 <p>GRADUATE RESEARCH & DOCUMENTATION EN/LN 501 Section 1 Tu: 6:00pm-8:50pm EC Conference Room & Zoom</p> <p>Moodle Page: https://moodle.uog.edu/ Moodle Page Enrollment Key: [REDACTED]</p>	<p>Instructor Information: Jason Vest, Ph.D. Office: EC 216A Office Hours: Tu/Th: 2:00pm – 4:30pm W: 11:00am – 12:00pm By Appointment Office Phone: (671) 735-2735 Email: [REDACTED]</p>
<p>Tuesday Zoom Sessions Meeting ID: [REDACTED] Passcode: [REDACTED]</p>	

Required Texts (E-Books Are Welcome)

- **Culler, Jonathan:** *Literary Theory: A Very Short Introduction, 2nd Edition* (Oxford UP, 2011)*
- **Eagleton, Terry:** *Literary Theory: An Introduction, Anniversary Edition* (U of Minnesota P, 2008)*
- **Gates, Henry Louis, Jr.:** *Loose Canons: Notes on the Culture Wars* (Oxford UP, 1993)*
- **Lanham, Richard A.:** *A Handlist of Rhetorical Terms (2nd Edition)* (U of California P, 1991)*
- **Matthews, P.W.:** *Linguistics: A Very Short Introduction* (Oxford UP, 2003)*
- **Morrison, Toni:** *Beloved* (1987; Vintage, 2004)*
- **Smith, Linda Tuhiwai:** *Decolonizing Methodologies: Research and Indigenous Peoples, 2nd Edition* (1999; Zed Books, 2012)*
- **Internet connection** to access EN/LN 501-01’s Moodle page and WhatsApp group

Suggested Texts

- **Andrews, William L. & Nellie Y. McKay:** *Toni Morrison’s “Beloved”: A Casebook* (Casebooks in Criticism) (Oxford UP, 1999)*
- **Bordens, Kenneth S. & Bruce B. Abbott:** *Research Design and Methods: A Process Approach, Eighth Edition* (McGraw-Hill, 2011)*
- **Buchanan, Ian, ed.:** *Oxford Dictionary of Critical Theory, 2nd Edition* (Oxford UP, 2018)*
- **Cuddon, J.A & C.E. Preston:** *Penguin Dictionary of Literary Terms & Literary Theory, 4th Edition* (Penguin Books, 2015)*
- **Eco, Umberto:** *Six Walks in the Fictional Woods* (Harvard UP, 1994)*
- **Ember, Carol R. & Melvin Ember:** *Cross-Cultural Research Methods, Second Edition* (AltaMira Press, 2009)*
- **Harland, Richard:** *Literary Theory from Plato to Barthes: An Introductory History* (St. Martin’s, 1999)*
- **Kracht, Marcus:** *Introduction to Linguistics* (UCLA Dept. of Linguistics, N. D.)*
- **Modern Language Association:** *MLA Style Manual and Guide to Scholarly Publishing, Third Edition* (MLA, 2008)
- **Scholes, Robert:** *The Rise and Fall of English: Reconstructing English as a Discipline* (Yale UP, 1998)*
- **Villanueva, Victor & Kristin L. Arola ,eds.:** *Cross-Talk in Comp Theory: A Reader, 2nd Edition**

* Full-Text copy is posted to EN360-01’s & the “Vest’s Learning Objectives” Moodle pages.

Overview

Graduate study in English & American literature, linguistics, and composition/rhetoric (comp/rhet) requires clarity, concentration, commitment, insight, and passion. Intensively examining this course's texts rewards graduate students by increasing their appreciation for the English language, its diverse literatures, and its many writing styles. As such, graduate literary scholarship involves significant imagination, critical thinking, and hard work.


Graduate students in literature, linguistics, and comp/rhet must manifest these qualities while exhibiting maturity, intelligence, and curiosity. This course will introduce students to the pragmatic aspects of graduate study in literature, linguistics, and comp/rhet at the University of Guam; to the fundamental skills of close reading; to several different schools of literary, linguistic, and comp/rhet theory; to available research resources; to proper source documentation; and to professional activities in literary, linguistic, and comp/rhet scholarship. EN/LN501 will emphasize literary, linguistic, and comp/rhet analysis, essay/article writing, and conference presentation: the "bread and butter" of professional scholarship.

