

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM DATA TRANSMITTAL SHEET

DEPARTMENT English DATE 18 Sept 2014

Title of Course or Degree: Eng 3300 Introduction to Literary Studies

Change(s) Initiated: (Please check)

- | | |
|---|---|
| <input type="checkbox"/> Closing of Degree | <input type="checkbox"/> Change in Degree or Certificate Requirements |
| <input type="checkbox"/> Closing of Certificate | <input type="checkbox"/> Change in Degree Requirements (adding concentration) |
| <input type="checkbox"/> New Certificate Proposal | <input type="checkbox"/> Change in Pre/Co-Requisite |
| <input type="checkbox"/> New Degree Proposal | <input type="checkbox"/> Change in Course Designation |
| <input checked="" type="checkbox"/> New Course | <input type="checkbox"/> Change in Course Description |
| <input type="checkbox"/> New 82 Course | <input type="checkbox"/> Change in Course Titles, Numbers, Credits &/or Hours |
| <input type="checkbox"/> Deletion of Course | <input type="checkbox"/> Change in Academic Policy |
| <input type="checkbox"/> Other (please describe): _____ | |

PLEASE ATTACH PERTINENT MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

I. DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date approved 18 Sept 2014 Signature, Committee Chairperson: Jane Weiss (Jane Weiss)

Signature, Department Chairperson: Eileen Ferritto

II. PROVOST ACTION

Provost to act within 30 days of receipt and forward to College-wide Curriculum Committee exercising one of the following options:

- A. Approved B. Returned to department with comments

Recommendations (if any): _____

Signature, Provost: _____ Date: _____

III. CURRICULUM SUB-COMMITTEE RECOMMENDATIONS:

- A. Approved B. Tabled (no action will be taken by Curriculum Committee)

Recommendations (if any): _____

Signature, Sub-Committee Chair: _____ Date: _____

IV. COLLEGE-WIDE CURRICULUM COMMITTEE ACTION

Committee to act within 30 days of receipt, exercising one of the following options:

- A. Approved (forwarded to Steering Committee)
B. Tabled (Department notified)
C. Not Approved (Department notified)

Signature, Chairperson of Curriculum Committee _____ Date: _____

KINGSBOROUGH COMMUNITY COLLEGE

THE CITY UNIVERSITY OF NEW YORK

CURRICULUM PROPOSAL

1. DEPARTMENT, COURSE NUMBER AND TITLE:

English / ENG 3300: *Introduction to Literary Studies: Ways of Reading*

2. DOES THIS COURSE MEET DISTRIBUTION REQUIREMENTS FOR GROUPS I-V? IF SO, WHICH GROUP?

The course meets the distribution requirements for the Gateway Course to the English Major, Introduction to Literary Studies, as specified by the University Pathways English Majors Committee.

3. TRANSFERABILITY OF THIS COURSE. DESCRIBE HOW THIS COURSE TRANSFERS (required for A.S. degree course). If A.A.S. degree course and does not transfer, justify role of course, i.e., describe other learning objectives met:

This course will transfer as the Pathways Gateway course in the English Major at CUNY, Introduction to Literary Studies, and as the equivalent literary-critical methodology course required of English majors in most other colleges. Equivalent courses include:

Baruch College: English 3005: Introduction to Literary Studies

Brooklyn College: English 3193: Contemporary Literary Criticism and Theory

Hunter College: English 306: Literary Theory

Queens College: English 170: Introduction to Literary Study

York College: English 202: Introduction to Literary Studies

Borough of Manhattan Community College: English 250: Introduction to Literary Studies

LaGuardia Community College: English 289: Introduction to Literary Studies

Queensborough Community College: English 230 Introduction to Literary Studies

4. BULLETIN DESCRIPTION OF COURSE: A SAMPLE COURSE DESCRIPTION:

English 33, *Introduction to Literary Studies: Ways of Reading*, teaches students methods for analyzing, interpreting and writing about literature, including schools of thought such as psychoanalytic, new historicist, and race, class and gender perspectives. Students demonstrate proficiency in interpretation and critique, employing terms, tools and concepts of the literary critic, and identifying assumptions informing analyses of poetry, drama, fiction, film, etc. The course looks at critical history, reviews foundations from the 19th and 20th Centuries, and surveys the critical approaches important today. Students enrich their skills as scholastic writers by applying learned methodologies to close readings of literary texts.

