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Fall 9-1-2000

### ENLT 301.03: Applied Literary Criticism

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#### Recommended Citation

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ENLT 301.03 APPLIED LITERARY CRITICISM  
SYLLABUS – FALL 2000

MOORE  
ENLT 301-03

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Office hours: Monday/Wednesday 2-3:30pm, and other times by appointment. Please note: be sure to confirm an appointment time with me even during posted office hours. Otherwise I might be with another student or at the copy machine.

**DESCRIPTION:**

What questions can we ask of literature, and why? What are the questions which readers have asked up till now? What questions have not been asked yet? *Questions* is the focus of the course. How do questions invigorate the reading process? You are going to help shape the course as we go by the questions you ask, and I hope we have lots of discussion based on your questions. The semester is built around two texts of literary theory and four literary texts: drama, poetry, and fiction. We will approach each piece in each genre repeatedly from the distinct perspectives of different schools of literary criticism, and we will read primary texts of literary theory, toward the end of better understanding both the theory and the literature. My role is to facilitate your understanding of literary criticism. Your role is to dig so deep that you find something of real value to yourself in these abstract texts.

**GOALS:**

1) A working understanding of different issues and approaches in major schools of twentieth-century literary theory. 2) A recognition of the critical relation between theory and common sense. 3) Expressive skill in analyzing diverse literary texts through appropriate criteria. 4) Expressed engagement with themes of the course as they do -- or do not -- apply to 21<sup>st</sup>-century lives.

**REQUIREMENTS:**

The following list of activities tries to quantify your expected work. Frankly, no one can “quantify the quality” of your writing or discussion. Grading in arts and humanities courses inevitably entails subjective criteria. Thus more dialogue between student and faculty can become a productive approach to the problem of grading humanities performance. I hope you come to feel that I am open for you to get to know me both in and out of the classroom. Please come see me. That’s one reason this “W” course is kept relatively small. In addition, if you have any certifiable disability that makes meeting the course requirements difficult, I will be glad to work with you on a mutually satisfying strategy for success. Both form and content will be graded, and explicit writing standards will be part of each assignment. Grades are based on a combination of written work, discussion, discussion questions, and attendance.

1. Participation in discussion of daily readings (averaging 25-30pp per class + novels) will be in both small groups and the full class. The course is designed for your input. NB: “participation” can be both vocal and silent, both speaking and listening, but not all of one or the other. This requirement assumes no more than three absences. Discussion is one of the best ways to learn, and the class can hardly flow without you there. This is so crucial to the course that I’ll take a few more lines here to explain: Everyone’s idea is important. When you speak, try to give your idea away to the group. You don’t need to defend it once it’s out there. And equally, when you listen, give each speaker respect. Humor helps too. We don’t need everyone to agree, but perhaps we can build a community in the classroom.
2. With exceptions, classes will include both lecture and discussion. Take note of these logistics: The class will be divided into four teams for generating discussion questions, DQ1, DQ2, DQ3, and DQ4. (I’ll give you coaching on writing discussion questions.) On the semester schedule you will find the revolving readings for which each team must make questions. Each individual is responsible for at least three questions. Individuals or teams will make handouts of discussion questions for the entire class. That means finishing the reading and preparing the DQs before our morning class.
3. Four short-essay, take-home Unit Exams will combine personal response and critical analysis, graded on content and form.
4. Peer editing study groups of 3 students will meet outside of class during each of the four Unit Exams.
5. One longer essay, revising one of the first three Unit Exams, and using library resources, is due 12/12; thesis due 11/30.
6. Notice of an absence should be given in advance when we can arrange for your make-up work. More than three absences can drop the final grade.

**REQUIRED READINGS:**

Michael Ryan, *Literary Theory: A Practical Introduction*  
Julie Rivkin & Michael Ryan, eds. *Literary Theory: An Anthology*  
Shakespeare, *King Lear*  
Henry James, *The Aspern Papers*  
Elizabeth Bishop, *The Complete Poems: 1927-1979*  
Toni Morrison, *The Bluest Eye*

**APPLIED LITERARY CRITICISM**  
**301.03 SEMESTER SCHEDULE, FALL 2000, T/Th**

[Key: LTPI = *Literary Theory: A Practical Introduction*; LTA = *Literary Theory: An Anthology*]

