This seminar has two goals. First, it will provide an introduction to the history of literary and cultural theory. We will read and discuss influential theoretical writings and become acquainted with some of the major movements in critical thought related to literature, film, art, music, aesthetics, identity, politics, and representation. Ideally, students will become familiar with the methodological and epistemological underpinnings of Postmodernism, Poststructuralism, Psychoanalysis, Cultural Studies, Feminism, Queer Studies, and Critical Race and Ethnic Studies. Second, the seminar will emphasize the skills and practices associated with being a professional intellectual. Regular attendance and active participation is absolutely essential.

COURSE OBJECTIVES/LEARNING OUTCOMES:

- Gain a critical awareness of influential theorists, essays, and modes of thought in the history of literary and cultural studies.
- Demonstrate close analyses of major themes in the assigned readings.
- Develop critical abilities to produce theoretically informed analyses.
- Choose elements from the theories that provoke and organize discussion.
- Develop key practices associated with being a professional intellectual.

REQUIRED TEXT FOR PURCHASE: [LT]


REQUIRED ESSAYS VIA BLACKBOARD: [BB]

Ahmed, Sara. “The Orient and Other Others”
Alcoff, Linda. “Cultural Feminism versus Post-Structuralism: The Identity Crisis in Feminist Theory”
Freud, Sigmund. “Some Psychological Consequences of the Anatomical Distinction Between the Sexes”
Ginsberg, Benjamin. “There Is No Such Thing as Academic Freedom (For Professors): The Rise and Fall of the Tenure System”
Jameson, Fredric. “Culture: The Cultural Logic of Late Capitalism”
Muñoz, José. “Feeling Brown: Ethnicity and Affect in Ricardo Bracho’s *The Sweetest Hangover (and Other STDs)*”
Newfield, Christopher. “Diversity in the Age of Pseudointegration”
Williams, Raymond. “Literature”
OPTIONAL/RECOMMENDED CONTENT:
**Rivkin, Julie and Michael Ryan. Introductions to each section [LT]**
Eng, David, Judith Halberstam, and José Muñoz. “What’s Queer about Queer Studies Now?” [BB]

GRADE BREAKDOWN:
Blackboard Blog Posts, Attendance, and Participation: 50 points (25%)
Presentation: 50 points (25%)
Conference Paper Proposal: 25 points (12.5%)
Journal Essay: 25 points (12.5%)
Book Review: 50 points (25%)
Total points: 200 (100%)

In order to receive a grade, all portions of the above must be completed.

ELECTRONIC DEVICE POLICY:
Turn off and put away all cell phones – no cell phone use is allowed at any time during the class. No laptops, either. You must bring print-outs of the Blackboard readings to class. If you can reasonably justify why you require an e-reader for the material, you may be approved to use it (medical reasons, for instance) but don’t count on it. Even if approved, those students using e-readers for anything other than accessing the material will not be permitted to use them for the rest of the semester. Read SDSU English Professor Peter Herman’s essay on laptops:
http://timesofsandiego.com/opinion/2014/06/12/world-digital-please-close-laptop-class/

CLASS AND EMAIL ETIQUETTE:
Please be on time and come prepared and alert. Feel free to bring a beverage with a lid but please do not bring food. If, during class, you are listening to music, using electronic devices (unless approved), or show up without the assignments and/or the texts being discussed, you will be asked to leave. Emails should be clear and follow proper grammar, syntax, and spelling. They should be written like a business letter (Dear Professor Howard . . . signed with your first and last name). I will not respond to emails that resemble text messages. Please allow 24–48 hours for a response.

BLACKBOARD BLOG POSTS:
All seminar participants will be required to post SIX (five including one on your choices of books to review) blog entries over the course of the semester. Your posts for your chosen weeks must relate to the readings for those weeks. In other words, make sure your posts correspond with the syllabus’s schedule. Posts should be 300 words (approx. 1 page), well-written, and clearly indicate that the material for that week has been fully read and thought about (for instance, include quotes and other specific references from the texts). Even though these posts are less formal be sure to use proper MLA documentation when citing. Your post should synthesize and reflect upon the theories in question, perhaps by discussing an example. While these blog posts will serve as a supplementary discussion forum, make sure you post your own individual response rather than replying to someone else’s so that your posts can be accurately counted. We will refer to some of your posts during class sessions. Posts are due by 5 p.m. on the Sunday of each week prior to discussion.
Narrow down the choice of books in your field of interest to no more than three and post them on the Blackboard class blog with a brief explanation about how and why these books fit with your research interests and/or are potentially useful for you to review. Due Fri., Sept. 5 by 5 p.m.

Add a “comment” to your post no later than Nov. 3 indicating your final choice of book.

ATTENDANCE:
It is IMPOSSIBLE to do well without attending class. If you anticipate that you will need to miss more than one class, then you should withdraw from the class. If you have two absences, you will forfeit all of your attendance and participation points. More than two absences will result in failing the class. If a situation outside your control causes you to miss a class, you are still responsible for the material covered in that day’s class. Attendance will be enforced.

