

English 101 – Introduction to Literary Criticism
Spring 2013, San José State University
Section 01: T/R 12-1:15pm, Clark 306

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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, and Digital Humanities theories). Though we will apply these critical models to texts across several historical periods and literary genres, Joseph Conrad's *Heart of Darkness* will be our ur-text.

Pre-requisite: Engl. 100W

STUDENT LEARNING OBJECTIVES

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

REQUIRED BOOKS & MATERIALS (Amazon List: <http://amzn.com/lm/R3V5HHD8BF4XQ2>)

Texts and Contexts. Ed. Steven Lynn. 6th ed. Pearson, 2010.

Norton Anthology of Theory and Criticism. Ed. Vincent B. Leitch. 2nd ed. Norton, 2010.

Conrad, Joseph. *Heart of Darkness*. 3rd ed. Bedford, 2010

Suggested (all on course reserve in King Library):

A Research Guide for Undergraduates in English & American Literature. MLA, 2006 (ISBN 9780873529242)

A Dictionary of Cultural and Critical Theory. Ed. Michael Payne. Blackwells, 1996. (ISBN 9780631207535)

MLA Handbook for Writers of Research Papers. 7th ed. New York: MLA, 2009. (ISBN 9781603290241)

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

Email, DropBox account, & Turnitin account

GRADE DISTRIBUTION

- 10% Class Discussion & Participation
- 20% In-Class & Emailed Response Essays (ICE/OCE) (SLO 1, 2, 3, 5)
- 25% Annotated Bibliography & Reflective Essay (SLO 4)
- 25% Critical Model Presentation & Essay (SLO 1, 2, 3, 5)
- 20% Critical Analysis Essay (Final Exam Essay) (SLO 1, 2, 3, 5)

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.*

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: 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."

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 responses 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. (See handout: Tips for Writing Effective In-Class Essays.)

There are no make-ups for an ICE/OCE; you simply receive a zero for that essay. An 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. The lowest grade in this entire group of essays 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 contemporary literary critical articles that focus on *Heart of Darkness* (not in the *Heart of Darkness* critical edition that we are using for class). A 600-word reflective essay on your research experience will also be required.

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 and visit the Writing Center. 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 later.

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 main goal of this presentation is to provide an example of using a critical model. The presentation will be followed by a brief question and answer session from your peers. The following week, a **1500-word** written essay is due. The essay will contain all of the elements that you presented, but in greater detail and in a 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 submitting an emailed version, your essay will be submitted to Turnitin.com for verification. Further instructions will be provided later.

Final Exam Essay

The 1500-1750-word final exam/essay (written outside of class) will be based on a literary text to which you will apply two critical models. This text and critical models 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 submitting a digital copy, your essay will be submitted to Turnitin.com for verification.

GRADING POLICY

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. Courses graded according to the A,B,C,NoCredit system shall follow the same pattern, except that NC, for NoCredit, shall replace D or F. In A,B,C,NoCredit courses NC shall also substitute for W (for Withdrawal) because neither NC nor W affects students’ grade point averages.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

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.

COURSE POLICIES

Late Assignments/Essays

Any late ICE/OCE will not be accepted. For all other assignments: 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*.

SJSU Academic Integrity Policy

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University’s Academic Integrity policy, located at <http://www.sjsu.edu/senate/S07-2.htm>, 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. The Student Conduct and Ethical Development website is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

Plagiarism checks will be performed by asking students to submit major written exercises or essays (not the weekly writings) to Turnitin.com, a service that scans documents for all references to online sources and essays. **To sign up for Turnitin use the Class ID 6031686 and Password litcrit13.** 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 effect your participation grade) and do not partake in disruptive behavior. We will all be respectful of each other in both our face-to-face and online communications. 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. You are welcome to use your laptop with the caveat that it is used to enhance our discussions.