5. NUMBER OF WEEKLY CLASS HOURS (please indicate the number of hours per week spent in a lab, hours spent on site doing fieldwork, hours of supervision and hours in classroom-- if applicable): 3 hours

6. NUMBER OF CREDITS: 3 credits

7. COURSE PREREQUISITES AND CO-REQUISITES

A. PREREQUISITES: ENG 1200

8. BRIEF RATIONALE TO JUSTIFY PROPOSED COURSE TO INCLUDE:

A. ENROLLMENT SUMMARIES, IF PREVIOUSLY OFFERED AS AN 82 – N/A

B. PROJECTED ENROLLMENT: 25

C. CLASS LIMITS: 25

D. FREQUENCY COURSE IS LIKELY TO BE OFFERED: Once per academic year.

E. ROLE OF COURSE IN DEPARTMENT'S CURRICULUM AND COLLEGE'S MISSION

This course is designed to introduce students to literary studies at a level beyond Eng 30. That course introduces students to *literature* (What is literature? What are the types or forms? What is the craft for each genre? How do we write about literature?), whereas this course introduces them to literary criticism/methodology. It answers key questions, such as: What is the craft and/or the science of literary criticism? What is a critical methodology and what methodologies are most important today? How do we recognize the assumptions at play in a critical essay? And, how do we apply those assumptions (the concepts of a school of thought, e.g., psychoanalytic, feminist or new historical) in our writing about literature? This course might be seen as a companion course to Eng 24, our research methods class, a gen ed requirement. Eng 24 introduces students to full-scale research but, whereas that course is interdisciplinary and teaches general research methods, broadly applicable in

undergraduate study, *Literary Studies* provides students with specific research and analytical tools used in the study of literature. Therefore, it is an excellent course for our large contingent of Liberal Studies majors, many of whom plan to major in English, Comp Lit or another Humanities field in senior college; and, it is likewise well-suited to our large cohort of Honors students. This course gives students grounding in the lexicon of terms and concepts they will continuously encounter after transferring to senior college and in graduate school, thus functioning as a profound instance of senior college preparation, again, at a level beyond Eng 12, 24 and 30.

