Spring 1-15-2011

ENG 2205-001: Intro to Literary Studies

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Eastern Illinois University

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INTRO TO LITERARY STUDIES
ENG 2205 sect. 001, CRN 31580

Dr. Jeannie Ludlow
Spring, 2011
1:00-1:50 p.m. MWF
in Coleman 3150

Office: 3139 Coleman Hall
Phone: 581-6970
E-mail: please e-mail me via WebCT
Mailbox: 3351 Coleman Hall
Office Hours: MF 10 a.m. to noon,
W 2 to 3:30 p.m., and by appointment.

Course Description for ENG 3705 from
Undergraduate Catalog: “A study of fundamental
issues underlying literary criticism and
interpretation focusing on literary works, diverse
critical practices, and historical backgrounds of
critical strategies.” This section of this course is
skills- and application-focused; we will work to
create a set of resources which you can use to
enhance your own literary scholarship and/or teach
literary scholarship to others.

ENG 2205 is a Writing intensive course. From the EIU
website: “In such courses several writing assignments
and writing activities are required. These assignments
and activities, which are to be spread over the course
of the semester, serve the dual purpose of
strengthening writing skills and deepening
understanding of course content. At least one writing
assignment is to be revised by the student after it has
been read and commented on by the instructor. In
writing-intensive courses the quality of students' writing should constitute no less than 35% of the final
course grade.” (www.eiu.edu/~writcurr/purpose.php)

Course Format: This is a writing-intensive,
discussion- and participation-oriented course;
assignments function as preparatory work for and
the bases of the learning process, not as ends in
themselves. Students have primary responsibility for the focus and tone of class discussions. A
substantial portion of the course work will be
completed in teams, in which each student will be
randomly placed.

Course Expectations: It is my educational philosophy that each of us is responsible for her/his own
education; the role of the professor is to guide and facilitate learning, not to tell students what (or how)
to think. Therefore, it is expected that students will
come to class having done all assignments, fully
prepared to engage in discussions, activities, etc., that revolve around the assigned materials. All opinions
and ideas are encouraged in this class; it is never
expected that students will agree with everything
they read, see or hear. Students will not be
evaluated on their opinions but on their ability to
analyze and evaluate texts and concepts and express
their own opinions clearly and thoughtfully. Critical
thinking and articulation of disagreements are
encouraged.

Student Learning Objectives—students will:
a. understand and practice several different methods
of interpreting literature;
b. practice various modes of writing about literature;
c. learn to collect evidence and research related to
writing about literature;
d. develop an ability to discuss literary criticism with
facility in a classroom setting.

Special circumstances: If you have a documented
disability and wish to receive academic
accommodations, please contact EIU’s Office of
Disability Services (581-6583) as soon as possible. If
you require assistance with any other circumstance
that arises, please do contact me as soon as you can,
so we can work out a good plan of action together.

Required texts:
You are required to do all assigned reading for this
course. Five required texts for this course are
available from Textbook Rental. Some required
readings will also be available only on-line via
WebCT or on the internet.

TRS TEXTS (in order of use)
Oxford World's Classics. Oxford University Press,
1997.

Smith, Johanna M., ed. Frankenstein: Mary Shelley.
1818. Case Studies in Contemporary Criticism. 2nd

Tyson, Lois. Critical Theory Today: A User-Friendly

Whitman, Walt. Leaves of Grass, the 1892 Edition.

1987.

Other Requirements:
You will also need regular access to a computer and
e-mail and the ability to use WebCT. If you need help
with this, let me know right away.