Student Learning Objectives

To complete successfully this course, the student must:

- 1) Critically analyze novels, short stories, films, television programs, and other cultural productions that may be classified as texts, as well as significant examples of literary, linguistic, & comp/rhet scholarship;
- 2) Master literary terminology, especially as this terminology applies to the texts and the literary, linguistic, & comp/rhet scholarship under discussion;
- 3) Understand the major theories and theorists that have significantly influenced nineteenth-, twentieth- and twenty-first-century literary, linguistic, & comp/rhet scholarship;
- 4) Compose insightful critical essays that feature precise thesis statements; compelling arguments about the text(s) under discussion; relevant textual evidence to substantiate these arguments; appropriate secondary scholarship about specific authors and/or texts; and appropriate documentation of quotations, paraphrases, and sources;
- 5) Discuss literary, linguistic, & comp/rhet texts and scholarship with insight and intelligence in presentations, small-group, and full-class conversations;
- 6) Synthesize critical thoughts about different literary, linguistic, & comp/rhet texts, formats, genres, modes, media, authors, theories, and theorists in presentations.

Program, General-Education, and Institutional Learning Objectives

To read all other learning objectives and associated documents approved by the University of Guam, please visit this Moodle page:  after signing into Moodle, search for "Vest's Learning Objectives" or "Vest's Objectives" to locate this page.

Grading

Each student's final grade will be computed according to the following criteria:

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| • <u>Article Abstracts and Query Letter</u> | 10% |
| • <u>Book-Review Essay</u> | 10% |
| • <u>Response Paper</u> | 10% |
| • <u>Presentations (includes accompanying written essays)</u> | 20% |
| • <u>Participation (includes discussion questions)</u> | 25% |
| • <u>Final Project (includes Prospectus and Annotated Bibliography)</u> | 25% |

The following grade scale will apply to all assignments:

A	95-100	C	73-76
A-	90-94	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	59 below

Hybrid Course Policies

As hybrid course, **EN/LN501-01 will NOT meet in person** during the first (or front) half of the semester (with two notable exceptions), yet **WILL meet in person** during the semester's second (or back half). This “front-half/back-half” pedagogical structure reduces, during the front-half, this course's reading load and writing assignments, thereby freeing those weeks for students to pursue other projects and opportunities. As such, we must follow specific policies to ensure that EN/LN501-01 runs as smoothly as possible:

- 1) We will meet in person twice during the front-half, **on Tuesday August 20 & Tuesday, August 27**, to discuss at length EN/LN501-01's special parameters, then break for nearly two months before **reconvening on Tuesday October 15** to begin our in-person sessions;
- 2) Beginning on October 15, we will meet **in person every Tuesday, from 6:00pm-8:50pm, in the EC Conference Room**;
- 3) The Course Calendar marks every session either as **“On Your Own” (OYO) or “In Class”** to clarify when we meet in person. From September 3 until October 15, **we will NOT meet in person**. Beginning on October 15, **we WILL meet in person** every Tuesday from 6:00pm-8:50pm;
- 4) The front-half's reading load is lighter than the back-half's, while the number of writing assignments is reduced;
- 5) Although this hybrid course's back half may seem to move at an accelerated pace, please remember that the semester's front half remains free from attending in-person class sessions.

Jason's Advice for Hybrid-Course Success

Hybrid courses pose inherent problems for procrastinators. The temptation to do nothing until October 15 will be strong, so Jason offers the following recommendations for success:

- 1) When this course reconvenes on October 15, its pace may seem accelerated since the reading and writing loads will increase. **Please finish as much reading as possible before October 15** to ensure that you don't fall behind;
- 2) In other words, Jason encourages you **to read ahead and to watch as many of the assigned screenings as possible** as a way of pacing the semester's workload;
- 3) Remember that we will not meet in person for 7 weeks and that EN/LN501-01's workload during those weeks is lighter, offering each student additional time to devote to other courses and projects;
- 4) This course's structure and pace **will never be a valid excuse** for failing to complete all necessary assignments on time. There will be no exceptions and no extensions.

