This course is designed to familiarize you with the complex and rich world of English Studies, as well as the historical traditions that inform it. We will be reading a wide array of texts of varying degrees of difficulty. The course of study we are undertaking is not a subject that can be “mastered”—indeed, much of the critical theory produced in recent years resists the very idea of mastery. Instead of “mastering” these texts and the ideas they seek to communicate, we will seek to engage and interact with them, discovering how they might inform the work we undertake as students and scholars of English Studies.

Books

* **Falling into Theory: Conflicting Views on Reading Literature** (Paperback)
  by David H. Richter
  # Publisher: Bedford/St. Martin's
  # Language: English
  # ISBN-10: 0312201567

* **How to Talk About Books You Haven't Read**
  by Pierre Bayard
  # Publisher: Bloomsbury USA
  # ISBN-10: 1596914696

* **Professing Literature: An Institutional History, Twentieth Anniversary Edition** (Paperback)
  by Gerald Graff
  • Publisher: University Of Chicago Press
  • Language: English
  • ISBN-10: 0226305597

Scans (Blackboard)

* Louis Althusser, "Ideaology and Ideological State Apparatuses: Notes Toward an Investigation" (Blackboard & Online)
* Barbara Christian, "The Race For Theory"
* Guy Debord, "All the King’s Men" (Online Only)
* Guy Debord, Society of the Spectacle (Online Only)
* Samuel R. Delany, "Reading at Work, and Other Activities Frowned on by Authority: A Reading of Donna Haraway's 'Manifesto for Cyborgs: Science, Technology, and Socialist-Feminism in the Late Twentieth Century'"
* Ann DuCille, "The Occult of True Black Womanhood," from Skin Trade
* Terry Eagleton “The Subject of Literature”
* Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century"
* Mustapha Khayati, "On the Poverty of Student Life: A Consideration of Its Economic, Political, Sexual, Psychological and Notably Intellectual Aspects and of a Few Ways to Cure it." (Online Only)
* Ron Strickland, "Confrontational Pedagogy"
* Joseph T. Thomas, Jr. "'a joint rolled in toilet paper': Funkadelic's Funky Soul" (Online Only)
* Mas'ud Zavarzadeh and Donald Morton, "Theory Pedagogy Politics: The Crisis of 'The Subject' in the Humanities"

**Attendance and Quizzes:**

Because the success of the class depends upon your discussion and interpretations of the various texts we encounter, you should attend every class session. I will compose tests based on what we do in the classroom—from my lectures and your comments and ideas. This course is designed to facilitate your learning; thus, we will spend a large amount of our time discussing and interrogating what you find interesting and compelling about the works I assign. Of course, I will lead our analysis, playing, at times, devil's advocate, providing you with various and sometimes contentious readings of the literature. You will be evaluated on how actively you participate in and extend our classroom discussions, so please come to class with something to say. I may give reading quizzes if it seems that the class is consistently unprepared.

**Late Work:**

Work will be turned in on the date due or not at all. We all have schedules, and it is imperative that we keep to them. However, I am not completely draconian. In extreme cases I may accept late work, but don't count on it.

**Plagiarism:**

Plagiarism is taking someone else's words, idea, or argument and claiming it as your own. Don't do it unless you have a interesting and rigorous intellectual or aesthetical reason. Cite all your sources unless you discuss your appropriation with me first. Instances of plagiarism designed to avoid intellectual work will earn you an F for the course, and, in egregious cases, may result in expulsion from the university. Please familiarize yourself with SDSU plagiarism policies, discussed in your handbook. Throughout the syllabus and my links page are links to many useful web sources. Do not take the words or ideas from any of these sources without providing the appropriate citations unless, again, you discuss your aims with me first. This goes for oral presentations as well as written work.

**GRADES:**

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<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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<tr>
<td>Tweets</td>
<td>15%</td>
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<td>Facilitation</td>
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<td>Blackboard Posts</td>
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<td>Participation</td>
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<td>Final Paper</td>
<td>25%</td>
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Tweets (15%):  
You need to write (at least) two (2) tweets every week. (Remember: these are just 140 characters—including any hashtags—so I’m not asking too much.) They should end with the hashtag

#ENG600

Don’t tag ME in your tweet unless you’re specifically asking me something. Typically, you'll just use the #ENG600 hashtag (or tag another classmate if you want to tweet to them). I'll see what you’ve tweeted; I'll visit your Twitter page every week and count your class-related tweets.

