UNIVERSITY OF GUAM	**LITERARY THEORY:** *CAPSTONE COURSE*
	EN 580 Section 01
	Tu/Th: 12:30pm-1:50pm
	EC Conference Room & Online
	
	Moodle Page: https://moodle.uog.edu/
	Moodle Page Enrollment Key: ✕✕✕✕
		Instructor Information:
		Jason Vest, Ph.D.
		Office: EC 216A
		Office Hours: Tu/Th: 2:00pm – 4:00pm
		                      W: 10:00am – 12:00pm
		                      By Appointment
		Office Phone: (671) 735-2735
		Email: ✕✕✕✕✕✕✕✕

Tuesday Zoom Sessions	**Thursday Zoom Sessions**
Meeting ID: ✕✕✕✕✕✕ ✕✕✕✕✕✕✕	Meeting ID: ✕✕✕✕✕✕ ✕✕✕✕✕✕✕

Required Texts   **＊ Full-text copy is posted to EN480-01's Moodle page**

- **Andrews, William L. & Nellie Y. McKay (eds.)**: *Toni Morrison's "Beloved": A Casebook* (Casebooks in Criticism) (Oxford UP, 1999)＊

- **Culler, Jonathan**: *Literary Theory: A Very Short Introduction, 2nd Edition* (Oxford UP, 2011)＊
- **Eagleton, Terry**: *Literary Theory: An Introduction, Anniversary Edition* (U of Minnesota P, 2008)＊
- **Eco, Umberto**: *Six Walks in the Fictional Woods* (Harvard UP, 1994)＊
- **Gates, Henry Louis, Jr.**: *Loose Canons: Notes on the Culture Wars* (Oxford UP, 1993)＊
- **Gray, Herman**: *Watching Race: Television and the Struggle for Blackness* (U of Minnesota P, 2004)＊
- **Lanham, Richard A.**: *A Handlist of Rhetorical Terms (2nd Edition)* (U of California P, 1991)＊
- *Lingua Franca* **eds.**: *The Sokal Hoax: The Sham That Shook the Academy* (U of Nebraska P, 2000)＊
- **Matthews, P.H.**: *Linguistics: A Very Short Introduction* (Oxford UP, 2003)＊
- **Lotz, Amanda D.**: *The Television Will Be Revolutionized* (New York UP, 2007)＊
- **Mittell, Jason**: *Genre and Television: From Cop Shows to Cartoons in American Culture* (Routledge, 2004)＊
- **Morrison, Toni**: *Beloved* (1987; Vintage, 2004)＊
- **Rice, Philip, and Patricia Waugh, eds**.: *Modern Literary Theory: A Reader*, 4th Ed. (Oxford UP, 2001)＊
- **Smith, Linda Tuhiwai**: *Decolonizing Methodologies: Research and Indigenous Peoples, 2nd Edition* (1999; Zed Books, 2012)＊
- **Star, Alexander (ed.)**: *Quick Studies: The Best of Lingua Franca* (Farrar, Straus & Giroux, 2002)＊
- **WiFi connection** to access EN 480-01's Moodle page, Zoom sessions, & WhatsApp group

Suggested Texts

- **Buchanan, Ian, ed.**: *Oxford Dictionary of Critical Theory, 2nd Edition* (Oxford UP, 2018)＊
- **Cuddon, J.A & C.E. Preston**: *Penguin Dictionary of Literary Terms & Literary Theory, 4th Edition* (Penguin Books, 2015)＊
- **Ember, Carol R. & Melvin Ember**: *Cross-Cultural Research Methods, Second Edition* (AltaMira Press, 2009)＊
- **Harland, Richard**: *Literary Theory from Plato to Barthes: An Introductory History* (St. Martin's, 1999)＊
- **Modern Language Association**: *MLA Style Manual and Guide to Scholarly Publishing, Third Edition* (MLA, 2008)＊

Overview

Studying literary theory (or, more properly, literary *theories*) equips readers to analyze and to evaluate literary texts with greater precision, detail, and sophistication. This capstone course's first half offers a broad overview of numerous theoretical schools, movements, trends, and authors, while the second half allows participants ample time to conceive, outline, and finish a capstone project (traditional or creative) that demonstrates their mastery of the theories, theorists, critical approaches, and critical ideas under consideration. This project is the University of Guam English major's culminating research and/or creative statement, one that displays the intellectual sophistication of a student who has mastered the terminology and techniques of literary and cultural exegesis, who displays nimble and creative thinking, and whose writing is both elegant and rigorous.

Student Learning Objectives

To complete successfully this course, the student must:
1) Demonstrate the ability to analyze and evaluate literary criticism and theory in intellectually nimble and sophisticated ways;
2) Master the terminology of literary criticism and theory, especially as they apply to specific cultural texts (including print literature, cinema, television, and other media forms);
3) Discuss literary criticism and theory with insight and intelligence in small-group and full-class conversations, as well as presentations;
4) Prepare a final project that caps the student's intellectual career as an undergraduate English & Applied Linguistics major.

Program, General-Education, and Institutional Learning Objectives

To read all other learning objectives and associated documents approved by the University of Guam, please visit this Moodle page: ██████████████████████████████. After signing into Moodle, search for "Vest's Learning Objectives" or "Vest's Objectives" to locate this page.