Zoom Meetings

Tuesday Sessions

If we must meet online during any regularly scheduled Tuesday session (from 6:00pm-8:50pm), the Zoom session will include the same Meetin ID, asscode, and link:


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Zoom Meeting Policies & Protocols

- 1) Please place all phones, laptops, tablets, and other electronic devices **in silent mode** to minimize distractions;
- 2) Please **mute your microphone when not speaking** to minimize distractions;
- 3) Please raise a hand in front of your camera when wishing to speak **and wait for Jason to acknowledge you before speaking**;
- 4) In other words, **let's not all talk over one another**;
- 5) If muting your camera, please click the “raise hand” icon when wishing to speak **and wait for Jason to acknowledge you before speaking**.

Attendance and Participation Policies

Attendance: Regular attendance in this seminar is crucial. Class meetings provide an opportunity for frank, open, and rigorous discussion about literary texts, theories, and theorists.

Discussion Questions: **By 4pm before each class session**, please email Jason  at least one discussion question about that day's assigned texts. This question should be a probing and intelligent query that displays each student's grasp of the readings. Please feel free to ask anything that intrigues, delights, disturbs, or confuses them.

Conferences: Please feel free to seek assistance during regularly scheduled office hours or by arranging appointments with Jason.

EEO / ADA Statement: UOG is committed to providing an inclusive and welcoming environment for all community members. Federal and local laws protect this community from any act of sex discrimination. If you need assistance with EEO (Equal Employment Opportunity) and/or Title IX concerns, please contact the Director of EEO/ADA & Title IX Office at (671) 735-2244, (671) 735-2971, TDD (671) 735-2243, or eeo-ada@triton.uog.edu.

For individuals covered under the ADA (Americans with Disabilities Act) who require academic accommodation(s), please contact the Student Counseling and Advising Service Accommodations Office to discuss your confidential request. Please provide an accommodation letter from the Disability Support Services/Student Counseling and Advising Service Accommodation counselor. To register for academic accommodations, please contact or visit the Student Center, Rotunda office #6, disabilitysupport@triton.uog.edu or telephone/ TDD (671) 735-2460.

Written Assignment and Presentation Policies

Submission Policies: Students will electronically submit assignments to UOG's Moodle site **by 11:59pm on the date specified in the course calendar.** Submitting all written assignments to Moodle by the prescribed deadline is the **only way to receive credit.** **NOTE:** In the event that Moodle does not work, please send written assignments to japaves@yahoo.com by 11:59pm on the due date.

File Names: To simplify and standardize the submission process, all files should follow this naming format: **student's surname, student's given name_assignment name_date.** Examples include: vest, jason_response paper_10-7-24; vest, jason_book-review essay_10-23-24; vest, jason_article abstract_11-9-24; or vest, jason_final project_12-6-24.

Submission Deadlines: All assignments are due **by 11:59pm** on the date specified in the course calendar. Late submissions will receive a score of zero and not be read by Jason (see "Late Papers" for additional comments). Submitting a written assignment to Moodle by 11:59pm on the due date determines whether or not the assignment is completed on time.

Response Paper. This course's response paper should prepare students to write the presentation essays, the book-review essay, and the seminar paper. The response paper should include **2-4 pages** that explain how and why **at least 1** of the course's readings is significant (feel free, however, to discuss more than a single reading). This paper should focus on the reading's **effects** rather than simply summarizing the argument of the text(s) under discussion. A response paper, in other words, should not simply report what happens in a scholarly work, but offer critical insight into its argument, writing strategies, and/or content.

This paper should include quotations from the text(s) under discussion; substantial analysis and evaluation of these quotations to prove the student's thesis; a properly formatted Works Cited page; and appropriate MLA-, APA-, or Chicago-style citations. Think of this writing assignment as practice for the presentation report and the seminar paper. Please feel free to develop the seminar paper from the topics that these response papers discuss.

Presentations: Four (4) 10- to 20-minute presentations will refine each student's ability to convey literary, linguistic, and composition/rhetoric research, knowledge, and judgment to peers. Although more details about each presentation will be given in future weeks, each presentation will build progressively upon its predecessor (see the following schedule), as well as culminate in a **2- to 4-page essay** that explains the student's viewpoint (meaning that 1 essay will be submitted for each presentation, for **a total of 4 essays**):

Presentation 1: This **10-minute presentation** will analyze the argument, evidence, writing style, and overall persuasiveness of 1 article from a peer-reviewed literary, linguistics, or comp/rhet journal.