Email Protocols, Office Hours & Online Contact

Email is the best possible way to contact me (9am-5pm, M-F) 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, and be aware of tone. 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, schedule a phone conference or arrange for an online chat/video chat. You might also be able to get my attention on Twitter.

Google Chat ID: drkatherineharris

Skype ID: katherinedharris

Twitter ID: triproftri

GENERAL INFORMATION

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

As we move along in the semester, course materials and updated reading schedules will be posted on the course website on a daily basis. Click on our class title to review the updated schedule, print handouts, visit outside web projects, print copies of lost documents, find the SJSU Writing Center, or check my office hours.

Dropping and Adding Courses

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

Campus Policy on Compliance with Americans with Disabilities Act

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 DRC to establish a record of their disability. The DRC website is <http://www.drc.sjsu.edu>.

SCHEDULE of READINGS & ASSIGNMENTS

English 101, Section 01 (Spring 2013)

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 1/24	<i>Introductions: Me, You, Lit Crit</i>	Greensheet Policies & Schedule (emailed) Letters from Previous Students Handouts (Emailed) Syllabus Policies & Schedule Hints for Reading Fiction Discussion Linguistics, Cloud Tagging & the Value of Literary Criticism (www.nytimes.com/interactive/2009/01/17/washington/20090117_ADDRESSES.html)	
Tues 1/29		<i>Heart of Darkness</i> (read half) Handouts Critical Model Presentations Instructions	OCE: Intellectual Autobiography 600 words, due by Tues, 10am via email <i>Discuss & Sign up for Critical Model Presentations (via email by Wed 12pm)</i>
Thur 1/31		<i>Heart of Darkness</i> (finish) Handouts ICE Writing Tips Annotated Bibliography & Reflective Essay Assignment	
Tues 2/5	<i>What is Literary Criticism?</i>	TC: Introduction & Critical Worlds (3-37) TC: Appendix 2 “A Note on How Theories Relate” (256-59) NTC: Eagleton, “Literary Theory: An Introduction” (2140-46) HOD: “A Critical History of HoD” (137-162)	
Thur 2/7	<i>Formalism</i>	NTC: Eichenbaum “Theory of the ‘Formal Method’” (925-51) NTC: Ransom “Criticism, Inc.” (971-82)	OCE due Monday 5pm
Tues 2/12	<i>New Criticism</i>	TC: Chp 3 Unifying the Work (37-49 & 60-61) NTC: Brooks, “Heresy of Paraphrase” (1217-29) NTC: Wimsatt & Beardsley “The Intentional Fallacy” & “The Affective Fallacy” (1232-61)	

Date	Topics	Reading Due	Assignment Due
Thur 2/14	<i>Structuralism</i>	NTC: Saussure, "Course in General Linguistics" (850-66) NTC: Frye, "Archetypes" (1304-15) TC: Structuralism & Semiotics (104-5)	OCE due Monday 5pm
Tues 2/19	No Class Meeting	Begin work on Annotated Bibliography	
Thur 2/21	No Class Meeting	Begin work on Annotated Bibliography	
Tues 2/26	<i>Reader-Response</i>	TC: Chp 4 "Creating the Text" (65-80 & 99) NTC: Iser "Interaction" (1524-32) In-Class: Don Draper Says "What"	
Thur 2/28	<i>Post-Structuralism & Deconstruction</i>	NTC: Barthes "Death of the Author" (1322-26) HOD: "What is Deconstruction (205-220) TC: Chp. 5 "Opening Up the Text" (103-117 & 134-36) & Writing help (117-29)	OCE due Monday 5pm
Tues 3/5	<i>Post-Structuralism & Deconstruction</i>	NTC: Foucault "What is an Author" (1475-90) HOD: Miller, "Heart of Darkness Revisited" (231-244)	
Thur 3/7	<i>Psychoanalytical Criticism</i>	TC: Chp 7 "Minding the Work" (191-200 & 214-15) NTC: Freud "The 'Uncanny'" (824-41) & "Fetishism" (841-45)	OCE due Monday 5pm
Tues 3/12	<i>Marxism</i>	TC: Chp 6 "Connecting the Text" (139-40 & 150-55) NTC: Trotsky, "The Formalist School of Poetry and Marxism" (880-92) NTC: Williams, "Base and Superstructure in Marxist Cultural Theory" (1423-37)	
Thur 3/14	<i>Marxism</i>	NTC: Benjamin "Work of Art" (1051-71)	OCE due Monday 5pm
Tues 3/19	<i>New Historicism</i>	NTC: Greenblatt, excerpt from <i>Resonance and Wonder</i> (2150-61) NTC: Knapp & Michaels, "Against Theory" (2491-2506) TC: various entries (140-150 & 158-60 & 179-89)	
Thur 3/21	<i>New Historicism</i>	HOD: Thomas, "Preserving and Keeping Order" (266-284) HOD: "Introduction: Biographical & Historical Contexts" (97-134) TC: Writing a New Historical Essay (173-178 & 179-89)	OCE due Monday 5pm
Tues 3/26	SPRING BREAK		
Thur 3/28			
Tues 4/2	<i>Anglo-American Feminism</i>	TC: Chp 8 "Gendering the Text" (219-34 & 250-51) HOD: "What are Feminist and Gender Criticism" (163-176)	