You should have tweeted at least twenty eight (28) times by the end of the semester.

Your tweets for class should comment on or relate to the readings. Try to make each tweet individual, so it can stand by itself (that is, avoid multiple tweets that add up to one LONG, serialized tweet: the point is to craft concise, interesting commentary.)

Again: you can engage with your classmates, tweet to me, post links to relevant online commentary or whatever. Retweets don’t count as one of your weekly tweets. But please, do retweet. They’re not “for credit,” but they’re fun. (And if I retweet one of yours, you know it’s especially good. ;-) Have fun with this part! Be imaginative and playful (or imaginative and serious). But don’t stress out about it. Mostly, it’s just a way for us to all interact on Twitter—like informal chatting before or after class. It’s a way for me to get to know you. Follow me as soon as you get your account up and running. You might want to create a special account especially for this class.

Make sure the Twitter account you use for this class is PUBLIC: if you have your account set as “private” no one will be able to see what you tweet (and you won’t get credit).

My Twitter handle is: @josephsdsu (And, yes, feel free to unfollow me as soon as the semester is over. There’s no harm in that.)

Participation (20%):

I expect you to come to class with something to say. In addition to researching the authors, think about when the books or essays were published, reacquaint yourself with historical context that surrounds the work, its reception, etc. Make connections between the content of this course and others you have taken, and apply whatever theoretical, philosophical, or pedagogical rubrics you feel are appropriate (check out the literature, poetry, and theory links on my webpage. And use print sources as well. The library is a wonderful place). Contributions to the Blackboard discussion threads above and beyond the minimum requirement counts towards your participation grade.

Absences will count against your final grade, especially as this is a once a week class. One absence is the same as missing an entire week of class. Keep that in mind, and miss as few classes as possible.
Blackboard Posts (20%):

These are formalized reflections on the week’s readings which will be posted to a discussion thread on Blackboard (log into Blackboard, click on “communication,” and then on whatever week you are responding to. We’ll go over the process in class). You will be a member of either Group A or Group B. Beginning on the second week, one group will write a Reading Response of three hundred to three hundred and fifty words (300-350) to the assigned readings. These responses may focus on one reading, or link two or more of the readings, including previous reading assignments. However, while they may reference earlier readings, these responses should focus primarily on the readings for that week. Then the second group will write a shorter, two hundred and fifty to three hundred word (250-300) Peer Response to a Reading Response. (Please put your word count on the bottom of each post.) These two groups will alternate throughout the semester.

The first group (Reading Response) will post their work to Blackboard by 10:00AM Monday. The second group (Peer Response) will post their response by 10:00AM Wednesday, etc. Thus, each group is responsible for posting their writing by 10:00AM on its assigned days. Responses will guide our class discussion. Reading Responses may point out and discuss crucial terms and concepts, challenge or extend ideas developed in previous discussions or in the critical readings, or link the readings in surprising ways. Peer Responses will critically engage, challenge, or extend the ideas raised by that week’s Reading Responses. Both responses should be cordial and collegial, even (or especially!) when disagreeing with classmates. You will want to be generative, opening up discussion, not foreclosing it.

You may want to (and are encouraged to!) continue discussing ideas once you’ve met the minimum requirement. In other classes, I’ve had discussion threads continue for weeks. These discussions are for your benefit, so enjoy them. Contributing often and articulately certainly won’t hurt your participation grade.

The schedule is as follows (note that, for parity, Week Ten deviates from the regular schedule):

<table>
<thead>
<tr>
<th>Week Two</th>
<th>Group A Reading Response</th>
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<tbody>
<tr>
<td>Aug 31</td>
<td>Group B Peer Response</td>
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<td>Sept 2</td>
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<tr>
<th>Week Three</th>
<th>Group B Reading Response</th>
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<tr>
<td>Sept 7</td>
<td>Group A Peer Response</td>
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<td>Sept 9</td>
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<tr>
<th>Week Four</th>
<th>Group A Reading Response</th>
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<tbody>
<tr>
<td>Sept 14</td>
<td>Group B Peer Response</td>
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<td>Sept 16</td>
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<tr>
<th>Week Five</th>
<th>Group B Reading Response</th>
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<tbody>
<tr>
<td>Sept 21</td>
<td>Group A Peer Response</td>
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<td>Sept 23</td>
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<th>Week Six</th>
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Facilitation: (20%)