Presentation 2: This **15-minute presentation** will analyze the submissions policy, editorial prerogatives, range of articles, and book reviews from **4 or 5 issues** of a peer-reviewed literary, linguistics, or comp/rhet journal.

Presentation 3: This **20-minute presentation** will analyze the work of a significant literary critic, linguist, and/or theorist that the student finds particularly compelling, or, alternatively, it will analyze significant developments within a specific literary, linguistic, or comp/rhet theory during the previous 200 years.

Presentation 4: This **20-minute presentation** will convey the Final Project's research, argument, and conclusions (or, alternatively, its creative portion), as well as summarize the book-review essay, that culminates the semester's course of study.

Presentation Parameters: Jason encourages integrating technology into presentations (such as film, video, and PowerPoint/KeyNote/Prezi software) because this skill is especially prized in “the Digital Age.” Presenting an argument without technological aids, however, is also a relevant skill. **Only three (3) presentations**, therefore, may incorporate technology into their content. **One (1) presentation** must be a more traditional talk in which the student conveys information to peers with only voice, body language, and handouts.

Final Project: This course’s final project, due on **3 December 2024**, may be chosen from 2 general categories: **1) Traditional Research Essay** or **2) Creative Research Project**.

1) Traditional Research Essay (TRE): This essay must provide a detailed, **15- to 20-page**, source-supported analysis of **at least one (1)** novel, short story, film, television program, or other text in light of **one or more** of literary, linguistic, & comp/rhet theories, theorists, or scholars discovered/ encountered during this semester. The best seminar paper will give detailed attention to (and close readings of) the text(s) under discussion to reveal its (their) literary or argumentative fineness; to all relevant historical information and context; to all necessary biographical information about the author(s); and to the judgments of other critics, scholars, and theorists. The seminar paper will, ideally, be so substantial that it can be submitted for publication in a peer-reviewed journal with minimal revision, making an abstract and query letter important aspects of this assignment.

This essay has two (2) initial components: 1) **Prospectus:** This **1- to 2-page essay**, due on **1 October 2024**, should outline the seminar paper’s topic in as much detail as possible. Please include a provisional thesis, a preview of the points that the paper will argue, and a summary of sources consulted. Please also include a Works Consulted list that includes **at least (1) primary source** and **at least four (4) secondary sources** (for a minimum of **five [5] sources**). This assignment is the semester’s first formal attempt to explore the seminar paper’s topic and to receive feedback about that topic’s intellectual viability.

2) **Annotated Bibliography:** This assignment, which may range from **4 to 10 pages** and that is due on **22 October 2024**, should annotate **at least ten (10) sources** consulted about the seminar-paper topic. This bibliography may contain **as many as, but no more than three (3) primary sources** (meaning that it will contain **at least seven (7) secondary scholarly sources**). The annotations should consist of **2-3 paragraphs** that summarize a primary source’s plot, characters, themes, symbols, and other literary effects; or a secondary source’s thesis, argument, and textual evidence/analysis.

2) Creative Research Project (CRP): This project may take many forms based on this course’s readings, including: 1) original short stories, 2) original poems, 3) chapters from an original novel, 4) panels from an original graphic novel, 5) acts from an original screenplay, 6) acts from an original teleplay, 7) acts from an original stage play, 8) acts from an original radio play, 9) footage from an original film, 10) footage from an original online video inspired by texts read during class, or 11) adaptations of texts read during this course.

CRPs must conform to certain parameters: 1) They must be at least **15 pages or 15 minutes long** (although screenplays, teleplays, stage plays, and radio plays must be longer—see below); 2) They must include a **critical introduction/afterword** that incorporates secondary scholarship about American crime fiction to contextualize the CRP within an existing literary/cinematic tradition, subgenre, and/or mode (or, alternatively, to explain why the CRP breaks from previous literary/cinematic traditions, subgenres, and/or modes); and 3) They must include a **Works Cited page** that demonstrates the extent of the research performed to finish the CRP. These projects, in other words, still involve scholarly writing and research.

