

**San José State University**  
**Dept of English & Comparative Literature**

**English 101, Introduction to Literary Criticism, Spring 2021**

**Course and Contact Information**

Instructor: Professor Katherine D. Harris  
Office Location: n/a  
Email: [katherine.harris@sjsu.edu](mailto:katherine.harris@sjsu.edu)  
Office Hours: Harris: Friday 12:30-2pm & by appointment  
Zoom: <https://sjsu.zoom.us/j/83439533656>

*For general course questions, please visit the Instructor Online Office discussion forum in Canvas. Or use the Ask Each Other discussion forum.*

Class Days/Time: Friday, 9:30am-12:15pm  
Classroom: Canvas Modules for Readings & Assignments  
Synchronous Meetings on Zoom: <https://sjsu.zoom.us/j/81170983834>  
Co-requisite: English 100W

**Navigating This Course**

- Through the online learning environment, you will access readings, content, and assignments that need to be completed each week. The course is organized using weekly Modules which can be accessed from the course Home page.
- All items in a Module are required. In most instances, you must proceed through the module in a required order and cannot advance ahead without completing each element.
- As you complete activities in the weekly module you will see your progress indicated.
- Live sessions via Zoom are required each week. You should make every attempt to attend these sessions in real time. The sessions will not be recorded due to the nature of our conversations.

**Asynchronous & Synchronous Course**

Our work together is primarily discussion-based. We will spend the first few weeks getting accustomed to the difficult theory by meeting via Zoom on every Friday 9:30-12:15pm (synchronous). Due to the sometimes precarious nature of our discussions, the Zoom sessions will not be recorded.

## Course Description

Do you see hidden meanings in literary texts? Movies? Games? There are many possible readings of all literary and visual texts. Even your own identity governs your interpretation of the material. For this course, we will discover and apply critical models to various literary, visual, and digital texts. Critical models will include foundational twentieth-century theory as well as contemporary approaches to literature (Feminist, Queer, Marxist, Post-Colonial theories). Though we will apply these critical models to a variety of texts, Joseph Conrad's *Heart of Darkness* will be our ur-text.

## Grade Distribution for Assignments

10% Participation ([CLO 5](#))

15% Quizzes ([CLO 1](#))

15% Annotations of *Johns Hopkins Database* Articles ([CLO 1, 2](#))

20% Discussion Posts & Weekly Critical Model Applications ([CLO 1, 2, 3, 5](#))

15% Weekly Peer response of Critical Model Applications ([CLO 1, 2, 3, 5](#))

25% Final Project Hashtag Analysis Essay & Presentation ([CLO 4](#))

## Final Grades

The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU *Catalog* ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

For your final grades, 100-90 is an A, 89-80 is a B, 79-70 is a C, 69-60 is a D, and below 60 is an F. Pluses and minuses are the middle of each range. In calculating the final grade, a set number will represent each letter grade; for example, B+ is 87.5, B is 85, and B- is 82.5. There is no grading curve and no additional bumps to a higher letter grade based on half points.

Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

## Course Learning Outcomes

Upon successful completion of this course, students will be able to:

- CLO 1 Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
- CLO 2 Show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature
- CLO 3 Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.
- CLO 4 Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
- CLO 5 Articulate the relations among culture, history, and texts.

## 1-Unit Enhancement

Because this is a 4-unit course, **students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments.** This course will have integrated into the syllabus the following 1-unit enhancement: Undergraduate Research and Information Literacy.

In order to understand how other scholars use theoretical models to analyze literature, we are going to amass data in the form of hashtags, analyze the source, assess the content of each post, analyze the narrative that's constructed with this hashtag by a variety of constituents, and apply critical models to this analysis. We'll spend the final few weeks on this project with collection of hashtag data (best practices), in-class research sessions for guidance, discussions about hashtags and metadata, posting drafts of arguments and other portions of the essays, conducting peer response, and finalizing the project using both the written word and the visual (from the hashtag materials).

