

ENGL 310—Literary Criticism

Class Time: MWF 1-2 PM

Classroom: Gruening 307

CRN: 34329

Spring 2008

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Office Hours: M 2-3 PM, W 2-4 PM

And by Advance Appointment

Course Description:

Much of today's literary criticism explicitly engages theories about why and how to analyze language, literature, and other forms of cultural production. I have designed our schedule to introduce you to the wide variety of contemporary strategies for textual analysis and the theories that inspire them, as well as to help you to understand some ways in which those approaches fit into debates that have animated thinking from Plato to the present about the nature and function of writing. Whereas most college courses in English focus on analyzing specific works of literature, ENGL 310 has a different emphasis and purpose: that of helping you to think through the assumptions that underpin different ways of reading. Accordingly, many of our core readings will be theoretical in nature, though we will also spend some time examining ways in which specific theories can be put to use in readings of Elizabeth Bishop's poetry, James Joyce's short story "The Dead," and Alfred Hitchcock's film *Vertigo*. This is a course that I encourage you to take earlier rather than later in your career as an English major at UAF because it will help you to understand the arguments and vocabularies used in the works of literary criticism that you will draw upon in your research papers for your other courses, and because it will expand your range of choices about how you go about thinking, reading, and writing about literature and other cultural phenomena both inside and outside of the university.

We will begin with a "prologue" that is designed to situate our study of contemporary approaches within the history of criticism, and to engage philosophical issues important to the study of literature and other kinds of texts. Do literature and other forms of art create realities or reflect already existing realities? What is the role of the author, and in what different ways can texts be interpreted after they have been created and circulated? These questions, which will animate our opening survey of the Classical writers Plato and Aristotle, the Romantic-Era writers Wordsworth and Coleridge, the early twentieth-century writers Eliot and Woolf, and the mid-century critics Brooks, Wimsatt, and Beardsley, set the stage for the debates about the nature and limits of interpretation that characterize contemporary theory and criticism. The next two units on our schedule—which comprise the bulk of the course—track the emergence of significant theoretical and critical movements in the second half of the twentieth century by focusing on the theme of "language and difference." During those two units, you will not only read important works of theory and criticism, but also will participate in a series of "practicums" that will offer you the opportunity to try out the kinds of criticism that are most commonly practiced now. The final unit, the "epilogue," explores connections between the techniques of literary analysis and the critical study of film and popular culture—another exciting area of inquiry that has emerged in the last several decades.

Our selection of twentieth-century approaches will reflect a wide variety of assumptions about the scope and purpose of textual analysis. Some—such as the Formalism of Brooks, Wimsatt, and Beardsley—will argue for the value of studying literary texts in isolation from their context; others—such as the New Historicism influenced by Foucault and practiced by Greenblatt and Miller—will argue for the importance of situating texts within a broader historical and cultural context; and yet others—such as the Deconstruction of Derrida and de Man—will break down the distinction between text and context. Some approaches—such as Brooks’s Formalism—will argue that literary texts are characterized by a unity of form and sense; others—such as Derrida’s and de Man’s Deconstruction—will argue that those same texts are riddled with indeterminacy and contradiction; and yet others—such as Freud’s and Lacan’s Psychoanalysis—will suggest that texts embed repressions and silences that are as significant as the words that appear on the page. Some of our readings—such as Althusser’s and Foucault’s work—will argue that what we know (or think we know) is inextricably connected through language and discourse to various forms of social power, and our readings in Feminist Theories (Kolodny and Cixous), Queer Theories (Sedgwick and Butler), Theories of Race and Ethnicity (Gates and Anzaldúa), and Postcolonial Theories (Said and Bhabha) will extend this kind of analysis by pointing to various ways in which cultural biases, ideologies, and silences can affect not only which texts students are most frequently called upon to read, but also the techniques made available for analyzing them. The approaches studied in our final unit, the “epilogue”—from Foucault’s theories of discourse and power to Horkheimer’s, Adorno’s, Modleski’s, and Mulvey’s work on popular culture and film—will suggest ways in which the careful attention to the implications of language and discourse that the modern university most frequently associates with the study of texts it labels “literature” can be extended to the texts of history, politics, popular culture, and film as well.

Prerequisites:

- Required: ENGL 111X
- Recommended: ENGL 211X

Required Books

The following books have been ordered from the UAF Bookstore:

- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: Oxford UP, 2000. ISBN 0-19-285383-X.
- Richter, David, ed. *The Critical Tradition: Classic Texts and Contemporary Trends*. New York: Bedford/St. Martin’s, 2007. ISBN 0-312-41520-6.
- Murfin, Ross and Supryia M. Ray. *The Bedford Glossary of Critical and Literary Terms*. 2nd ed. New York: Bedford/St. Martin’s, 2003. ISBN 0312467540.
- Joyce, James. *The Dead*. Bedford Case Studies in Contemporary Criticism. Ed. Daniel R. Schwarz. New York: Bedford/St. Martin’s, 1994. ISBN 0-312-08073-5. This edition only.