9. LIST OF COURSES, IF ANY, TO BE WITHDRAWN WHEN COURSE(S) IS (ARE) ADOPTED: N/A
10. IF COURSE IS AN INTERNSHIP OR INDEPENDENT STUDY OR THE LIKE, PROVIDE AN EXPLANATION AS TO HOW THE STUDENTS WILL EARN THE CREDITS AWARDED. THE CREDITS AWARDED SHOULD BE CONSISTENT WITH STUDENTS' EFFORTS REQUIRED IN A TRADITIONAL CLASSROOM SETTING: N/A
11. PROPOSED TEXT BOOK(S) AND/OR OTHER REQUIRED INSTRUCTIONAL MATERIAL(S):
Required:
- Lois Tyson, *Using Critical Theory: How to Read and Write About Literature* (2nd Ed). (Routledge, 2011) or a similar anthology of critical approaches
 - Mary Shelley, *Frankenstein; or, The Modern Prometheus*. (Norton, 1996) or another appropriate literary text
 - Toni Morrison, *Beloved: A Novel*. (Vintage, 2004) or another appropriate contemporary novel
- Optional:*
- Ross Murfin / Supriya Ray, *The Bedford Glossary of Critical and Literary Terms* OR an online resource such as this Guide to Critical Theory: <http://www.cla.purdue.edu/english/theory/> or <http://oyc.yale.edu/english/engl-300>
12. REQUIRED COURSE FOR MAJORS AND/OR AREA OF CONCENTRATION? (If course is required, please submit a separate transmittal with a degree requirement sheet noting the proposed revisions, including where course fits into degree requirements, and what course(s) will be removed as a requirement for the degree. NYSED guidelines of 45 crs. of Liberal Arts coursework for an A.A. degree, 30 crs. for an A.S. degree and 20 crs. of Liberal Arts for an A.A.S. degree must be adhered to for all 60 cr. programs).
13. IF OPEN ONLY TO SELECTED STUDENTS (specify): N/A, although it is conceivable and likely that one would want to run an all-honors version of this class.
14. EXPLAIN WHAT STUDENTS WILL KNOW AND BE ABLE TO DO UPON COMPLETION OF COURSE: **Students will be able to:**
- Develop skills for practicing literary criticism: that is, to analyze and evaluate literary works using methodologies used by literary critics;
 - Begin to develop a degree of fluency in the critical lexicon applicable to literary studies and more broadly the Humanities;
 - Conduct and apply appropriate independent research;
 - Recognize the assumptions underpinning a work of literary criticism;
 - Develop a sense of a personal-critical point of view.
15. METHODS OF TEACHING --eg., LECTURES, LABORATORIES, AND OTHER ASSIGNMENTS FOR STUDENTS, INCLUDING ANY OF THE FOLLOWING: DEMONSTRATIONS, GROUP WORK, WEBSITE OR E-MAIL INTERACTIONS AND/OR ASSIGNMENTS, PRACTICE IN APPLICATION OF SKILLS.
Methods will include:
- Large-group discussion;
 - Small-group in-class work;
 - In-class presentations, individual or group;
 - Informal journals, Blog posts and quizzes on Blackboard as well as the use of these materials in class;
 - Impromptu in-class writing;
 - Involvement in civic engagement activities, as appropriate.
16. ASSIGNMENTS TO STUDENTS:
- *Reading:* students will read for every class: literary work, from our textbook and/or selections from the course packet;
 - *Presentations:* students will make two in-class presentations: one on an assigned methodological text/chapter and one on their final, term project;
 - *Individual Instruction:* students attend at least one required one-on-one meeting with the professor, at the mid-point of the term;
 - *Writing:* students write an introductory letter, weekly journal reflections, two short papers (3 pages each), an in-class midterm essay, and one term paper (10 pages). In order to demonstrate an understanding of core tenets of the course, all papers require the use of a methodological approach in analyzing a literary text(s). The final term paper also requires the use of outside research.
17. DESCRIBE METHOD OF EVALUATING LEARNING SPECIFIED IN #15:
- Review of drafts of formal essays and grading of final draft.
 - Grading scale: Letter and 2 Short Essays: 35% -- Term Paper: 37.5% -- Two Presentations: 12.5% -- Participation / Journals: 15%

18. TOPICAL COURSE OUTLINE (WHICH SHOULD BE AS SPECIFIC AS POSSIBLE REGARDING TOPICS COVERED, LEARNING ACTIVITIES AND ASSIGNMENTS):

SYLLABUS FOR ENG 3300, *INTRODUCTION TO LITERARY STUDIES: WAYS OF READING*

In English 33, *Introduction to Literary Studies: Ways of Reading*, we study methods used by literary critics with the chief goal of developing skills for practicing literary criticism: that is, bringing established conceptual modes into play in our writing about literature, using key concepts as a means by which to understand and explain the implications of poetry, drama and fiction. How, for example, might we use concepts from psychoanalysis (the unconscious, repression, fear of intimacy, etc.) in understanding the meaning and import of a play or work of fiction? Or, how do we make sense of a poem through its immediate historical, geographical or political contexts, by re-creating the time in which it was written? And, how differently does that same literary text look to us if considered from the standpoint of gender/ sexuality or women's issues?

In this course, we learn to look at imaginative writing as if through a kaleidoscope: seeing the story or poem one way and then another and another; finally, we choose a way of reading which makes sense to us as individual writers and thinkers. First, we will review critical history (since Aristotle's *Poetics*) and look at some foundational ideas from the 19th and 20th centuries, followed by spending significant time surveying some of the critical methods important today. Throughout, we'll enrich our writing by applying concepts under review to literary works. For each work, we discuss, debate and brainstorm how to apply various methods of analysis. Finally, I encourage students to think about their critical "identities," to consider how and where they place themselves as thinkers, about what most interests them in terms of critical apparatus and, given that, about the interpretive directions their formal, graded analyses might take. We reflect on this question also at the end of the term.