Literary Studies Podcast: You should subscribe to
The Close Reading Cooperative, the free podcast in
literary studies produced here at Eastern. Being an
English major and/or future teacher requires you to
call upon the tools of our field—tools that include
particular habits of observing not only what texts say
but also how they say it—and this podcast is
intended to issue a set of weekly reminders (mini-
lessons, really) to keep you in practice and on your
feet as a close reader. Keeping up with it will help
you to build your own observations about the literariness of the texts we read, which in turn will help you come to class with comments and observations to share. Instructions for subscribing to the Close Reading Cooperative appear on the English Department’s website: http://www.eiu.edu/~english/

IN ORDER TO PASS THIS CLASS, YOU MUST COMPLETE FOR GRADING:
- BOTH EXAMS;
- ALL FIVE GROUP ASSIGNMENTS;
- YOUR LITERARY STUDIES HANDBOOK.

EXCESSIVE ABSENCE WILL RESULT IN AUTOMATIC FAILURE OF THIS COURSE.

GRADES will be earned through the following components, each of which will be assigned a letter grade:
- 20% Participation (includes attendance, in-class activities, discussion based on successful completion of all reading, and written applications of theories)
- 25% Two exams (#1=10%; #2=15%)
- 25% Group assignments (5 at 5% each)
- 30% Final Literary Studies Handbook

NOTE: There will be no makeups for in-class writing assignments. In-class writing will usually be the first activity in every class session; if you are late to class, you may miss it. Makeups for other assignments may be permitted in cases of documented hardship or emergency. If you experience hardship or emergency, please let me know as soon as is reasonable.

LATE POLICY: Late work is strongly discouraged.
However, late is better than not at all. Work will depreciate in value one letter grade for each school day it is late, beginning at the time and on the day it is due, unless we negotiate an agreement in advance. Any work without a designated due time is due at 1 p.m. in class.

ATTENDANCE POLICY: University students are adults and should make choices about attending class; do remember that any choice one makes comes with consequences. In this class, the consequence for absence may be a lower grade or failure of the course. I take attendance using a student sign-in sheet. If you are late, it is your responsibility to remember to sign the sign-in sheet at the end of class that day; if you forget, you are absent. In-class assignments are accepted for grading only on the day they are done and only if you are in attendance (no exceptions). In addition, please keep in mind that you will be responsible for everything that is said, viewed, assigned, etc., during any class sessions that you miss. If you miss a class, you are responsible for finding out what you missed (from a peer or during my office hours) and for making sure that you get copies of handouts, worksheets, etc. Please do not e-mail me and ask, “did I miss anything?” and please do not interrupt the whole class to ask what you missed.

E-mail guidelines: (NOTE: this is good advice for e-mailing all your instructors) When you communicate with your instructors, whether by e-mail, by phone, or in person, you are engaging in a professional exchange. Please be sure to reflect this professionalism in your communication. All e-mails must have: an appropriate salutation (“Dear Jeannie,” “Hello, Dr. Ludlow,” etc.); the course info in the subject line (e.g. ENG3705); and a recognizable signature. Your e-mails should be written with complete words and in complete sentences (“May I schedule an appointment with you?” not “Can I C U?”). Also, please note that I only check my e-mail two or three times each school day. It often takes me one full school day (24 hours, M – F) to answer any e-mail message—I typically do not check my campus e-mail on weekends. ALL COURSE-RELATED E-MAILS SHOULD BE SENT TO ME ON WEBCT.