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## Required Texts/Readings

### Required Textbook

- Conrad, Joseph. *Heart of Darkness*. 3rd ed. Ed. Ross C. Murfin. Bedford, 2010. ISBN 0312457537 (*Get this edition; do not use the mass market paperback*)
- Lynne, Steven. *Texts and Contexts*. 7<sup>th</sup> ed. Pearson. (*get an e-rental or any edition of this textbook*)

### Recommended Textbooks

- Abrams, M.H. *A Glossary of Literary Terms*. 11th ed. Cengage, 2014. (*any edition will be good to have*)
  - Payne. *A Dictionary of Cultural and Critical Theory* (*any edition will be good to have*)
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## Course Requirements and Assignments

### Participation ([CLO 5](#))

This course studies a variety of ways to analyze literature. From the first day of class, your participation in each class meeting is imperative. Since this class is largely discussion-based, arrive to class prepared with the proper readings. A student's participation is assessed by his/her contribution throughout the semester as well as various discussion posts that will be used to assess participation (both prior to our Zoom meetings and during Zoom meetings). Use the following as guidelines for this portion of your final grade:

- To earn a "C," do the minimum: read and prepare assigned readings so you are never at a loss if you are asked a question, but speak only when called upon, do "ordinary," plain-vanilla presentations and responses. This is the "bottom line" for getting a "C" in this part of the course.
- To earn a "B," prepare assigned readings thoroughly, initiate discussions about them by asking good questions or suggesting ways to interpret readings, do presentations that reveal that you have done good additional work that you can make both interesting and meaningful to our discussions, and participate actively in those discussions.
- For an "A," take it up another level entirely: prepare readings thoroughly, find and talk about connections among them and among other aspects of culture (then and now), take a real leadership role in class discussions, including working actively to get others involved in the talk, make your presentations and responses "sparkle" by bringing to them something really special in terms of your own contributions,

interests, skills, and abilities to think in broad even interdisciplinary terms. Most of all, remember that an “A” indicates the very best grade a person can get; that should tell you what sort of work you need to do to earn the grade of “A.”

If you miss class, contact a classmate for notes, reading assignments and handouts – or, better yet, check our Canvas and the Ask Each Other discussion forum.

### **Quizzes ([CLO 1](#))**

Each week, you will watch a video lecture about that week's critical model(s) posted on YouTube. The videos need to be viewed prior to our meetings where we will discuss the critical model and how to apply it when writing about literary texts. It is essential that you do this work prior to our live session on Zoom. In order to assess your comprehension of the lectures and the critical models, there will be a quiz about each video lecture. The quiz will be timed (20-30mins) and will focus on the key concepts articulated in the video lecture. In order to prepare for the quiz, while you are viewing the video, be sure to take notes on those key concepts and their meanings. Also, take notes on the procedure for applying that critical model. There is no make-up for a missed quiz.

Other quizzes will be incorporated throughout the opening module as well.

### **Annotations of *Johns Hopkins Database Articles* ([CLO 1, 2](#))**

Each week, each critical model is accompanied by articles from the [Johns Hopkins Guide to Literary Theory & Criticism](#) (requires log-in). These articles are complex and dense. For this reason, we will create social annotations for each article. Each student will offer 3 different types of annotations: 1) key point about the critical model that requires further explanation; 2) how do you see a point about this critical model being applied to any literature; 3) respond to another student's annotation to further the discussion. Look for further instructions in each module.

### **Weekly Critical Model Applications ([CLO 1, 2, 3, 5](#))**

Because literary criticism is as much about writing as it is reading, each week we will write a critical model application that offers you an opportunity to practice the critical model as it is applied to a piece of literature (approximately 500 words). Your understanding of the critical models and class discussion are imperative to produce a sufficient piece of writing. Each application is worth 1 to 10 points and is based on the *quality* of your response. This weekly writing will also allow you to practice your writing skills. Posts (unless otherwise specified) are formal writing that should conform to [MLA style with proper citation format 8th edition](#) and should be edited for grammar and typographical mistakes. Sloppy writing will be penalized by at least 3 points. Use of first person (I/we/us/our) or third person (you) will result in a zero on the post. (See [Writing Tips](#).)