Requirements: There are three required literary texts and one required textbook, as well as a packet of primary and literary readings (short pieces, provided by me). Students will write an introductory letter and weekly reflection journals; two short essays using a methodology under study (3 pages each); and one term paper (grounded in at least one critical methodology and using outside research, 10 pages). Prospective students are welcome to e-mail me with questions anytime: mfadem@kbcc.cuny.edu. This is a writing intensive course; as such, students will compose formal essays through a drafting process involving both peer and instructor feedback.

REQUIRED TEXTS & MATERIALS

REQUIRED TEXTS are available at our campus bookstore:

- Lois Tyson, *Using Critical Theory: How to Read and Write About Literature* (2nd Ed). (Routledge, 2011)
- Mary Shelley, *Frankenstein; or, The Modern Prometheus*. (Norton, 1996)
- Toni Morrison, *Beloved: A Novel*. (Vintage, 2004)

REQUIRED READING provided for you:

- Our fourth and final text is our course packet -- a collection of primary readings in various methodologies.
- In addition, I have extensive lecture notes on each theoretical school. These will be posted on our Blackboard site; you may either read them online or print and read them that way.

RECOMMENDED TEXTS:

- F. Scott Fitzgerald, *The Great Gatsby*. (Scribner, 1995)
- Ross Murfin / Supriya Ray, *The Bedford Glossary of Critical and Literary Terms* OR an online resource such as this Guide to Critical Theory: <http://www.cla.purdue.edu/english/theory/> or <http://oyc.yale.edu/english/engl-300>

ALSO NEEDED: A Notebook, a dictionary (if helpful to you) and a current edition of the *MLA Handbook for Writers of Research Papers*.

REQUIREMENTS & GUIDELINES

- **FORMAT:** This course will be conducted as a seminar involving (as a rule) large- and small-group discussion. As an active class participant, you should be prepared to share your reflections on our readings during each class period. Each student will also make one formal presentation.
- **READING:** Reading of assigned material is required. Through the journals and other writing assignments, you will demonstrate your knowledge of the readings and your developing skills as a critical thinker and writer. Each student will keep a reading journal. **Journal entries**—informal, thoughtful written responses to the readings—are due on Blackboard **daily** (see journal dates in the "Discussion Board" on BB).
- **BLACKBOARD:** You will be required to use our Blackboard Internet site, accessible through CUNY Portal, as part of the course. If you don't own a computer, there are computers available throughout the campus.
- **WRITING:** Aside from the journals, you'll complete a number of formal, graded essays.

Important Dates:

- Introductory Letter due
- First paper due
- In-Class Midterm Essay Exam
- Second paper due
- Term Paper due

Important Points to keep in mind:

- Papers are not accepted on e-mail; **stapled hardcopy is due on the due date.**
- All written work should follow MLA guidelines and must have been written for *this* class.
- Assignments are due on the dates indicated. Late assignments will lose a grade for each class period late. Incompletes are *not* given for this class.

- **MEETINGS:** All students are required to attend one individual meeting with me in which we discuss final paper topics and arguments (see class schedule). I encourage you to meet with me whenever you would like to; please schedule appointments with me via e-mail.
- **PARTICIPATION:** In this course, participation and preparedness are important. In order to take part in classroom work, you must be *prepared* by having done the reading assignments or other homework. Throughout the term you will be asked to partake in large group discussions as well as small group work including discussions and presentations. In small groups, you will be expected to actively contribute to group activities and take the work seriously.
- **ATTENDANCE:** Attendance and punctuality are key parts of your performance and grading:
 - Any more than six hours of absence will negatively impact your grade.
 - Be on time for class: If you are more than 10 minutes late, you are *absent*.
- **FINAL GRADE:** You will be eligible to pass the course if you attend class; participate constructively in class; convey your knowledge of the readings and your consistent, earnest engagement with the course content; and complete all assignments on time and in adherence to requested guidelines. Completed assignments should reflect your growing proficiency with course readings, your ability to read literature closely, accurately and convincingly and to apply classroom lessons in your writing. Sub this for what is currently there. The grade will depend upon your performance in a number of areas and will be calculated according to the following **Grading Scale:** Letter & 2 Short Essays: 30% / The midterm: 12.5% / Term Paper: 30% / Two Presentations: 12.5% / Participation & Journals: 15%
- **TECHNOLOGY POLICY:** No cell phones in class. *Please turn cell phones OFF before entering the classroom.*
- **PLAGIARISM POLICY:** **Plagiarism**—presenting the writing of others as your own, using another person's words or ideas without giving them credit, or presenting a paper written for another class for credit in this class—is a **serious academic offense and will result in failure of this course** and disciplinary measures.
- **A FINAL NOTE:** If you are having difficulty with *any* aspect of the course work or requirements, please let me know. See me during office hours or make a special appointment: [instructor's email address]