A Note about the Texts:

- Literature and other forms of cultural production provide valuable opportunities for reflection on the full complexity of human experience, an activity that college-level education is designed to facilitate. The works of theory and criticism that have been developed to analyze literary and

other kinds of texts reflects that complexity. Among other themes, our texts will ask students to engage issues of gender, sexuality, race, ethnicity, nationality, economics, and power. By enrolling in this course, you acknowledge that you understand that these topics are part of our subject matter and that you will be expected to read, discuss, and write about texts that address them.

Course Policies:

Requirements and Criteria for Evaluation:

Grading:

- 5% Orientation #1: Autobiographical Essay, 3-4 pp., due 1/28
- 5% Orientation #2: The State of the Discipline, 3-4 pp. Electronic copy due to Blackboard by 2/7 and hard copy due in class on 2/8
- 15% Formal Essay #1: Comparative, 5-6 pp., due 3/24
- 20% Formal Essay #2: Textual Analysis, 5-6 pp., due M 4/21
- 10% Reflective Essay, due F 5/2
- 25%: Final Exam, F 5/9 1-3 PM
- 10%: 5 “Thinking and Writing” Discussion Board Posts, 2% of final grade per post
- 10% Regular class attendance and participation

In order to earn credit for ENGL 310 you must complete all of the above. You should arrange your schedule to allow you to meet all of the requirements of the course, including the final exam; non-emergency conflicts with the final exam are not grounds for make-ups.

This course will **not** be graded on a curve. Grading standards will follow UAF guidelines. Plus/minus grading will be used within the following ranges:

- A = An honor grade, indicates originality and independent work, a thorough mastery of the subject, and the satisfactory completion of more work than is regularly required
- B = Indicates outstanding ability above the average level of performance
- C = Indicates a satisfactory or average level of performance
- D = The lowest passing grade, indicates work of below average quality and performance
- F = Indicates failure to meet lowest standards

A note on “**What’s my grade?**” queries: I am responsible for returning graded essays and examinations to you during the semester but do not calculate grades until the end of the course except when required by UAF. Unless you are required by the university to submit grades partway through the semester, please do not e-mail me for an estimate of your final grade or for a tally of your absences earlier than that. If you desire an estimate of your grade earlier than the end of classes, you may calculate your own grade using the above percentages. The letter grades you receive on your assignment can be converted to numbers according to the following scale:

- A 4
- A- 3.7
- B+ 3.3

B	3
B-	2.7
C+	2.3
C	2
C-	1.7
D+	1.3
D	1
D-	0.7
F	0

When 100% of your assignments are graded, their totals are reconverted back to a letter grade using the above scale.

Orientation Essays:

As you can see from the course description, our examination of the diverse approaches to reading will include a look at the way in which they are shaped by institutions and other contextual factors. Accordingly, your first two formal written assignments will ask you to reflect upon the ways of analyzing texts that you have already learned in college, in high school, and in other formal and informal settings (in the “Autobiographical Essay”), and then to investigate the different ways in which the study of literature and culture is organized in the United States (in the “State of the Discipline” assignment). The purpose of this sequence of assignments is to help you better to identify what you already know and to situate it within a field of additional possibilities. I will distribute Assignment Sheets for both of these exercises and you should take them as extensions of this syllabus.

Discussion Board Posts:

Another important portion of your written work for this course will be your 5 online responses to the 8 “Practicum” assignments that I’ve spaced across the semester. These are short, informal exercises in writing that are designed to help you to become more familiar and comfortable with the critical practices we will be studying. The venue of the discussion board will allow you to benefit from encountering one another’s thinking about this material in a space outside the classroom, and to begin reflecting upon our readings with one another before meeting in person.

At minimum, your post should consist of at least one paragraph or 4-5 sentences, and should respond, depending on the nature of the “Practicum,” to questions about a poem or to a critical essay a short story. The 8 options for this assignment appear as “Thinking and Writing” on the Schedule below; at least one of your responses must be on a poem (from options #1, #6, and #7) to give you practice in working with that genre, and at least two must be posted before Spring Break (from options #1-3) to give you practice in working with important critical concepts before your first Formal Essay is due.

Essays on Theory and Criticism:

Two of your major assignments for this course will be formal essays, and they will differ in purpose and scope:

- The first essay, **due no later than March 24**, will be comparative: a focused study in similarities and differences between two or more of the texts we have read. (The “comparative” essay is meant to be training for the Final Exam, part of which will ask for comparisons.)

- The second, **due no later than April 28**, will be a thesis-driven essay that uses one of the critical methodologies that we have studied to argue for a reading of a text of your choice; for this essay, you will be asked to find at least two sources that draw on methodologies studied in the two middle units of the course (“Language and Difference” and “Critical Differences”) to include along with textual evidence as support for your interpretation. (If you have had any other courses with me, this kind of thesis-driven essay should be familiar.)

I will distribute Assignment Sheets with more detailed instructions for both of these essays well in advance of their deadlines; you should take the Assignment Sheets as extensions of this syllabus. They must be picked up in person and will not be distributed by e-mail. You are welcome to stop by my office hours to receive commentary on an early draft of your essay or to discuss preliminary plans for it. You may also e-mail me a thesis statement and outline for feedback, but not an entire draft of the paper.

