

English 101 – Introduction to Literary Criticism
Spring 2007, San José State University
Section 02: T/R 10:30-11:45am, BBC 221
Section 03: T/R 12:00-1:15pm, BBC 221

Dr. Katherine D. Harris

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COURSE DESCRIPTION

Do you see hidden meanings in literary texts? Billboards? Movies? Advertisements? Can you come up with 3 variant meanings for Ezra Pound's poem, "In a Station of the Metro"? There are many possible readings of all literary and visual texts. Even your own identity governs your interpretation of the material. What kind of critic are you? 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 (feminism, Queer theory, Marxism, post-colonialism and more). We will apply these critical models to texts across several historical periods and literary genres. *Pre-requisite: Engl. 100W*

COURSE OBJECTIVES

- Explore a wide variety of approaches to literature.
- Learn to apply these methodologies directly to literary texts, especially to works of prose and poetry (and build on the skills learned in 100W in regards to analyzing poetry).
- Attain a knowledge of the tools of analysis necessary for work in our discipline.
- Complete a minimum of 5,000 words in written assignments.

REQUIRED BOOKS & MATERIALS (on Reserve in King Library)

Texts and Contexts. Ed. Steven Lynn, 4th ed. Longman (ISBN: 0321209427)

Norton Anthology of Theory and Criticism. Ed. Vincent B. Leitch. Norton (ISBN 0393974294)

A Dictionary of Cultural and Critical Theory. Ed. Michael Payne. Blackwell (ISBN: 0631207538)

Conrad, Joseph. *Heart of Darkness*. 2nd ed. Bedford (ISBN 0312114915) – **be sure to get this edition!**

Suggested:

A Research Guide for Undergraduates in English & American Literature. MLA, 2006 (ISBN: 0873529243)

Hacker, Diana. *A Writer's Reference* (or other writing handbook)

Dictionary, Collegiate-level

GRADE DISTRIBUTION

10%	Class Discussion & Participation
20%	In-Class & Emailed Response Essays (ICE/OCE)
20%	Critical Analysis Essay (Final Exam Essay)
25%	Annotated Bibliography & Reflective Essay
25%	Critical Model Presentation & Essay

Class Discussion & Participation

The reading load for this course is dense with theoretical articles along with the more light-hearted materials. All will require much discussion during our meetings. For these reasons, your participation during class is imperative. Since this class is largely discussion-based, arrive to class prepared with the proper readings. *Bring the appropriate texts to our class meetings; always bring Heart of Darkness.*

“Intro to Literary Criticism” Policies 2

A student’s participation is assessed by his/her contribution throughout the semester. Use the following as guidelines for this portion of your final grade:

- To earn a "C," do the minimum: at every meeting, 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," at every meeting, 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: at every meeting, 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 check our Course Website. (Please do not email me to ask “Did I miss anything important?”)

In-Class Essays (ICE) & Out-of-Class Emailed Essays (OCE)

Because literary criticism is as much about writing as it is reading, each week we will write essay response to an assigned question about the current reading assignment. As the semester progresses, this essay will turn into an out-of-class emailed essay of approximately 300-500 words. Your understanding of that week’s critical models and class discussion are imperative to produce a sufficient piece of writing. Each OCE/ICE will receive a grade based on the *quality* of your response. This weekly writing will also allow you to explore methodologies based on focused questions, clarify your thoughts on a theoretical model or comment on your peer's presentation. This weekly writing will also allow you to practice your in-class writing skills. We will discuss what makes an effective response. The OCE is formal writing that should conform to MLA style with proper citation format and should be edited for grammar and typographical mistakes. Sloppy writing will be penalized by a letter grade.

There are no make-ups for an ICE/OCE; you simply receive a zero for that essay. The OCE needs to be emailed by the date and time specified in order to receive credit; a late OCE will receive a zero. Please be aware that missing even a few of these essays will cause your final grade to drop significantly. Out of the approximately ten ICE/OCEs, the lowest grade will be dropped.