Date	Topics	Reading Due	Assignment Due
		NTC: Bordo, "The Body and the Reproduction of Femininity" (2240-54)	
Thur 4/4	<i>Anglo-American Feminism</i>	NTC: Gilbert/Gubar, <i>Madwoman</i> (1926-38) NTC: Mulvey "Visual Pleasures" (2084-95)	OCE due Monday 5pm
Tues 4/9	<i>Queer Theory</i>	NTC: Sedgwick excerpts <i>Between Men</i> (2464-70) & <i>Epistemology of the Closet</i> (2470-77) NTC: Halberstam "The Good, the Bad, and the Ugly" (2638-53)	
Thur 4/11	Annotated Bibliography Workshop	Bring 1 entry from your Annotated Bibliography for writing workshop	
Tues 4/16	<i>Cultural Criticism</i>	NTC: Ohmann, "The Shaping of a Canon" (1763-78) TC: Cultural Studies (144-47 & 179-89)	
Thur 4/18	<i>Postcolonial Criticism</i>	NTC: Fanon from <i>The Wretched of the Earth</i> (1440-46) NTC: Bhaba "The Commitment to Theory" (2353-72) TC: Postcolonial and Ethnic Studies (155-57 & 179-89)	OCE due Monday 5pm
Tues 4/23	<i>Race & Ethnicity Studies</i>	NTC: Anzaldúa "Borderlands" (2098-2109) NTC: Hughes "Negro Artist" (1192-96) NTC: Achebe "Image of Africa" (1781-94)	
Thur 4/25	Annotated Bibliography & Reflective Essay Due No class meeting		
Tues 4/30	<i>Postmodernism</i>	NTC: Jameson, "Postmodernism and Consumer Society" (1846-60) NTC: Haraway, "A Manifesto for Cyborgs" (2190-2220) TC: an attempt at "hypertext" (70)	
Thur 5/2	<i>Digital Bodies, Digital Literature</i>	NTC: Hayles from <i>How We Became Posthuman</i> (2165-87) NTC: Moretti from <i>Graphs, Maps, Trees</i>	OCE due Monday 5pm
Tues 5/7	<i>Looking beyond the Print Text</i>	TC: Appendix 2 "A Note on How Theories Relate" (256-59) <i>redux</i> Online: <i>Agrippa</i> & William Gibson Video: "Did you Know?" (in-class) Video: <i>Get Lamp</i> (in-class)	<i>Discuss Final Exam Essay</i> No Presentations!
FINAL EXAM Meeting Date: Essay Due & In-Class Writing May 16, 9:45AM-12PM			