COURSE SCHEDULE FOR ENGLISH 3300 – Introduction to Literary Studies. Ways of Reading

[note: in the opening four weeks serve as an introduction to the idea of a methodology and our focus is on *Frankenstein* as well as the 19th C / early 20th C foundations for contemporary theory: Marxism, psychoanalysis and structuralist linguistics; *Frankenstein* is discussed throughout, then, during weeks 5 - 8, we look at post-1968 and the rise of critical theory in relation to the foundations learned at the start. I have found it helpful to start with Psychoanalysis as many students have some familiarity with its concepts, and can follow the conceptual move required in applying the ideas in a literary interpretation.]

Week 1: INTRODUCING LITERARY STUDIES

- | | |
|--------|---|
| Day 1: | Introductions, Course overview |
| Day 2: | Read & Annotate: Tyson, Chapter 1 (introduction) and Bressler's Introduction to Literary Criticism (handout) and Aristotle excerpt (packet) |
| Day 3: | Read & Annotate: Mary Shelley, <i>Frankenstein</i> -- Part 1 |

Week 2: BACKGROUNDS / FOUNDATIONS OF CRITICAL THEORY

- | | |
|--------|--|
| Day 1: | INTRODUCTORY LETTER DUE / Read & Annotate: Tyson, Chapter on Psychoanalysis / Continued discussion of <i>Frankenstein</i> |
| Day 2: | Freud, excerpt: <i>Interpretation of Dreams</i> (packet) / Continued discussion of <i>Frankenstein</i> |

Day 3: Read & Annotate: Mary Shelley, *Frankenstein* – Part 2

Week 3:

Day 1: Finish reading *Frankenstein* (Part 3)

Day 2: Read & Annotate: Tyson, Chapter on Marxism / Continued discussion of *Frankenstein*

Day 3: Marx excerpt: *The German Ideology* (packet) / Continued discussion of *Frankenstein*

Week 4:

Day 1: Read & Annotate: Ashcroft et al on Modernity/Postmodernity and Saussure (packet) / Continued discussion of *Frankenstein*

Day 2: **DRAFT OF ESSAY 1 DUE TODAY** (on *Frankenstein* and one Theoretical Concept)

Day 3: Read & Annotate: Tyson, Chapters on Structuralism and New Historicism / History and Psychoanalysis after Marx and Freud.

[note: in weeks 5 – 8 we continue discussing *Frankenstein*, where appropriate, and also look at short stories or poems that connect nicely with these methodologies.]

Week 5: Critical Theory; or, Structuralism/Poststructuralism/"Deconstruction," What?!?

Day 1: Textuality after 1968: Readings in "intertextuality": Read & Annotate: Barthes, Foucault and Kristeva excerpt (packet)

Day 2: **FINAL ESSAY 1 DUE TODAY** / Read & Annotate: Tyson, Chapter on Deconstruction & Poststructuralism

Day 3: Read & Annotate: Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences" (packet)

Week 6: Feminist Criticism

Day 1: Read & Annotate: Tyson, Chapter on Feminism

Day 2: Readings in Feminist thought

Day 3: Readings in Feminist thought

Week 7: Postcolonial & African-American Criticism

Day 1: Read & Annotate: Tyson, Chapters on African-American and Postcolonial Criticism

Day 2: **DRAFT OF ESSAY 2 DUE TODAY** (using one poststructural concept)/ Readings in African-American and Postcolonial Criticism

Day 3: Readings in African-American and Postcolonial Criticism

Week 8: Lesbian, Gay and Queer Criticism

Day 1: Read & Annotate: Tyson, Chapter on Queer, Lesbian and Gay Theory

Day 2: **FINAL ESSAY 2 DUE TODAY** / Readings in Queer, Lesbian and Gay Theory

Day 3: Readings in Queer, Lesbian and Gay Theory

[note: in weeks 9 – 12, we review and read *Beloved*; students develop their own ways of reading that novel using concepts from at least two schools.]