CRP Prospectus: CRPs must submit a **Prospectus** that follows the same general parameters as the TRE Prospectus (see above), due on **1 October 2024**. The CRP Prospectus will outline the project's creative aspect, outline the critical introduction's/afterword's provisional thesis, preview the introduction's/afterword's points, and include a Works Consulted list that includes **at least one (1) primary source** and **at least four (4) secondary sources** (for a minimum of **five [5] sources**). This assignment is the semester's first formal attempt to explore the creative-project topic and to receive feedback about that topic's intellectual viability.

CRP Critical Introductions/Afterwords should be at least **3 pages long** (more pages are welcome) and cite at least **2 secondary sources**.

CRP Page Count: For short stories, poems, novels, and graphic novels, students should submit at least **15 double-spaced pages (meaning at least 3 pages of critical introduction/afterword and 12 pages of original work), followed by the Works Cited page**. The creative-portion page count translates into 1 to 3 short stories (depending upon length), 1 to 5 poems, and at least 1 novel or graphic-novel chapter. For screenplays, teleplays, stage plays, and radio plays, students should submit at least **20 pages in the correct script format in addition to** the critical introduction/afterword and Works Cited page discussed above. This page count translates into 1 to 1.5 screenplay acts, 1 to 1.5 teleplay acts, 1 to 1.5 stage play acts, and 1.5 to 2 radio-play acts.

Films, Video Projects, and Other Electronic Submissions: Students who prepare audio-visual projects should submit their scripts, critical introductions/afterwords, and Works Cited pages along with the audio and/or video tracks. If the audio-visual portion has been uploaded to a website for listening/viewing, make certain that the site is active and that Jason has the appropriate browser, online viewer, and/or software to watch the project.

Book-Review Essay: This **4- to 5-page essay**, due on **3 December 2024**, will review a notable book (ideally related to the seminar paper's research) for the scholarly journal profiled during Presentation #2. We will prepare for this assignment by selecting and reading scholarly book reviews throughout the semester. These reviews do not appear in the course calendar because **each student will recommend book reviews that we will all agree to read**.

Article Abstracts and Query Letter: These assignments will be based upon the seminar paper. Please prepare a **250-word abstract**, a **100-word abstract**, and a **1-page query letter** that cogently and concisely summarize the seminar paper's/article's topic, thesis (or theses), and major arguments; that explain the article's value to present-day literary, linguistic, & comp/rhet scholarship; and that seek to submit the article to a specific peer-reviewed journal.

Paper Formatting: All writing assignments must be typed, proofread, spell-checked, and submitted to Moodle by 11:59pm on the date specified in the course calendar. **They should have one-inch margins; double-spacing; 11- or 12-point Garamond, Times, or Times New Roman font; MLA-style documentation; and page numbers.** Violating any of these formatting requirements lowers the paper's final grade by one third for each violation (for instance, an A- paper with no page numbers becomes B+).

Late Papers: **No late papers will be accepted (indeed, Moodle will not accept submissions that arrive after 11:55pm on the due date). All late assignments will receive a score of zero. Jason will provide no comments.**

Plagiarism: Don't do it. Ever.

Moodle Page/Electronic Resources: To access EN/LN501-01's Moodle page, follow these steps:

- 1) Go to <https://moodle.uog.edu/>;
- 2) Sign into your Moodle account;
- 3) Click the "Courses" button once the enclosed link returns you to UOG's Moodle Site;
- 4) Click the "EN/LN501-01: Graduate Research & Documentation (Fall 2024): Vest" link (first click the College of Liberal Arts and Social Sciences link, then click the Department of English & Applied Linguistics link; or enter EN317 into the search field);
- 5) Enter the enrollment key [REDACTED] in the open field; and, finally,
- 6) Click the "Enroll Me in This Course" button.

If all goes well, you will be enrolled in the course. Please look at the calendar, then **click all links** to ensure that you can read and/or download all linked files.

Changes to Syllabus: This syllabus is subject to change at Jason's discretion.

COURSE CALENDAR

All readings marked with an asterisk (*) may be found on the course's Moodle page.