*There are no make-ups for applications and no late applications are accepted; you simply receive a zero for that application.* This is necessary because Canvas will assign a random peer responder from the class 1 minute after the due time passes. If you don't submit a post, you also won't be able to participate in the peer response -- which means you would lose all of the points for these two assignments in one week. Your application will be available only to me and your peer responder. Your application will be evaluated for plagiarism by Turnitin automatically; you will be able to see that report instantaneously. (See our policy on [Plagiarism & Recording Policy](#).) See further instructions in each module as well as the weekly due dates.

To help with this graded category, we will also have other (low stakes) topics as discussion posts, which will be scored based on the rubric appended to the assignment in Canvas.

## Weekly Peer Response of Critical Model Applications ([CLO 1, 2, 3, 5](#))

One of the elements of online courses that is difficult to create is a sense of community. For that reason, we will create a bridge between students through your writing. Each week, about 1 minute after the submission of the critical model applications, each student who submitted an application on time will be automatically and randomly assigned another student's application to peer respond. This peer response will be available as a discussion post for others in the class to review. Peer responses are not copyediting; the peer responder will assess the argument, use of the critical model, and any gaps or further discussions that needed to be included in the application (~500 words). See further instructions in each module as well as the weekly due dates.

Grades for each peer response will be assigned based on a 1-10 point rubric appended to the Canvas assignment.

## Final Project Hashtag Analysis Essay & Presentation ([CLO 4](#))

In order to understand how other scholars use theoretical models to analyze literature, we are going to amass data in the form of [hashtags](#) (see Marisa Parham on "Hashtag"), analyze the source, assess the content of each post, analyze the narrative that's constructed with this hashtag by a variety of constituents, and apply critical models to this analysis. Midway in the semester, you will choose a hashtag to follow on a variety of social media platforms of your choice. The first assignment is to choose that hashtag (ex, #covidcampus, #citepedagogy). The next assignment will require you to identify the platforms that you are using to mine for the hashtag and describe how you are gathering and saving the hashtag data (all the tweets, posts, photos); that same assignment will also ask for a preliminary assessment of the platforms themselves (e.g., does Twitter's terms of service limit the display and use of your chosen hashtag?). We'll post a draft of a portion of this essay to discuss problem areas and to conduct peer review.

- Choosing a hashtag (post)
- Identify & assess platforms + data sustainability (post)
- Draft (post + peer review)
- Defining Participatory Culture (post)
- Methods defined (post)
- Hashtag data (google doc/spreadsheet)
- Final Essay (2000 words)

We'll spend the final weeks on this project with collection of hashtag data (best practices), in-class research sessions for guidance, discussions about hashtags and metadata, posting drafts of arguments and other portions of the essays, conducting peer review, and finalizing the project using both the written word and the visual (from the hashtag materials). Within the essay, you will identify your methodology, which means that you will identify and define (relying on the *Johns Hopkins* articles) 2-3 critical models that you will use to assess the use of this hashtag. See the full instructions.

During the last regular class meeting and at the final exam meeting day, each student will present their research as a Pecha Kucha presentation. More instructions will be provided.

## Course Workload

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities.

## Online & Email Etiquette

### Zoom - Live Meetings Etiquette

Here are the requirements and expectations for our live meetings:

- **Entering the Zoom Class:** Click on the Zoom link at least 5 mins prior to the start of our live session.
- **Mute Your Microphone:** To help keep background noise to a minimum, make sure you mute your microphone when you are not speaking.
- **Be Mindful of Background Noise and Distractions:** Find a quiet place to “attend” class, to the greatest extent possible.
  - Avoid video setups where people may be walking behind you, people talking/making noise, etc.
  - Avoid activities that could create additional noise, such as shuffling papers, listening to music in the background, etc.
- **Position Your Camera Properly:** Be sure your webcam is in a stable position and focused at eye level.
- **Limit Your Distractions/Avoid Multitasking:** You can make it easier to focus on the meeting by turning off notifications, closing or minimizing running apps, and putting your smartphone away (unless you are using it to access Zoom).
- **Use Appropriate Virtual Backgrounds:** If using a virtual background, it should be appropriate and professional and should NOT suggest or include content that is objectively offensive or demeaning.
- **Responding during Zoom session:** During open discussion, please indicate your interest in responding either by posting in the chat window or using Zoom's raised hand feature.

