

DEC 5 2007

Course Change Request

Indiana University

Fort Wayne Campus

Check Appropriate Boxes: Undergraduate credit [] Graduate credit [X] Professional credit [] 81

1. School/Division College of Arts & Sciences
2. Academic Subject Code ENG 3. Current Course Number B605 4. Current Credit Hours 3
5. Current Title Modern Approaches to Literature
6. Effective Semester/Year for changes listed below: Fall 2008 7. Instructor: STAFF

Type of Change Requested (Check appropriate boxes and indicate changes)

[] 8. Change course number to: (must be cleared with University Enrollment Services)
[X] 9. Current course title: Modern Approaches to Literature
Change to: Critical Theory
Recommended abbreviation (optional) (Limited to 32 Characters including spaces)

[] 10. Current credit hours fixed at: or variable from: to
Change to credit hours fixed at: or variable from: to

[] 11. Current lecture contact hours fixed at: or variable from: to
Change to lecture contact hours fixed at: or variable from: to

[] 12. Current non-lecture contact hours fixed at: or variable from: to
Change to non-lecture contact hours fixed at: or variable from: to

[] 13. Is this course currently graded with S-F (only) grades? Yes No
Change to S-F (only) grading? Yes No

[] 14. Does this course presently have variable title approval? Yes No
Is variable title approval being requested? Yes No

[] 15. Is this course being discontinued? For all campuses or for this campus only
[X] 16. Current course description Survey of contemporary critical approaches, emphasizing methods of literary analysis.

Change course description to (not to exceed 50 words) Survey of contemporary critical approaches to literary, language, and rhetorical studies.

17. Justification for change To support the recent revision to the English graduate program.
(Use additional paper if necessary)

18. Are the necessary reading materials currently available in the appropriate library? Yes

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of this course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [Signature] Date 8/29/07
Department Chairman/Division Director

Approved by: [Signature] Date 5-SEP-2007
Dean

Date
Dean of Graduate School (when required)

[Signature] Date 10/12/07
Chancellor/Vice-President

Date
University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

ENG B605-An Introduction to Critical Theory

Instructor: Dr Stevens Amidon

Section 01: W 4:30-7:15 p.m. NF 149

Office: CM45

Phone: 481-6277

Web address: <http://users.ipfw.edu/amidons> E-mail: amidons@ipfw.edu

Office hours MWF 2:25-3:25 p.m.; or by appointment

COURSE DESCRIPTION: This course is part of the required core for all graduate students in English and Linguistics. Why do we ask our students to study critical theory?

The practical answer to that question is a simple one: for the last fifty years, since the appearance of Northrop Frye's *Anatomy of Criticism* in 1957, theories about how to approach texts have dominated the disciplines of English Studies. One simply cannot enter the scholarly conversations in these disciplines without developing a familiarity with the language of theory.

A more personal answer to that question is this: I study theory because theory matters to me. Socrates, speaking in Plato's *Apology*, put it this way: "The unexamined life is not worth living." English Studies, as a group of disciplines, examines that web of texts which intersect our lives, and which may do more. The French theorist Michel Foucault argues that modern life "places individuals in a field of surveillance...in a network of writing" (*Discipline and Punish*, p. 189) and bell hooks writes that she "came to theory desperate, wanting to comprehend—to grasp what was happening around and within me" (*Teaching to Transgress*, p. 59). This course explores these intersections between literary texts (I use the term broadly) and philosophies which have become central to understanding fields as diverse as rhetoric and composition, literary studies, and linguistics.

This course is a challenging graduate seminar. The textbook is big and challenging. The jargon you will have to learn and interpret is challenging. But I believe that meeting this challenge is both necessary and valuable. When I took my oral and written exams for my doctoral degree, I was examined in three areas: critical theory, rhetoric and composition, and 20th century British literature. Theory provided me with the tools I needed to interrogate the other two areas. It has served me well, and I hope it will serve you well.

While I will be leading this seminar, and evaluating your progress in this course, you will get more out of this course if you make it your own. If we all approach theory seriously and fearlessly, if we see these theoretical texts as lenses through which we can examine our own 'web of texts,' and if we talk back at them through our own experiences and readings of life, this will become more than a course in theory—it will help deconstruct a binary that

threatens our very existence as human beings, a binary that separates theory from life, which dangerously claims that one can have practice without theory.

REQUIRED TEXTS:

Richter, David H.

The Critical Tradition (3d Ed.)

COURSE REQUIREMENTS: your success in this course will come through your performance in four areas, each contributing an equal 1/4 to your final grade.