Week 2 Tuesday, August 20 (In Class)

Introductions, explanation of class policies and assignments, and preliminary discussion of literary, linguistic, & comp/rhet theories and criticism

Week 3 Tuesday, August 27 (In Class)

Brannen: "Mixing Methods: Qualitative & Quantitative Approaches..."*
Culler: Preface, Acknowledgments, and Chapter 1 (pp. xi-18)*
Eagleton: Prefaces, Introduction, & Chapter 1 (pp. vii-46)*
Griffin: "Research Methods for English Studies: An Introduction"*
Herman: Introduction to *Cambridge Companion to Narrative**
Matthews: Chapters 1 (pp. 1-13)*
Tuhiwai Smith: Foreword & Introduction (pp. ix-19)*

Week 4 Tuesday, September 3 (On Your Own) (OYO)

Culler: Chapter 2 (pp. 19-42)*
Eagleton: Chapter 2 (pp. 47-78)*
Frye: "Polemical Introduction" to *Anatomy of Criticism**
Hudson: "Numbers and Words: Quantitative Methods for Scholars of Texts"*
Matthews: Chapter 2 (pp. 14-28)*
Ryan: "Toward a Definition of Narrative"*
Tuhiwai Smith: Chapter 1 (pp. 20-43)*

Week 5 Tuesday, September 10 (OYO)

- Abbott:** “Story, Plot, and Narration”*
- Abrams:** “Preface” and “Introduction” to *The Mirror and the Lamp**
- Culler:** Chapter 3 (pp. 43-55)*
- Eagleton:** Chapter 3 (pp. 79-109)*
- Matthews:** Chapter 3 (pp. 29-44)*
- Steedman:** “Archival Methods”*
- Tuhiwai Smith:** Chapter 2 (pp. 44-60)

Week 6 Tuesday, September 17 (OYO)

- Chase:** Introduction & Chapter 1 from *The American Novel and Its Tradition**
- Culler:** Chapter 4 (pp. 56-69)*
- Eagleton:** Chapter 4 (pp. 110-130)*
- Evans:** “Auto/biography as a Research Method”*
- Matthews:** Chapter 4 (pp. 45-59)*
- Tuhiwai Smith:** Chapter 3 (pp. 61-80)*
- **Assignment: *Response Paper Due*****

Week 7 Tuesday, September 24 (OYO)

- Berlin:** “Contemporary Composition: The Major Pedagogical Theories”*
- Culler:** Chapter 5 (pp. 70-82)*
- Eagleton:** Chapter 5 (pp. 131-168)*
- Eliot:** “Tradition and the Individual Talent” & “Function of Criticism”*
- Gates:** Introduction & Chapter 1 (pp. xi-16)*
- Matthews:** Chapter 5 (pp. 60-75)*
- Tuhiwai Smith:** Chapter 4 (pp. 81-97)*

Week 8 Tuesday, October 1 (OYO)

- Culler:** Chapters 6 & 7 (pp. 83-108)*
- Eagleton:** Conclusion and Afterword (pp. 169-208)*
- Eagleton:** “The Functions of Criticism”*
- Emig:** “Writing as a Mode of Learning”*
- Gates:** Chapters 2 & 3 (pp. 17-70)*
- Howe:** “Preface” and Chapter 1 from *Politics and the Novel**
- Matthews:** Chapter 6 & 7 (pp. 76-97)*
- Tuhiwai Smith:** Chapter 5 (pp. 98-110)*
- **Assignment: *Final-Project Prospectus Due*****

Week 9 Tuesday, October 8 (OYO)

****Fall Break (No Class)****

Week 10 Tuesday, October 15 (In Class)

- Adorno & Horkheimer:** “The Culture Industry”*
- Benjamin:** “The Work of Art in the Age of Mechanical Reproduction”*
- Bizzell:** “‘Contact Zones’ and English Studies”*
- Culler:** Chapter 8 (pp. 109-120)*
- Gates:** Chapter 4 (pp. 71-84)*
- Lubiano:** “But Compared to What?: Reading Realism, Representation, and Essentialism in ... the Spike Lee Discourse”*
- Matthews:** Chapter 8 (pp. 98-112)*
- Murray:** “Teaching Writing as a Process Not Product”*
- Tuhiwai Smith:** Chapters 6 & 7 (pp. 111-142)*
- **Assignment: Presentation #1 (including essay)****

Week 11 Tuesday, October 22 (In Class)