Video allows for us to see each other, make connections, and form community, but we all realize that video might create bandwidth issues. We will have a moment at the beginning of the class where video for everyone should be turned on to say hello. In breakout rooms, video is necessary in order to foster communication.

### Discussion - Live Meetings Etiquette

Throughout this course, we will grapple with a variety of theoretical ways to read and analyze "text" (written, printed, verbal, performed, ephemeral, ekphrastic, visual -- all forms of media). The purpose of this course is to provide students with insight into the diversity of viewpoints. For this reason, during open discussion, avoid any form of implied, implicit, or intentional bias or discriminatory language. We will examine all "texts" through a variety of subject positions. Even if your belief system is not open to some of these critical models, keep in mind that during class, you are first and foremost an objective scholar. If you disagree with a point made during class, turn your disagreement into a point for a discussion (e.g. instead of asking “do we have to do this?” or “I refuse to listen,” ask “how would this help my learning?”)

For more information on how to conduct yourself and manage the tech during our live sessions, check out:

- [Quick How-To Log-in to Zoom Handout for Students](#)
- [Zoom Etiquette](#)

For technical help with Zoom, see [Course Technology](#)

## Email Etiquette

When emailing your professor, consider it a formal communication. See below for a brief example or check out the [Writing Center's handout](#) (pdf):

Dear Professor Harris,  
[my question]  
Thanks,  
[sign your name here with your course]

Know that long conversations over email are not fruitful merely because of the limitations of technology. If you have an extended question or dilemma that cannot be answered by our online materials, please visit me during office hours or schedule an online chat/video chat.

See this extremely helpful article about emailing your professor and why there's such an insistence on formality: "[Re: Your Recent Email to your Professor.](#)" *Inside Higher Ed.*

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## Late Assignment Submission

If you cannot meet an assignment deadline (other than the applications), you must contact Prof. Harris **at least 48 hours prior** to the deadline meeting to discuss the situation.

After you contact Prof. Harris, please know that no matter the situation, for *every day* that an assignment is late, you will be penalized a half grade step: A becomes A-, A- becomes a B+, etc.

In order to avoid late penalties, an assignment must be submitted in the required form on Canvas.

No late submissions allowed for applications posts.

## Academic integrity & Plagiarism

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7](#) requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the [Student Conduct and Ethical Development](#) website for more information.

**If you plagiarize any of your assignments, you will automatically fail this course.**

## Consent for Recording of Class and Public Sharing of Instructor Material

Students are not allowed to record without instructor permission – **you may *not* record Zoom sessions, office hours, or any other live, synchronous meetings; manipulation or screenshots, especially of other students are *not* allowed.**

Students are prohibited from recording class activities (including class lectures, office hours, advising sessions, etc.), distributing class recordings, or posting class recordings. Materials created by the instructor for the course (syllabi, lectures and lecture notes, presentations, etc.) are copyrighted by the instructor. This university policy (S12-7) is in place to protect the privacy of students in the course, as well as to maintain academic integrity through reducing the instances of cheating. Students who record, distribute, or post these materials will be referred to the Student Conduct and Ethical Development office. Unauthorized recording may violate university and state law. It is the responsibility of students that require special accommodations or assistive technology due to a disability to notify the instructor.

## University Policies

Per [University Policy S16-9](#) relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#). Make sure to visit this page, review and be familiar with these university policies and resources.