Grading

Each student's final grade will be computed according to the following criteria:
- Class Presentation   10%
- Response Paper   15%
- Midterm Timeline & Annotated Bibliography   15%
- Research Corner   15%
- Participation (includes discussion questions)   20%
- Capstone Project (includes capstone presentation)   25%

The following grade scale will apply to all assignments:

A	95-100	**C**	73-76
A-	90-94	**C-**	70-72
B+	87-89	**D+**	67-69
B	83-86	**D**	63-66
B-	80-82	**D-**	60-62
C+	77-79	**F**	59 below

Hybrid-Course Policies

As hybrid course, **EN480-01 WILL NOT meet in person** during the second (or back) half of the semester (with one notable exception), but **WILL MEET in person** during the semester's first (or front half). This "front-half/back-half" pedagogical structure eliminates all writing assignments from the back-half (except for the capstone's Capstone Project. The back-half, in other words, frees those weeks for students to conceive, outline, research, and create/write the most impressive project of their intellectual and university careers (instead of attending in-person sessions). As such, we must follow specific policies to ensure that EN480-01 runs as smoothly as possible:

1) We will meet **in person every Tuesday and Thursday, from 12:30pm-1:50pm, in the EC Conference Room** during the front-half, but not during the back-half;
2) Beginning on Thursday, March 27, 2025, **we DO NOT meet in class** except for Tuesday, April 8, 2025; Tuesday, April 22, 2005; and Thursday, April 24, 2025;
3) **On Tuesday, April 8, we WILL MEET in class** to discuss everyone's Capstone-Project progress; on April 22 & 24, we WILL MEET in class for Capstone-Project presentations;
4) The Course Calendar marks every session either as **"In Class" or "On Your Own" (OYO)** to clarify when we meet in person. From January 23 until March 25, **we WILL MEET in person** every Tuesday and Thursday from 12:30pm-1:50pm. Beginning on March 27, **we WILL NOT meet in person**;
5) The back-half's time is devoted to finishing this course's Capstone Project;
6) Although this hybrid course's front-half may seem to move at an accelerated pace, please remember that the semester's back-half remains free from attending in-person class sessions.

Jason's Advice for Hybrid-Course Success

Hybrid courses pose inherent problems for procrastinators. The temptation to do nothing after March 25 will be strong, so Jason offers the following recommendations for success:

1) When this course concludes in-person sessions on March 25, the tendency to "slack off" by not completing assigned readings and quizzes may loom large, but do not let this impression derail your progress toward finishing the Final Project and completing the course;
2) In other words, Jason encourages you **work on the Capstone Project during every back-half week to ensure that it is so impressive, so sophisticated, and, indeed, so dazzling that it justifies each student's intellectual and university career as an English & Applied Linguistics major**;
3) Remember that we will not meet in person for 7.5 weeks, offering each student additional time to devote to other courses and projects;
4) This course's structure and pace **will never be a valid excuse** for failing to complete all necessary assignments on time. There will be no exceptions and no extensions.

Zoom Meetings

Tuesday Sessions

If we must meet online during any regularly scheduled Tuesday session (from 12:30pm-1:50pm), the Zoom session will include the same Meeting ID, passcode, and link:
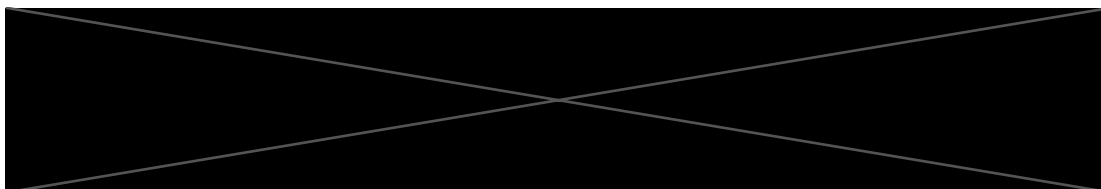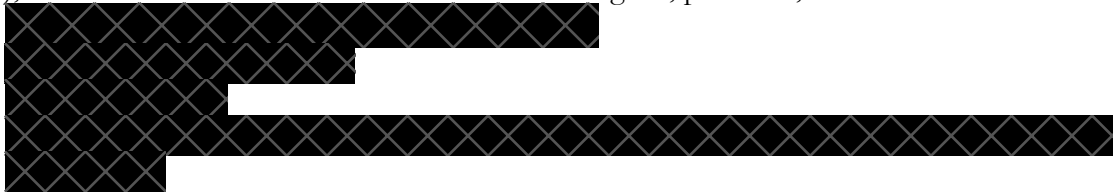
Thursday Sessions

If we must meet online during any regularly scheduled Thursday session (from 12:30pm-1:50pm), the Zoom session will include the same Meeting ID, passcode, and link:

- ██

Zoom Meeting Policies & Protocols

1) Please place all phones, laptops, tablets, and other electronic devices **in silent mode** to minimize distractions;
2) Please **mute your microphone when not speaking** to minimize distractions;
3) Please raise a hand in front of your camera when wishing to speak **and wait for Jason to acknowledge you before speaking**;
4) In other words, **let's not all talk over one another**;
5) If muting your camera, please click the "raise hand" icon when wishing to speak **and wait for Jason to acknowledge you before speaking**.

Attendance and Participation Policies

Attendance: Regular attendance in this course is crucial, for all written assignments develop from discussions that take place during class, while the course's writing skills cumulatively build. Students who miss class sessions are responsible for obtaining all information, assignments, and/or handouts (from this course's Moodle page).

Participation: This course depends upon regular participation for its success. Come to each class session having read the material and prepared to contribute to each discussion. Good participation involves consistent and thoughtful contribution to the classroom community, engagement with course materials and conversations, and general responsiveness to (and respect for) one's fellow students and instructor.