- UNIT 1 -- TEXT, LANGUAGE, & PSYCHE**
- Week 1 -- Formalism**  
9/5 -- Introductions, questions  
9/7 -- LTPI 1.1-5; *King Lear*; Bishop poems  
LTA I/1 Intro; I/6-7 Bakhtin; I/8-9 Brooks. **DQ1**
- Week 2 -- Structuralism**  
9/12 -- LTPI 2.1-4; *The Aspern Papers*; Bishop poem. **DQ2**  
9/14 -- LTA II/1 Culler; II/2 Saussure; II/4 Austin; II/5 Levi-Strauss. **DQ3**
- Week 3 -- Psychoanalysis 1**  
9/21 -- LTPI 3.1-3; *The Bluest Eye*; Bishop poems. **DQ4**  
9/19 -- LTA III/1 Intro; III/2 Freud; III/4 Freud. **DQ1**
- Week 4 -- Psychoanalysis 2**  
9/26 -- LTPI 3.4-5; LTA III/7-8 Lacan. **DQ2**. 1<sup>st</sup> Unit Exam handed out.  
9/28 -- LTA III/10 Deleuze & Guattari; III/13 Girard. **DQ3**.
- UNIT 2 -- SOCIAL CONSTRUCTION OF REALITY**
- Week 5 -- Marxism 1**  
10/3 -- 1<sup>st</sup> Unit Exam DUE. LTPI 4.1-5; Bishop poem. **DQ4**  
10/5 -- LTA IV/1 Intro; IV/2 Hegel; IV/4-7 Marx. **DQ1**
- Week 6 -- Marxism 2**  
10/10 -- LTA IV/8 Gramsci; IV/10 Benjamin; IV/12 Althusser; IV/13 Fiske; IV/14 Zizek (&15, 16). **DQ2**  
10/12 -- TBA
- Week 7 -- Post-Structuralism, Deconstruction, Post-Modernism 1**  
10/17 -- LTPI 5.1-4; Bishop poems; LTA V/1 Intro; V/3 Nietzsche; V/5 Heidegger. **DQ3**  
10/19 -- LTA V/6 Bataille; V/7 Foucault; V/8 Derrida. **DQ4**
- Week 8 -- Post-Structuralism, Deconstruction, Post-Modernism 2**  
10/24 -- LTPI 5.5; LTA V/10 Foucault; V/12 Kristeva; V/14 Baudrillard. **DQ1**  
10/26 -- LTPI V/15 Lyotard; V/16 Deleuze & Guattari. **DQ2**. 2<sup>nd</sup> Unit Exam handed out.
- UNIT 3 -- HERSTORY, HIS/HERSTORY, HISTORY**
- Week 9 -- Feminism 1**  
10/31 -- 2<sup>nd</sup> Unit Exam DUE. LTPI 6.1-2; LTA VI/1 Intro; VI/2 Rubin. **DQ3**  
11/2 -- LTPI 6.3-4; Bishop poem; LTA VI/3 Fetterley; VI/4-5 Irigaray; VI/6 Cixous. **DQ4**
- Week 10 -- Feminism 2**  
11/7 -- Election Day Holiday  
11/9 -- LTPI 6.5; LTA VI/10 Lorde; VI/11 Rich; VI/13 Spillers. **DQ1**
- Week 11 -- Gender Studies, Queer Theory, Gay/Lesbian Studies**  
11/14 -- LTPI 7.1-3; Bishop poem; LTA VII/1 Intro; VII/3 Foucault; VII/4 Weeks. **DQ2**  
11/16 -- LTPI 7.4; LTA VII/5 Sedgwick; VII/6 de Lauretis; VII/7 Butler. **DQ3**
- Week 12 -- Historicisms**  
11/21 -- LTPI 8.1-5; Bishop poem; LTA VIII/1 Intro; VIII/2 Greenblatt. **DQ4** 3<sup>rd</sup> Exam handed out.  
11/23 -- Thanksgiving Vacation (begins 11/22 Wednesday).

**UNIT 4 -- THE MULTI IN MULTICULTURALISM**

**Week 13 -- Ethnic Studies, Post-Coloniality, and International Studies 1**

11/28 -- **3<sup>rd</sup> Unit Exam DUE.** LTPI 9.1-2; Bishop poem; IX/1 Intro; IX/3 DuBois; IX/4 Said. **DQ1**

11/30 -- LTPI 9.3; Bishop poem; LTA IX/5 Anzaldua. **DQ2. WORKING THESIS for revision DUE.**

**Week 14 -- Ethnic Studies, Post-Coloniality, and International Studies 2**

12/5 -- LTPI 9.4; LTA IX/6 Gates; IX/7 Morrison. **DQ3**

12/7 -- LTA IX/8 Bhabha; IX/9 Appiah. **DQ4**

**Week 15 -- Cultural Studies**

12/12 -- LTA X/1 Intro; X/10 Bordo **One REVISED ESSAY w/ library research DUE.**

12/14 -- Review. **4<sup>th</sup> Unit Exam handed out.**

**Finals Week**

12/19, Tuesday **4<sup>th</sup> Unit Exam DUE.**