1. **Research writing:** you will produce a 20-30 page research paper in MLA format. In this paper you critically read a text of your own choice through three of the theoretical lenses studied in this course.
2. **Teaching:** you will choose a critical work from the following list of theoretical texts. You will be expected to master that text and to make an oral presentation of that text to the class. As the resident “expert” on that text, you will be expected to bring the point of view established in that text into class discussions of other theoretical works. Obviously, this expertise will grow gradually—I will expect more from you later in the class than I will early in the class.
 - a. Wellek and Warren *Theory of Literature* (1949) especially Chapters 1 and 2
 - b. Frye *Anatomy of Criticism* (1957) especially the “Polemical Introduction” and the “First Essay”
 - c. Said *Beginnings* (1975) especially Chapters 1 and 5
 - d. Berman *All That Is Solid Melts Into Air* (1982) especially “Introduction” and “All That Is Solid Melts Into Air: Marx, Modernism and Modernization”
 - e. Kristeva *The Kristeva Reader* (1986) especially Part 1, “Linguistics, Semiotics, Textuality”
 - f. Anzaldúa *Borderlands/La Frontera* (1987) especially Chapters 1 through 7
 - g. Sedgwick *Tendencies* (1993) especially “Queer and Now” and “Is the Rectum Straight?”
 - h. Spivak *Outside in the Teaching Machine* (1993) especially Chapters 1, 2, and 5
 - i. hooks *Teaching to Transgress* (1994) especially the Introduction and Chapter 5
 - j. Soja *Thirdspace* (1996) especially “Introduction/Itinerary/Overture” and Chapters 1,2, and 5
3. **Dialogue:** is “the discipline of collective learning and inquiry” (William Isaacs). You cannot perform well in this area unless you attend class conscientiously, come prepared by completing the assigned readings, and engage in a conversation with both the text being discussed and with your seminar mates. The goal here is to get beyond “talking nice” (politeness), and “talking tough” (debate) and move into “reflective dialogue” (inquiry). Instead of focusing on how you are going to respond to words you read or hear, I’m asking you to reflect, to ask “what is this person trying to tell me?” or “why are they saying what they are saying?”

- 4. Conceptual understanding:** in every unit we will develop a list of vocabulary words which emerge from the readings and the class discussions. We will work towards defining those terms. The final exam for this class will test your knowledge of this critical vocabulary.

ADDITIONAL INFORMATION:

If you have a disability, or if you acquire one, and you would like help, please contact Services for Students with Disabilities in Walb 113 (481-6657, voice/TTY)

If you find you are falling behind in your work, or you have concerns, or just need to talk, come and see me. I will listen to your concerns! If you need to meet with me outside of normal office hours, e-mail me, and we will set up a time.

I encourage you to visit the **IPFW Writing Center, Kettler G19** where writing consultants help you write more effectively. They help you understand assignments; brainstorm, develop, focus, and logically organize your ideas; learn strategies for writing clearly; and improve your editing, and proofreading skills. Bring your writing assignment, questions, ideas, and a draft (if you have one). The service is free. Drop-ins are welcome, but to ensure help when you need it, sign up for appointments on TutorTrac through our website or call 481-5740. For more information and scheduling: www.ipfw.edu/casa/wc/.
Writing Center Hours: MTWR 10-6; F 10-2; Sun 1-5.

COURSE SCHEDULE: (Reading and homework must be completed prior to the class for which it is scheduled).

Unit One: What is literature? ***Course Introduction***

8/22 Part 1
Course introduction
Get acquainted
Syllabus review
Teaching assignments

8/22 Part 2
In-class reading and discussion: Eagleton "What is Literature" (provided by instructor).

8/29 Part 1
Pre-class reading and in-class discussion: Leitch "Poetic Language and Literariness;" Frost: "Stopping by Woods on a Snowy Evening" (provided by instructor).
Unit one vocabulary
Finalize teaching assignments

Unit Two: How do we value literature? ***Aesthetics***

- 8/29 Part 2
Pre-class reading and in-class discussion: Plato "Ion" (38-46); Tolstoy "What is Art" (52-54); Aristotle "Poetics" (59-81).
- 9/5 Part 1
Pre-class reading and in-class discussion: Longinus "On the Sublime"(97-108); Pope "An Essay on Criticism" (199-209); Arnold "The Function of Criticism at the Present Time" (415-429).
First Teaching Presentation: Wellek and Warren
- 9/5 Part 1
Pre-class reading and in-class discussion: Eliot "Tradition and the Individual Talent"(537-541); Hume "On the Standard of Taste" (234-244); Barbara Herrnstein Smith "Contingencies of Value" (245-246).
Unit two vocabulary

Unit Three: How does language make meaning?
Rhetoric and Epistemology, New Criticism and Reader Response

- 9/12 Part 1
Pre-class reading and in-class discussion: Aristotle "Rhetoric" (provided by instructor); Saussure "Nature of the Linguistic Sign;" (842-844).
- 9/12 Part 2
Pre-class reading and in-class discussion: Brooks "My Credo: Formalist Criticism" (798-799) and "Irony as a principle of Structure"(799-806); Wimsatt and Beardsley "The Intentional Fallacy" (811-818); Crane "the Critical Monism of Cleanth Brooks (807-810).
Second Teaching Presentation: Frye
- 9/19 Part 1
Pre-class reading and in-class discussion: Barthes "Death of the Author" (874-877); Foucault "What is an Author" (904-914).
- 9/19 Part 2
Pre-class reading and in-class discussion: Booth "Control of Distance in Jane Austen's *Emma*" (989-1001); Fish "How to Recognize a Poem When You See One" (1023-1030); Phelan "Data, Danda, and Disagreement" (1031-1034); Rabinowitz "Before Reading" (1043-1057).
Unit three vocabulary

Unit Four: What is a signifying system?
Semiotics and Structuralism

- 9/26 Part 1
Pre-class reading and in-class discussion: Althusser "Ideology and Ideological State Apparatus" (1264-1272); Barthes "The Structuralist Activity" (871-874).
Death of the Author" (874-877); Foucault "What is an Author" (904-914).

