

San José State University
Department of English and Comparative Literature
English 101, Introduction to Literary Criticism, Fall 2014

Instructor: Dr. Katherine D. Harris
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Office Hours: Tues & Thur 12:30-1:30pm
Class Days/Time: T/R 10:30-11:45am
Classroom: Clark 111

Course Description

The Romantic poets journeyed through Nature to find themselves. The Victorian novelists recognized social injustice. The Modernists heralded World War I and its destructiveness. The Postmodernists take all of this, revise, repackage, and re-sell it to the 20th-Century reader. In this course, we will read texts that reflect some of the variety of cultural and historical experiences in England from 1790 to now, including alternative forms of publication such as magazines, serial novels, e-literature, and weird novels. The final project will ask students to draw parallels between 21st-Century texts and their predecessors.

Course Goals and Student Learning Objectives

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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.

Required Texts/Materials

Available in the bookstore & (Amazon List: <http://amzn.com/lm/R3V5HHD8BF4XQ2>)

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

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

Suggested:

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) or the 2013 2nd edition — whichever is cheapest

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

Grading Policy

10% Class Discussion & Participation

20% Weekly Blog Posts (SLO 1, 2, 3, 5)

25% [Annotated Bibliography & Reflective Essay](#) (SLO 4)

25% Team [Critical Model Presentation & Essay](#) (SLO 1, 2, 3, 5)

20% Critical Analysis Essay (Final Exam Essay) (SLO 1, 2, 3, 5)

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.

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.

- 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.

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 Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on.

Class Discussion & Participation

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. Bring *Heart of Darkness* to every class meeting. 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.”

If you miss class, contact a classmate for notes, reading assignments and handouts – or, better yet, check our Course Website.

Weekly Blog Posts (10 total)

Because literary criticism is as much about writing as it is reading, each week we will write blog posts that offer you an opportunity to practice the critical model as it is applied to a piece of literature (approximately 300-500 words). Your understanding of the critical models and class discussion are imperative to produce a sufficient piece of writing. Each blog post is worth 1 to 10 points and is based on the *quality* of your response. This weekly blog post will also allow you to explore methodologies based on focused questions, clarify your thoughts on a theoretical model or comment on your peer’s presentations. This weekly writing will also allow you to practice your writing skills. Blog posts (unless otherwise specified) are 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 at least 3 points. (See [Writing Tips](#).)

There are no make-ups for blog posts; you simply receive a zero for that post. A late blog post will receive a zero. Please be aware that missing even a few of these posts will cause your final grade to drop significantly. On some days, you will write a post for participation points. This will apply not necessarily in terms of finite points, but will instead represent your participation in the class. Most of the prompts for these blog posts will be supplied in class and will not be repeated via email. (In other words, you have to attend class to get the prompt.)

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 submitting your Annotated Bibliography to DropBox, your Annotated Bibliography and Reflective Essay will be submitted to Turnitin.com for verification.

Team Critical Model Presentation & Essay

To gain a better understanding of at least one critical theory, on the “praxis” day teams will give a presentation on a critical model and use a literary text to demonstrate its use. 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. A **1200-word** team-written essay is due on the day of the presentation through Google Docs.

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.

Late Submission Policy

If you cannot meet an assignment deadline (other than the blog posts), you must contact me *at least 48 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.*

A Word about Plagiarism & [Turnitin](#)

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. **To sign up for Turnitin use the Class ID 8480211 and Password narrative.** You may see your Turnitin report when you submit your assignment; if there are any discrepancies, I will request a meeting with you; if plagiarism is indicated, you will receive a zero for the assignment and will be reported to Judicial Affairs. A second offense will result in failing the course and will require disciplinary action by Judicial Affairs.

