



ETS 142
Narratives of Culture: Introduction to Issues of Critical Reading
(3 Credits)
Spring 2013
Syracuse University

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Classroom #/meeting periods: English 208 / Monday - Friday

Course Description and Rationale

As with other 100-level ETS courses, ETS 142 introduces students to the discipline of English and Textual Studies, stressing not *what* is read but *how* we read. ETS 142 focuses on problems of reading and interpreting various texts of culture, including the consequences of pursuing one way of reading over another. It will enhance your ability to read and interpret diverse works contextually as well as closely, and to emphasize strong connections between reading and writing, enabling you to articulate your understanding effectively. Through close, deep, and thoughtful readings of literary and non-literary cultural texts, we will explore the ways texts and their readers produce meaning.

Each section of ETS 142 takes up several major issues of concern to contemporary literary and cultural studies. These issues include authorship, language, reading, subjectivity, ideology, history, agency, and difference. As we explore each area, you will be introduced to the issues at stake and then examine those issues as they arise in a wide range of cultural texts. You will also be invited to explore these issues in cultural texts you locate outside the class that you will bring in to share in discussion or in your formal papers.

Think of this course as a writing-intensive reading and interpretation workshop. The issues and texts can be challenging when encountered for the first time, and the language in some of the readings may be difficult. But through this course, offered in a workshop approach, you will gain skill at critical reading and effective academic writing. The workshop approach means you will prepare “drafts” (careful reading and annotation, response papers). These

will be brought to the class, shared, refined, and expanded in the community of fellow reader-interpreters (discussion, collaborative work, presentations). By moving back and forth from the individual to the communal level, difficult abstract concepts will become clearer to everyone in the class.

Course Goals for ETS 142

- Students will gain an expanded understanding of textuality; that is, through this course, students will examine the world as text. Thus “text” may include film, television programs, public spaces, buildings, clothing, the Internet, music, etc., in addition to novels, poetry, plays, and essays.
- Students will learn to apply the language and methods of the discursive practice of textual criticism.
- Students will develop a working knowledge of strategies and genres of cultural analysis and argument.
- Students will gain a sense of how context shapes the production and reception of texts; that is, they will recognize that “truth” is a social construction, and that culture shapes meaning, dictates textual forms, and determines the conventions of reading and interpretation.
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Required Course Texts and Materials

Jeffrey Nealon and Giroux, Susan Searls. *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*, 2nd Edition
Student Manual

Grading

The breakdown is as follows:

Subjectivity Unit Essay	20%
Ideology Unit Essay	20%
Agency Unit Multimedia Project	20%
Think Papers (6 selected)	30%
All other informal writing	10%

Grading Scale

95-100	A
90-94	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
60-69	D
0-59	F

What You Need

- 3-ring binder or spiral notebook with folder (your choice) – you'll need to bring this to class daily
- Reliable Internet access for research from home
- An Internet-ready device to bring to class for research activities – you can also use this to read PDFs of class reading if you don't want to print them out
- Pens or pencils, a notebook for class notes, highlighters, sticky notes and anything else you'd like to use for reading and taking notes in class
- A ½ inch thick 3-ring binder for your course portfolio work
- Flash/USB drive
- Access to a reliable printer and LOTS of paper
- An Edmodo account

Attendance and Participation

Since this course functions as a learning community, absences and lack of preparation for class will affect your classmates' work as well as your own. The work you do in class, the work you do to prepare for each class, is as important as any polished assignment you turn in for a grade. In addition, our syllabus is only a projection and may be subject to occasional changes and revisions as it seems appropriate or necessary. That is another reason why your attendance is vital.

If you must miss a class, you are responsible for work assigned. Please realize, however, that class time cannot be reconstructed or made up, and that your performance, your work, and your final course grade will be affected by absences.

Late papers will lose ONE GRADE LEVEL per day late, so an A paper will become a B paper, and a B paper would become a C paper.

Formal Papers

During the course of the semester, you will write two formal papers. Each paper will demonstrate your ability to meet the interpretive challenges of applying critical concepts to a reading of a literary or cultural text. The best papers will create new knowledge about particular texts and present that new knowledge in an engaging and coherent manner. Close attention to the particularities of the text and deep analysis using critical concepts are required. Papers must follow current MLA guidelines for documentation and format unless the student has received instructor permission to do otherwise.