9/26 Part 2

Pre-class reading and in-class discussion: Levi-Strauss "The Structural Study of Myth" (860-868); Eco "The Myth of Superman" (950-961).

Unit four vocabulary

Third Teaching Presentation: Kristeva

Unit Five: What is an interpretation?

Psychoanalytic Structuralism

10/3 Part 1

Pre-class reading and in-class discussion: Freud "The Dream Work" (500-509);

Lacan "The Mirror Stage" (1123-1128).

10/3 Part 2

Pre-class reading and in-class discussion: Zizek "Courtly Love" (1181-1197); Levi-Foucault "Preface to *Anti-Oedipus*" (provided by instructor).

View Deren's "Meshes of an Afternoon"

Unit five vocabulary

Unit Six: What is political critique?

Marxist Structuralism

10/10 Part 1

Pre-class reading and in-class discussion: Williams "Marxism and Literature" (1272-1289); Eagleton "Towards a Revolutionary Criticism" (provided by instructor).

Fourth Teaching Presentation: Berman

10/10 Part 2

Pre-class reading and in-class discussion: Benjamin "The Work of Art in the Age of Mechanical Reproduction" (1233-1248). Baudrillard "The Precession of Simulacra" (1936-1946).

10/17 Part 1

Pre-class reading and in-class discussion: Jameson "Postmodernism and Consumer Society" (1956-1966); Habermas "Modernity versus Postmodernity" (1947-1955).

Unit six vocabulary

10/17 Part 2

Fifth Teaching Presentation: hooks

Introduction to Post-Structuralism

Unit Seven: Does language corrupt thought?

Deconstruction

10/24 Part 1

Pre-class reading and in-class discussion: Saussure "Binary Oppositions" (845-851); Derrida "Difference" (932-949).

10/24 Part 2

Pre-class reading and in-class discussion: Spivak "Translator's Preface to *Of Grammatology*" (provided by instructor).
Sixth Teaching Presentation: Spivak

10/31 Part 1

Pre-class reading and in-class discussion: Plato "Phaedrus" (46-49); Derrida "The End of the Book and the Beginning of Writing" (Chapter 1 in *Of Grammatology*-provided by instructor).

10/31 Part 2

Pre-class reading and in-class discussion: Cixous "The Laugh of the Medusa" (1643-1655); Culler "Reading as a Woman" (1579-1590).
Unit seven vocabulary
Seventh Teaching Presentation: Said

**Unit Eight: How does a text construct or deconstruct a space and/or a time?
*Cultural Studies and New Historicism***

11/7 Part 1

Pre-class reading and in-class discussion: de Certeau "Walking in the City" (1343-1356); Hall "Cultural Studies: Two Paradigms" (1404-1418).

11/7 Part 2

Pre-class reading and in-class discussion: Greenblatt "The Power of Forms in the English Renaissance" (1443-1445) and "King Lear and Harsnett's 'Devil-Fiction'" (1445-1447); Lentricchia "Ariel and the Police" (1448-1452).
Eight Teaching Presentation: Soja

11/14 Part 1

Pre-class reading and in-class discussion: Morris "Things to Do with Shopping Centres" (1452-1471); Kipnis "(Male) Desire and (Female) Disgust: Reading Hustler" (1485-1501).
Unit eight vocabulary
Ninth Teaching Presentation: Anzaldua

**Unit Nine: What is the relationship between gender and texts?
*Feminist, Gender, and Post-colonial Criticism***

11/14 Part 2

Pre-class reading and in-class discussion: Woolf "Shakespeare's Sister" (599-601); Gilbert and Gubar: "Infection in the Sentence" (1531-404-1418).

11/28 Part 1

Pre-class reading and in-class discussion: Foucault "The History Of Sexuality" (1627-1636); Berlant and Warner "Sex in Public" (1721-1733)

11/28 Part 2

Pre-class reading and in-class discussion: Said "Orientalism" (1801-1813); Gates "Writing Race" (1891-1902); Barbara Smith "Toward a Black Feminist Literary Criticism" (1600-1610).

Tenth Teaching Presentation: Sedgwick

Unit Ten: Writing about theory?

Theories as lenses

12/5 Part 1

Pre-class reading and in-class discussion: Gender Criticism Morris "Things to Do with Shopping Centres" (1452-1471); Kipnis "(Male) Desire and (Female) Disgust: Reading Hustler" (1485-1501).

Exam review

Course critique

12/5 Part 2

Writing Workshop: Peer Reviews of Final Papers

12/12 6:15-8:15 pm Final Exam

Final papers due