Be sure to read this syllabus and schedule carefully, bring it daily to class, and refer to it throughout the semester.

Office hours: Wed 2:30-4pm, and many 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: Literary Criticism sounds like a dry topic, but the philosophy of language is really about life and death. . . . Who are we, and why? Who is alive and who is not? Who is a self and who is not—and how do we tell stories about what matters most? How do we represent who we are? The potency and allure, the magic, the love and death, the mysteries of literature, of art, of poetry, of music, of dance, of film may never be answerable—but we can enter those mysteries. Each school of criticism is a lens that clarifies different aspect of our stories, aspects like gender, or class, or race; or form, or genre, or text, or texture, or context. Structuralism and poststructuralism have served to polish many such lenses. My own studies in theory have led me to ecocriticism, which combines many of those perspectives, which leads us to two complex texts to clarify critical perspectives (more than “schools”). Robert Baker’s The Extravagant: Crossings of Modern Poetry and Modern Philosophy is a masterful in-depth introduction to theory from Kant to Lyotard. Eduardo Kohn’s brilliant How Forests Think: Toward an Anthropology beyond the Human is a remarkable application of semiotic theory to philosophy and ecocriticism. These two master texts will serve as examples of critical, theoretical work.

Because “truth” is elusive, questions might just be the focus of this course. Mysteries remain, but what questions can we ask of literature, and why? And how can we write about those? What are the questions which readers have asked up till now? What questions have not been asked yet? How do questions invigorate the reading process? You are going to help shape the course as we go by the questions you ask, and we will have lots of discussion based on your questions.

The semester is built around Baker’s and Kohn’s monographs on literary, linguistic, and cultural theory, plus an anthology of critical theory, plus two collections of poetry, fiction, and nonfiction, plus a glossary of terms, plus a guide to writing. We will approach the literary texts from the distinct perspectives of different schools of literary criticism, and we will read primary texts of literary theory, toward the goal of better understanding both the theory and the literature. My role is to facilitate your understanding of and written facility with literary criticism. Your role is to dig so deep that you find something of real value to yourself in these texts.
A Note on Requirements, Outcomes, Assessments
The following list of activities tries to quantify your expected work. Ultimately, no one can “quantify the quality” of your writing or discussion. Grading in arts and humanities courses inevitably entails subjective criteria. Because of that subjectivity, more dialogue between student and faculty can help the process of creating and grading humanities “performance.” Literature is a conversation. Literary criticism grows out of conversation. I hope you come to feel that I am open for you to get to know me in the classroom, online, and in my office. Please come see me to talk through assignments or anything else. On written work, 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 (content & form), discussion questions, participation in class and attendance. In addition, if you have any certifiable disability or other issue that makes meeting the course requirements difficult, I will be glad to work with you on a strategy for your success in the course.

Outcome Criteria & Goals
1) A working understanding of different issues and approaches in major modern schools of literary theory.
2) A recognition of the relations between theory, critical thinking, and common sense.
3) Expressive skill in analyzing diverse literary texts through appropriate theoretical perspectives.
4) Expressed engagement with themes of the course as they apply to 21st-century lives.

Outcome Assessments & Grades Grades are based on a combination of
1) 75% written work (content & form);
2) 15% discussion questions, participation, memorized recitation, pop quizzes, other in-class writing; and
3) 10% attendance (max. 2 absences = one week of class time; thereafter the evaluation will be downgraded).

Discussion and Attendance:
1. I’m strict on attendance. You are grownups, and can make your own decisions, but the class runs on a combination of readings, discussions, and lectures. Lectures and discussions both are founded on your attendance; so more than two unexcused absences (totals one week of class) can drop the final grade. An excused absence generally requires a medical crisis. (nb: don’t schedule routine medical, advising, or other appointments during class time.) Notice of any absence should be given in advance when we can pre-arrange for your make-up work. Late arrivals and early departures can mean an absence. Thus the goal here is to participate as both a listener and speaker in class discussions. nb: Do not be absent on due dates for papers. “I stayed in the computer lab to finish my essay” is not an excuse for missing that class day’s further study and peer review. (Verbal assessments of Criteria 1-4:)
   a. Discussion Questions: On Moodle, there will be a Forum for each required reading and an extra credit Forum for recommended readings. Discussion questions are due online by noon of the day the reading is listed on the class schedule. Each student will be responsible for generating at least two questions on each required reading (usually two or three authors). Good idea, best practice: if possible, each question should be anchored to a passage with a page number in the text. Each student is also responsible for responding to at least two questions on the Moodle Forum by class time.
   b. I will incorporate some of your perspectives into the day’s lecture, so take the time to write thoughtful, critically driven discussion questions focused around a close reading of one or more of the texts. (See Moodle resource on How to Write Discussion Questions.) Plus we will project some of the Forum questions for use during the in-class discussions. This means you need to schedule your study time carefully to meet those noon deadlines. We will discuss
and do close readings in class on some of the required primary readings (poetry, fiction, nonfiction, etc.) and on some of the required secondary material (introductory and editorial commentary), and you are welcome to offer questions for discussion on any of these materials. For help with Moodle and other IT issues, see Technical Assistance section below.