The final version of your essays (and the drafts) must be submitted in hard copy; I do not accept essays sent by e-mail. Your essays should be typed in a font no larger than Times 12 and double-spaced, with pages numbered and margins no larger than one inch. At the top left, please write your name, ENGL 310, Dr. Coffman, the assignment number, and the date of the assignment. Papers must be stapled (before class—I do not carry a stapler). Unstapled papers are one of my pet peeves! When citing sources other than our assigned texts, include a Works Cited page; all documentation should be done in MLA Style, the system taught in ENGL 111X and 211X. (Rasmuson Library and the Writing Center both have copies of the *MLA Handbook*, which explains MLA Style.) Also, please check your assignments carefully before submission. You alone are responsible for their completeness; papers with missing pages or other errors will not be returned for correction and will be graded in the state in which I receive them. To prevent the stress of last-minute computer or printer problems, I suggest that you not wait until the last minute to print your essays. You are also responsible for keeping a second paper copy (not just an electronic file) of each paper.

Unexcused late papers will be penalized by one-half grade level per day late, including weekends. Extensions will only be granted for compelling reasons for which you can provide documentation, and are more likely to be given if requested well in advance of the date due.

Reflective Essay

The Reflective Essay that you will write at the end of the semester will offer you the opportunity to reflect upon the different approaches to textual analysis that we studied in this course, to situate them with respect to the practices with which you were already familiar at the beginning of the term, and to think about your options for future study. Looking back over the trajectory of the course to write the Reflective Essay should also help you to begin reviewing for the Final Exam. I will distribute an Assignment Sheet for this essay well before it is due.

Final Exam

There will be several components to the Final Exam. Part I will ask you to match key terms with the theories and theorists that made them important, Part II will ask you to identify specific theories in action in critical statements about a text, and Part III (which the department will use to perform Outcomes Assessment for the course) will be an essay that asks you to compare and contrast several approaches from different historical periods and critical movements.

A Note on Sources for Essays:

When you include outside sources for your papers, you should be careful to select materials that are appropriate for a college essay. The UAF library hosts an extensive network of online databases that will point you to sources that are scholarly in nature and appropriate for use in college work; the librarians at the reference desk at Rasmuson Library can help orient you to them.

By contrast, using “Google” or other search engines to identify random sources for your work in this class is a quick way to jeopardize your grade. Many sites on the Internet contain materials that are not produced or reviewed by experts in their field or that are designed as online competitors for *Cliff Notes*; these sources have no place in a college essay. While some online encyclopedias are credible, Wikipedia is not compiled by experts and thus is also not an appropriate source in a university context. Papers that cite non-scholarly sources—whether from the Internet or elsewhere—will be downgraded one level per non-scholarly source. I have prepared a handout on “Scholarly Vs. Non-Scholarly Sources” and posted it to Blackboard (Documents--How Do I—evaluate sources) to give guidance on selecting academically credible sources; you should take that handout as an extension of this syllabus.

Also, keep in mind that the many critical glossaries and guides to literary criticism and theory are sources and should be cited as such.

Plagiarism:

While most people know that submitting papers written by others constitutes plagiarism, many often do not understand that it also includes using others’ ideas and turns of phrase without appropriate documentation. Whenever you consult sources other than our assigned readings for your essays, you must attach a Works Cited page in MLA Style and refer to its contents (both direct quotations and paraphrases) within the body of your text using the MLA format. Keep in mind that materials available on the Internet must be credited in your work just like any other source; the *MLA Handbook* explains how to cite them properly.

Plagiarism can also take place through sloppy citation of our assigned texts or of outside sources: it is always important to distinguish your ideas and words from those of others. Pages 331-39 of Diana Hacker’s *A Writer’s Reference* (available in the UAF Bookstore and at the Writing Center), which explain how to integrate other authors’ words into your essay while giving them proper credit, should help you to avoid accidental plagiarizing of the assigned texts. Because papers that do not properly use quotation marks or indention to give credit to their sources violate academic integrity, you should be sure that you understand how to integrate quotations effectively.

Plagiarism is one of the most serious violations of academic integrity, and if I find that you have submitted a paper that is largely written by another person or lifted from the Internet (or any other source of prepared papers) you *will* receive an F for the assignment and for the course. Moreover, if I find that any of your assignments includes some passages that have been lifted from others’ texts without attribution, whether from printed texts or from the Internet, you will receive an F for the assignment, and possibly for the entire course as well. Please consult the Student Code of Conduct on pp. 80 of the *University of Alaska Fairbanks 2007-2008 Catalog* for UAF’s policies concerning the serious consequences of plagiarism, cheating, and other violations of academic integrity, as well as your right to due process.

It is your responsibility as a student to understand and avoid plagiarism, and my role as university faculty to help you understand. If you continue to have questions about plagiarism after reading *A Writer's Reference* and the online materials, feel free to schedule an appointment with me or to drop by during office hours. It is much better to ask questions about whether you are citing your sources properly than not to ask and to submit something about which you are uncertain.