Discussion Questions: **Before each in-person Tuesday class session**, please email Jason ████████████ at least one discussion question about that day's assigned text(s). This question should be a probing and intelligent query that displays your grasp of the readings. Our conversations will develop from these questions. Feel free to ask anything that intrigues, delights, disturbs, or confuses you.

Conferences: Please feel free to seek assistance during regularly scheduled office hours or by arranging appointments with Jason.

EEO / ADA Statement: UOG is committed to providing an inclusive and welcoming environment for all community members. Federal and local laws protect this community from any act of sex discrimination. If you need assistance with EEO (Equal Employment Opportunity) and/or Title IX concerns, please contact the Director of EEO/ADA & Title IX Office at (671) 735-2244, (671) 735-2971, TDD (671) 735-2243, or eeo-ada@triton.uog.edu.
     For individuals covered under the ADA (Americans with Disabilities Act) who require academic accommodation(s), please contact the Student Counseling and Advising Service

Accommodations Office to discuss your confidential request. Please provide an accommodation letter from the Disability Support Services/Student Counseling and Advising Service Accommodation counselor. To register for academic accommodations, please contact or visit the Student Center, Rotunda office #6, disabilitysupport@triton.uog.edu or telephone/ TDD (671) 735-2460.

Written Assignment Policies

Submission Policies: Students will electronically submit assignments to UOG's Moodle site ▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨ **by 11:59pm on the date specified in the course calendar**. Submitting all written assignments to Moodle by the prescribed deadline is the **only way to receive credit**. **NOTE**: In the event that Moodle does not work, please send written assignments to ▨▨▨▨▨▨▨ by 11:59pm on the due date.

File Names: To simplify and standardize the submission process, all files should follow this naming format: **student's surname, student's given name_assignment name_date**. Examples include: vest, jason_response paper_1-27-25; vest, jason_prospectus_2-23-25; vest, jason_quiz #6_3-9-25; or vest, jason_final project_4-6-25.

Submission Deadlines: All assignments are due **by 11:59pm** on the date specified in the course calendar. Late submissions will receive a score of zero and not be read by Jason (see "Late Papers" for additional comments). Submitting a written assignment to Moodle by 11:59pm on the due date determines whether or not the assignment is completed on time.

Response Paper: **This course's Response Paper** will prepare students to write the Midterm Timeline and the Capstone Project. This Response Paper should include **2-5 pages** that explain how and why **at least 1** of the course's readings/screenings is significant (feel free, however, to discuss more than a single reading/screening). This paper should focus on the reading's/screening's **effects** rather than simply summarizing the story or the argument of the text(s) under discussion. This response paper, in other words, should not simply report what happens in a fictional or scholarly work, but offer critical insight into its argument, writing strategies, and/or crime-fiction content.

This Response Paper should include quotations from the text(s) under discussion, substantial analysis and evaluation of these quotations to prove the student's thesis, a properly formatted Works Cited page, and MLA documentation. Think of these writing assignments as practice for the final project.

Midterm Timeline and Annotated Bibliography: In lieu of a midterm exam, students will instead prepare a timeline of notable publications, authors, events, and trends within literary history and/or theory. This timeline will **chronologically annotate at least 10** significant works, along with **at least 10** notable historical, political, cultural, and social events, within a specific period/movement of literary history and/or theory (**for at least 20 entries total**).

Students should select a specific period or movement (i.e. medieval literature, British Romanticism, the Gothic Era, Victorianism, the Edwardian Era, modernism, postmodernism, New Wave science fiction, and so forth) **OR** a specific theoretical school/approach (i.e., New Criticism, new historicism, feminism, Marxism, and so forth), locate **at least 10** significant theoretical texts (monographs, articles, reviews, and so forth) from that period, and annotate them (by writing **2-3 paragraphs** that summarize the text's argument and influence).

These annotations should be presented **chronologically (not alphabetically)**, but be interspersed with **at least 10** notable historical, political, cultural, and social events that occurred

during the period or movement in question. These events require proper contextualization, so in addition to listing each incident's date, please include a brief explanation (**2-3 sentences**) of the event's significance.

__Class Presentation__: Each week (beginning with the course's fourth week) will see different students leading discussions by presenting **at least 1 of that week's readings** to peers. EN480, as an upper-level seminar, depends upon full student engagement with its texts, so external research is necessary to understand their full significance. Merely reviewing the assigned texts, in other words, is not enough preparation for a 400-level seminar. Students must investigate the texts' crucial sources by researching beyond the assigned readings (known as "reading around"). All presentations should demonstrate familiarity with (if not mastery of) the scholarly conversation that informs the texts under review.

    This course encourages, but does not require, outlines and handouts for these discussions, along with PowerPoint, Prezi, and/or KeyNote presentations. These presentations and their attendant discussions should impress all participants in their depth, complexity, and rigor.

    Graduate students will also serve as discussion leaders by supervising undergraduate-student discussions when the course breaks into small groups. Graduate students, in other words, should model excellent research techniques, strategies, and presentations. This portion of the course requires graduate students to serve as teaching assistants, thereby giving them professional experience. Graduate students may meet with Jason before each Tuesday class session to discuss the week's lessons, presentations, and duties if they wish.

__Research Corner__: Part of most Thursday class sessions will involve students discussing their external research for this course. "Research Corner" (a metaphorical corner, to be sure) may take several forms, but will involve: 1) Students discussing intriguing primary, secondary, and tertiary sources that they have discovered about literary theory and/or literary criticism (for example, an intriguing journal article that the student has located, an important source cited by a required author, or an historical popular-press source that illuminates a topic under discussion); 2) Students discussing their capstone projects to offer advice, criticism, and additional sources; and 3) Students recommending and discussing additional primary sources that they have discovered.