c. **Discussion groups** and full-class discussions: Participation in discussion of daily readings will be in small groups and with the full class. The course is designed for your input. Some of the best lectures happen when there are good questions or comments from the floor. “Participation” can be both vocal and silent, both speaking and listening, but not all of one or the other. Discussion is one of the best ways to learn, and the class can hardly flow without you there. This pedagogy 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 to have everyone agree, but perhaps we can build a community in the classroom where each of us can feel engaged with the questions.

d. **Pop quizzes** loom on the horizon of time, as well as other in-class exercises on daily readings. Surprising to say, students sometimes don’t get the reading done, and in turn the discussion falters. Student evals say this helps fix that.

2. **Writing Skills and Critical Thinking** in analyzing diverse literary texts through various methods:
   - Note that the UM Writing Center is open for coaching writers at all levels. Writing assignments will be a combination of reading journals, response papers, microthemes, thesis exercises, and essays, all with bibliographic form, plus an optional research paper. On the microthemes, essays, and optional research paper, I expect days of work on rough drafts which should be turned in with the final draft. Generally, if you try to write the paper the day of class or even the night before, you will get a lower grade—writing just takes time! So think of this as a writing exercise designed to help boost your time-management as well as critical thinking skills. It’s all writing. Proofreading is crucial as well.
   - See handouts for more info on my grading criteria. In addition, writing skills require an understanding of how to avoid plagiarism (see note below in “Legalities”).

a. The final draft of your written work should be sent to my email address as a single Word.doc attachment (don’t send title page, bibliography, or self-evaluation separately). Send one separate attachment of earlier drafts and notes, or hard copies may be handed to me in class on the due date, labeled with your name and stapled (no paper clips). My written responses to your papers will be on the electronic copy which I will email back to you with a different file name, so keep a clean electronic copy on file in case you want to revise it. NB: When you email me, be sure to put the exact spelling of the class number, 300 (not LIT 300), at the front of your email’s subject line—so I don’t miss your posting in my overstuffed Inbox. (Written assessments of Criteria 1-4:)

b. **Reading Journal:** Use a separate, dedicated spiral journal, or do this on computer. For each reading, on one side of a page, record the author’s ideas, facts, quotes, or note other important info; on the other side, record your questions, impressions, responses, and feelings as you read. These responses might develop into discussion questions, but they may go in any other directions toward essays as well. I will ask for the total of journal pages at least twice in the semester.

c. **Essays:** After a Response Paper on the introductory materials, each approximately three-week unit will finish with a Microtheme or slightly longer essay assignment, a Macrotheme, combining personal response and critical analysis, graded on content and form. (Generally graded thus: A = clear thesis statement driving discussion via close reading; B = less clear thesis statement; C = topic rather than thesis; Lower., depending on sentence and paragraph quality. See grading criteria handout.) Microthemes are two-to-three-page essays on a question or questions in the readings. Macrothemes are a slightly longer version (3-4pp) of
similar writing, with discussion of more examples. Both formats should quote from the
text(s) for close reading (literary analysis). Skills in thesis development and in integrating
quoted citations into your argument are crucial in written work. Thus plan on a Works Cited
page for each essay, with proper MLA in-text citations and bibliographic form. Get to know
Hacker’s *Pocket Style Manual*, as well as the *MLA Handbook*. In addition, those skills
require an understanding of how to avoid plagiarism.