Think Papers

You will also write a minimum of **6** think papers during the semester. These are informal responses to some of the course readings. You might consider them as trial runs for the longer formal papers. Basically, they give you an opportunity to test your hand at using critical theory to read texts. Unless otherwise stated, each response paper will either directly engage the ideas of the article or, in the case of literature or film, employ the theoretical concepts of the unit in a reading of the particular cultural text. You must use the language of

the theory and demonstrate a developing understanding of the concepts. **Response papers must be two pages in length, double-spaced, and typed in a 12 point Times New Roman font.**

Final Agency Unit Project

For the final assessment for the third unit, you will produce a culminating multimedia project (e.g., an iMovie, ppt, prezi, graphic text, etc.) that develops a theory-based claim regarding agency. The project should demonstrate a complex, theory-enriched “reading” or critique of a cultural text. Along with this, you will also be asked to provide a concluding implication (e.g., in the form of a brief essay or set of critical annotations/reflections) and to present your project to the class or a wider audience.

Course Policies

Special Needs and Accommodations

Syracuse University welcomes people with disabilities and, in compliance with the Rehabilitation Act of 1973 and the Americans with Disabilities Act, does not discriminate on the basis of disability. Students who require special consideration due to a learning or physical disability or other situation should make an appointment to see me right away.

Use of Student Academic Work

It is understood that registration for and continued enrollment in this course constitutes permission by the student for the instructor to use for educational purposes any student work produced in the course, in compliance with the federal Family Educational Rights and Privacy Act (FERPA). After the completion of the course, any further use of student work will meet one of the following conditions: (1) the work will be rendered anonymous through the removal of all personal identification of the student(s); or (2) written permission from the student(s).

Academic Integrity

Syracuse University sets high standards for academic integrity. Syracuse University students are expected to exhibit honesty in all academic endeavors. Cheating in any form is not tolerated, nor is assisting another person to cheat. The submission of any work by a student is taken as a guarantee that the thoughts and expressions in it are the student's own, except when properly credited to another.

Those standards are supported and enforced by your instructor, SU faculty and Project Advance administrators. The presumptive sanction for a first offense is course failure (SU grade of F), accompanied by the transcript notation “Violation of the Academic Integrity Policy.” Students should review the Office of Academic Integrity online resource “Twenty Questions and Answers About the Syracuse University Academic Integrity Policy” and confer with your instructor(s) about course-specific citation methods, permitted collaboration (if any), and rules for examinations. The policy also governs the veracity of signatures on attendance sheets and other verification of participation in class activities. Additional guidance for students can be found in the Office of Academic Integrity resource: “What does academic integrity mean?”

For a more detailed description of the guidelines for adhering to academic integrity in the College of Arts and Sciences, go to:
<http://academicintegrity.syr.edu>

COURSE CALENDAR

Please note that this schedule is tentative and subject to change. As a student in this class, it is your responsibility to keep current with any changes in the schedule.

UNIT 1: (RE)ORIENTATION (3 weeks)

CORE TEXTS:

1. "Criticism and Meaning" – Catherine Belsey (PDF on Edmodo)
2. "Author" – Donald Pease (CTLS)
3. "Shakespeare in the Bush" – Laura Bohannon (PDF on Edmodo)

Date	Class Activities	Assignment Due
WEEK 1		
Mon, Jan 7	- Introduction to course - Go over syllabus and materials needed	
Tues, Jan 8	- Discuss: What is theory? Why is it useful?	- Read TT ch 1 "Why theory?" - Bring in a top 3 QTC
Weds, Jan 9	- Discuss: What is authority? What makes someone an author? An expert?	- Read TT ch 2 "Author/ity"
Thurs, Jan 10	- Discuss Pease	- Read the first half of " Author " by Donald Pease - Write a 3-entry dialogic journal
Fri, Jan 11	- Watch "Duck Amuck" - Discuss and connect to Pease and TT chapter on Authority - Assign Think Paper #1	- Read and annotate the remainder of "Author"
WEEK 2		
Mon, Jan 14	- Discuss: What is the nature of meaning? How important is cultural context to word/meaning signification?	- Read and annotate " Shakespeare in the Bush " by Laura Bohannon - Write a top 5 QTC relating to the article
Tues, Jan 15	- Discuss Belsey - Do representation exercises (PowerPoint activity)	- Read and annotate pp 36-39 " Criticism and Meaning " by Catherine Belsey
Weds, Jan 16	- Continue discussion of Belsey - Connect to Pease and Bohannon	- Think Paper #1 Due - Finish reading and