    Research Corner is the place for students to brainstorm ideas, to discuss important sources, to expand their external research, and to refine their seminar papers.

__Capstone Project__: This course's capstone project, due on **13 May 2025**, may be chosen from 2 general categories: **1) Traditional Research Essay** or **2) Creative Research Project**.
    1) Traditional Research Essay (TRE): This essay must provide a detailed, **15- to 20-page**, source-supported analysis of **1 or more** of the texts that we read/screen during the semester. Students may also write about a text related to the course's content as long as the argument analyzes **at least 1 text** that we read/screen during the semester (for instance, students may wish to write about one of Henry Louis Gates, Jr.'s books that we do not read in class, or compare another author's work to Toni Morrison's *Beloved*).
    The TRE must incorporate **at least 5 secondary scholarly sources** about the text(s) and/or author(s) in question. These sources may include critical biographies, scholarly journal articles, essays published in academic anthologies, or other literary/cultural criticism.
    2) Creative Research Project (CRP): This project may take many forms based on this course's readings, including: 1) original short stories, 2) original poems, 3) chapters from an original novel, 4) panels from an original graphic novel, 5) acts from an original screenplay, 6) acts from an original teleplay, 7) acts from an original stage play, 8) acts from an original radio

play, 9) footage from an original film, 10) footage from an original online video inspired by texts read during class, or 11) adaptations of texts read during this course.

CRPs must conform to certain parameters: 1) They must be at least **15 pages or 15 minutes long** (although screenplays, teleplays, stage plays, and radio plays must be longer—see below); 2) They must include a **critical introduction/afterword** that incorporates secondary scholarship about the source(s) under consideration to contextualize the CRP within an existing literary/cinematic tradition, subgenre, and/or mode (or, alternatively, to explain why the CRP breaks from previous literary/cinematic traditions, subgenres, and/or modes); and 3) They must include a **Works Cited page** that demonstrates the extent of the research performed to finish the CRP. These projects, in other words, still involve scholarly writing and research.

CRP Critical Introductions/Afterwords should be at least **3 pages long** (more pages are welcome) and cite at least **2 secondary sources**.

CRP Page Count: For short stories, poems, novels, and graphic novels, students should submit at least **15 double-spaced pages (meaning at least 3 pages of critical introduction/afterword and 12 pages of original work), followed by the Works Cited page**. The creative-portion page count translates into 1 or 2 short stories (depending upon length), 1 to 4 poems, and at least 1 novel or graphic-novel chapter. For screenplays, teleplays, stage plays, and radio plays, students should submit at least **20 pages in the correct script format in addition to** the critical introduction/afterword and Works Cited page discussed above. This page count translates into 1 to 1.5 screenplay acts, 1 to 1.5 teleplay acts, 1 to 1.5 stage play acts, and 1.5 to 2 radio-play acts.

Films, Video Projects, and Other Electronic Submissions: Students who prepare audio-visual projects should submit their scripts, critical introductions/afterwords, and Works Cited pages along with the audio and/or video tracks. If the audio-visual portion has been uploaded to a website for listening/viewing, make certain that the site is active and that Jason has the appropriate browser, online viewer, and/or software to watch the project.

Capstone-Project Presentation: We will meet in person on **Tuesday, April 22 and Thursday, April 24** so that students may present their capstone project to their peers. This **15- to 20-minute presentation** should review, for traditional projects, the project's inspirations, arguments, sources, and conclusions. For creative projects, this presentation should review the project's inspirations, creative portion, and its critical introduction's/afterword's conclusions.

Since this presentation is each student's final chance to receive advice about the capstone project, please impress and dazzle all listeners with the sophistication of your project's scope, breadth, and detail.

Paper Formatting: All writing assignments must be typed, proofread, spell-checked, and submitted to Moodle by 11:59pm on the date specified in the course calendar. **They should have one-inch margins; double-spacing; 11- or 12-point Garamond, Times, or Times New Roman font; MLA-style documentation; and page numbers.** Violating any of these formatting requirements lowers the paper's final grade by one third for each violation (for instance, an A- paper with no page numbers becomes B+).

Late Papers: **No late papers will be accepted (indeed, Moodle will not accept submissions that arrive after 11:59pm on the due date). All late assignments will receive a score of zero, while Jason will provide no comments.**

NOTE: Last-minute computer, disk, and connection problems are not valid excuses for submitting late assignments. Make appropriate backups of all files and submit all assignments by 11:59pm on their due dates.

WORDS TO THE WISE: Jason recommends submitting drafts of an assignment throughout the day it is due to ensure that at least one version arrives on time, while emailing back-up files to ⬛⬛⬛⬛⬛⬛⬛. Although incomplete assignments are imperfect, they will receive some credit (unlike complete assignments that arrive late, but receive no credit).

Plagiarism: Whether intentional or accidental, plagiarism will not be tolerated. All instances will be reported to the appropriate university authorities. In other words, the best rule to keep in mind about plagiarism is: Don't do it. Ever.

Moodle Page/Electronic Resources: To access EN480-01's Moodle page, follow these steps:
- 1) Go to https://moodle.uog.edu/;
- 2) Sign into your Moodle account;
- 3) Click the "Courses" button once the enclosed link returns you to UOG's Moodle Site;
- 4) Click the "EN480-01: Literary Theory (Spring 2025): Vest" link (first click the College of Liberal Arts and Social Sciences link, then click the Department of English & Applied Linguistics link; or enter EN480 into the search field);
- 5) Enter the enrollment key ⬛⬛⬛ (all lowercase) in the open field; and, finally,
- 6) Click the "Enroll Me in This Course" button.

