—"Narrative Empathy," pp. 1284-1302 Ted Underwood—"Digital Humanities: Theorizing Research Practices," pp. 1373-1378	Abstract #10 DUE:
4/6	Chapter 12—"Animal, Humans, Places, Things"—pp. 250-263 in <i>Practical Intro</i> and "Matters Pertinent to a Theory of Human Existence," pp. 1419-1422 in <i>Anthology</i>	Response #11 DUE

4/8	Animals, Humans, Places, Things—from <i>Anthology</i> Jennifer McDonnell—"The Animal Turn, Literary Studies, and the Academy," pp. 1471-1481 Pippa Marland—"Ecocriticism," pp. 1507-1522	Abstract #11 DUE:
4/10-13	Easter Recess—No Classes	
4/15	Draft of Senior Portfolio Reflective Essay In-Class Work	
4/17	<b>Introduction to research paper due and presented in class</b> <b>Final Annotated Bibliography for Major Analytical Paper Due</b>	<b>Final Annotated Bibliography for Major Analytical Paper Due</b>
4/20	In-class draft workshop of Major Analytical Paper	Bring Draft to class
4/22	<b>GE Assessment in class</b> —no preparation required	
4/24	In-class draft workshop of Major Analytical Paper	Bring Revised Draft to Class
4/27	<b>Final Version of Major Analytical Paper and a corresponding Abstract DUE</b>	<b>Final Version of Major Analytical Paper and Abstract of Essay DUE</b>
4/29	<b>Practice Presentations in Class</b>	<b>PowerPoint Presentation DUE</b>
5/1	<b>Final Version of Sr. Portfolio Reflective Essay DUE/Course Wrap-Up</b>	<b>Final Version of Sr. Portfolio Reflective Essay DUE/Course Wrap-Up</b>
5/4	<b>Monday, May 4 4:30-6:00pm Literary Scholarship on Point Formal Oral Presentation of your Critical Researched Essay</b>	<b>Literary Scholarship on Point Presentations</b>
5/6	<b>Final Exam, Wednesday 1:30-4:00pm</b> <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>	In-Class: ETS Field Test in Literature— Literature Program Capstone Assessment



Savage Chickens

by Doug Savage