CLASSROOM BILL OF RIGHTS AND RESPONSIBILITIES—the following constitutes an agreement between the students and professor for this course. Everyone in this class (students, instructors, and guests) has the right to work in a harassment-free, hostility-free environment; harassment of others and explicit or deliberate hostility are not tolerated.
Everyone in this class (students, instructors, and guests) has the right to be treated with respect and dignity at all times, even in the midst of heated disagreement.
Everyone in this class (students, instructors, and guests) has the right to be competent adults and to be open and polite to one another.
Everyone in this class (students, instructors, and academic guests) has the responsibility to come to every class fully prepared to listen, to participate, to learn and to teach.
Everyone in this class (students, instructors, and guests) has the responsibility to work together to create, in this class, an environment in which active learning, including responsible and respectful questioning, is encouraged.
The professor has the responsibility to treat all students fairly and to evaluate students’ work accurately, in terms of the skills that any student in this course is expected to gain.
The professor has the responsibility to make assignment requirements and evaluation criteria clear.
Students have the right to feel confident that their work is being evaluated on its own merits, not on the basis of the students’ personal opinions.
Students have the responsibility to view their professor as a partner in their education, not as bent on causing students anxiety and frustration. Students have the responsibility to understand that the professor is not primarily responsible for making students understand; it is students’ job to study, ask questions, and learn. Students have the responsibility to keep an open mind and to try to comprehend what the professor and the texts are trying to get across to them. Students have the responsibility to read the assignments carefully, noting important ideas and rephrasing information in their own words. Students have the responsibility to work through examples in the assignments and in class discussions or lectures and to ask questions if they do not understand concepts or examples. Students have the responsibility to do every bit of assigned homework with proper attention and thought. Students have the responsibility to ask for help when they need it; help is available from the professor, from other students, from the Writing Center, the Student Success Center, and the Reading Center, and from other resources on campus. Students have the responsibility to accept that their work will be evaluated in terms of the skills any student in this course is expected to gain. Students have the responsibility to try to integrate the information from this course into other courses and into other areas of their lives.

ACADEMIC INTEGRITY: In this course, we will comply with EIU’s academic integrity policy (see your catalog). I have no tolerance for plagiarism or cheating. Please note that “plagiarism or cheating” includes (but is not limited to):
1. quoting from a source without fully and correctly citing that source and/or without using quotation marks
2. paraphrasing from a source without fully and correctly citing that source
3. turning in a paper with an incorrect or incomplete works cited list
4. falsifying data
5. turning in someone else's work as your own—this includes (but is not limited to)
   a. copying another's work from a quiz or assignment
   b. turning in work that someone else wrote
   c. using on-line or hard copy paper mills
6. turning in your own work that was written for another course, without prior permission from both professors.

Violations of EIU’s academic integrity policy will result in an automatic failing grade in this course and notification of the Office of Student Services. For more information, see www.eiu.edu/~judicial.

WRITING ASSIGNMENTS
All in-class writing for grade (quizzes, exams, daily writings) will be hand-written in ink. All out-of-class writing will be typed, double-spaced, in a standard font, with your name and page numbers on every page and submitted to me via WebCT. Please do not include cover pages and do not submit paper copies to me, if you can avoid it—I am a big fan of conserving natural resources. When you submit papers via WebCT, please be sure that all parts of the paper are in one document; never submit the Works Cited as a separate document.

PARTICIPATION
Participation consists of regular attendance and productive participation in class discussions and in-class activities. The items in bold are the most important.

A = almost perfect attendance and almost never late; active and substantive participation in class discussions, explicitly about the materials assigned for that day or unit, involving obvious critical thought and making connections to other materials or examples; avoidance of “side” conversations in class; leadership role in group activities and discussion; professional interactions with others in class, even when disagreeing strongly, and in all communications with professor; consistent disengagement from cell phones, laptops, ipads, and other electronic devices during class

B = almost perfect attendance and almost never late; consistent participation in class discussions and activities, even when confused or struggling with ideas; professional behavior in class (including not carrying on “side” conversations and not being rude) and in all communication with professor; inattention to cell phones, laptops, ipads, and other electronic devices during class

C = consistent attendance with full preparation of course materials but little to no verbal participation in discussions unless required; professional behavior in class and in all communications with professor; consistent “follower” role in group activities; OR consistent enthusiastic participation in discussions and activities, with no explicit evidence of full preparation of course materials; professional behavior in class and in all communications with professor;
inattention to cell phones/electronic devices during class

D = frequent lateness or absence; unprofessional, rude, or inappropriate behavior in class or on discussion boards (including, but not limited to, doing homework for other classes, reading newspapers, occasionally attending to cell phones, “side” conversations, etc.)

F = absence; disruptive or hostile behavior in class or on discussion boards; frequent attention to cell phones, laptops, ipads, and other electronic devices during class.