Attendance:

This is a classroom-based section, not an online or correspondence course; it is designed so that in-class activities are just as valuable to your learning as your written work. If you are not present for class, you will miss most of the material of the course, and effectively will not really have taken it. Thus, *prompt attendance at each class is required.*

You will be *excused* from class for illness (including the unexpected illness of an immediate dependent), personal or family emergencies, and religious holidays; in these situations, please send me an e-mail describing your situation. If your absence falls on the date of a test or an essay deadline, or if the quantity of your absences becomes excessive, I will ask for documentation. Make-up exams are only permitted for those students that can document an “excusable” absence. Student athletes can be excused from class for competitions upon furnishing me with appropriate documentation, and should submit in advance all work due during absence.

You are also allowed three (3) “freebie” *unexcused* absences that you may use for any reason, after which point your final course grade will be lowered by one half grade-level per excess absence. Keep in mind that the “freebie” unexcused absences are not intended as “vacation” absences but rather as tools for resolving conflicts that may arise between your obligations as a student and your responsibilities in other parts of your life. Absences for reasons of work or family (other than emergency illness as described above) fall under this “freebie” policy.

In any case, if you must miss class, please inform me by e-mail as soon as possible and contact a classmate to find out what you missed; after you have discussed the missed class with your classmate you are welcome to approach me with follow-up questions. You are responsible for all material covered in class, even if you are absent or late when it is discussed.

Finally, as the arrival of late students is extremely disruptive to the progress of the class, I ask that you arrive in class on time. If an emergency dictates that you absolutely must arrive late to a given class, try to enter through a back door and make as little noise as possible. Students who arrive late in class without a compelling explanation will have 1/2 of an unexcused absence noted in my grade book; be aware that these can quickly add up to significant deductions from your final grade!

Participation:

As this is a discussion-based course, your constructive participation in your own learning and that of your classmates will be key to your success. Accordingly, your work in group and class discussions will be graded. The quality of your participation in the course’s ongoing dialogue will determine the bulk of your participation grade. I may require occasional written in-class activities that will also contribute to a small portion of your mark for participation.

Some of the most productive learning experiences take place when different arguments are submitted to the tests of evidence and critical reasoning, so I encourage you to question the assertions of others and to

express your own views during our discussions. To ensure that everybody in the classroom feels empowered to contribute, I ask that you be respectful in your choice of language and courteous in your interactions with all of the members of the classroom community.

Office Hours:

I keep 3 office hours per week, listed at the top of this syllabus. This is time that I make myself available to discuss any questions or concerns that you might have about the course: to comment on drafts of your paper, to clarify writing assignments and examinations, to answer questions about my feedback on your work, to discuss reasons for absence or other concerns about the course, or simply to chat about the assigned texts or courses that I plan to offer in the future. If other obligations dictate that you can only appear in office hours at a specific time, feel free to contact me in advance to see if you can schedule accordingly.

Because university faculty have multiple responsibilities on campus, *I am only able to take unscheduled drop-in appointments during my posted office hours.* If you have a school- or work-related conflict with my scheduled office hours, I would be happy to consult with you briefly by e-mail (I can offer feedback on thesis statements but not entire papers that way) or to schedule an appointment at another time that I am on campus. *Please e-mail or talk to me in advance to identify a meeting time that fits both of our schedules.*

Cellular Phones and Other Noisy Devices:

Noises from cellular phones and other electronic devices are extremely disruptive to the class, and demonstrate a lack of respect for everyone in the room. I turn off my phone before class, and ask that you turn yours off as well. I reserve the right to ask you to leave for the rest of the day if your device makes noise in class.

Computers:

You will need to have Internet access and your UAF e-mail account for this course, and should check e-mail daily. You may check your UAF e-mail from off-campus computers by going to <http://webmail.uaf.edu>

Students with Disabilities:

Students with documented disabilities who may need academic accommodations should discuss these with me during the first two weeks of class. You will need to provide documentation of your disability to Disability Services in the Center for Health and Counseling, 474-7043, TTY 474-7045, in order to receive accommodations.

The Fine Print:

I reserve the right to modify this syllabus.

Tentative Schedule:

Notes:

1. *Much of the reading material for this class is theoretical in nature, and may be disorienting at first. Please do not be discouraged by this: during my own first class of this kind, I had the same experience, but once I got my bearings by rereading the texts and listening in class, I found the course was incredibly valuable—and became so excited by the issues it raised that I am now thrilled to have the opportunity to teach in this area. Also, do keep in mind that most of these essays—with the exception of the web links and the pieces I have labeled “commentary”—were written for professional literary theorists and critics, so they may seem difficult. Immersing yourself in them will be very helpful for understanding the criticism you will read while writing research papers, and will help you to build critical vocabulary.*
2. *Items listed as “homework” are required and those listed as “recommended” are merely suggested. On days for which you have been assigned a number of readings, I have boldfaced (or noted in parentheses) several that you should prepare in detail. If no poems are singled out for special emphasis, you should prepare each with equal effort before class.*
3. *I have kept our reading assignments short so that you have ample time to reread as you prepare each class. You might find it helpful to note unfamiliar terms that the author is using, and to try to find the piece’s thesis and the arguments that are used to support it; keep in mind that some of the arguments may be complex, and their theses and supporting arguments not be found in predictable locations. If you still have questions after rereading the piece several times, please list them, bring them to class, and ask them: if you have a question about your reading, it is very likely that several other people do too! All questions are welcome, from matters of basic comprehension to challenges to the texts’ arguments.*
4. *If an emergency prevents you from completing the reading for a given class, please attend anyway and catch up as soon as possible.*