If all goes well, you will be enrolled in the course. Please look at the calendar, then **click all links** to ensure that you can read and/or download all linked files.

Changes to Syllabus: This syllabus may change at Jason's discretion.

COURSE CALENDAR
All readings marked with an asterisk (*) can be downloaded from this course's Moodle page.

Week 1   Thursday, January 23 (In Class)
Introductions, class policies, & preliminary discussion of literary theory

Week 2   Tuesday, January 28 (In Class)

Culler:	*Literary Theory*, Preface—Chapter 1 (pp. xi-18)*****
Eagleton:	*Literary Theory*, Prefaces, Intro, & Chap. 1 (pp. vii-46)*****
Herman:	Intro to *Cambridge Companion to Narrative* (pp. 3-21)*****
Modern Literary Theory (MLT):	Rice & Waugh, Preface & General Intro (xii-7)*****
MLT:	Part 1, Section 1 Introduction (pp. 11-18)*****

Thursday, January 30 (In Class)

Culler:	*Literary Theory*, Chapter 2 (pp. 19-42)*****
Eagleton:	*Literary Theory*, Chapter 2 (pp. 47-78)*****
Frye:	"Polemical Introduction" to *Anatomy of Criticism* (pp. 3-29)*****
Tuhiwai Smith:	Foreword & Introduction (pp. ix-19)*****

Week 3 **Tuesday, February 4 (In Class)**

Abbott:	"Story, Plot, and Narration" (pp. 39-51)*****
Abrams:	"Preface" and "Introduction" to *The Mirror and the Lamp* (pp. iii-29)*****
Davis:	"The Golden Age of Poetry Criticism" (pp. xxi-xxviii)*****
MLT:	Marx and Engels, "From *The German Ideology*" (pp. 18-24)*****
Ryan:	"Toward a Definition of Narrative" (pp. 22-35)*****
Tuhiwai Smith:	Chapter 1 (pp. 20-43)*****

Thursday, February 6 (In Class)

Culler:	*Literary Theory*, Chapter 3 (pp. 43-55)*****
Eagleton:	*Literary Theory*, Chapter 3 (pp. 79-109)*****
MLT:	Freud, "From *Introductory Lectures on Psychoanalysis*" (pp. 24-34)*****
Ransom:	"Criticism, Inc." (pp. 49-61)*****
Tuhiwai Smith:	Chapter 2 (pp. 44-60)*****

Week 4 **Tuesday, February 11 (In Class)**

Chase:	Intro & Chapter 1 from *American Novel and Its Tradition* (pp. vii-28)*****
Culler:	*Literary Theory*, Chapter 4 (pp. 56-69)*****
Eagleton:	*Literary Theory*, Chapter 4 (pp. 110-130)*****
MLT:	de Saussure, "From *Course in General Linguistics*" (pp. 34-40)*****
Tate:	"Is Literary Criticism Possible?" (pp. 61-71)*****
Tuhiwai Smith:	Chapter 3 (pp. 61-80)*****

Thursday, February 13 (In Class)

Culler:	*Literary Theory*, Chapter 5 (pp. 70-82)*****
Eagleton:	*Literary Theory*, Chapter 5 (pp. 131-168)*****
Eliot:	"Trad. & Individual Talent"+"Func. of Criticism" (pp. 3-22)*****
Gates:	*Loose Canons*, Introduction & Chapter 1 (pp. xi-16)*****
MLT:	de Beauvoir, "From *The Second Sex*" (pp. 41-42)*****
Wimsatt & Beardsley:	"Affective Fallacy, The" (pp. 92-102)*****

Week 5 **Tuesday, February 18 (In Class)**

Culler:	*Literary Theory*, Chapters 6 & 7 (pp. 83-108)*****
Eagleton:	*Literary Theory*, Conclusion and Afterword (pp. 169-208)*****
Lingua Franca:	*Sokal Hoax*, Introduction (pp. 1-8)*****
Quick Studies:	Star, Introduction (pp. ix-xxvii)*****
Tuhiwai Smith:	Chapter 4 (pp. 81-97)*****
Wimsatt & Beardsley:	"Intentional Fallacy, The" (pp. 102-116)*****

Week 5   <u>Thursday, February 20 (In Class)</u>

<u>Eagleton</u>:	"The Functions of Criticism" (pp. 1-24)*****
<u>Eco</u>:	*Six Walks*, Chapter One (pp. 1-25)*****
<u>Gates</u>:	*Loose Canons*, Chapters 2 & 3 (pp. 17-70)*****
<u>Lingua Franca</u>:	*Sokal Hoax*, The Article (pp. 9-45)*****
<u>Quick Studies</u>:	McLemee, "The Reality Gulf" (pp. 22-24)*****
<u>Tuhiwai Smith</u>:	Chapter 5 (pp. 98-110)*****

****<u>Assignment: Response Paper (Due 2/20/25)</u>****

Week 6   <u>Tuesday, February 25 (In Class)</u>

<u>Adorno & Horkheimer</u>:	"The Culture Industry" (pp. 94-136)*****
<u>Benjamin</u>:	"Work of Art . . . Mechanical Reproduction" (pp. 217-251)*****
<u>Culler</u>:	*Literary Theory*, Chapter 8 (pp. 109-120)*****
<u>Eco</u>:	*Six Walks*, Chapter Two (pp. 27-47)*****
<u>Gates</u>:	*Loose Canons*, Chapter 4 (pp. 71-84)*****
<u>Lingua Franca</u>:	*Sokal Hoax*, Revelation and Response (pp. 47-67)*****
<u>Quick Studies</u>:	Lentricchia, "Last Will and Testament…" (pp. 25-38)*****