PARTICIPATION:
One of the key components of learning how to be a scholar at the graduate level is the ability to articulate thoughts and engage in meaningful conversation about complex ideas. We will be exploring a variety of intriguing, controversial, and fascinating readings that will ground us in the history of literary and cultural theory. In order to become fully engaged and get the most out of the class, sharing your observations and insights about the material is a significant portion of your grade. You will be expected to come to the seminars prepared with a set of questions and quotes that you intend to bring into the discussion.

PRESENTATION:
Seminar participants will be required to present on one of the week’s readings and lead a portion of the class discussion. Please come prepared with a handout of questions, quotes, and key moments from the readings that you want us to discuss. You might also consider discussing a cultural/historical example of your own choosing that illustrates some of the week’s theories in question. Please check in with me at least one week prior to your presentation in order to discuss what you will be emphasizing.

CONFERENCE PAPER PROPOSAL:
Seminar participants will be required to submit a 500-word conference paper proposal. This can be a proposal for a conference that you plan to attend or something you would like to present at a future conference or symposium. This proposal will be workshopped by members of the seminar. Each participant will exchange their proposal with another participant in advance of the workshop/draft date and bring their ideas to the seminar that day.

JOURNAL ESSAY:
You will be required to submit a 1,000-word (approx. 3-page) descriptive essay on a critical journal of your choice. Journal choices must be approved in advance and no two students can write about the same journal. Journal choices will be workshopped/presented.

BOOK REVIEW:
You will be required to write a book review of 1,500 words (approx. 5 pages) centered on a recent scholarly book of your choice. Book choices must be approved in advance and no two students can write about the same book. A draft of your review will be peer-reviewed by members of the seminar.
LATE POLICY:
No assignments will be accepted after their due dates and times. No exceptions.

REQUIREMENTS FOR WRITTEN WORK:
All writing assignments must be typewritten, (12-point font, Times New Roman), double-spaced on one side of the page (no extra spaces between paragraphs), include your last name next to page numbers, and have one-inch margins. Follow the MLA documentation style for all in-text citations and works cited pages. Make sure you have a title for your essay but do not bold, italicize, or use a different font for the titles of your essays. Always put your full name, professor’s last name, class and assignment, and the date at the top of the first page. For example:

Andy Aztec (name)
Dr. Howard (professor)
English 600/Assignment 1 (class number/assignment)
January 1, 2012 (date)

A: 95 – 100 B+: 86 – 89 C+: 76 – 79
A-: 90 – 94 B: 83 – 85 C: 73 – 75
B-: 80 – 82 C-: 70 – 72

A writing will show original insight into the texts and theories in question. It will have a clear argument that is easily detectable. It will include well-developed body paragraphs centered around topic sentences, and include quotes from the texts. It will display no (or very little) grammar, spelling, or typographical errors and will provide close textual analyses of specific moments from the assigned content. It will synthesize the theories and the primary texts and have flawless MLA documentation.

B writing will have the same characteristics as A writing but will also have some grammar, spelling, and typographical errors that compromise readability. It may also occasionally show somewhat underdeveloped insight into the texts and theories in question.

C writing will have some of the same issues that keep B writing from being A writing but will have noticeable and/or consistent grammar, spelling, editing, and MLA documentation problems. It will also have reductive analyses of texts and not include enough evidence from the texts and theories. It will show very little originality and have a disorganized paragraph structure.

D writing reflects that the bare minimum has been done to pass the assignment.

PLAGIARISM/ACADEMIC DISHONESTY:
Plagiarism includes: copying the ideas or writings of someone else and claiming it as your own work, collaborating with someone else on an assignment, and/or resubmitting work that you have done for another class. DON’T DO IT. Anyone caught plagiarizing will not only fail that assignment, but is likely to fail the class and will also face disciplinary action in accordance with the San Diego State University policy. You are responsible for reviewing SDSU’s policy on academic dishonesty at http://csrr.sdsu.edu.
DISABILITY SERVICES:
If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Please also visit http://www.sa.sdsu.edu/cps/. SDS is located in Calpulli Center, Suite 3101 (third floor) and is open 8:00 a.m. to 4:30 p.m., Monday through Friday.

OTHER USEFUL NUMBERS:
Public Safety: 619.594.1991
Center for Student Rights and Responsibilities: 619.594.3069
Counseling and Psychological Services: 619.594.5220
Center for Intercultural Relations: 619.594.7057

DATES BELOW INDICATE WHEN THE MATERIAL WILL BE DISCUSSED. THIS MEANS YOU NEED TO COMPLETE THE MATERIAL LISTED FOR EACH DAY/WEEK PRIOR TO CLASS.

BE SURE TO BRING ALL MATERIALS LISTED FOR EACH WEEK.

SCHEDULE:

AUG. 25: INTRODUCTION TO COURSE
Groups selection and presentation sign-up
Theory previews/samples

SEPT. 1: NO CLASS – UNIVERSITY HOLIDAY
SEPT. 5: POST BOOK REVIEW CHOICES BLOG ENTRY BY 5 P.M.