Prologue

***1/28 (M):** Ancient Perspectives

Homework due:

- 1) Reading: Plato, from *Republic, Ion, and Phaedrus*, *The Critical Tradition*, pp. 25-49
- 2) **Writing: “Autobiographical Essay” due at the beginning of class; see Assignment Sheet**

Recommended entries from the Bedford Glossary:

- 1) Mimetic criticism, p. 266
- 2) Imitation, p. 214

1/30 (W): Ancient Perspectives

Discussion of Plato continues

2/1 (F): Ancient Perspectives

Homework due:

- 1) Reading: Aristotle, from *Poetics*, *The Critical Tradition*, pp. 55-81

2/4 (M): Romantic-Era Perspectives

Homework due:

- 1) Reading: Wordsworth, Preface to *Lyrical Ballads*, *The Critical Tradition*, pp. 304-318
- 2) Reading: Coleridge, selections from *Biographia Literaria*, *The Critical Tradition*, pp. 319—323, 325-329

2/6 (W): Early Twentieth-Century Perspectives

Homework due:

- 1) Reading: Eliot, “Tradition and the Individual Talent,” *The Critical Tradition*, pp. 534-541
- 2) Reading: Woolf, “Shakespeare’s Sister” and “The Androgynous Vision” from *A Room of One’s Own*, *The Critical Tradition*, pp. 596-601 and pp. 607-610
- 3) Reading: Du Bois, introduction, *The Critical Tradition*, pp. 565-567, and “Criteria of Negro Art,” pp. 569-574

Recommended entries from the *Bedford Glossary*:

- 1) Objective correlative, p. 311
- 2) Dissociation of sensibility, pp. 115-116

***2/7 (Th), 10 PM:** Deadline to post your “State of the Discipline” assignment to Blackboard

***2/8 (F): Mid-Twentieth-Century Perspectives**

Homework due:

- 1) Reading—Commentary: “Formalisms,” *The Critical Tradition*, pp. 749-763
- 2) **Reading: Brooks, from “My Credo,” *The Critical Tradition*, pp. 797-799**
- 3) **Reading: Wimsatt and Beardsley, “The Intentional Fallacy,” *The Critical Tradition*, pp. 810-818**
- 4) **Writing: Hard copy of “The State of the Discipline” assignment due in class**

Recommended entries from the *Bedford Glossary*:

- 1) Formalism, pp. 175-176
- 2) The New Criticism, pp. 293-294
- 3) Intentional Fallacy, p. 218

Recommended Links (Blackboard—Course Documents—Links):

- 1) Bedford / St. Martin’s, “Formalism”
- 2) Bedford / St. Martin’s, “The New Criticism”
- 3) Siegel, “New Criticism”

Language and Difference: An Orientation to Contemporary Approaches to Literature

2/11 (M): Orientation; On Language: Structuralism

Homework due:

- 1) Reading—Commentary: Culler, *Literary Theory: A Very Short Introduction*, Ch. 1-4
- 2) Reading—Commentary: from “Structuralism and Deconstruction,” *The Critical Tradition*, pp. 819-826 only
- 3) **Reading: de Saussure, “Nature of the Linguistic Sign,” *The Critical Tradition*, pp. 841-851**

Recommended entries from the *Bedford Glossary*:

- 1) Structuralism, pp. 457-460
- 2) Structuralist Criticism, pp. 460-462
- 3) Sign, p. 446
- 4) Signifier, p. 447
- 5) Signified, p. 447

Recommended Links:

- 1) Klages, “Structuralism and Saussure”
- 2) Siegel, “Structuralism and Semiotics”
- 3) Bedford / St. Martin’s, “Structuralism”

2/13 (W): On Language: Structuralism

Homework due:

- 1) **Reading: Barthes, intro, *The Critical Tradition*, p. 868; “The Structuralist Activity,” pp. 871-874; “The Death of the Author,” pp. 874-877**

2/15 (F): Practicum in Structuralism

Homework due:

- 1) **Reading—Poetry: Bishop, “The Map,” Blackboard**
- 2) Thinking and Writing Option #1: After reading the poem and speculating on structuralist interpretations of it, post a brief (1 paragraph / 4-5 sentence) response on the **Blackboard discussion board for Structuralism** to the questions raised by Ryan in Exercise 2.2, **Blackboard-Documents-Exercises**. You may either respond to a post by a classmate, or start a new thread of your own. You should be prepared to think more about these questions during class discussion; you might print your response and bring it with you if that’s helpful.