d. Here’s more coaching on the writing. (& see handouts on Moodle, plus guidance in each
assignment prompt.) Focusing on literary analysis *via close reading of cited quotations*, the
essays should build three elements of a workable thesis statement that goes beyond
summarizing or retelling a piece of literature: 1) narrow topic 2) assertion (not description) 3)
preview. Generally, a thesis is preceded (in drafts if not in the final essay) by a focused
question. The goal of literary analysis is to (gently) take apart and put back together some
dynamic aspect of a text, so that the reader may understand it more fully and deeply and
acutely, with more insight into form and/or content. So *keep it textual*, not a manifesto. Such
literary criticism looks beyond *what* is said to ask *how*, *why*, or *so what*? Writing about
literature is one of the best ways to read it, and it indeed can intensify the pleasure of reading.
Too often, students write about a piece of literature without coming to a thesis, i.e., without
really knowing what they have to say about it. We will do some focused work on thesis
development apart from the labor of essay writing, and then bring this skill to the essays.
Repeat: Do not be absent on due dates for papers.

e. **Optional Research Essay**: One 6-8 pg. essay revising and expanding one of your own
shorter essays for this course, using library resources and again emphasizing thesis
development and integrated citations, is due during finals week, with a prospectus due a
month earlier on April 14. The class will consult as a whole with Humanities Librarian Sue
Samson toward research interests, so bring your topic on that date (even if you opt out of the
paper itself).

f. **Peer Editing**: Study groups of 3 students will meet outside of class face-to-face or online
during each of the take-home essays. Editing each other’s work can be one of the best ways
to develop yourself as a writer.

**NB**: The *Writing Center* is available to students of all abilities: LA 144, phone 243-2266, with on-site
tutoring; paper coaching; plus writing and test-taking workshops, etc. Note that they, like all good
writers, require lead-time for revising your paper before it’s due. They might turn you away if you come
in so close to your deadline that you don’t have time to revise. Also online tutoring via
[http://www.umt.edu/writingcenter/](http://www.umt.edu/writingcenter/)

**Technical Assistance with Moodle and IT**
- UMOnline Help Desk: 406-243-4999, 1-866-225-1641 or umonline-help@umontana.edu.
- Accessibility issues with Moodle: Marlene Zentz at 406-243-6434 or marlene.zentz@umontana.
- NetID and email accounts and general computer technical assistance: IT Central Help Desk, 8am-5pm:
  406-243-4357

**Required Readings** (books avail. in Bookstore. Be sure to buy before they clear the shelves
later in the semester.)
- Eduardo Kohn, *How Forests Think: Toward an Anthropology Beyond the Human*, selections
- Joy Harjo & Gloria Bird, eds. *Reinventing the Enemy’s Language: Contemporary Native
Women’s Writings of North America*
Some Legalities: Pay attention to these 8 items.

1) See the Cyberbear website http://cyberbear.umt.edu/ for Important Dates such as these: last day to add/drop with refund on Cyberbear; last day to drop without refund by drop/add form; last day to withdraw. I’m open to late drops if you find it unavoidable, but Incompletes are rarely available; see next item.

2) Per general University policy, a grade of Incomplete is granted only for a medical emergency that interferes with the end of the semester, so plan your time carefully.

3) The Credit/No Credit option must be arranged at the beginning of the semester, not in retrospect toward the end. If the class is taken for Credit/No Credit option, an average grade of D- or above constitutes Credit, and a grade of F equals NCR. (This system replaces Pass/No Pass.)

4) Nota bene: plagiarism is not only about missing citations for quoted material. Plagiarism is defined as using another’s words or ideas or information (outside of common knowledge) directly or indirectly without citing them. I personally feel that plagiarism abolishes the trust that underlies the teacher-student relationship. (. . . & that trust is a wonderful thing.) Some students waste their own education and my time by plagiarizing off the Internet. If they can find it online, so can I, and I have no mercy on academic deception. Consequences of plagiarism may range from ostracism to rehabilitation training, to zero credit for that assignment, to failing and being dropped from the class, to being expelled from the University. Please take this warning seriously. Do not plagiarize. Plagiarism is an affront to fundamental social and academic values, indicating a lack of respect for intellectual labor and a lack of responsibility for each student’s part in sustaining academic community. To avoid this breach of trust, acknowledge all work that has influenced your thinking, using accurate bibliographic citations. The University’s official warning can be found in the Catalog, which refers you to the Student Conduct Code (Academic Conduct), available on the web: http://www.umt.edu/SA/VPSA/index.cfm/page/1321. For more information on plagiarism, go to Plagiarism Online Handout: http://owl.english.purdue.edu/handouts/research/r_plagiar.html.