Week 9: Review: Schools, Terms, Concepts

- Day 1: Methodology Review / Start reading *Beloved*
- Day 2: Review (cont.) / Reading *Beloved*
- Day 3: Review (cont.) / Toni Morrison's *Beloved*, Part 1 (All)

Week 10: "Reading" *Beloved*

- Day 1: Toni Morrison's *Beloved*, Part II (All)
- Day 2: *Beloved* (cont.)
- Day 3: Toni Morrison's *Beloved*, Part III (All/Finish)

Week 11:

- Day 1: *Beloved* (cont.)
- Day 2: **PRÉCIS FOR TERM PAPER DUE** / *Beloved* (cont.)
- Day 3: *Beloved* (cont.)

Week 12:

- Day 1: *Beloved* (cont.) / Student Presentations
- Day 2: **DRAFT OF TERM PAPER DUE** / Student Presentations
- Day 3: Student Presentations

Week 13:

- Day 1: **TERM PAPER DUE** / Final class meeting: Student Presentations

1. SELECTED BIBLIOGRAPHY AND SOURCE MATERIALS:

PRIMARY READINGS IN CRITICAL CONCEPTS:

Instructor chooses a handful of readings (5, 6, 7 or more) to be read together with relevant chapters of the textbook - eg., an excerpt from Interpretation of Dreams with the chapter on psychoanalysis, an essay by Kate Millett with the chapter on feminism, or one by Judith Butler with the chapter on gender/sexuality, etc.

(At the CC level, teachers choose excerpts appropriate to the reading level of students, remembering that the primary teaching methodology is a reader-friendly, student-centered *secondary* textbook - see below; they may also opt to rely on secondary readings entirely, although it may be useful to introduce students to *some* primary texts.)

Important caveat: The following list is a collection of various primary readings teachers may or may not use. This list is NOT intended as the reading list for the class. The idea is that teachers would choose 10 or 15 readings from this (or any other similar) list to be put together as a reading packet for the class. Below, I have underlined texts I would use, in one class, from this list and which would form my "course packet." There are 20 underlined texts: probably 15 of them would be part of my course packet while the other five would be separate handouts introduced in class (Saussure, Butler's you tube videos, "Of Other Spaces," "How it Feels to be Colored Me"). I would also include, in the packet, a few short stories and poems (to be read during weeks 5 - 8 of the above syllabus, as we learn about the transition from structuralism to poststructuralism.)

as suggestions only...

- Meena Alexander, excerpt: *The Shock of Arrival*
- Isabel Allende, "Writing as an Act of Hope," "Reading the History of the World"
- Louis Althusser, "Ideology and the Ideological State Apparatus"
- Aristotle, excerpt: *Poetics*