		annotating “ Criticism and Meaning ”
Thurs, Jan 17	- Group ad analysis	- Find an advertisement that you believe utilizes culturally accepted symbols to get its message across. Bring the ad to class and be prepared to share.
Fri, Jan 18	- Discuss “Jabberwocky”: How does this poem invite us to create meaning? What does it teach us about language? - Share student poetry	- Read “Jabberwocky” - Write your own 2-line Jabberwocky style poem
WEEK 3		
Mon, Jan 21	- Share and discuss QTCs - Look at ads from different cultures: What do these ads tell us about those cultures and the meaning ascribed to specific symbols used? What does this variety tell us about meaning? Are there universal symbols?	- Read TT ch 3 “Reading” - Bring your top 5 QTC about ETS142 so far
Tues, Jan 22	- Discuss Walsh short story in relation to core texts and TT - Assign Think Paper #2 - Freewriting for think paper #2 - Assign topics for quick n’ dirty research	- Read “My Fake French Romance” by Candace Walsh - Write a 3-entry dialogic journal about the story
Weds, Jan 23	- Discuss research findings: Do these findings challenge our own notions of gender roles?	- Do quick n’ dirty research on your assigned topic relating to gender norms in different cultures
Thurs, Jan 24	- Share “protest art” examples: How can art or literature challenge one’s worldview? How can challenge society’s accepted norms?	- Do an internet search on “protest art” and print out one example to share with the class
Fri, Jan 25	- Wrap up discussion of (Re)Orientation unit - Introduction and overview of unit 2	- Think Paper #2 Due

UNIT 2: SUBJECTIVITY (6 weeks)

CORE TEXTS:

1. “Panopticism” – Michel Foucault
2. “Unconscious” – Françoise Meltzer
3. “The Citizen and the Terrorist” – Leti Volpp

To be assigned in reading groups:

1. "Supplying Female Bodies: Labor, Migration, Sex Work and the Commodification of Women in Colonial Indochina and Contemporary Vietnam" – Christian Henriot
2. "Between Bitterness and Sweetness, When Bodies Say it All: Chinese Perspectives on Vietnamese Women in a Border Space" – Caroline Grillo
3. "Mother and Fathering the Vietnamese: Religion, Gender and National Identity" – Pham Quynh Phuong and Chris Eipper
4. "Commodified Sexuality and Mother-Daughter Power Dynamics in the Mekong Delta" – Nicholas Lainez

Date	Class Activities	Assignment Due
WEEK 1		
Mon, Jan 28	<ul style="list-style-type: none"> - Discuss Foucault - Watch British band Hard-Fi's music video "Stars of CCTV" and discuss how lyrics relate to Panopticism - Discuss: What are examples of the "panopticon" at work in our everyday lives? 	<ul style="list-style-type: none"> - Read the introduction to Foucault in <i>Ways of Reading</i> pp 279-280 - Start reading "Panopticism" pp 282 – 285 - Write a dialogic journal on "Panopticism" with at least 3 entries
Tues, Jan 29	<ul style="list-style-type: none"> - Continue discussion of Foucault 	<ul style="list-style-type: none"> - Continue reading Foucault's "Panopticism" pp 286-293 - Bring in a top 3 regarding the reading
Weds, Jan 30	<ul style="list-style-type: none"> - Share verbal/visual representations of Foucault - Assign think paper #3 	<ul style="list-style-type: none"> - Finish reading "Panopticism" pp 294-309 - Choose one paragraph from the reading and paraphrase it OR create a visual to represent its ideas
Thurs, Jan 31	<ul style="list-style-type: none"> - Discuss subjectivity - Apply chapter concepts to Kafka's "Before the Law" 	<ul style="list-style-type: none"> - Read chapter 4, "Subjectivity" in TT - Write a 1 paragraph journal response to working question 1 on p 42
Fri, Feb 1	<ul style="list-style-type: none"> - Discuss TT chapter 10 - Share and discuss chosen ads - Read and discuss Kate Chopin's "The Story of an Hour" 	<ul style="list-style-type: none"> - Read chapter 10, "Differences" in TT - Bring in an advertisement that reinforces OR challenges gender norms
WEEK 2		
Mon, Feb 4	<ul style="list-style-type: none"> - Discuss "The Social Construction of Gender" - View and analyze film clips featuring Disney princesses 	<ul style="list-style-type: none"> - Think Paper #3 Due - Write a 2 paragraph journal entry that answers working question #2 p 200 in TT