5) & is it necessary to mention that cell phones, text messaging, emailing, and Internet surfing are not acceptable in class? Laptops for notetaking are welcome, but surfing the Internet is not allowed, unless requested by the instructor in discussion. Participation does not equal distraction. There are limits to multitasking. This is one.

6) Departmental Assessment: The English Department¹s ongoing process of assessing its curriculum sometimes requires professors to read student papers to learn how students in general are progressing through the program. Thus your professor may choose a copy of one of your papers or ask for an electronic version of it to use in this assessment process. All identifying information will be removed and no evaluation of student work outside the boundaries of the course will play any role in determining a student¹s grade. If you do not want your work used in such a way, please inform your professor and s/he will not forward it to the Assessment Committee. Otherwise, we appreciate your tacit consent.

7) In addition to the departmental assessment process, this course might be involved in a university-wide assessment of the efficacy of UM’s writing instruction. Thus this course might require an electronic submission of an assignment with your personal author information removed, to be used for educational research and assessment of the writing program. Your paper will be stored in a
database with no link to your name. A random selection of papers will be assessed by a group of faculty using a rubric that will be shared with you as part of the writing aspect of this course.

8) This syllabus and schedule may be subject to changes, which will be announced in class.

[Also see Semester Schedule, below.]
LIT 300 Literary Criticism – Spring 2017 – Schedule/draft/ fix dates, etc.

nb: There are three tracks in this schedule:
   a. the first follows
      i. Baker’s *The Extravagant* through an intellectual history of modernism and
         postmodernism, and then
      ii. Kohn’s *How Forests Think* through an ecocritical discussion of animism.

   b. the second reads required excerpts in specific schools of theory via Rivkin & Ryan’s
      *Literary Theory: An Anthology*—especially some of the theorists that Baker and Kohn
      allude to; plus a valuable set of recommended readings in R&R’s anthology. Note that
      those recommended readings include R&R’s very useful *chapter introductions to each
      school*. As we talk through Baker and Kohn we will refer to those schools as lenses on
      texts, so R&R’s recommended intros will serve as important background to Formalism,
      Structuralism, Marxism, Poststructuralism, etc.

   2) the third reads fiction, nonfiction, and poetry, selected by each student individually, from
      Deming & Savoy’s *The Colors of Nature* and/or Harjo & Bird’s *Reinventing the Enemy’s Language*, as
      source material to apply these various theories to discussion forums and to close reading in your
      written work, i.e., response papers, microthemes, macrothemes, and the optional research paper.
      To streamline your reading, see below the schedule for a list of highlighted selections from both of
      these texts. (& we might add some short readings from these two anthologies for general
      discussion.)

Note also that we will refer in class and in assignments to Wolfrey’s *Critical Keywords in Literary and
Cultural Theory* and to Hacker’s *A Pocket Style Manual*.

Key to Schedule below:

- “Rec” means recommended reading. Everything else is required, via these codes for the texts:
- Baker refers to Robert Baker’s *The Extravagant*
- Kohn refers to Eduardo Kohn’s *How Forests Think*
- CoN = Deming & Savoy’s *Colors of Nature: Culture, Identity, and the Natural World*
- LTA = Rivkin & Ryan’s *Literary Theory: An Anthology*
  o (Roman numeral equals major Part of anthology; Arabic numeral equals Chapter of that
    Part; e.g., III/4 equals Part Three: “Rhetoric, Phenomenology, Reader Response”; then
    Chapter 4: Corbett, “Classical Rhetoric.”)
  o nb: [bracketed] entries among the Recommended readings refer to that reading as required
    elsewhere in the schedule, above or below.