For this project you will team up with two other classmates (for groups of three) and lead the discussion for the first half of class (spilling over to the second half, if you'd like). You shouldn't prepare a long, scripted presentation (a few opening remarks to frame the readings initially is okay, of course); rather, you should consider how you can lead the class in discussion, facilitate conversation about the issues raised in the week's readings. You should prepare for the facilitation by reading outside sources of your own selection. I'm more than willing to help out in this regard.
**Final Paper: (25%)**
This will be a piece of argumentative writing, due at the end of the semester (on the final exam day), that grows organically from the issues we've been discussing and reading about all semester. It should be around 20 pages.

**Note:**
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.
Weekly Syllabus

**Tentative**
This schedule can change.
However, all changes will be announced in class

Week One:

Thursday, Aug 27
Introductions

Week Two:

Thursday, September 3
Gerald Graff, Professing Literature, pages vii, 1-15
Guy Debord, Situationist International Anthology, "All the King's Men" (http://www.bopsecrets.org/SI/8.kingsmen.htm)

Week Three:

Thursday, September 10

Week Four:

Thursday, September 17
Graff, "The Generalist Opposition" (pages 81-97, Professing Literature); "Crisis at the Outset: 1890-1915" (pages 98-118, Professing Literature).

Week Five:

Thursday, September 24
Week Six:

Thursday, October 1
* Louis Althusser, "Ideology and Ideological State Apparatuses: Notes Toward an Investigation" (Online &/or on Blackboard)
* Guy Debord, Society of the Spectacle
* Mustapha Khayati, "On the Poverty of Student Life: A Consideration of Its Economic, Political, Sexual, Psychological and Notably Intellectual Aspects and of a Few Ways to Cure it"

Week Seven:

Thursday, October 8
* Terry Eagleton “The Subject of Literature”
* Ron Strickland, “Confrontational Pedagogy”
* Mas’ud Zavarzadeh and Donald Morton, "Theory Pedagogy Politics: The Crisis of 'The Subject' in the Humanities"

Week Eight:

Thursday, October 15
bell hooks, "Toward a Revolutionary Feminist Pedagogy" (pages 79-84, Falling into Theory).
Paulo Freire, "The 'Banking' Concept of Education" (pages 68-78, Falling into Theory).
Robert Scholes, "A Fortunate Fall?" (pages 111-119, Falling into Theory).
Simon During, "Teaching Culture" (pages 96-102, Falling into Theory).

Week Nine:

Thursday, October 22
Falling into Theory Part Two: What We Read: 121-136
Lillian S. Robinson, "Treason Our Text: Feminist Challenges to the Literary Canon" (page 153 Falling into Theory)
Gilles Deleuze and Felix Guattari, "What is a Minor Literature?" (page 167 Falling into Theory)
Eve Kosofsky Sedgwick, from Epistemology of the Closet (page 183 Falling into Theory)
John Guillory, "The Canon as Cultural Capital" (page 218 Falling into Theory)

Week Ten:

Thursday, October 29
Falling into Theory, Part Three: How We Read: pages 235-252
Barbara Herrnstein Smith, "Contingencies of Value" (page 147, Falling into Theory)
Stanley Fish, "How to Recognize a Poem when you See One" (page 268, Falling into Theory)
Reed Way Dasenbrock, "Do We Write the Text We Read?" (page 278, Falling into Theory)
Roland Barthes, "The Death of the Author" (page 253, Falling)
Week Eleven:

Thursday, November 5
* Barbara Christian, "The Race For Theory"

* Ann DuCille Chapter 3 from Skin Trade

* Joseph T. Thomas, Jr. "'a joint rolled in toilet paper': Funkadelic's Funky Soul"

Week Twelve:

Thursday, November 12
* Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century"

* Samuel R. Delany, "Reading at Work, and Other Activities Frowned on by Authority: A Reading of Donna Haraway's 'Manifesto for Cyborgs: Science, Technology, and Socialist-Feminism in the Late Twentieth Century’"

Week Thirteen:

Thursday, November 19
How to Talk about Books you Haven’t Read (All!)

Week Fourteen:

Thursday, November 26
NO CLASS / THANKSGIVING

Week Fifteen:

Thursday, December 3
Presentations

Week Sixteen:

Thursday, December 10
Presentations