TWO IN-CLASS EXAMS
Exams are designed to reward students who keep up with the readings all term and who think critically about the issues raised in class. Exams will cover all assigned materials, all in-class activities, class discussions, and group activities. Each exam combines short-answer questions with essay writing.

GROUP ASSIGNMENTS, to be completed in teams
Each student will be randomly assigned to a learning team and will stay with that team for the entire semester.

G1 timeline assignment, part 1: start with http://www.socsdteachers.org/tzenglish/literature_timeline.htm
To this basic structure, your group will add to each time period (800 BC to Neoclassical period):
2 important historical (non-literary) event for each historical period, under “date”; and 2 defining traits of each literary period, under “literary period.” That is, you will add four bits of information to each of the six time periods on this chart, for a total of 24 items of information added to the chart.

G2 poetics assignment: see assignment sheet on WebCT
G3 narrative studies assignment: see assignment sheet on WebCT
G4 rhetorical schemes/tropes/figures assignment: see assignment sheet on WebCT
G5 timeline assignment, part 2: start with http://www.socsdteachers.org/tzenglish/literature_timeline.htm
To this basic structure, your group will add to each time period (Age of Reason to Postmodernism):
2 important historical (non-literary) events for each historical period, under “date”; and 2 defining traits of each literary period, under “literary period.” That is, you will add four bits of information to each of the six time periods on this chart, for a total of 24 items of information added to the chart.

WRITTEN APPLICATIONS OF THEORIES
Regularly, you will be assigned short (1-3 pp.) written applications of theories we study in class. Some of these will be written in class and some will be written outside of class and turned in via WebCT. In either case, I will read, evaluate, and return these, and you will revise them for inclusion in your Literary Studies Handbook.

LITERARY STUDIES HANDBOOK
At the end of this course, you will turn in your “Literary Studies Handbook,” which will include:
• all five of your group assignments, revised as needed (please put G1 and G5 together in one timeline)
• three written applications of theories papers, revised as needed and typed
• your entire course vocabulary, in alphabetical order (or, if you prefer, organized by topic and in alpha order within each topic)
• eight sample discussion questions, two for each type of discussion question
• a short essay or activity to help you explain “close reading” and “interpretive validity” to others

All materials in your Literary Studies Handbook must be typed and presented in a neat and appealing way (creativity will be rewarded).

TEACHER CERTIFICATION STUDENTS: Students seeking Teacher Certification in English Language Arts should provide me with a copy of the yellow “Application for English Department Approval to Student Teach” before the end of the semester. These forms are available from a rack outside the office of Dr. Donna Binns (CH 3851).
**TENTATIVE SCHEDULE**
*always subject to revision!*

Please bring written definitions to all vocabulary terms to class with you.