Tues, Feb 5	- Continue Disney/gender discussion	- Bring in a photo showing the idealized construction of gender
Weds, Feb 6	- Share "Story of X" scenes - Continue discussion of cultural construction of gender - Pre-reading vocabulary for Meltzer's " Unconscious "	- Read "The Story of X" - Write your own half-page scene in the life of X. You may choose the cultural and historical setting.
Thurs, Feb 7	- Discuss Meltzer - Overview of psychoanalysis	- Read Meltzer's " Unconscious " in CTLS pp 147-153 - Complete reading worksheet
Fri, Feb 8	- Continue discussion of Meltzer - Read and discuss Farah Qidwai's short story "Witness"	- Finish reading Meltzer's " Unconscious " pp 154-162 - Write one short paragraph summarizing the difference between Freud and Lacan in regard to psychoanalytic theory
WEEK 3		
Mon, Feb 18	- Tools for film study - Group analysis of short film clips	- Read assigned text from <i>The Film Experience</i>
Tues, Feb 19	- Discuss and practice: How do we analyze film?	
Weds, Feb 20	- Screen <i>Sharif Don't Like It</i>	- Do quick and dirty research on assigned topics related to <i>Sharif Don't Like It</i> - Top 3 about Kurup
Thurs, Feb 21	- Screen <i>Sharif Don't Like It</i>	- Write a dialogic journal with 3 entries about the film
Fri, Feb 22	- Discuss film - Assign Think Paper #4	- Bring top 10 QTCs about film
WEEK 4		
Mon, Feb 25	- Discuss Volpp - Discuss relationship of Volpp's essay to <i>Sharif Don't Like It</i>	- Read Volpp's " The Citizen and the Terrorist " - Bring three QTCs about how this article relates to <i>Sharif</i>
Tues, Feb 26	- Discuss Naber - How do outward markings / physical characteristics define a person's place in society?	- Read Naber's " Look, Mohammed the Terrorist is Coming! " - Write a dialogic journal on Naber with at least 3 entries
Weds, Feb 27	- Share think papers - Continue discussion of Naber & Volpp – How can the concepts from these two readings be applied in a different cultural context?	- Think Paper #4 Due
Thur, Feb 28	- Assign and discuss unit essay prompt - Work in groups to come up with	- Complete rhetorical precis for Meltzer, Foucault OR Volpp, depending which source you intend

	plausible claims for the unit essay - Review MLA and formal paper style expectations	to use in your paper
Fri, Mar 1	- Practice blending sources and using MLA style - Assign reading groups	
WEEK 5		
Mon, Mar 4	- Workshop paper proposals - Review citation guidelines	- Paper proposal and bibliography due
Tues, Mar 5	- Discuss assigned readings in groups and how they relate to subjectivity - Prepare to share your insights with the rest of the class	- Read your assigned reading about the body/sexuality - Annotate your assigned reading and write a 3-entry dialogic journal
Weds, Mar 6	- Continue group work - Create visual aids for presentation - Discuss unit paper assignment	- If you haven't already, start reading Mohsin Hamid's <i>The Reluctant Fundamentalist</i> . You need to finish it by April 1 st .
Thurs, Mar 7	- Group presentations of assigned critical readings	- Be ready to present your group's assigned reading with visual aids
Fri, Mar 8	- Group presentations and discussion	- Continue working on your essay
WEEK 6		
Mon, Mar 11	- Discuss QTCs - Review paper requirements	- Bring in a top 10 QTC from your classmates' presentations
Tues, Mar 12	- Go over sample student subjectivity papers	- Continue working on your unit paper draft
Weds, Mar 13	- Go over self-revision worksheet	- Read section 6 "Revising with Style" in the DK Handbook
Thurs, Mar 14	- Peer review workshop / conference	- Rough Draft of Unit Paper Due - Bring in two copies of your rough draft of your unit paper. You should have already done some revising based on my feedback.
Fri, Mar 15	- Peer review workshop / conference	