Schedule
INTRO -- Ontology, Epistemology, & Common Sense

Week 1 Introductions

[insert a week? of my introductory perspectives on schools and the above topics—by removing two-week Faustian Quest section of Baker; then loosen things up with the extra week]

UNIT 1 -- The Modern and the Postmodern—The Sublime and the Quest

Week 2 Baker The Extravagant Intro: Passages of the Extravagant
1/31 -- Baker to p. 22; Enrique Salmon, “Sharing Breath” CoN
2/2 -- Baker to p. 47; LTA IV/4 Heidegger Response Paper handed out, due Wednesday, 2/8

Formalisms: Russian Formalism and New Criticism
Rec: LTA I/1 Intro; I/4 & 5 Brooks; I/6 Wimsatt

Week 3 Baker Chapter One: The Sublime in Kant, Wordsworth, and Lyotard
2/7 -- Baker to p. 68 re Kant & Wordsworth; LTA III/2 Kant
2/9 -- Baker to p. 90 re Lyotard +; LTA IV/11 Lyotard; Response Paper was due Monday, 2/8 by email.

Structuralism, Linguistics, Narratology
Rec: LTA II/1 Intro; LTA II/2 Culler

Week 4 [Omit] Baker Chapter Two: Faustian Quest in Rimbaud, Nietzsche, and Bataille
2/14 -- Baker pp. 91-125 re Rimbaud; LTA VII/8 Bakhtin
2/16 -- Baker pp. 125-149 re Nietzsche; LTA IV/2 & 3 Nietzsche 1st Unit Take-Home Microtheme handed out; due Mon., 2/29.

Structuralism, Linguistics, Narratology, cont.
Rec: [LTA II/3 Saussure below]; LTA II/6 Barthes
Rec: [LTA II/7Foucault below]; LTA II/8 Chatman

Week 5 [Omit] (cont.) Baker Chapter Two: Faustian Quest in Rimbaud, Nietzsche, and Bataille
[Monday, 2/20, was President’s Day holiday.]
2/21 -- Baker pp. 149-174 re Bataille +; LTA IV/5 Bataille
2/23 -- Review; LTA I/6 Wimsatt

Rhetoric, Phenomenology, Reader Response
Rec: LTA III/1 Intro; [LTA III/2 Kant above]; LTA III/3Husserl; LTA III/4 Corbett
Rec: LTA III/5Austin; LTA III/6 Lanham; LTA III/8 Fish
## UNIT 2 – The Modern and the Postmodern—toward Creative Negativity

**Week 6** Baker Chapter Three: Apocalyptic Negativity in Kierkegaard, Dickinson, Mallarmé, and Derrida

1st Unit Microtheme was due Mon, 2/29, via email; + email or hand in hard copies of drafts in class.

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<td>2/28</td>
<td>-- Baker pp. 175-196 re Kierkegaard +; LTA II/7 Foucault</td>
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<td>3/2</td>
<td>-- Baker pp. 196-213 re Dickinson +; LTA II/3 Saussure</td>
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**Poststructuralism, Deconstruction, Postmodernism**

Rec: LTA IV/1 Intro; [LTA IV/4 Nietzsche above]; [LTA IV/4 Heidegger above]
[LTA IV/6 Derrida, IV/7 Derrida, IV/8 Derrida below]; [& Lyotard above]

**Week 7 (cont.)** Baker Chapter Three: Apocalyptic Negativity in Kierkegaard, Dickinson, Mallarmé, and Derrida

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<td>3/7</td>
<td>-- Baker pp. 213-234 re Mallarmé; LTA IV/6 Derrida, ILTA IV/8 Derrida</td>
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<td>-- Baker pp. 234-264 re Derrida; LTA IV/7 Derrida</td>
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**Poststructuralism, Deconstruction, Postmodernism, cont.**

Rec: LTA IV/9 Johnson; LTA IV/10 Cixous
Rec: LTA IV/12 Baudrillard; [LTA IV/13 Deleuze & Guattari below]

**Week 8** Baker Conclusion: The Dialectic of Instrumental Society and Creative Negativity

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**Psychoanalysis and Psychology**

Rec: LTA V/I Intro; V/2 Freud
Rec: LTA V/3 Freud, [V/4 Freud below], V/5 Freud, V/6 Freud

**Week 9** Spring Vacation

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<td>3/21</td>
<td>-- No class.</td>
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**Week 10** Baker Epilogue: The Miracle of Place

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<td>3/28</td>
<td>-- Baker pp. 299-311</td>
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<td>3/30</td>
<td>-- Review &amp; Ecocriticism intro</td>
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2nd Unit Microtheme due Mon., 3/28 [shifted to 4/1], via email; + email or hand in hard copies of drafts in class.