- [General Expectations, Rights and Responsibilities of the Student](#)
- [Academic Integrity](#)
- [Accommodation to Students' Religious Holidays](#)
- [Adding and Dropping Classes](#)
- [Attendance and Participation](#)
- [Accommodations for Students with Disabilities](#)
- [Consent for Recording of Class and Public Sharing of Instructor Material](#)
- [Timely Feedback on Class Assignments](#)
- [Workload and Credit Hour Requirements](#)

# English 101 - Introduction to Literary Criticism (Spring 2021)

## Course Schedule

- **TC** = *Texts & Contexts*
- **HoD** = *Heart of Darkness*
- **JHU** = [Johns Hopkins Database \(library authentication required\)](#)
- **MLA** = [8th edition of MLA format](#) (released in 2016)

*Note: Syllabus subject to change*

Date	Module	Zoom	Reading Due	Assignment Due – see Canvas for due dates
Week 0 Jan 29	Getting Started	9:30-12:15	<b>Introductions</b> <ul style="list-style-type: none"> <li>• Meeting sessions discussion (2 hours? Or 2:45 w/bio breaks?)</li> <li>• How Canvas modules work</li> <li>• Getting Started Module</li> </ul>	
Week 1 Feb 5	Introduction to Literary Criticism & Theory	9:30-12:15	<b>Video Lectures</b> ( <i>complete before class meeting</i> ): <ul style="list-style-type: none"> <li>• <a href="#">What is Literary Criticism?</a></li> <li>• <a href="#">Methodology: An Introduction to Literary Theory</a></li> </ul> <b>Readings</b> ( <i>complete before class meeting</i> ): <ul style="list-style-type: none"> <li>• TC: Introduction &amp; Critical Worlds (3-43)</li> <li>• TC: Appendix 2 “A Note on How Theories Relate” (258-61)</li> </ul> <b>Discussion</b> ( <i>in-class</i> ) <ul style="list-style-type: none"> <li>• <a href="#">“Pulp Fiction as Typography”</a> (video)</li> <li>• <a href="#">"Dude"</a> in Google's Ngram Viewer</li> <li>• <a href="#">"25 Maps that Explain the English Language"</a></li> <li>• <a href="#">"When Shakespeare Committed Word Crimes"</a></li> </ul>	Getting Started Module Quizzes & Discussion Posts  Quiz on Video Lectures  Post on What Kind of Critic am I?  Quiz on Literary Terms (Parts 1 & 2)
Week 2 Feb 12	New Criticism	9:30-12:15	<b>Video Lectures:</b> <ul style="list-style-type: none"> <li>• <a href="#">What is New Criticism?</a></li> <li>• <a href="#">Video Sparknotes of HoD</a></li> </ul>	Video Lecture Quiz (Wed)

Date	Module	Zoom	Reading Due	Assignment Due – see Canvas for due dates
			<ul style="list-style-type: none"> <li>• <a href="#">Paul Griffin discusses HoD</a></li> <li>• <a href="#">Animated Heart of Darkness</a></li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• all of <i>Heart of Darkness</i></li> <li>• <a href="#">Reading Strategically for Literary Criticism</a></li> <li>• TC: Chp 3 Unifying the Work (45-58 &amp; 68-70)</li> <li>• JHU: <a href="#">New Criticism</a></li> </ul>	JHU Annotations (Thur)
Week 3 Feb 19	Semiotics	9:30-12:15	<p><b>Video Lecture:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Structuralism and Semiotics</a></li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• JHU: <a href="#">Semiotics</a></li> <li>• JHU: <a href="#">Linguistics and Language</a></li> <li>• TC: Structuralism &amp; Semiotics (109-11)</li> </ul> <p><b>Discussion</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Heart of Darkness E-Text</a></li> </ul>	<p>New Criticism Application (Tue)</p> <p>Video Lecture Quiz (Wed)</p> <p>JHU Annotations (Thu)</p> <p>Peer Response New Criticism Application (Fri)</p>
Week 4 Feb 29	Marxism	9:30-12:15	<p><b>Video Lecture:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Marxism Mini-Lecture</a></li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• TC: Chp 6 “Connecting the Text” (156-60)</li> <li>• TC: Cultural Studies (150-53 &amp; 184-190)</li> <li>• JHU: Classical Marxism</li> </ul> <p><b>Discussion (in-class)</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Hamlet’s Soliloquy</a></li> <li>• <a href="#">Revolution</a> in <i>Les Miserables</i></li> <li>• <a href="#">Hamilton</a></li> </ul>	<p>Semiotics Application (Tue)</p> <p>Video Lecture Quiz (Wed)</p> <p>JHU Annotations (Thur)</p> <p>Peer Response Semiotics Application (Fri)</p>