<table>
<thead>
<tr>
<th>DATE</th>
<th>ASSIGNMENTS DUE</th>
<th>IN CLASS</th>
<th>VOCABULARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 1/10</td>
<td>no reading due</td>
<td>introduction to course, syllabus, materials, teams, the learning pyramid</td>
<td>in-class activity: reading a poem</td>
</tr>
<tr>
<td></td>
<td>read in class: Brooks, “First Fight. Then Fiddle” and “The Rites for Cousin Vit”</td>
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<tr>
<td>W 1/12</td>
<td>read: Carter, “The Tiger’s Bride” (WebCT)</td>
<td>quiz over syllabus and schedule</td>
<td>literature close reading</td>
</tr>
<tr>
<td>F 1/14</td>
<td>read: Euripides, <em>Medea</em>, all</td>
<td>discussion of the play, classical drama</td>
<td>drama tragedy comedy primary source secondary source</td>
</tr>
<tr>
<td>M 1/17</td>
<td>NO CLASS—Martin Luther King, Jr., birthday</td>
<td>in-class activity: primary source note-taking</td>
<td></td>
</tr>
<tr>
<td>W 1/19</td>
<td>read: Murfin, “What is Feminist Criticism?” and Smith, “Cooped Up’ with ‘Sad Trash’: Domesticity and the Sciences in <em>Frankenstein</em>” (Smith 296-333); Tyson, “Feminist Criticism” (skim pp. 83-91; read 91-93; skim 93-117; read 117-33)</td>
<td>discussion: feminist criticism in-class activity: secondary source note-taking</td>
<td>patriarchy gender sex <em>jouissance</em> gynocriticism separate spheres madonna/whore <em>écriture feminine</em></td>
</tr>
<tr>
<td>F 1/21</td>
<td>no reading due</td>
<td>discussion: feminist critiques of <em>Medea</em></td>
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<td></td>
<td>DUE in class: six quotes from <em>Medea</em> that you think could be useful in a feminist critique of the play</td>
<td>in-class activity: using quotes as evidence for interpretive validity</td>
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<td>DUE: G1 timeline assignment, posted to WebCT by 5 pm</td>
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<tr>
<td>M 1/24</td>
<td>read: poems in file “Poetics 1” on WebCT</td>
<td>discussion: poetics, poetic forms</td>
<td>sonnet Shakespearean sonnet English sonnet Spenserian sonnet Petrarchan sonnet Italian sonnet heroic quatrain aubade elegy pastoral ode foot lamb trochee anapest dactyl spondee pyrrhic</td>
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<td>DUE: written grades for other teams’ G1 assignment</td>
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<td>Date</td>
<td>Activity/Reading</td>
<td>Discussion/Notes</td>
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<tr>
<td>W 1/26</td>
<td>no reading due</td>
<td>in-class activity: work on Poetics 1 poems in class—scansion, form, meaning</td>
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<tr>
<td>F 1/28</td>
<td>no class</td>
<td></td>
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<tr>
<td>M 1/31</td>
<td>no reading due</td>
<td>in-class activity: work on Poetics 1 poems in class—meaning in-class writing</td>
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<tr>
<td>W 2/2</td>
<td>read: poems in file “Poetics 2” on WebCT</td>
<td>discussion: poetics, poetic forms, and redefinition of form</td>
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<td>haiku tanka villanelle sestina free verse blues form free verse blues form prose poem epistle refrain refrain strophic</td>
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<tr>
<td>F 2/4</td>
<td>no new reading due; reread poems from Poetics1 and Poetics2 lists</td>
<td>discussion: sounds and rhythm meter scansion prosody enjambment caesura rhyme slant-rhyme eye rhyme internal rhyme alliteration assonance</td>
<td></td>
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<tr>
<td>M 2/7</td>
<td>no new reading due</td>
<td>in-class activity: work on Poetics 2 poems in class—meaning</td>
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<tr>
<td>W 2/9</td>
<td>no new reading due</td>
<td>in-class writing: a poem we haven’t discussed before</td>
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<td><strong>DUE:</strong> G2 poetics assignment, posted to WebCT by 5 pm</td>
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<tr>
<td>F 2/11</td>
<td>NO CLASS: Lincoln’s Birthday</td>
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<td>M 2/14</td>
<td>read: Whitman, “Song of Myself” (22-73), “I Sing the Body Electric” (76-83); “A Woman Waits for Me” (83-4); “Spontaneous Me” (85-6)</td>
<td>discussion: Whitman’s poetics in-class activity: discussion questions, part 1</td>