**Psychoanalysis and Psychology, cont.**

Rec: LTA V/7 Lacan, LTA V/8 Lacan; LTA V/9 Fanon
Rec: LTA V/10 Chodorow; LTA V/11 Kolk & McFarlane

## UNIT 3 – Ecocriticism and Animism—The Open Whole, The Living Thought, Soul Blindness

**Week 11** Kohn How Forests Think Intro: Runa Puma

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<td>4/4</td>
<td>-- Kohn pp. 1-25; LTA IV/13 Deleuze &amp; Guattari</td>
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Review & discussion of photographs Kohn pp. 1-verso; 11; 12; 26; LTA X/6 Anzaldua

**Political Criticism: From Marxism to Cultural Materialism**
Rec: LTA VII/1 Intro; LTA VII/2 Hegel; LTA VII/4-6 Marx; LTA VII/7 Gramsci
Rec: [LTA VII/8 Bakhtin above]; LTA VII/10 Althusser; LTA VII/12 Zizek; LTA VII/13 Negri

**Week 12**
Library visit & Kohn Chapter One “The Open Whole”

**4/11** -- Class visit to Mansfield Library Student Learning Ctr. (MLib 283) w/ Humanities Librarian Sue Samson. Bring research topic for next essay or for optional research paper. 3rd Unit Take-Home Macrotheme handed out; due Mon., 4/18.

**4/13** -- Kohn pp. 27-70 Optional Research Paper draft thesis statement & working bibliography due via email; final due Tues, 5/10, during finals week.

**Feminism & Gender Studies**
Rec: LTA VIII/1 Intro; LTA VIII/2 Rubin; LTA VIII/3, 4 Irigaray
Rec: LTA VIII/5 Gilbert & Gubar; LTA VIII/7 Spivak; LTA VIII/8 Lorde; LTA IX/1 Intro; [LTA IX/4 Butler below]

**Week 13**
Kohn Chapters Two & Three
3rd Unit Macrotheme due Mon, 4/18 [should be 4/25 for Chaps 2 & 3 in Kohn] via email; + email or hand in hard copies of drafts in class.

**4/18** -- Kohn Chap. Two “The Living Thought” pp. 71-100

**4/20** -- Kohn Chap. Three “Soul Blindness” pp. 103-128 [Bill Yellow Robe visit]

**Ethnic Studies**
Rec: LTTLT A X/1 Intro; LTA X/2
Rec: LTA X/3 Fishkin; LTA X/4 Gates; LTA X/5 Morrison; [LTA X/6 Anzaldua above]; LTA X/8 Parker

**UNIT 4 – Ecocriticism and Animism (cont.)—Trans-Species, Form, & The Living Future**

**Week 14**
Kohn Chapters Four & Five

**4/25** -- Kohn Chap. 4 “Trans-Species Pidgins” pp. 131-150


**Colonial, Postcolonial, and Transnational Studies**
Rec: LTA XI/1 Intro; LTA XI/3 Eldridge; LTA XI/6 Thiong’o
Rec: LTA XI/8 Bhabha; LTA XI/11 Lawson

**Week 15**
Kohn Chapter Six & Epilogue

**5/2** -- Kohn Chap. 6 “The Living Future (and the Imponderable Weight of the Dead)” pp. 191-219; LTA IX/4 Butler

**5/4** -- Kohn “Epilogue” pp. 221-228
4th Unit Macrotheme due Friday, 5/6 via email; + email or hand in hard copies of drafts in class.

**Historicisms & Cultural Studies**
Highlighted selections in *The Colors of Nature*:

- Ofelia Zepeda, “Return” page 15
- Jamaica Kincaid, “In History” page 18
- Faith Adiele, “Notes on the New World” page 55
- Kimberly M. Blaeser, “The Weight of Small Bodies” page 188
- Enrique Salmon, “Sharing Breath . . .” page 196
- Louis Owens, “Burning the Shelter” page 211
- Joseph Bruchac, “At the End of Ridge Road . . .” page 215
- Melissa Nelson, “Becoming Métis” page 269
- David Mas Masumoto, “Belonging to the Land” page 309

Highlighted authors in *Reinventing the Enemy's Language*

accessible via the index

(= most):