Classroom Protocol

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 Protocol, 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 that cannot be answered by our online materials, please visit me during office hours or schedule

an online chat/video chat. If I'm in my office, I will usually turn on Google Chat. You might also be able to get my attention on Twitter. I will amass a class email list and will send out information regarding our meetings or the readings. *Please provide an email address that you check daily.*

Google+ Hangout ID: dr.katherine.harris

Skype ID: katherinedharris

Twitter ID: [@triproftri](#)

University Policies

Dropping and Adding

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 year calendars document on the [Academic Calendars webpage](#) at http://www.sjsu.edu/provost/services/academic_calendars/. 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/>.

Estimation of Per-Unit Student Workload

Success in all courses is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical, and practical. Other course structures will have equivalent workload expectations as described in the syllabus.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

SJSU Academic integrity

A student's commitment to learning, as evidenced by his or her enrollment at San Jose State University, and the University's Academic Integrity Policy require all students to be honest in their academic course work. Faculty are required to report all infractions to the office of Judicial Affairs. The policy on academic integrity can be found at <http://www.sjsu.edu/senate/docs/S04-12.pdf>. The SJSU rules against plagiarism are set forth in the SJSU Catalog, which defines plagiarism as the act of representing the work of another as one's own (without giving appropriate credit) regardless of how that work was obtained, and submitting it to fulfill academic requirements.

Plagiarism at SJSU includes, but is not limited to: (1) the act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another's work, without giving appropriate credit, and representing the product as one's own work. It is the role and obligation of each student to know the rules that preserve academic integrity and abide by them at all times. This includes learning and following the particular rules associated with specific classes, exams, and/or course assignments. Ignorance of these rules is not a defense to the charge of violating the Academic Integrity Policy.

Campus Policy in Compliance with the American Disabilities Act

If a student needs course adaptations or accommodations because of a disability, or if a student needs special arrangements in case the building must be evacuated, please make an appointment with the instructor as soon as possible. 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>.

Student Technology Resources

Computer labs for student use are available in the [Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website: <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

English 101, Fall 2014, Course Schedule

Note: Syllabus subject to change

Date	Topics	Reading Due	Assignment Due
Tues 8/26	Introductions: Me, You, Lit Crit & the Incubator Classroom		
Thur 8/28		<p>Readings:</p> <ul style="list-style-type: none"> • Greensheet Policies & Schedule • Letters from Previous Students (in-class) • Johns Hopkins Database of Literary Theory (in-class) (requires SJSU log-in) <p>Discussion (in-class):</p> <ul style="list-style-type: none"> • Linguistics, Cloud Tagging & the Value of Literary Criticism (see NYTimes article on Presidential Inauguration Addresses) • “Pulp Fiction as Typography” (video) • Hints for Reading Fiction (pdf) 	<p>Set up your blog & fill in our Blog Roll</p> <p>Designate your team & add to our Blog Roll</p> <p>Blog Post (in-class): Summarize the advice in the letters from previous students for participation points (tag: advice)</p>
Tues 9/2	Ur-Text	<p><i>Heart of Darkness</i> (read half)</p> <p>Discussion:</p> <ul style="list-style-type: none"> • Video Sparknotes of HoD (questionable?) • Paul Griffin discusses HoD • 1993 film of HoD (any good?) 	<p>Blog Post due by 10am: In the About page, write your Intellectual Autobiography (600 words) — for participation points</p>
Thur 9/4	Ur-Text	<p><i>Heart of Darkness</i> (finish all)</p> <p>Discussion:</p>	<p>Discuss Annotated Bibliography & Reflective Essay</p>