- Matthew Arnold, excerpt: *Culture and Anarchy*
- James Baldwin, "Autobiographical Notes." "If Black English Isn't a Language, Then Tell Me, What Is?"
- Roland Barthes, "The Death of the Author." "From Work to Text"
- Simone de Beauvoir, excerpt: *The Second Sex*
- Homi Bhabha, "Of Mimicry and Man." "Interrogating Identity: Frantz Fanon and the Postcolonial Prerogative"
- Judith Butler, excerpt(s): *Undoing Gender*; excerpt: *Bodies that Matter*; and various educational videos on YouTube and elsewhere
- Cairns / Richards, "What ish my nation?"
- Cathy Caruth, excerpt: *Unclaimed Experience*
- Dipesh Chakrabarty, excerpt: *Provincializing Europe*
- Helene Cixous, "The Laugh of the Medusa"
- Charles Darwin, excerpt: *Origin of Species*
- Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences"
- WEB Dubois, excerpt: *Souls of Black Folk*, excerpt: *Darkwater*
- George Eliot, "The Antigone and Its Moral"
- Michel Foucault, "Panopticism," "Of Other Spaces," "What Is an Author?," "The Subject and Power"
- Frantz Fanon, "The Fact of Blackness"
- Sigmund Freud, excerpt: *Beyond the Pleasure Principle*, excerpt: *Interpretation of Dreams*, "Creative Writers and Day-Dreaming"
- Northrop Frye, excerpt: *Anatomy of Criticism*
- Antonio Gramsci, excerpt: "Hegemony"
- Stephen Greenblatt, "Towards a Poetics of Culture"
- David Harvey, excerpt: *The Condition of Postmodernity*
- Martin Heidegger, "Building, Dwelling, Thinking"
- Judith Herman, excerpt: *Trauma and Recovery*
- bell hooks, excerpt: *Feminist Theory: From Margin to Center*
- Zora Neale Hurston, "How It Feels to be Colored Me"
- Julia Kristeva, Part 1: "Word, Dialogue, Novel," "Woman Can Never be Defined"
- Jacques Lacan, excerpt: "The Mirror Stage"
- Jonathan Lethem, interview about "Reading, Writing, and the Concept of Originality"
- Audre Lorde, "Poetry Is Not a Luxury," "The Transformation of Silence Into Action," "The Master's Tools Will Never Dismantle the Master's House," "Age, Race, Class and Sex: Women Redefining Difference"
- Peggy McIntosh, "White Privilege and Male Privilege: Coming to See Correspondences Through Work in Women's Studies"
- Karl Marx (& Engels) excerpt: *The German Ideology*, excerpt: *Das Kapital*, excerpt: *The Communist Manifesto*
- Albert Memmi, excerpt: *The Colonizer and the Colonized*
- Kate Millett, excerpt: *Sexual Politics*
- Pam Morris, excerpt: *Literature and Feminism*
- Toni Morrison, "The Site of Memory," The 1993 Nobel Lecture
- Friedrich Nietzsche, excerpt: *The Birth of Tragedy*, excerpt: *Thus Spake Zarathustra*
- Gyanendra Pandey, "In Defence of the Fragment"
- Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence." "When We Dead Awaken: Writing as Re-Vision," "Blood, Bread and Poetry"
- Edward Said, excerpt: *Orientalism*
- Jean Paul Sartre, excerpt: *Colonialism and Neocolonialism*
- F. de Saussure, excerpt: "The Course in General Linguistics." "The Object of Study"
- Eve Sedgwick, excerpt: *Epistemology of the Closet*, excerpt: *Touching, Feeling*
- Ann Snitow, "A Gender Diary"
- Rebecca Walker, excerpt: *To Be Real*
- Mary Wollstonecraft, excerpt: *A Vindication of the Rights of Woman*, excerpt: *Vindication of the Rights of Men*
- Virginia Woolf, excerpt: *A Room of One's Own*, excerpt: *Three Guineas*

SECONDARY READINGS IN CRITICAL CONCEPTS:
again, it is at the discretion of the instructor which secondary readings are most helpful/appropriate, given the particular group of students, etc.

...a few examples:

Required:

- Tyson, Lois. *Critical Theory Today: A User Friendly Guide*, 2nd Edition, by Lois Tyson. (Routledge, 2006. ISBN: 0415974100).
- Instructor's glossary of critical terms, lecture notes on each school and notes on relevant backgrounds to Literary Criticism are all available on Blackboard.
- At least one example of published scholarship on each literary text under study, to be unpacked in class (handouts)
- Charles Bressler and Bill Ashcroft et al on Modernity and Postmodernity (handouts)
- Terry Eagleton, excerpt: *Literary Theory: An Introduction*
- Purdue Guide to MLA Format: <http://owl.english.purdue.edu/owl/resource/747/06/> (or the print MLA Handbook)

Optional:

- Ross Murfin / Supriya Ray, *The Bedford Glossary of Critical and Literary Terms*
- Purdue Guide to Critical Theory: <http://www.cla.purdue.edu/english/theory/>
- Excerpt: David Richter, *Falling Into Theory*
- Introduction to Michel Foucault, *The Foucault Reader*