UNIT 3: IDEOLOGY (7 weeks)

CORE TEXTS:

1. "Ideology" – James Kavanagh
2. "Ideological State Apparatuses" – Louis Althusser
3. "Contemporary Literature and the State" – Matthew Hart & Jim Hansen
3. "Culture Industry Reconsidered" – Theodor Adorno

Date	Class Activities	Assignment Due
WEEK 1		
Mon, Mar 18	- Documentary image analysis –	- Continue work on Subjectivity unit

	What does photography allow us to do? How does image 'x' speak to what is at stake?	paper - Bring in a documentary photo from a magazine or newspaper
Tues, Mar 19	- Image analysis	
Weds, Mar 20	- Food advertisement analysis: What do these images reveal about cultural connotations regarding certain foods or restaurants?	- Bring in an advertisement for food
Thurs, Mar 21	- Discuss Wallace - How are our ideas about food formed and constrained?	- Read excerpt from "Consider the Lobster" by David Foster Wallace
Fri, Mar 22	- How do subjectivity and ideology relate? - Assign readings for spring break	- Subjectivity Unit Paper Due
WEEK 2		
Mon, Apr 1	- Discuss initial reaction to novel - Talk about setting, characters, and theme	- Read Mohsin Hamid's <i>The Reluctant Fundamentalist</i> - Bring your top 10 about the novel
Tues, Apr 2	- Discuss: What is ideology? How does it differ by culture?	- Read and annotate chapter 6 in TT
Weds, Apr 3	- Discuss Kavanagh; share QTCs - What are the American ideologies that Changez holds to in the beginning of the novel?	- Read and annotate Kavanagh's " Ideology " pp 306-310 - Bring a QTC to class
Thurs, Apr 4	- Discuss: What is the role of the subject in ideology?	- Continue reading " Ideology " pp 311-314 + concluding paragraph - Choose one quote from Kavanagh's essay that you find interesting and be ready to share.
Fri, Apr 5	- Discuss : Why is this a core text of 142? How does it help us understand worldview? How does it help us with literary criticism?	- Review Kavanagh
WEEK 3		
Mon, Apr 8	- Assign Think Paper #5 - Discuss "Contemporary Literature and the State" in relation to <i>The Reluctant Fundamentalist</i>	- Read and annotate " Contemporary Literature and the State " - Write a short answer to this question: What do Hansen and Hart say about Hamid's novel?
Tues, Apr 9	- Discuss Althusser	- Read and annotate Althusser's " Ideological State Apparatuses " - Bring your top 3 QTC
Weds, Apr 10	- Continue discussion of Althusser in relation to Hamid's novel	- Make a list of at least 5 ISAs at work in <i>The Reluctant Fundamentalist</i>
Thurs, Apr 11	- Make connections: How do the core texts influence our readings of	- Bring a top 10 QTC comparing and making connections between

