

**English 343: "The Project of World Making"**

Professor Richard Feldstein

Spring 2010 Class Time: Wednesdays 4:00-6:50

Class Location: Craig-Lee Hall 253

My Office: Craig-Lee 364

Office Phone: 456-8670

Office Hours: M: 2:00-3:00/We: 3:00-4:00/and by appointment

**Texts (which can be purchased at the Rhode Island College Campus Bookstore)**

Richard Matheson, What Dreams May Come (a Tor paperback)

F. Scott Fitzgerald, The Great Gatsby (Scribner)

Sandra Cisneros, The House on Mango Street (Mcgraw-Hill)

Jamaica Kincaid, Annie John (Farrar, Straus and Giroux)

Laura Esquivel, Like Water for Chocolate (Anchor)

Ayn Rand, Anthem (BN Publishing)

Philip K. Dick, Do Androids Dream of Electric Sleep? (Del Rey)

Jesus Sepulveda, The Garden of Peculiarities (Feral House)

Benjamin Hoff, The Tao of Pooh (Dutton)

**Requirements:**

-- **Essay Requirements:** You will write two papers (a 7-10 page essay and a 12-15 page essay). Each essay must demonstrate your ability to work with MLA documentation style (70% of your grade). When you write these essays, I want you to engage intellectually with significant ideas from the works we are reading. Please think carefully about the texts we read, and bring your interpretations of the assigned material to our class discussions. You also must be able to do the following when writing these essays: 1. Introduce a theoretical term, define that term, further develop theoretical aspects of the concept under consideration, and provide examples of the concept in the literature you are studying, and finally hook this concept to the next one you are introducing for your readers. To help you prepare for your formal assignments, I will ask you to post online responses to questions on the readings we will encounter throughout the semester. Each student is expected to post thoughtful considered responses by the assigned due date (15% of your grade).

--**Reading and writing assignments** should be completed **before** our class discussion. This enables forethought before class. Students generate thoughts, form opinions, and become empowered by the process. Students who do not read their assignments before class or bring their books to class will lose credit toward their final grade. If this pattern is repeated, they will be asked to drop the class.

--**Mode of Study:** typically, I do not hand out essays in class. We have an email site where I post materials for download. At this site you will find the following materials for study: 1. essays to be printed by each of you; 2. PowerPoint Presentations with audio narration; 3. Virtual Audio Lectures due before our class meets; 4. All three of these resources used to help you write a paper as well. This site functions as a class within a class: that means there are virtual lectures and assignments located at this virtual class site. Many of these assignments are due before we meet again in a physical domain.

--**Class attendance** and class participation are crucial to achieving an understanding of the material. You need to bring your books, attend classes and prepare for class meetings. Class attendance and class participation count as 15% of your grade. Before each class, an attendance sheet will circulate. After the class, I will post online an attendance sheet for each class. (1) In a course that meets once a week, students are allowed 2 absences without penalty. If you miss 3 classes, I will ask you to drop the class or you will receive an F for your final grade. If you miss no classes, you will be

rewarded for your effort. That said, I will review, on a case by case basis, attendance for a student who is ill for some duration, keeps me informed, and presents me with a doctor's note in a timely fashion.

-- **Books in the Classroom:** You must bring your books and essays to class; if you don't bring these materials, I have the option to count each instance wherein you don't do so as a 1/2 class missed. I will not do this if you occasionally forget your work, but if you don't bring your materials to class on a regular basis, then I will start by counting that instance as a 1/2 of class missed. If this occurs on a continual basis, I will ask you to drop the class.

--**lateness:** (1) Each class that you attend late or leave early equals **1/2 class missed**. Students are asked to **arrive on time** and to leave class **after** it conclude.

**Scholastic Honesty:** Please avoid any instances of academic misconduct, including the following: 1. Using improperly acquired material for the purpose of writing a paper or making a presentation in class. 2. Substituting material written by another individual or individuals for your own. 3. Making false claims of performance by submitting the work of another student for your own.

## English 343 Syllabus

### Topic I: Narrating the Signs of Consciousness

#### Week One [1/27]

**Lecture:** Introduction to the Course

**Handout:** The Object

**Handout:** The Object-Referent

**Handout:** The Sign

**Theory:** Emmanuel Chukwudi Eze, ed. "Entries in the Encyclopédie and the Encyclopaedia Britannica," (91-94)

#### Week Two [2/3]

**Film:** Dark City

**Theory:** James Bignell, "Signs and Myths," (11-15)

**Fiction:** Italo Calvino, "The Form of Space," (115-123)

**Fiction:** Italo Calvino, "A Sign in Space," (31-39)

**Music:** Guster: "Demons" (studio)

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (7-10)

#### Week Three [2/10]

**Film:** Groundhog Day

**Film:** Memento

**Theory:** E. M. Forster, "The Story and the Plot," (44-46)

**Theory:** Madan Sarup, "Identity and Narrative," (14-18)

**Theory:** J. Hillis Miller, "Line," (231-233)

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (10-17)