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<td></td>
<td>BRING to class: one “application” and one “analysis” discussion question (see “Discussion Questions Handout” on WebCT) about any one or two of these poems</td>
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<td></td>
<td><strong>DUE:</strong> written grades for other teams’ G2 assignment</td>
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<tr>
<td>Date</td>
<td>Read/Assignment</td>
<td>Discussion/Activity</td>
<td>Notes</td>
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<tr>
<td>W 2/16</td>
<td>read: Whitman, Calamus cycle (92-109); “As I Ebb’d with the Ocean of Life” (205-8)</td>
<td>discussion: the poems in-class activity: discussion questions, part 2</td>
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<td>BRING to class: one “synthesis” and one “evaluation” discussion question (see “Discussion Questions Handout” on WebCT) about any one or two of these poems</td>
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<tr>
<td>F 2/18</td>
<td>no new reading due; revisit Whitman</td>
<td>discussion: your discussion questions intertextuality</td>
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<tr>
<td>M 2/21</td>
<td>read: “Dover Beach” by Matthew Arnold</td>
<td>discussion: “Dover Beach,” meaning and intertextuality review: exam #1</td>
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<tr>
<td>W 2/23</td>
<td>no reading due</td>
<td>EXAM #1</td>
<td></td>
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<tr>
<td>F 2/25</td>
<td>CLASS MEETS IN BOOTH LIBRARY read: “Using Keyterms and Databases in Literary Research” (WebCT)</td>
<td>in-class activity: library homework sheet (WebCT), to be completed with your team</td>
<td></td>
</tr>
<tr>
<td>M 2/28</td>
<td>read: Keegan, “Foster” (WebCT)</td>
<td>discussion: the story plot narrator style character point of view direct discourse indirect discourse free indirect discourse</td>
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<td></td>
<td>BRING to class: one “analysis” discussion question (see “Discussion Questions Handout” on WebCT) about the story</td>
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<tr>
<td>W 3/2</td>
<td>read: Tyson pp. 219-33</td>
<td>discussion: structures of fiction story novel fiction narrative narration myth romance irony satire tragedy comedy hero anthero tense tense mood voice</td>
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<tr>
<td>F 3/4</td>
<td>read: Twain, “The Invalid’s Story” (WebCT)</td>
<td>discussion: narratology and comedy in-class activity: interpretive validity, part 2</td>
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<td>BRING to class: one “application” discussion question (see “Discussion Questions Handout” on WebCT) about the story</td>
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<td>Attend performance of “Tartuffe,” Fri., 3/4 at 7 pm, Sat., 3/5 at 7 pm, Sun., 3/6 at 2 pm, Mon., 3/7 at 7 pm, Tue., 3/8 at 7 pm; student ticket $5</td>
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<tr>
<td>M 3/7</td>
<td>no reading due</td>
<td>in-class activity: work in your teams on G3 assignment and handbook construction</td>
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<td>Date</td>
<td>Activity</td>
<td>Reading/Reading Material</td>
<td>Discussion</td>
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<tr>
<td>3/9</td>
<td>read: Tyson, “New Criticism” (135-50)</td>
<td>discussion: New Criticism</td>
<td>close reading authorial intention intentional fallacy affective fallacy heresy of paraphrase denotation connotation organic unity paradox irony ambiguity tension theme figurative language image symbol metaphor</td>
</tr>
<tr>
<td>11/3</td>
<td>no reading due</td>
<td></td>
<td>discussion: “Tartuffe” and New Critical and feminist critical readings</td>
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<td></td>
<td>DUE: G3 narrative assignment, posted to WebCT by 5 pm</td>
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<td>SPRING BREAK, March 14-18: Have a safe and fun week!</td>
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<tr>
<td>21/3</td>
<td>read: Tyson, “Psychoanalytic Criticism” (skim 11-34; read 34-51); Murfin, “What Is Psychoanalytic Criticism?” and Collings, “The Monster and the Maternal Thing: Mary Shelley’s Critique of Ideology” (Smith 262-95)</td>
<td>discussion: psychoanalytic criticism</td>
<td>conscious unconscious id ego superego oedipal dissociation displacement condensation projection regression regression Imaginary stage mirror stage Symbolic order thanatos eros</td>