Annotated Bibliography & Reflective Essay

In order to understand how other scholars use theoretical models to analyze literature, this assignment asks you to find and annotate ten contemporary literary critical articles that focus on *Heart of Darkness* (not in the *Heart of Darkness* critical edition that we are using for class). The library session scheduled for February 15th will provide a tutorial on searching the MLA Bibliography, JSTOR and Project Muse as well as retrieving them through King Library’s “Get Text,” Interlibrary Loan and Link+. A 600-word reflective essay on your research experience will also be included.

MLA style for documentation, in-text citation methods and Bibliography are required. If you need help on MLA style, please see me before submitting anything. (Essay grades will be reduced for inaccurate citation and Works Cited submissions.) See also our Course Website for MLA style online resources. In addition to handing in a paper copy, your Annotated Bibliography and Reflective Essay will be submitted to Turnitin.com for verification. Further instructions will be provided.

Critical Model Presentation & Essay

To gain a better understanding of at least one critical theory, each student will give a presentation on a particular model, using a text to exemplify it. The presentation will include a *brief* summary of one literary critical model, summary and discussion of an article (from *Norton*) pertaining to that model and an analysis of a selection from *Heart of Darkness*. The presentation will be followed by a brief question and answer session from your peers. The following week, a 1600-word written essay is due. The main goal of this presentation is to provide an example of using a critical model. The essay will contain all of the elements that you presented, but in greater detail and in a more formal style (MLA style, including a Works Cited). The essay gives you an opportunity to address any questions or dilemmas that were broached during the Q&A session. (Essay grades will be reduced for inaccurate citation and Works Cited submissions.) In addition to handing in a paper copy, your essay will be submitted to Turnitin.com for verification. Further instructions will be provided.

Final Exam Essay

The 1200-word final exam/essay (written outside of class) will be based on a literary text to which you will apply a critical model. This text and critical model must be different from those included in your presentation. We will discuss the Final Exam Essay towards the conclusion of the semester. In addition to handing in a paper copy, your essay will be submitted to Turnitin.com for verification. (*Note:* Graduate students are expected to write a 20-25pp graduate-level essay.)

GRADING POLICY

The Department of English reaffirms its commitment to the differential grading scale as defined in the 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 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.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. Grades issued will represent a full range of student performance (no extra credit offered) and will adhere to the following SJSU academic standards of assessment:

- The “**A**” essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student’s ability to use language effectively and construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.
- The “**B**” essay will demonstrate competence in the same categories as the “A” essay. The chief difference is that the “B” essay will show some descriptably slight weaknesses in one of those categories. It may slight one of the assigned tasks, show less facility of expression, or contain some minor grammatical, mechanical, or usage flaws.
- The “**C**” essay will complete all tasks set by the assignment, but show weakness in fundamentals (usually development), with barely enough specific information to illustrate the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the “B” essay.
- The “**D**” essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment—that is, too simplistic or short. The essay may reveal some problems in development, with insufficient specific information to illustrate the experience or support generalizations. It will contain grammatical, mechanical, and usage errors that render some sentences incomprehensible.
- The “**F**” essay will demonstrate a striking underdevelopment of ideas and insufficient or unfocused organization. It will contain serious grammatical, mechanical, and usage errors that render some sentences incomprehensible.

COURSE POLICIES

Late Assignments/Essays

If you cannot meet a deadline, you must contact me *at least 72 hours prior* to our class meeting to discuss the situation. If this is not done, for *every day* that an essay is late, you will be penalized one grade step: A becomes A-, A- becomes a B+, etc. The weekend will count as one day. Unless you have prior permission or the assignment specifically requests it, *absolutely no assignment will be accepted via email.*

Academic Honesty

Your own commitment to learning, as evidenced by your enrollment at San José State University, and the University’s Academic Integrity Policy requires you to be honest in all your academic course work. Please know that submitting work from another course (recycling) is also against the Academic Honesty Policy. Faculty members are required to report all infractions to the Office of Student Conduct and Ethical Development. The Policy on academic integrity can be found at: http://sa.sjsu.edu/student_conduct.