#### Week Four [2/17]

**Fiction:** Richard Matheson, What Dreams May Come

**Theory:** Don Miguel Ruiz, "Domestication and the Dream of the Planet," (3-25)

**Theory:** Madan Sarup, "Identity and Narrative," (18-23)

**Theory:** Brain McHale, "Chinese Box Worlds," (211-213)

**Theory:** J. Hillis Miller, "Line," (233-235)

**Music Video:** Sia, "Breathe Me"

**Music Video:** Peter Gabriel, "Shock the Monkey"

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (17-19; 24-26)

### **Week Five [2/24]**

**Film:** Vanilla Sky

**Theory:** Don Miguel Ruiz, "The Storyteller," (57-78)

**Theory:** Hal Foster, "Field," (199-205)

**Theory:** Brain McHale, "Chinese Box Worlds," (213-215)

**Theory:** J. Hillis Miller, "Line," (235-238)

**Music Video:** Rihanna, "Disturbia"

**Video:** Flip Book Animation#1

**Video:** Flip Book Animation #2

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (26-29; 31-32; 41-43)

### **Week Six [3/3]**

**Fiction:** F. Scott Fitzgerald, The Great Gatsby

**Theory:** Jonathan Culler, "Story and Discourse in the Analysis of Narrative" (104-108)

**Theory:** Madan Sarup, "The Home, the Journey, and the Border," (1-5)

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (43-52)

## **Topic II: Literary Self-Creation**

### **Week Seven [3/10]**

**Fiction:** The House on Mango Street

**Theory:** Madan Sarup, "The Home, the Journey, and the Border," (5-9)

**Theory:** Jeffrey Nealon & Susan Searls Giroux, "Author/ity," (9-14)

**Theory:** Trinh T. Minh-ha, "Not You/Like You," (1-2)

**Music Video:** Tom Petty, "Refugee"

**Video:** "The Machine is Using Us"

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (52-55; 62; 67-70)

**First Essay due: 7-10 page essay due 3/10/10]**

### **Week Eight [3/17]**

**SPRING RECESS**

### **Week Nine [3/24]**

**Fiction:** Annie John

**Theory:** Madan Sarup, "The Home, the Journey, and the Border," (9-12)

**Theory:** Jeffrey Nealon & Susan Searls Giroux, "Author/ity," (15-19)

**Theory:** Trinh T. Minh-Ha, "No Master Territories," (215-218)

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (88; 93-97)

### **Week Ten [3/31]**

**Fiction:** Laura Esquivel Like Water of Chocolate

**Theory:** Tzvetan Todorov, "definition of the fantastic," (130-135) (abridged version)

**Theory:** Tzvetan Todorov, "the uncanny and the marvelous," (abridged version)

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (97-100)

## **Topic III: Ideological Dystopias and the Politics of Servitude**

### **Week Eleven [4/7]**

**Fiction:** Ayn Rand, Anthem

**Theory:** Jeffrey Nealon & Susan Searls Giroux, "Ideology," (83-91)

**Theory:** Dick Hebdige, "Ideology: a Lived Relation," (362-365)

**Handout:** 100 Steps of Ideology (Steps 1 to 30)

**Theory:** Jean-Luc Nancy, "We are Meaning," (1-5)

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (100-105)

### **Week Twelve [4/14]**

**Fiction:** Philip Dick, Do Androids Dream of Electric Sleep?

**Film:** Bladerunner

**PowerPoint Presentation:** “Ideology”

**Handout:** 100 Steps of Ideology (Steps 31 to 57)

**Handout:** “Ideology and Consciousness (I)”

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (105-108; 118-122)

### **Week Thirteen [4/21]**

**Film:** The Dark Knight

**Film:** The Devil Wears Prada

**Theory:** Louis Althusser, “Ideology and the State Apparatus,” (170-177)

**PowerPoint Presentation:** “Ideology and the Subject”

**PowerPoint Presentation:** “The Interpellative Identification”

**Handout:** 100 Steps of Ideology (Steps 58 to 100)

**Theory:** Jesus Sepulveda, The Garden of Peculiarities, (122-124; 125-128)

## **Topic IV: Beginner’s Mind and Ideology Indoctrination**

### **Week Fourteen [4/28]**

**Fiction:** The Tao of Pooh

**Theory:** Lao-tzu, Tao Te Ching, (Sections 1-40)

**Handout:** “Ideology and Consciousness (II)”

**Theory:** Dick Hebdige, “Hegemony: a Moving Equilibrium,” (365-367)

**Theory:** Philip Toshio Sudo, Zen Guitar (23-25; 73-78)

### **Week Fifteen [5/5]**

**Film:** Peaceful Warrior

**Theory:** Pema Chodron, “This Perfect Moment is the Perfect Teacher,” (12-17)

**Theory:** Shunryu Suzuki, Zen Mind, Beginner’s Mind (21-22; 34-37)

**Theory:** Philip Toshio Sudo, Zen Guitar (85-94; 157-161)

**First Essay due: 12-15 page essay due 5/5/10]**