2/18 (M): On Language and the Psyche: Psychoanalysis

Homework due:

- 1) Reading—Commentary: “Psychoanalytic Theory and Criticism,” *The Critical Tradition*, pp. 1106-1122
- 2) **Reading: Freud, from *The Interpretation of Dreams*, *The Critical Tradition*, pp. 497-514, and “Medusa’s Head,” p. 533**

Recommended entries from the *Bedford Glossary*:

- 1) Psychological Criticism and Psychoanalytic Criticism, pp. 375-383

Recommended Links:

- 1) Bedford / St. Martin’s, “Psychoanalytic Criticism”
- 2) Siegel, “Psychoanalytic Criticism”
- 3) Klages, “Psychoanalysis and Sigmund Freud”

2/20 (W): On Language and the Psyche: Psychoanalysis

Homework due:

- 1) **Reading: Lacan, intro, *The Critical Tradition*, pp. 1122-1123, “The Mirror Stage,” pp. 1123-1128; “The Agency of the Letter in the Unconscious or Reason Since Freud,” pp. 1129-1148**

Recommended entries from the *Bedford Glossary*:

- 1) Imaginary order, p. 212
- 2) Symbolic order, p. 472
- 3) The Real, p. 397-398
- 4) The Other, pp. 319-320

Recommended Links:

- 1) Klages, “Jacques Lacan”

2/22 (F): On Language and the Psyche: Psychoanalysis

Homework due:

- 1) **Rereading: “The Agency of the Letter in the Unconscious or Reason Since Freud,” pp. 1129-1148**

2/25 (M): Practicum in Psychoanalysis

Homework due:

- 1) **Reading—Short Story: Joyce, “The Dead,”** *The Dead*, pp. 21-59
- 2) **Reading: Leonard, “Perhaps she had not told him the whole story’: The Woman as a Symptom of Masculinity in ‘The Dead,’”** Blackboard
- 3) Thinking and Writing Option #2: after rereading the story and Leonard’s interpretation of it, post a brief (1 paragraph / 4-5 sentence) reaction on the **Blackboard discussion board for Psychoanalysis**. *What is Leonard’s argument about the text? What in this argument makes sense to you, and what does not? Why?* You may either respond to a post by a classmate, or start a new thread of your own. You should be prepared to think more about these questions during class discussion; you might print your response and bring it with you if that’s helpful.

2/27 (W): On Language: Poststructuralism (a.k.a. “Deconstruction”)

Homework due:

- 1) Reading—Commentary: from “Structuralism and Deconstruction,” pp. 826 bottom (starting with “Derrida and Deconstruction”)-841
- 2) **Reading: Barthes, “From Work to Text,” pp. 878-882**

Recommended entries from the *Bedford Glossary*:

- 1) Deconstruction, pp. 91-99
- 2) Poststructuralism, pp. 362-367

Recommended Links:

- 1) Klages, “Structuralism/Poststructuralism”
- 2) Bedford / St. Martin’s, “Deconstruction”
- 3) Siegel, “Post-Structuralism and Deconstruction”

2/29 (F): On Language: Poststructuralism (a.k.a. “Deconstruction”)

Homework due:

- 1) **Reading: Derrida, intro, *The Critical Tradition*, pp. 914-915, and “The Father of Logos,” pp. 926-932**

3/3 (M): On Language: Poststructuralism (a.k.a. “Deconstruction”)

Homework due:

- 1) **Reading: Derrida, “Differance,” *The Critical Tradition*, pp. 932-949**

3/5 (W): On Language: Poststructuralism (a.k.a. “Deconstruction”)

Homework due:

- 1) **Reading: de Man, “Semiology and Rhetoric,” pp. 882-893**

3/7 (F): Practicum in Deconstruction

Homework due:

- 1) **Rereading—Short Story: Joyce, “The Dead,”** *The Dead*, pp. 21-59
- 2) Reading—Commentary: “Deconstruction and ‘The Dead,’” *The Dead*, pp. 206-219
- 3) **Reading: Riquelme, “For Whom the Snow Taps: Style and Repetition in ‘The Dead,’”** *The Dead*, pp. 219-233
- 4) Thinking and Writing Option #3: after rereading Joyce’s story and Riquelme’s interpretation of it, post a brief (1 paragraph / 4-5 sentence) reaction on the **Blackboard discussion board for Deconstruction**. *What is Riquelme’s argument about the text? What in this argument makes sense to you, and what does not? Why?* You may either respond to a post by a classmate, or start a new thread of your own. You should be prepared to think more about these questions during class discussion; you might print your response and bring it with you if that’s helpful.

3/10-3/14: NO CLASS—ENJOY SPRING BREAK!