SEPT. 8: FORMALISM
Eichenbaum, “The Formal Method” [LT]
Shklovsky, “Art as Technique” [LT]
Brooks, “The Formalist Critics” [LT]
OPTIONAL/RECOMMENDED: LEVINSON, “WHAT IS NEW FORMALISM?” [BB]

SEPT. 15: STRUCTURALISM
de Saussure, “Course in General Linguistics” [LT]
Austin, “How To Do Things With Words” [LT]
Barthes, “Mythologies” [LT]
Conference proposal samples [BB]
OPTIONAL/RECOMMENDED: BUTLER, “BURNING ACTS, INJURIOUS SPEECH” [BB]
SEPT. 22: **POSTSTRUCTURALISM, POSTMODERNISM**
Derrida, “Différance” [LT]
Foucault, “Discipline and Punish” [LT]
Jameson, “Culture: The Cultural Logic of Late Capitalism” [BB]
Baudrillard, “Simulacra and Simulation” [LT]
**CONFERENCE PROPOSAL WORKSHOP – GROUP 1**

SEPT. 29: **POSTMODERNISM continued; PSYCHOANALYSIS**
Freud, “Some Psychological Consequences of the Anatomical Distinction Between the Sexes” [BB]
Freud, “The Uncanny” [LT]
**CONFERENCE PROPOSAL WORKSHOP – GROUP 2**

OCT. 6: **PSYCHOANALYSIS continued; FEMINIST AND GENDER THEORY**
Irigaray, “The Power of Discourse and the Subordination of the Feminine” [LT]
Cixous, “The Newly Born Woman” [LT]
Lorde, “Age, Race, Class, and Sex: Women Redefining Difference” [LT]
Alcoff, “Cultural Feminism versus Post-Structuralism: The Identity Crisis in Feminist Theory” [BB]
**CONFERENCE PROPOSAL WORKSHOP – GROUP 3**

OCT. 13: **FEMINIST AND GENDER THEORY continued; QUEER STUDIES**
CONFERENCE PAPER PROPOSALS DUE
Sedgwick, “Epistemology of the Closet” [LT]
Butler, “Performative Acts and Gender Constitution” [LT]
Moon, “A Small Boy and Others: Sexual Disorientation in Henry James, Kenneth Anger, and David Lynch” [LT]
Halberstam, “Female Masculinity” [LT]
OPTIONAL/RECOMMENDED: ENG, HALBERSTAM, AND MUÑOZ, “WHAT'S QUEER ABOUT QUEER STUDIES NOW?” [BB]

OCT. 20: **QUEER STUDIES continued**
JOURNAL ESSAY WORKSHOP – GROUP 1

OCT. 27: **CRITICAL RACE AND ETHNIC STUDIES**
Muñoz, “Feeling Brown: Ethnicity and Affect in Ricardo Bracho’s The Sweetest Hangover (and Other STDs)” [BB]
Morrison, “Playing in the Dark” [LT]
Anzaldúa, “Borderlands/La Frontera” [LT]
**JOURNAL ESSAY WORKSHOP – GROUP 2**
NOV. 3: CRITICAL RACE AND ETHNIC STUDIES continued
DEADLINE FOR FINAL BOOK REVIEW CHOICE: POST AS “COMMENT” ON RELEVANT ENTRY
JOURNAL ESSAY WORKSHOP – GROUP 3

NOV. 10: POSTCOLONIAL AND TRANSNATIONAL STUDIES
JOURNAL ESSAYS DUE
Loomba, “Situating Colonial and Postcolonial Studies” [LT]
Ahmed, “The Orient and Other Others” [BB]
Kincaid, “A Small Place” [LT]
Spivak, “Three Women’s Texts and a Critique of Imperialism” [LT]

NOV. 17: MARXISM, CULTURAL STUDIES
Marx, “Capital” [LT]
Williams, “Literature” [BB]
Benjamin, “The Work of Art in the Age of Mechanical Reproduction” [LT]
Horkheimer and Adorno, “The Culture Industry as Mass Deception” [LT]
Hebdige, “Subculture: The Meaning of Style” [LT]

NOV. 24: CRITICAL UNIVERSITY STUDIES
Readings, “The Idea of Excellence” [BB]
Menand, “The Humanities Revolution” [BB]
Ginsberg, “There Is No Such Thing as Academic Freedom (For Professors): The Rise and Fall of the Tenure System” [BB]
Newfield, “Diversity in the Age of Pseudointegration” [BB]

DEC. 1: CRITICAL UNIVERSITY STUDIES continued
OPTIONAL EARLY BOOK REVIEW WORKSHOP

DEC. 8: BOOK REVIEW WORKSHOP
samples [BB]
BOOK REVIEW DRAFTS DUE

DEC. 15: BOOK REVIEWS DUE – HARD COPIES TO MY OFFICE, AL 259, BY NOON
I [print name]___________________________________ have read the syllabus for the above-named class in its entirety and fully understand the policies and expectations.

Justification for using an e-reader for content via Blackboard:

Type of e-reader:

Approved/Not Approved:

Student signature________________________________________________

Date signed__________________