Avoiding Plagiarism

Plagiarism is the unacknowledged use of somebody else’s words or ideas and is considered an instance of academic dishonesty that instructors must report. You commit plagiarism by

- buying, stealing, or borrowing a paper;
- hiring someone to write a paper;
- building on someone’s ideas without providing a citation;
- or copying from another source or using a source too closely when paraphrasing.

In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook. If you have any questions about when or how to document a source, do not hesitate to ask me for clarification. Turning in plagiarized work may result in immediate failure in the course and could result in dismissal from San José State University. See King Library’s definition, the University policy and a plagiarism tutorial: www.sjlibrary.org/services/literacy/info_comp/plagiarism.htm

Plagiarism checks will be performed by asking students to submit various written exercises or essays to Turnitin.com, a service which scans documents for all references to Web sources and other essays. The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner.

Classroom Environment

Respect your fellow students and I: Arrive on time (excessive tardiness will affect your participation grade) and do not partake in disruptive behavior. If you are late, wait for an appropriate moment to enter so you do not disturb the class. Turn off cell phones or put them on silent mode during the class period.

Email

Email is the best possible way to contact me (9am-5pm) and has the added bonus of recording our conversations. When emailing me, please consider it a formal communication: include the appropriate salutation, your name, your question/comment or your OCE. Know that long conversations over email are not fruitful merely because of the limitations of technology. If you have an extended question or dilemma, please visit me during office hours. I will amass a class email list and will occasionally send out information regarding our meetings or the readings. *Please provide an email address that you check daily.*

Course Website – <http://www.sjsu.edu/faculty/harris/>

As we move along in the semester, course materials and updated reading schedules will be posted on the course website. After you have entered, simply click on our class title to print the current schedule or handouts, visit outside web projects, print copies of lost documents, find the SJSU Writing Center, check my office hours, discover local literary events or double-check the meaning of “plagiarism.”

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SJSU Writing Center

Visit me during office hours for help with your writing. For even further help, go to the brand new Writing Center (opens Feb. 5) located in Clark Hall, Suite 126. Hours: Monday-Thursday 9-7 and Friday 9-1; Call for appointments at 924-2308 or go online at www.sjsu.edu/writingcenter. Work with tutors in a one-on-one environment. Make appointments online at the above website.

Disabilities Policy

If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with the DRC to establish a record of their disability.

Dr. Katherine D. Harris
Intro. to Literary Criticism (Engl 101)
Spring 2007

Name: _____
Section No: _____
E-mail: _____

STUDENT QUESTIONNAIRE
Please respond using complete sentences

1. Indicate if you are an English major, minor or other. Are you a sophomore, junior or senior?
2. Have you taken Engl. 100W, any pre-1900 literature courses or post-1900 literature courses? Have you taken Engl. 56A (British Survey to 1800) or Engl. 144 (Shakespeare)?
3. Do you have access to a computer at home? Yes No
(If not, become familiar with SJSU's computer labs.)
4. **Briefly** summarize the important policies presented on this syllabus.
5. Write one or two sentences defining "plagiarism."
6. Why are you an English major? (Or any other major?)
7. Write a **brief** paragraph explaining what "criticism" means to you. Are you a literary critic?
8. Do you have a favorite author? Who? Why?

By signing below, the individual acknowledges receiving a copy of the class greensheet and understands the schedule of work, participation requirements, grading criteria and other important information. The individual also acknowledges understanding plagiarism and its consequences.

Name: _____

Signature: _____

SCHEDULE of READINGS & ASSIGNMENTS

English 101, Sections 02 & 03 (Spring 2007)

Syllabus subject to change

See www.sjsu.edu/faculty/harris/Courses.htm for most current schedule

TC = Texts & Contexts

NTC = Norton Anthology of Theory & Criticism

HoD = Heart of Darkness

Online = Print from course website (see Schedule)