<u>Thursday, February 27 (In Class)</u>

<u>Culler</u>:	*Literary Theory*, Chapter 9 (pp. 121-134)*****
<u>Eco</u>:	*Six Walks*, Chapter Three (pp. 49-73)*****
<u>Gates</u>:	*Loose Canons*, Chapter 5 (pp. 87-104)*****
<u>Lingua Franca</u>:	*Sokal Hoax*, Press Reactions (pp. 69-104)*****
<u>Quick Studies</u>:	Schudson, "Paper Tigers" (pp. 39-54)*****
<u>Tuhiwai Smith</u>:	Chapters 6 & 7 (pp. 111-142)*****

Week 7   <u>Tuesday, March 4 (In Class)</u>

<u>Eco</u>:	*Six Walks*, Chapter Four (pp. 75-96)*****
<u>Gates</u>:	*Loose Canons*, Chapter 6 (pp. 105-120)*****
<u>Lingua Franca</u>:	*Sokal Hoax*, Foreign Press Coverage (pp. 105-129)*****
<u>Morrison</u>:	*Beloved*, Foreword & Chapters 1-5 (pp. xv-56)*****
*<u>Quick Studies</u>***:**	Boynton, "Enjoy Your Žižek" (pp. 55-70)*****
<u>Tuhiwai Smith</u>:	Chapter 8 (pp. 143-164)*****

Week 7   **Thursday, March 6 (Charter Day: No Class)**

<u>Eco</u>:	*Six Walks*, Chapter Five (pp. 97-116)*****
<u>Lingua Franca</u>:	*Sokal Hoax*, Longer Essays: Willis—Weinberg (pp. 131-171)*****
<u>Matthews</u>:	*Linguistics*, Chapters 1 & 2 (pp. 1-28)*****
<u>Morrison</u>:	*Beloved*, Chapters 6-11 (pp. 57-117)*****
*<u>Quick Studies</u>***:**	MacFarquhar, "Putting the Camp Back into Campus" (pp. 71-74)*****
<u>Tuhiwai Smith</u>:	Chapter 9 (pp. 165-184)*****

Week 8   <u>Tuesday, March 11 (In Class)</u>

<u>Eco</u>:	*Six Walks*, Chapter Six (pp. 117-140)*****
<u>Friedan</u>:	Collins's Introduction, Chap. 1-2, Quindlen's Afterword, "Metamorphosis," "Introduction to the 10th Anniversary Edition," from *The Feminine Mystique* (pp. xi-66 & 477-516)*****
<u>Gates</u>:	*Loose Canons*, Chapter 7 (pp. 121-129)*****
<u>Gitlin</u>:	"Intro," "Prologue," and Chaps. 1-5 of *Inside Prime Time* (pp. vii-85)*****
<u>Howe</u>:	"Prefaces" and Chapter 1 from *Politics and the Novel* (pp. ix-26)*****
<u>Lingua Franca</u>:	*Sokal Hoax*, Longer Essays: Boghossian—Nanda (pp. 172-213)*****
*<u>Quick Studies</u>***:**	Miller, "Is Bad Writing Necessary?" (pp. 75-93)*****

<u>Thursday, March 13 (In Class)</u>

<u>Lingua Franca</u>:	*Sokal Hoax*, Longer Essays: Epstein—Robbins (pp. 214-242)*****
<u>Matthews</u>:	*Linguistics*, Chapter 3 (pp. 29-44)*****
<u>May</u>:	"Margaret Garner *and seven others*" (pp. 25-36)*****
<u>Moi</u>:	"Preface," "Intro," and Chap. 1 from *Sexual/Textual Politics* (pp. xiii-40)*****
*<u>Quick Studies</u>***:**	Kindrow, "The Candidate" (pp. 97-106)*****

*<u>Assignment: Midterm Timeline & Annotated Bibliography</u>
<u>(Due 3/13/25)</u>**

Week 9   <u>Tuesday, March 18 / Thursday, March 20</u>
<u>**Spring Break (No Classes)**</u>

Week 10 <u>Tuesday, March 25 (In Class)</u>

<u>Gates</u>:	*Loose Canons*, Chapter 8 (pp. 131-152)*****
<u>Holloway</u>:	"*Beloved*: A Spiritual" (pp. 67-78)*****
<u>Lingua Franca</u>:	*Sokal Hoax*, Colloquies (pp. 243-265)*****
<u>Lubiano</u>:	"But Compared to What?" (pp. 30-57)*****
<u>Matthews</u>:	*Linguistics*, Chapter 4 (pp. 45-59)*****
<u>MLT</u>:	Part 1, Section 2 Introduction (pp. 43-48)*****
<u>MLT</u>:	Shklovsky, "From 'Art as Technique'" (pp. 49-52)*****
*<u>Quick Studies</u>***:**	Wardell, "The Candidate's Story" (pp. 107-111)*****

Week 10 <u>FINAL NOTES BEFORE OUR BACK-HALF "BREAK"</u>

- As a hybrid course, EN480/580-01's only remaining in-person meetings take place on **Tuesday, 29 April 2025 (so that we may discuss everyone's Capstone-Project progress)**; and on April 22 & 24 for Capstone-Project presentations;
- **During the back-half session, make certain to keep up** with all reading assignments;
- The back-half's writing load is lighter than the front-half's, which should help you more evenly pace the semester's workload;
- You may submit the Capstone Project—and, therefore, finish the semester—early, keeping in mind that, once you submit this project, you **<u>MAY NOT revise it</u>**.