- Calinescu:** Introduction & “The Idea of Modernity” from *Five Faces of Modernity**
- Culler:** Chapter 9 (pp. 121-134)*
- Gates:** Chapter 5 (pp. 87-104)*
- Lu:** “Professing Multiculturalism: Politics of Style in the Contact Zone”*
- Matthews:** Chapter 9 (pp. 113-125)*
- Morrison:** *Beloved*, Foreword & Chapters 1-5 (pp. xv-56)*
- Tuhiwai Smith:** Chapter 8 (pp. 143-164)*
- **Assignment: Final-Project Annotated Bibliography Due****

Week 12 Tuesday, October 29 (In Class)

- Hayles:** “Prologue” and Chapter 1 from *How We Became Posthuman**
- Gates:** Chapter 6 (pp. 105-120)*
- Gitlin:** “Introduction,” “Prologue,” and Chapters 1-5 of *Inside Prime Time**
- Lunsford:** “Cognitive Development and the Basic Writer”*
- Morrison:** *Beloved*, Chapters 6-11 (pp. 57-117)*
- Newcomb:** “Television & the Present Climate of Criticism”* & w/Hirsch,
“Television as Cultural Forum”*
- Tuhiwai Smith:** Chapter 9 (pp. 165-184)
- **Assignment: Presentation #2 (including essay)****

Week 13 Tuesday, November 5 (In Class)

- Friedan:** Quindlen's Introduction, "Metamorphosis," "Introduction to the 10th Anniversary Edition," & Chap. 1-2 from *The Feminine Mystique**
- Gates:** Chapter 7 (pp. 121-129)
- Lotz:** Introduction & Chapters 1-2 from *The Television Will Be Revolutionized**
- May:** "Margaret Garner *and seven others*"*
- Moi:** "Preface," "Introduction" and Chapter 1 from *Sexual/Textual Politics**
- Morrison:** *Beloved*, Chapters 12-17 (pp. 118-158)*
- Tuhiwai Smith:** Chapter 10 (pp. 185-197)*
- Watkins Harper:** "The Slave Mother"*
- **Assignment: Article Abstracts and Query Letter Due****

Week 14 Tuesday, November 12 (In Class)

- Larbalestier:** "Introduction" to *Daughters of Earth**
- Butler:** "The Evening and the Morning and the Night" & Hairston: "Octavia Butler: Praise Song to a Prophetic Artist"*
- Gates:** Chapter 8 (pp. 131-152)*
- Holloway:** "*Beloved: A Spiritual*"*
- McGrath:** "The Prime-Time Novel"*
- Morrison:** *Beloved*, Chapters 18-23 (pp. 159-217)*
- Rushdy:** "Daughters Signifyin(g) History"*
- Tuhiwai Smith:** Chapter 11 (pp. 198-216)
- **Assignment: Presentation #3 (including essay)****

Week 15 Tuesday, November 19 (In Class)

- Christian et al.:** "Conversation on *Beloved*"*
- Gates:** Chapter 9 (pp. 153-172)*
- Gray:** Introduction & Chapter 1 of *Watching Race**
- Morrison:** *Beloved*, Chapters 24-28 (pp. 218-275)*
- Said:** "Introduction" and Chapter 1 from *Orientalism**
- Tuhiwai Smith:** Chapter 12 & Conclusion (pp. 217-233)*
- **Assignment: Presentation #4 (including essay)****

Week 16 Tuesday, November 26

****Thanksgiving Break (No Class)****

Week 17 Tuesday, December 3 (In Class)

Gates: Chapter 10 (pp. 173-194)*

Gray: Chapters 2-4 of *Watching Race**

McClellan: “Media Effects: Marshall McLuhan, Television Culture, and *The X-Files*”*

Mittell: “Introduction” and Chapters 1-2 from *Genre and Television**

Morgan: *The X-Files*: “Jose Chung’s *From Outer Space*”*

Morgan: *Millennium*: “Jose Chung’s *Doomsday Defense*”*

****Assignment #1: Book-Review Essay Due****

****Assignment #2: Final Project Due****

In-Class Screenings

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| <ul style="list-style-type: none">▪ <i>The X-Files</i>: “Jose Chung’s <i>From Outer Space</i>”▪ <i>Millennium</i>: “Jose Chung’s <i>Doomsday Defense</i>” |
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Week 18 Tuesday, December 10 (In Class)

- **Optional Session!**
- **Fun! Food! Drink!**
- **Seminar Papers and Course Grades Returned!**
- **Meet at Carabao Brewing!**

Presentation #1 Scholarly-Article Evaluation

Due: Tuesday, 15 October 2024

Length: 10 minutes (minimum), 20 minutes (maximum)

This assignment involves two stages:

STAGE ONE

Find a scholarly article that covers a topic of literary interest. This article may be related to the topic that you will eventually select as the focus of your Final Project (FP), but, if you have only a vague idea of what the FP topic will be, feel free to select an article that covers any literary subject area that intrigues you.