ICE = In-Class Essay

OCE = Out-of-Class Emailed Essay

Date	Topics	Reading Due	Assignment Due
Thur 1/25	<i>Introductions: Me, You, Lit Crit</i>	<ul style="list-style-type: none"> • Greensheet Policies & Schedule • Letters from Previous Students • Hints for Reading Fiction 	Student Questionnaire
Tues 1/30		<ul style="list-style-type: none"> • <i>Heart of Darkness</i>, pp.17-46 	<i>Discuss & Sign up for Critical Model Presentation (via email by Wednesday 5pm)</i>
See Authors & Discuss Books at the CLA Events (www.litart.org)			
Thur 2/1		<ul style="list-style-type: none"> • <i>Heart of Darkness</i>, pp.47-95 <p style="text-align: center;">Note: Last day to drop courses without "W" on record 2/5</p>	OCE: Intellectual Autobiography 600 words, typed, <i>email by 5pm</i>
Tues 2/6	<i>What is Literary Criticism?</i>	<ul style="list-style-type: none"> • TC: Introduction & Critical Worlds (3-34) • NTC: Eagleton, "Literary Theory: An Introduction" (2243-2249) • HOD: "A Critical History of HoD" (HoD 99-114) 	<i>ICE Writing Tips</i> <i>Discuss Bibliography & Reflective Essay Assignment</i>
Thur 2/8	<i>Formalism</i>	<ul style="list-style-type: none"> • NTC: Eichenbaum "Theory of the 'Formal Method'" (1062-87) <p style="text-align: center;">Note: Last day to add courses & register late (no exceptions) 2/12</p>	ICE/OCE
Tues 2/13	<i>New Criticism</i>	<ul style="list-style-type: none"> • TC: Chp 3 Unifying the Work (37-57) • NTC: Brooks, "Heresy of Paraphrase" & "The Formalist Critic" (1353-71) • NTC: Ransom "Criticism, Inc." (1108-18) 	
Thur 2/15		<p>Library Session Rm. 217, King Library Instructor: Toby Matoush</p>	InfoPower Online Tutorial (http://tutorials.sjlibrary.org/tutorial/infopower/) OCE: due by Friday, 5pm
Tues 2/20	<i>Structuralism</i>	<ul style="list-style-type: none"> • NTC: Saussure, "Course in General Linguistics" (960-977) • NTC: Frye, "Archetypes" (1445-57) <p style="text-align: center;">Note: Enrollment Census Date</p>	
Thur 2/22	<i>Post-Structuralism & Reader-Response</i>	<ul style="list-style-type: none"> • TC: Chp 4 "Creating the Text" (61-93) • HOD: "What is Reader-Response Criticism?" (HoD 115-126) • HOD: Rabinowitz, "Reader Response, Reader Responsibility" (HoD 131-147) • NTC: Iser "Interaction" (1673-82) 	ICE/OCE
Attend the "Wall of Reading" Book Discussions all this week (www.sjsu.edu/depts/english/Calendar.htm#Feb)			
Tues 2/27	<i>Post-Structuralism & Deconstruction</i>	<ul style="list-style-type: none"> • HOD: "What is Deconstruction" (HoD 185-200) • TC: Chp 5 "Opening Up the Text" (97-129) 	