<u>Thursday, March 27 (On Your Own)</u>

McGrath:	"The Prime-Time Novel" (pp. 52-59, 68, 76, 86)*****
<u>MLT</u>:	Brooks, "The Language of Paradox" (pp. 52-64)*****
<u>MLT</u>:	Genette, "From *Narrative Discourse*" (pp. 65-76)*****
Morrison:	*Beloved*, Chapters 12-17 (pp. 118-158)*****
*<u>Quick Studies</u>***:**	Talbot, "A Most Dangerous Method" (pp. 112-149)*****
Tuhiwai Smith:	Chapter 10 (pp. 185-197)*****
Watkins Harper:	"The Slave Mother" (pp. 21-23)*****

Week 11 <u>Tuesday, April 1 (OYO)</u>

<u>Christian et al.</u>:	"Conversation on *Beloved*" (pp. 203-220)*****
Matthews:	*Linguistics*, Chapter 5 (pp. 60-75)*****
<u>MLT</u>:	Lodge, "Analysis and Interpretation of the Realist Text" (pp. 85-102)*
<u>MLT</u>:	Part 1, Section 3 Introduction (pp. 103-08)*
Morrison:	*Beloved*, Chapters 18-23 (pp. 159-217)*****
*<u>Quick Studies</u>***:**	Nussbaum, "Thanks for Nothing" (pp. 150-153)*****
Rushdy:	"Daughters Signifyin(g) History" (pp. 37-66)*****
Tuhiwai Smith:	Chapter 11 (pp. 198-216)*****

<u>Thursday, April 3 (OYO)</u>

Gates:	*Loose Canons*, Chapter 9 (pp. 153-172)*****
Gray:	*Watching Race,* Introduction & Chapter 1 (pp. xiii-13)*****
Matthews:	*Linguistics*, Chapter 6 & 7 (pp. 76-97)*****
<u>MLT</u>:	Lukács, "From *The Meaning of Contemporary Realism*" (pp. 108-114)*****
<u>MLT</u>:	Adorno, "From 'On Lyric Poetry and Society'" (pp. 114-121)*****
*<u>Quick Studies</u>***:**	Mendelsohn, "The Stand" (pp. 154-172)*****

Week 12   ****Tuesday, April 8 (In Class) (Capstone-Project Progress Reports)****

<u>**Gates**</u>:	*Loose Canons*, Chapter 10 (pp. 173-194)*****
<u>**Gray**</u>:	*Watching Race*, Chapter 2 (pp. 14-34)*****
<u>**Morrison**</u>:	*Beloved*, Chapters 24-28 (pp. 218-275)*****
<u>**Newcomb**</u>:	"Television & Present Climate of Criticism"***** & w/Hirsch, "Television as Cultural Forum (pp. 1-11 & 561-273)*****
<u>***MLT***</u>:	Williams, "From *Marxism and Literature*" (pp. 122-134)*****
<u>***MLT***</u>:	Part 1, Section 4 Introduction (pp. 143-46)*****
<u>***Quick Studies***</u>**:**	Shea, "Letterheads" (pp. 173-176)*****
<u>**Tuhiwai Smith**</u>:	Chapter 12 & Conclusion (pp. 217-233)*****

<u>Thursday, April 10 (OYO)</u>

<u>**Crenshaw**</u>:	"Demarginalizing the Intersection of Race and Sex" (pp. 139-167)*****
<u>**Gray**</u>:	*Watching Race*, Chapter 3 (pp. 35-56)*****
<u>**Matthews**</u>:	*Linguistics*, Chapters 8 & 9 (pp. 98-125)*****
<u>***MLT***</u>:	Showalter, "Towards a Feminist Poetics" (pp. 146-155)*****
<u>***MLT***</u>:	Gilbert and Gubar, "From *The Madwoman in the Attic*" (pp. 155-163)*****
<u>***Quick Studies***</u>**:**	Hitt, "In the Franklin Factory" (pp. 177-191)*****

Week 13   <u>Tuesday, April 15 (OYO)</u>

<u>**Gray**</u>:	*Watching Race*, Chapter 4 (pp. 57-69)*****
<u>***MLT***</u>:	Kolodny, "From 'Dancing through the Minefield'" (pp. 163-169)*****
<u>***MLT***</u>:	Part 2, Section 1 Introduction (pp. 175-185)*****
<u>***MLT***</u>:	Barthes, "The Death of the Author" (pp. 185-189)*****
<u>***MLT***</u>:	Derrida, "Structure, Sign and Play. . ." (pp. 195-210)*****
<u>***Quick Studies***</u>**:**	Shalit, "The Man Who Knew Too Much" (pp. 192-214)*****
<u>**Said**</u>:	"Preface to 25th," "Intro" and Chap. 1 from *Orientalism* (pp. xv-110)*****

<u>Thursday, April 17 (OYO)</u>

<u>**Gray**</u>:	*Watching Race*, Chapter 5 (pp. 70-92)*****
<u>**Lotz**</u>:	*Revolutionized*, Preface & Introduction (pp. ix-19)*****
<u>***MLT***</u>:	Foucault, "From 'The Order of Discourse'" (pp. 210-222)*****
<u>***MLT***</u>:	Kristeva, "From 'Women's Time'" (pp. 222-225)*****
<u>***Quick Studies***</u>**:**	Anton, "The Killing of Professor Culianu" (pp. 217-230)*****