3/17 (M): On Language, Institutions, and Power

Homework due:

- 1) Reading—Commentary: “Marxist Criticism,” *The Critical Tradition*, pp. 1198-1217
- 2) **Reading: Althusser, from “Ideology and Ideological State Apparatuses,”** *The Critical Tradition*, pp. 1263-1272

Recommended entries from the Bedford Glossary:

- 1) Marxism, p. 244
- 2) Marxist Criticism, p. 244-251
- 3) Ideology, p. 208

Recommended Links:

- 1) Klages, “Marxism and Ideology”
- 2) Klages, “Althusser: ‘Ideology and Ideological State Apparatuses’”

3/19 (W): On Language, Institutions, and Power

Homework due:

- 1) Reading—Commentary: “New Historicism and Cultural Studies,” *The Critical Tradition*, pp. 1320-1342
- 2) **Reading: Foucault, “What is an Author,”** *The Critical Tradition*, pp. 904-914

Recommended entries from the Bedford Glossary:

- 1) Discourse, p. 113-114
- 2) Epistémé, p. 139-141

Recommended Links:

- 1) Klages, “Michel Foucault: ‘What is an Author?’”

3/21 (F): On Language, Institutions, and Power

Homework due:

- 1) Reading: Foucault, from *Discipline and Punish*, **Blackboard**

***3/24 (M):** On Language, Institutions, and Power

Homework due:

- 1) Reading: Foucault, from *The History of Sexuality*, **Blackboard**
- 2) **Writing: Deadline for Formal Essay #1: Comparative**

3/26 (W): On Language, Institutions, and Power: The New Historicism

Homework due:

- 1) Reading: Greenblatt, Introduction to *The Power of Forms in the English Renaissance, The Critical Tradition*, pp. 1442-1445
- 2) Reading: Miller, from *The Novel and the Police*, **Blackboard**

Recommended entries from the *Bedford Glossary*:

- 1) The New Historicism, p. 294-300

Recommended Links:

- 1) Bedford / St. Martin's, "The New Historicism"
- 2) Siegel, "New Historicism"

3/28 (F): Practicum in the New Historicism

Homework due:

- 1) **Reading—Short Story: Joyce, "The Dead," *The Dead*, pp. 21-59**
- 2) Reading—Commentary: The New Historicism and "The Dead," *The Dead*, pp. 150-163
- 3) **Reading: Levenson, "Living History in 'The Dead,'" *The Dead*, pp. 163-177**
- 4) Thinking and Writing Option #4: after reading Joyce's story and Levenson's interpretation of it, post a brief (1 paragraph / 4-5 sentence) reaction on the **Blackboard discussion board for New Historicism**. *What is Levenson's argument about the text? What in this argument makes sense to you, and what does not? Why?* You may either respond to a post by a classmate, or start a new thread of your own. You should be prepared to think more about these questions during class discussion; you might print your response and bring it with you if that's helpful.

Critical Differences: Language, Literature, and the Politics of Location

3/31 (M): Feminisms

Homework due:

- 1) Reading—Commentary: Culler, *Literary Theory: A Very Short Introduction*, Ch, 7 & 8
- 2) Reading—Commentary: “Feminist Literary Criticism,” *The Critical Tradition*, pp. 1502-1519
- 3) **Reading: Kolodny, “Dancing through the Minefield: Some Observations on the Theory, Practice, and Politics of a Feminist Literary Criticism,” *The Critical Tradition*, pp. 1550-1562**

Recommended entries from the *Bedford Glossary*:

- 1) Feminist criticism, pp. 158-164
- 2) Gender, p. 182
- 3) Gender criticism, pp. 182-188

Recommended Links:

- 1) Klages, “What is Feminism (and why do we have to talk about it so much)?”
- 2) Bedford / St. Martin’s, “Feminist Criticism”
- 3) Siegel, “Feminism”

4/2 (W): Feminisms

Homework due:

- 1) Reading: Cixous, “The Laugh of the Medusa,” *The Critical Tradition*, pp. 1643-1655

Recommended Links:

- 1) Klages, “Hélène Cixous: ‘The Laugh of the Medusa’”

4/4 (F): Practicum in Feminisms

Homework due:

- 1) **Rereading—Short Story: Joyce, “The Dead,” *The Dead*, pp. 21-59**
- 2) Reading—Commentary: “Feminist Criticism and ‘The Dead,’” *The Dead*, pp. 178-190
- 3) **Reading: Norris, “Not the Girl She Was at All: Women in ‘The Dead,’” *The Dead*, pp. 190-205**
- 4) Thinking and Writing Option #5: after rereading Joyce’s story and Norris’s interpretation of it, post a brief (1 paragraph / 4-5 sentence) reaction on the **Blackboard discussion board for Deconstruction**. *What is Norris’s argument about the text? What in this argument makes sense to you, and what does not? Why?* You may either respond to a post by a classmate, or start a new thread of your own. You should be prepared to think more about these questions during class discussion; you might print your response and bring it with you if that’s helpful.