Date	Topics	Reading Due	Assignment Due
Thur 3/1		<ul style="list-style-type: none"> • NTC: Barthes "Death of the Author" (1466-70) & "From Work to Text" (1470-75) • NTC: Fish "Interpreting" (2071-89) 	ICE/OCE
Tues 3/6		<ul style="list-style-type: none"> • NTC: Foucault "What is an Author" (1622-36) • HOD: Miller, "Heart of Darkness Revisited" (HoD 206-220) 	
Thur 3/8	<i>Psychoanalytical Criticism</i>	<ul style="list-style-type: none"> • TC: Chp 7 "Minding the Work" (183-208) • NTC: Freud "The 'Uncanny'" (929-52) & "Fetishism" (952-56) 	ICE/OCE
Tues 3/13		<ul style="list-style-type: none"> • NTC: Mulvey "Visual Pleasures" (2181-92) 	
Thur 3/15		Meet in Steinbeck Center for a peek into Steinbeck Historical Materials	OCE: due by Friday, 5pm
Tues 3/20	<i>Marxism</i>	<ul style="list-style-type: none"> • TC: Chp 6 "Connecting the Text" (133-179) • NTC: Marx, "The Communist Manifesto" (769-773) • NTC: Wilson "Marxism & Literature (1243-54) 	Annotated Bibliography & Reflective Essay Due
Thur 3/22		<ul style="list-style-type: none"> • NTC: Benjamin "Work of Art" (1166-86) 	ICE/OCE
Tues 3/27		SPRING BREAK NO CLASS	
Thur 3/29		SPRING BREAK NO CLASS	
Tues 4/3	<i>New Historicism</i>	<ul style="list-style-type: none"> • HOD: "What is New Historicism" (HoD 221) • NTC: Greenblatt, "Introduction to <i>The Power of Forms</i>" (2251-2254) • NTC: Knapp & Michaels, "Against Theory" (2460-2475) 	
Thur 4/5		<ul style="list-style-type: none"> • HOD: Thomas, "Preserving and Keeping Order" (HoD 239-257) • HOD: "Introduction: Biographical & Historical Contexts" (HoD 3-16) 	ICE/OCE
Tues 4/10	<i>Anglo-American Feminism</i>	<ul style="list-style-type: none"> • TC: Chp 8 "Gendering the Text" (211-241) • NTC: Woolf Room (1021-29) • NTC: Gilbert/Gubar Madwoman (2023-35) 	
Thur 4/12		<ul style="list-style-type: none"> • HOD: "What are Feminist and Gender Criticism" (HoD 148-161) • HOD: Smith, "Too Beautiful Altogether" (HoD 169-184) 	ICE/OCE
Tues 4/17	<i>Gender Studies & Queer Theory</i>	<ul style="list-style-type: none"> • NTC: Butler, "Gender Trouble" (2488-2501) • NTC: Zimmerman, "What Has Never Been" (2340-2359) 	
Thur 4/19		<ul style="list-style-type: none"> • NTC: Sedgwick Between Men (2434-38) & Epistemology of the Closet (2438-45) 	ICE/OCE
Tues 4/24	<i>Cultural Criticism</i>	<ul style="list-style-type: none"> • HOD: "What is Cultural Criticism" (HoD 258-271) • NTC: Ohmann, "The Shaping of a Canon" (1880-1894) 	
Thur 4/26	<i>Race & Ethnicity Studies</i>	<ul style="list-style-type: none"> • NTC: Anzaldúa "Borderlands" (2211-23) • NTC: Hughes "Negro Artists" (1313-17) 	ICE/OCE
Tues 5/1		<ul style="list-style-type: none"> • HOD: Brantlinger article (HoD 277-298) • NTC: Achebe "Image of Africa" (1781-94) 	

Date	Topics	Reading Due	Assignment Due
Thur 5/3	<p align="center">No Class Meeting</p> <p align="center">On your own: Visit "Listening Post" Exhibit, San Jose Museum of Art http://www.sjmusart.org/ Request the Open Door policy to get in free or pay \$5 w/Student ID</p>		OCE: due by Friday 5pm
Tues 5/8	<i>Postmodernism</i>	<ul style="list-style-type: none"> • NTC: Lyotard "Defining Postmodernism" (1612-15) • NTC: Jameson "Postmodernism" (1960-74) 	
Thur 5/10	<i>Hypertext</i>	<ul style="list-style-type: none"> • NTC: Moulthrop "Hypertext" (2504) • Online: McGann "Literary Scholarship in the Digital Future" • Online: Silver, "Introducing Cyberculture" (http://rccs.usfca.edu/intro.asp) • Online: Montfort, "The Hypertext Murder Case" (http://www.electronicbookreview.com/thread/electro-poetics/cyberdebates) 	ICE/OCE
Tues 5/15	<i>Review</i>	<ul style="list-style-type: none"> • Online: You Know You've Done too Much Theory When (Cartoon) 	<i>Discuss Final Exam Essay</i>
<p align="center">FINAL ESSAY EXAM Due: Section 02: Monday, May 21, 9:45-12 Section 03: Wednesday, May 23, 9:45-12</p>			