</tr>
<tr>
<td>23/3</td>
<td>read: Butler, “Bloodchild” (WebCT)</td>
<td>discussion: the story</td>
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<tr>
<td>25/3</td>
<td>no additional reading due</td>
<td></td>
<td>in-class activity: a psychoanalytic reading of “Bloodchild”</td>
</tr>
<tr>
<td>28/3</td>
<td>read: Tyson, “African American Criticism” (359-416 [no skimming])</td>
<td>discussion: “Bloodchild” and critical race theory</td>
<td>build-your-own vocabulary list</td>
</tr>
<tr>
<td></td>
<td>BRING TO CLASS: an African American/critical race criticism vocabulary list you have created from the reading</td>
<td>in-class activity: interpretive validity, part 3</td>
<td></td>
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<tr>
<td>30/3</td>
<td>read: Helford, “Would You Really Rather Die” (WebCT)</td>
<td>discussion: combining critical perspectives—critical race, psychoanalytic, and feminist criticism</td>
<td>build-your-own vocabulary list</td>
</tr>
<tr>
<td>Date</td>
<td>Assignment/Activity</td>
<td>Due/Notes</td>
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<tr>
<td>F 4/1</td>
<td>no new reading due; look back at Tyson's “Questions psychoanalytic critics ask about literary texts” and “Questions feminist critics ask about literary texts”</td>
<td>discussion: finish “Bloodchild”</td>
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<tr>
<td>M 4/4</td>
<td>read: Tyson, “Marxist Criticism” (skim 53-63 and read 64-82); Murfin, “What is Marxist Criticism?” and Montag, “The 'Workshop of Filthy Creation’” (Smith 368-95)</td>
<td>discussion: Marxist criticism build-your-own vocabulary list</td>
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<tr>
<td>W 4/6</td>
<td>read: Faulkner, “A Rose for Emily” (WebCT)</td>
<td>discussion: the story and a Marxist critique</td>
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<td>F 4/8</td>
<td>no new reading due; look back at Tyson’s “Questions feminist critics ask about literary texts”</td>
<td>in-class activity: writing a Marxist feminist critique of “A Rose for Emily,” focusing on masculinity</td>
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<tr>
<td>M 4/11</td>
<td>read: Tyson, “Postcolonial Criticism” (skim 417-426, read 426-446)</td>
<td>discussion: postcolonial criticism build-your-own vocabulary list</td>
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<tr>
<td>W 4/13</td>
<td>read: Danticat, “New York Day Women” (WebCT)</td>
<td>discussion: postcolonial literature and literary criticism</td>
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<tr>
<td>F 4/15</td>
<td>read: Morrison to p. 49</td>
<td>discussion: the plot, characters, and setting of the novel</td>
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<tr>
<td>M 4/18</td>
<td>read: Tyson, “New Historical Criticism” (281-316 [no skimming])</td>
<td>discussion: New Historicism and Beloved build-your-own vocabulary list</td>
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<tr>
<td>W 4/20</td>
<td>no reading due</td>
<td>discussion: “Noises Off!” and intertextuality</td>
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**Attend performance of “Noises Off!”** Fri., 4/15 at 7 pm, Sat., 4/16 at 7 pm, Sun., 4/17 at 2 pm, Mon., 4/18 at 7 pm, Tue., 4/19 at 7 pm; student ticket $5
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<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Discussion</th>
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<tr>
<td>F 4/22</td>
<td>read: Morrison to p. 117; look back at Tyson’s “Questions African American critics ask about literary texts”</td>
<td>discussion: African American criticism and <em>Beloved</em></td>
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<td>M 4/25</td>
<td>read: Morrison to p. 199; look back at Tyson’s “Questions Marxist critics ask about literary texts”</td>
<td>discussion: Marxist criticism and <em>Beloved</em></td>
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<td>W 4/27</td>
<td>read: Morrison to p. 235; look back at Tyson’s “Questions psychoanalytic critics ask about literary texts”</td>
<td>discussion: psychoanalytic criticism and <em>Beloved</em></td>
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| F 4/29 | read: Morrison, to the end  
**DUE: your handbook, for grading** | **discussion: Beloved and Medea and Intertextuality**  
**final exam review** |
| W 5/4  | ATTENDANCE REQUIRED  
12:30 - 2:30 pm | **FINAL EXAM**                                                                 |