4/7 (M): Queer Theories

Homework due:

- 1) Reading—Commentary: “Gender Studies and Queer Theory,” *The Critical Tradition*, pp. 1611-1627
- 2) **Reading: Sedgwick, from *Between Men and Epistemology of the Closet*, *The Critical Tradition*, pp. 1683-1691**

Recommended entries from the *Bedford Glossary*:

- 1) Sexuality, p. 444
- 2) Gay and lesbian criticism, pp. 179-181
- 3) Queer theory, pp. 368-389

Recommended Links:

- 1) Klages, “Queer Theory”

4/9 (W): Queer Theories

Homework due:

- 1) Reading: Butler, “Imitation and Gender Insubordination,” *The Critical Tradition*, pp. 1707-1718

4/11 (F): Practicum in Queer Theories

Homework due:

- 1) **Reading—Poetry: Bishop, “Roosters,” “In the Waiting Room,” and “Exchanging Hats,” Blackboard**
- 2) Thinking and Writing Option #6: After reading the poems and speculating on queer interpretations of them, post a brief (1 paragraph / 4-5 sentence) response on the **Blackboard discussion board for Queer Criticism** to the questions raised by Ryan in Exercise 7.2, **Blackboard-Documents-Exercises**. You may narrow down your response to one of the three poems if you like, and you may either respond to a post by a classmate, or start a new thread of your own. You should be prepared to think more about these questions during class discussion; you might print your response and bring it with you if that’s helpful.

4/14 (M): Theories of Race and Ethnicity

Homework due:

- 1) Reading—Commentary: “Postcolonialism and Ethnic Studies,” *The Critical Tradition*, pp. 1753-1776
- 2) **Reading: Gates, “Writing, ‘Race,’ and the Difference It Makes,” *The Critical Tradition*, pp. 1890-1902**

Recommended entries from the *Bedford Glossary*:

- 1) Race (and literary studies), pp. 390-391

4/16 (W): Theories of Race and Ethnicity; Practicum

Homework due:

- 1) **Reading: Anzaldúa, “La conciencia de la mestiza: Towards a New Consciousness,”** *The Critical Tradition*, pp. 1850-1858
- 2) **Reading: Bishop, “Faustina, or Rock Roses,”** **Blackboard**
- 3) Thinking and Writing Option #7: After reading the poem and speculating on how it could be interpreted in light of theories of race and ethnicity, post a brief (1 paragraph / 4-5 sentence) response on the **Blackboard discussion board for Studies of Race and Ethnicity** to the questions raised by Ryan in Exercise 9.1, **Blackboard-Documents-Exercises**. You may either respond to a post by a classmate, or start a new thread of your own. You should be prepared to think more about these questions during class discussion; you might print your response and bring it with you if that’s helpful.

4/18 (F): **NO CLASS—ENJOY SPRINGFEST!**

*4/21 (M): Postcolonial Theories

Homework due:

- 1) **Reading: Said, from** *Orientalism*, *The Critical Tradition*, pp. 1801-1814
- 2) **Writing: Deadline for Formal Essay #2: Textual Analysis.**

Recommended entries from the Bedford Glossary:

- 1) Postcolonial literature and postcolonial theory, pp. 356-359
- 2) Orientalism, pp. 318-319

Recommended Links:

- 1) Bedford / St. Martin’s, “Postcolonial Criticism”
- 2) Siegel, “Postcolonialism”

4/23 (W): Postcolonial Theories

Homework due:

- 1) Reading: Bhabha, “Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree Outside Delhi, May 1817,” *The Critical Tradition*, pp. 1875-1890

4/25 (F): Practicum in Postcolonialism

Homework due:

- 1) **Rereading: Joyce, “The Dead,”** *The Dead*, pp. 21-59
- 2) **Reading: Cheng, “Empire and Patriarchy in ‘The Dead,’”** **Blackboard**
- 3) Thinking and Writing Option #8: after rereading Joyce’s story and Norris’s interpretation of it, post a brief (1 paragraph / 4-5 sentence) reaction on the **Blackboard discussion board for Postcolonial Criticism**. *What is Norris’s argument about the text? What in this argument makes sense to you, and what does not? Why?* You may either respond to a post by a classmate, or start a new thread of your own. You should be prepared to think more about these questions during class discussion; you might print your response and bring it with you if that’s helpful.

Epilogue: Literature, Film, and Culture

4/28 (M): Critical Approaches to Popular Culture

Homework due:

- 1) Reading: Horkheimer and Adorno, from *The Culture Industry: Enlightenment as Mass Deception, The Critical Tradition*, pp. 1254-1263
- 2) Reading: Sleater-Kinney, "Entertain," **Handout**

Recommended entries from the *Bedford Glossary*:

- 1) Cultural criticism, cultural studies, pp. 79-86

4/30 (W): Critical Approaches to Popular Culture

Homework due:

- 1) Reading: Modleski, "The Search for Tomorrow in Today's Soap Operas," **Blackboard**

5/1 (Th), 6-8:30 PM: Screening of Hitchcock's *Vertigo*, RASM 340 (Media Classroom). If you can't make this screening, please view the film on your own before Wednesday's class. Rasmuson Library has the film available for checkout, and has viewing stations.

***5/2 (F):** Critical Approaches to Film

Homework due:

- 1) Reading: Mulvey, "Visual Pleasure and Narrative Cinema," *The Critical Tradition*, pp. 1172-1180
- 2) **Writing: Reflective Essay due at the beginning of class**

5/5 (M): Exhibit; Student-Led Review Session

***5/9 (F), 1-3 PM:** Final Exam in our regular classroom