Scholarly articles in literature come from peer-reviewed publications such as *Modern Fiction Studies*, *PMLA*, and *English Literary History (ELH)*, **not** from popular-press sources such as *Reader's Digest*, *Literary Marketplace*, and *The New Yorker*.

Scholarly articles can also (and perhaps most easily) be located by searching the online databases that you will discover by clicking the “Articles & Databases” link on the RFK library’s homepage. “EBSCO Academic Search Complete” is the most relevant database for literary scholars, although you will find literary scholarship in several databases.

Feel free to be creative in selecting a scholarly article. You will find literary scholarship about many topics, even those subjects that have not traditionally been considered areas of scholarly inquiry. If you are interested in *The Last of Us* or *Barbie* (the 2023 film), you will find academic articles about these texts. If the African novelist Chinua Achebe intrigues you, scholarly essays about this author are not difficult to find.

NOTE: Once you locate and select an essay, download and email a copy of the original article to Jason (japaves@yahoo.com) to be posted to Moodle.

STAGE TWO

Read the article carefully, then prepare a critical evaluation of it. This evaluation should judge the quality of the article’s argument, evidence, and style. Some of the questions that your evaluation should strive to answer are:

- What is the article’s thesis, or major claim, about its subject? How precisely is that thesis worded?
- How persuasive is the article’s author(s) in convincing you of his/her/their thesis? What types of evidence do(es) he/she/they employ?
- How well does the cited evidence justify, back up, or substantiate the article’s claims? In other words, how well does the author utilize the evidence that he/she/they cite(s) in support of the thesis?
- Does the author’s analysis of the cited evidence prove his/her/their thesis and other argumentative claims? Do you detect any logical fallacies or flaws in the article’s reasoning? How coherent is the author’s argument?

- If the article persuades you that its thesis and argument are correct, what are the most notable aspects of that argument? What specifically convinces you that the article is correct?
- If the article fails to persuade you, what are the major reasons for its argument's failure?
- Who is the article's intended audience? How well does the author address that audience?
- How sophisticated is the article's writing style? Does the author define his/her/their terms properly for the article's intended audience? How precise is the article's use of language? How good a reading experience does the article provide?

You cannot answer all of these questions in a 10-minute presentation, but they provide a good idea of how to evaluate carefully and critically a scholarly article's quality. Do not merely summarize the article's argument (keeping in mind that you will need to summarize its argument well enough for your peers to understand the author's point), but instead offer a thoughtful analysis of the article's merits, liabilities, and overall effectiveness.

Since the accompanying essay is a formal academic composition, it should include a precise thesis statement, carefully selected evidence, and intelligent analysis to substantiate its perspective about the scholarly article under discussion. Remember to properly attribute and cite all quotations, to include a correctly formatted Works Cited page, and to email a copy of the article to Jason (japaves@yahoo.com).

Presentation #2 **Journal Evaluation**

Due: Tuesday, 29 October 2024

Length: 15 minutes (minimum), 20 minutes (maximum)

This **15-minute presentation** will analyze the submissions policy, editorial prerogatives, and range of articles from **4 or 5 issues** of a peer-reviewed literary journal that you select in consultation with Jason.

Presentation #3 **Literary Theory/Literary Theorist/Literary Scholar**

Due: Tuesday, 12 November 2024

Length: 20 minutes (minimum), 25 minutes (maximum)

This **20-minute presentation** will analyze the work of a significant literary critic and/or theorist that you find particularly compelling, or, alternatively, it will analyze significant developments within a specific literary theory during the previous century (100 years).

Presentation #4
Final Project

Due: Tuesday, 19 November 2024

Length: 20 minutes (minimum), 30 minutes (maximum)

This **20-minute presentation** will convey the research, argument, and conclusions (or, alternatively, the creative portion) of the Final Project that culminates the semester's course of study.