Week 14 ****Tuesday, April 22 (In Class) (Capstone-Project Presentations)****

Gray:	*Watching Race*, Chapter 6 (pp. 93-112)*****
Lotz:	*Revolutionized*, Chapter 1 (pp. 21-52)*****
MLT:	Part 2, Section 2 Introduction (pp. 226-229)*****
MLT:	Cixous, "Sorties" (pp. 229-236)*****
MLT:	Irigaray, "Sexual Difference" (pp. 236-238)*****
MLT:	Butler, "From *Bodies That Matter*" (pp. 247-251)*****
Quick Studies:	Frey, "The Critique of Pure Pop" (pp. 231-233)*****

Thursday, April 24 (In Class) (Capstone-Project Presentations)

Bell:	"Serving Two Masters" + "*Brown V. Board of Education*" (pp. 5-29)*****
Gray:	*Watching Race*, Chapter 7 (pp. 113-129)*****
Lotz:	*Revolutionized*, Chapter 2 (pp. 53-94)*****
Mittell:	*Genre & Television*, Introduction (pp. xi-xviii)*****
MLT:	Part 2, Section 3 Introduction (pp. 252-256)*****
MLT:	Bakhtin, "From 'Discourse in the Novel" (pp. 256-264)*****
Quick Studies:	Perlstein, "Who Owns the Sixties?" (pp. 234-246)*****

Week 15 **Tuesday, April 29 (OYO)**

Gray:	*Watching Race*, Chapter 8 (pp. 130-146)*****
Lotz:	*Revolutionized*, Chapter 3 (pp. 95-130)*****
Mittell:	*Genre & Television*, Chapter 1 (pp. 1-28)*****
MLT:	White, "From 'The Value of Narrativity . . .'" (pp. 265-272)*****
MLT:	de Man, "The Resistance to Theory" (pp. 272-288)*****
MLT:	Greenblatt, "Resonance and Wonder" (pp. 305-324)*****
Quick Studies:	Surowiecki, "Genovese's March" (pp. 247-268)*****

Thursday, May 1 (OYO)

Gray:	*Watching Race*, Chapter 9 (pp. 147-161)*****
Lotz:	*Revolutionized*, Chapter 4 (pp. 131-165)*****
Mittell:	*Genre & Television*, Chapter 2 (pp. 29-55)*****
MLT:	Part 2, Section 4 Introduction (pp. 325-328)*****
MLT:	Lyotard, "What Is Postmodernism?" (pp. 329-337)*****
MLT:	Baudrillard, "From *Simulations*" (pp. 338-340)*****
Quick Studies:	Secor, "Testaments Betrayed" (pp. 269-294)*****

Week 16 **Tuesday, May 6 (OYO)**

Gray:	*Watching Race*, Chapter 10 (pp. 162-176)*****
Lotz:	*Revolutionized*, Chapter 5 (pp. 167-205)*****
Mittell:	*Genre & Television*, Chapter 3 (pp. 56-93)*****
MLT:	Eagleton, "From *The Illusions of Postmodernism*" (pp. 341-343)*****
MLT:	Waugh, "Postmodernism and Feminism" (pp. 344-359)*****
MLT:	Part 2, Section 5 Introduction (pp. 360-361)*****
MLT:	hooks, "Postmodern Blackness" (pp. 362-368)*****
*Quick Studies***:**	Press, "The Color Test" (pp. 295-311)*****

Thursday, May 8 (OYO)

Lotz:	*Revolutionized*, Chapter 6 (pp. 207-232)*****
Mittell:	*Genre & Television*, Chapter 4 (pp. 94-120)*****
MLT:	Said, "From *Culture and Imperialism*" (pp. 369-380)*****
MLT:	Bhabha, "Of Mimicry and Man" (pp. 380-387)*****
MLT:	Spivak, "From *The Post-Colonial Critic*" (pp. 387-393)*****
*Quick Studies***:**	Schuessler, "Moo!" (pp. 312-316)*****

Week 17 **Tuesday, May 13 (OYO)**

Lotz:	*Revolutionized*, Chapter 7 (pp. 233-262)*****
Mittell:	*Genre & Television*, Chapter 5 (pp. 121-152)*****
MLT:	Part 3, Section 1 Introduction (pp. 397-400)*****
MLT:	Bloom, "From *The Western Canon*" (pp. 405-409)*****
MLT:	Part 3, Section 2 Introduction (pp. 410-414)*****
MLT:	Nussbaum, "From *Love's Knowledge*" (pp. 414-421)*****
*Quick Studies***:**	Sherman, "A Return to Java" (pp. 317-335)*****

Assignment: Capstone Project (Due 5/13/25)

Thursday, May 15 (OYO)

Lotz:	*Revolutionized*, Conclusion (pp. 263-278)*****
Mittell:	*Genre & Television*, Chapter 6 & Conclusion (pp. 153-201)*****
MLT:	Part 3, Section 3 Introduction (pp. 430-433)*****
MLT:	Fish, "From *Political Correctness*" (pp. 434-438)*****
MLT:	Said, "From 'Opponents, Audiences . . . & Community" (pp. 439-447)*****
*Quick Studies***:**	Schwartz, "Oh My Darwin!" (pp. 339-357)*****

Week 18 **Tuesday, May 20 (12:00pm-1:50pm) *Different Time***

- **Final Exam!**
- **Enjoy Treats!**