	<i>Sharif Don't Like It and The Reluctant Fundamentalist?</i>	<i>Sharif Don't Like It and The Reluctant Fundamentalist</i>
Fri, Apr 12	- Share think papers	- Think Paper #5 Due
WEEK 4		
Mon, Apr 15	- Assign Think Paper #6 - Discuss Adorno	- Read and annotate first half of Adorno's " Culture Industry Reconsidered " (handout)
Tues, Apr 16	- Continue discussion of Adorno	- Finish " Culture Industry Reconsidered " - Write a 3-entry dialogic journal about Adorno's essay
Weds, Apr 17	- Work in groups to write Changez / Adorno mock dialogue – How would the novella end if the man Changez was talking to was a philosopher?	- Do some quick brainstorming about what Changez and Adorno might say to each other should they meet a cafe in Lahore
Thurs, Apr 18	- Assign and discuss unit paper requirements - Read sample student essays	- Bring two possible paper topics and tentative claims
Fri, Apr 19	<i>No class today</i>	
WEEK 5		
Mon, Apr 22	- Use student discussion questions to generate discussion	- Think Paper #6 Due - Come with a discussion question for the class related to your think paper
Tues, Apr 23	- Discussion of postmodernism, poststructuralism, and postcolonialism: How do different critical lenses affect our worldview? How do these lenses affect the way we write?	- Work on unit paper draft - Read TT ch 9 "Posts"
Weds, Apr 24	- Discuss TT chapter 5 "Culture" - Assign paper proposals	- Work on unit paper draft - Read chapter 5 "Culture" in TT
Thurs, Apr 25	- Brainstorm paper topics - Discuss making claims/using evidence to build a paper	- Start thinking about what you want to write about for your unit paper
Fri, Apr 26	- Workshop paper proposals - Review MLA standards for citation	- Paper proposal and bibliography due
WEEK 6		
Mon, May 13	- Film screening <i>Persepolis</i>	- Work on unit paper
Tues, May 14	- Film screening <i>Persepolis</i>	
Weds, May 15	- Discussion of <i>Persepolis</i>	- Read excerpts from <i>Persepolis</i> - Bring a top 5 QTC from the film/graphic novel excerpts
Thurs, May 16	- Continue discussion of <i>Persepolis</i>	
Fri, May 17	- Peer review workshop / conferences	- Rough draft of Ideology Paper due - Write three questions for me about your Ideology Paper

WEEK 7		
Mon, May 20	- TBD (possible external exams)	- Continue working on unit paper
Tues, May 21	- TBD (possible external exams)	
Weds, May 22	- TBD (possible external exams)	
Thurs, May 23	- TBD (possible external exams)	
Fri, May 24	- TBD (possible external exams)	

UNIT 4: AGENCY (3 weeks)

1. “The Jeaning of America” – John Fiske
2. “Viewers Make Meaning” – Sturken & Cartwright
3. “The Practice of Everyday Life” – Michel de Certeau

Date	Class Activities	Assignment Due
WEEK 1		
Mon, May 27	- Discuss “Life” - How does theory connect to our everyday lives?	- Revised Ideology Paper Due - Read and annotate chapter 11 “Life” in TT
Tues, May 28	- Discuss “Agency” – What does it mean to have agency? What factors affect these powers/constraints within our culture? - Assign Multimedia Presentation - Freewriting exercise on “jeans”	- Read and annotate chapter 13 “Agency” in TT
Weds, May 29	- Discuss Fiske - Share thoughts from freewriting exercise	- Read and annotate Fiske’s “ The Jeaning of America ” - Write down 2 examples in popular culture that demonstrate issues of agency and power
Thurs, May 30	- Continue discussion of Fiske	- Review Fiske
Fri, May 31	- Discuss Sturken & Cartwright	- Read and annotate Sturken & Cartwright’s “ Viewers Make Meaning ” - Bring top 3 QTC
WEEK 2		
Mon, Jun 3	- Workshop presentation proposals	- Presentation proposal due
Tues, Jun 4	- Discuss de Certeau: What are cultural and institutional constraints? - Share and discuss photos	- Read and annotate de Certeau’s “ The Practice of Everyday Life ” - Bring in a photo that demonstrates resistance to the “norm”
Weds, Jun 5	- Continue discussion of de Certeau	- Review de Certeau
Thurs, Jun 6	- Workshop / conferences	- Continue work on multimedia project
Fri, Jun 7	- Workshop / conferences	- Continue work on multimedia project
WEEK 3		
Mon, Jun 10	- <i>Multimedia Presentations</i>	- Continue working on multimedia project. Schedule a conference if

		necessary.
Tues, Jun 11	- <i>Multimedia Presentations</i>	
Weds, Jun 12	- <i>Multimedia Presentations</i>	
Thurs, Jun 13	- <i>Multimedia Presentations</i>	- Bring a QTC regarding ETS142
Fri, Jun 14	- <i>Multimedia Presentations</i> - Course evaluation	- Final reflection paper due