Date	Module	Zoom	Reading Due	Assignment Due – <i>see Canvas for due dates</i>
Week 5 Mar 5	Psychoanalysis	9:30-12:15	<p><b>Video Lecture:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Psychoanalysis Mini-Lecture</a></li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• TC: Chp 7 “Minding the Work” (195-203 &amp; 217-18)</li> <li>• JHU: Traditional Freudian Criticism</li> </ul>	<p>Marxism Application (Tue)</p> <p>Video Lecture Quiz (Wed)</p> <p>JHU Annotations (Thur)</p> <p>Peer Response Marxism Application (Fri)</p>
Week 6 Mar 12	Feminist & Gender Theory	9:30-12:15	<p><b>Video Lectures:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Feminist &amp; Gender Mini-Lecture</a></li> <li>• <a href="#">Angela Davis, Your Behavior Creates Your Gender</a></li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• TC: Chp 8 “Gendering the Text” (221-35 &amp; 251-53)</li> <li>• HOD: “What are Feminist and Gender Criticism” (163-176)</li> <li>• JHU: <a href="#">Anglo-American Feminisms</a></li> <li>• JHU: <a href="#">Gender Theory &amp; Criticism</a></li> </ul> <p><b>Examples of Current Uses</b></p> <ul style="list-style-type: none"> <li>• <b>Article:</b> <a href="#">"Man Enough? Masculinity, Media, and the American Presidency"</a> (<i>Blue Review</i>)</li> <li>• <b>Video:</b> <a href="#">"Male Privilege"</a> by MTV</li> <li>• <b>Video:</b> <a href="#">"Bic Pens for Women"</a> (video)</li> <li>• <b>Video:</b> <a href="#">"Body Form Responds: The Truth"</a> (video)</li> <li>• <b>Video:</b> <a href="#">History of Superheroines</a> (PBS) (Video trailer)</li> <li>• <a href="#">"How Language Shapes the Way We Think"</a> (TedTalk Video)</li> <li>• <a href="#">"Potty Mouthed Princesses"</a></li> <li>• <a href="#">1980s Enjoli Perfume Commercial</a></li> </ul>	<p>Psychoanalysis Application (Tue)</p> <p>Video Lecture Quiz (Wed)</p> <p>JHU Annotations (Thur)</p> <p>Peer Response Psychoanalysis Application (Fri)</p>

Date	Module	Zoom	Reading Due	Assignment Due – <i>see Canvas for due dates</i>
Week 7 Mar 19	Queer Theory	9:30-12:15	<p><b>Video Lecture:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Queer Theory Mini-Lecture</a></li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• JHU: <a href="#">Queer Theory</a></li> </ul> <p><b>Examples of Current Uses:</b></p> <ul style="list-style-type: none"> <li>• "<a href="#">When Binary Code Won't Accommodate Non-Binary People</a>"</li> <li>• "<a href="#">Tim Cook Speaks Up</a>"</li> <li>• "<a href="#">homosexual</a>," OED (requires log-in)</li> <li>• "<a href="#">queer</a>," NGram Viewer (American English corpus)</li> <li>• "<a href="#">queer</a>," Wikipedia</li> </ul>	<p>Feminist or Gender Application (Tue)</p> <p>Video Lecture Quiz (Wed)</p> <p>Participation Check-in Post (Wed)</p> <p>JHU Annotations (Thur)</p> <p>Peer Response Gender or Feminist Application (Fri)</p>
Week 8 Mar 26	Postcolonial	9:30-12:15	<p><b>Video Lecture:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Postcolonial Theory Mini-Lecture</a></li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• TC: Postcolonial and Ethnic Studies (160-63 &amp; 184-90)</li> <li>• JHU: <a href="#">Postcolonial Cultural Studies</a> (read both entries)</li> </ul>	<p>Queer Theory Application (Tue)</p> <p>Video Lecture Quiz (Wed)</p> <p>JHU Annotations (Thur)</p> <p>Peer Response Queer Theory Application (Fri)</p>
April 2	<b>SPRING BREAK</b>			
Week 9 April 9	Race & Ethnicity Studies	9:30-12:15	<p><b>Video Lectures</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Race &amp; Ethnicity: Crash Course</a></li> <li>• <a href="#">Race/Ethnicity Analysis</a></li> <li>• <a href="#">What is Intersectionality?</a></li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• JHU: <a href="#">Race &amp; Ethnicity</a></li> <li>• JHU: <a href="#">Edward Said</a></li> <li>• <b>Article:</b> "<a href="#">Intersectionality</a>" (Wikipedia)</li> <li>• <b>Talk page for</b> "<a href="#">Intersectionality</a>" (Wikipedia)</li> </ul>	<p>Postcolonial Application (Tue)</p> <p>Video Lecture Quiz (Wed)</p> <p>JHU Annotations (Thur)</p> <p>Peer Response Postcolonial Application (Fri)</p>

Date	Module	Zoom	Reading Due	Assignment Due – see Canvas for due dates
Week 10 April 16	Race & Ethnicity (contd)	9:30-12:15	<p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• <b>Article:</b> “<a href="#">Achebe: Racism in Heart of Darkness</a>”</li> <li>• <b>Podcast:</b> <a href="#">Chinua Achebe on NPR</a></li> <li>• <b>Article:</b> <a href="#">Chinua Achebe in The Guardian</a></li> <li>• <b>Scholarly Article:</b> ““<a href="#">A Bloody Racist’: Achebe’s View of Conrad</a>,” <i>The Yearbook</i> (requires SJSU log-in)</li> </ul> <p><b>Videos</b></p> <ul style="list-style-type: none"> <li>• <b>Video:</b> <a href="#">Ta-Nehisi Coates on Words</a></li> <li>• <b>Video:</b> <a href="#">Toni Morrison Interview</a></li> <li>• <b>Video:</b> <a href="#">#ToBeBlack</a></li> </ul>	<p>Race or Ethnicity Application (Tue)</p> <p>Peer Response Race or Ethnicity Application (Fri)</p>
Week 11 April 23	Hashtag Project	9:30-12:15	<p><b>Discuss:</b> Hashtag Project &amp; Pecha Kucha Presentation</p> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• <a href="#">"Hashtag,"</a> Marisa Parham</li> <li>• <a href="#">"Academia Lives -- on TikTok"</a> <i>New York Times</i> June 30, 2020.</li> <li>• Parker, Ashley. <a href="#">“Hashtags, a New Way for Tweets: Cultural Studies.”</a> <i>The New York Times</i>, 10 June 2010</li> <li>• Harry, Sydette. <a href="#">“More than the Message.”</a> <i>Model View Culture</i> 30 June 2014</li> <li>• Agarwal, Kritika. <a href="#">“Doing Right Online: Archivists Shape an Ethics for the Digital Age.”</a> <i>Perspectives on History</i>, Nov. 2016.</li> <li>• Al Khatib, Hadi. <a href="#">“Disclosures of a Hashtag.”</a> <i>Exposing the Invisible</i></li> </ul>	

Week 12 April 30	Hashtag Project	9:30-12:15	<b>Readings</b> <ul style="list-style-type: none"> <li>• “Introducing Participatory Cultures” from <i>The Participatory Cultures Handbook</i>, 2012 (pdf)</li> <li>• “Defining Participatory Culture” from <i>Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce, and Politics</i>, 2015 (pdf)</li> </ul>	Discussion Post: Hashtag Project
Week 13 May 7	Hashtag Project	No Class		Draft & peer review
Week 14 May 14	Hashtag Project	TBD		Participation Final Assessment
<b>Final Exam Meeting May 21</b>		7:15-9:30am	Pecha Kucha Presentations	Required Attendance