Date	Topics	Reading Due	Assignment Due
		<ul style="list-style-type: none"> • Concordance in TaPoR • Heart of Darkness E-Text 	Assignment
Tues 9/9	Formalism: Introduction	<p>TC: Introduction & Critical Worlds (3-35)</p> <p>TC: Appendix 2 “A Note on How Theories Relate” (256-59)</p> <p>JHU: Forward to the JHU</p> <p>JHU: “American Theory & Criticism 2: 1900 to 1970”</p> <p>JHU: Russian Formalism</p>	<p>Discuss Critical Model Team Presentations</p> <p>Blog Post (in-class): Title this blog post “What Kind of Critic Am I” and then list 1-2 critical models based on the front chart in <i>Texts & Contexts</i> (tag: critic) — <i>this is just for a record; you’ll refer back to this at the conclusion of the semester.</i></p>
Thur 9/11	Formalism: Praxis	<p>“In a Station of the Metro” (Pound)HOD: “A Critical History of HoD” (137-162)<i>Heart of Darkness</i> (always bring this to class)</p> <p><i>Texts & Contexts</i> (always bring this to class)</p>	Discuss Writing Tips for blog posts
Tues 9/16	New Criticism: Introduction	<p>TC: Chp 3 Unifying the Work (37-49 & 60-61)</p> <p>JHU: New Criticism</p> <p>JHU: T.S. Eliot</p> <p>JHU: Poet-Critic</p>	Blog Post due Monday (9/15) 10am (tag: formalism)
Thur 9/18	New Criticism: Praxis	<p>“The Love Song of J. Alfred Prufrock,” T.S. Eliot</p> <p><i>Heart of Darkness</i> (always bring this to class)</p> <p><i>Texts & Contexts</i> (always bring this to class)</p>	
Tues 9/23	Structuralism &	JHU: “ American Theory & Criticism:	Blog Post due

Date	Topics	Reading Due	Assignment Due
	Semiotics: Introduction	<p>1970 & After</p> <p>JHU: Structuralism</p> <p>JHU: Semiotics</p> <p>JHU: Linguistics and Language</p> <p>JHU: Ferdinand de Saussure</p> <p>TC: Structuralism & Semiotics (104-5)</p>	Monday (9/22) 10am (tag: new criticism)
Thur 9/25	Structuralism & Semiotics: Praxis	<p><i>Heart of Darkness</i> (always bring this to class)</p> <p><i>Texts & Contexts</i> (always bring this to class)</p>	
Tues 9/30	Post-Structuralism & Deconstruction: Introduction	<p>TC: Chp. 5 “Opening Up the Text” (103-117 & 134-36) & Writing help (117-29)</p> <p>JHU: “Deconstruction: Derrida, de Man, and the Yale School”</p> <p>JHU: “Deconstruction: The 1980s and After”</p> <p>JHU: Jacques Derrida</p> <p>JHU: Michel Foucault</p> <p>HOD: “What is Deconstruction (205-220)</p> <p>HOD: Miller, “<i>Heart of Darkness</i> Revisited” (231-244)</p>	Blog Post due Monday (9/29) 10am (tag: structuralism)
Thur 10/2	Post-Structuralism & Deconstruction: Praxis		Team Presentation: CPNTeam Presentation: Appropriately Professional
Tues 10/7	Psychoanalytical Criticism: Introduction	<p>TC: Chp 7 “Minding the Work” (191-200 & 214-15)</p> <p>JHU: Psychoanalytic Theory and Criticism (read all 3 entries)</p> <p>JHU: Sigmund Freud</p>	Blog Post due Monday (10/6) 10am (tag: decon)

Date	Topics	Reading Due	Assignment Due
Thur 10/9	No Class Session	Begin work on Annotated Bibliography	
Tues 10/14	Psychoanalytical Criticism: Praxis		Blog Post due Monday (10/13) 10am (Progress report) (tag: progress) Team Presentation: Criterary Liticism
Thur 10/16	Marxism: Introduction	<p>TC: Chp 6 “Connecting the Text” (139-40 & 150-55)</p> <p>TC: Cultural Studies (144-47 & 179-89)</p> <p>JHU: Cultural Studies</p> <p>JHU: Marxist Theory & Criticism (read all 3 entries)</p> <p>JHU: Karl Marx & Friedrich Engels</p>	
Tues 10/21	Marxism: Praxis		Blog Post due Monday (10/20) 10am – on Psychoanalytical Criticism (tag: psycho)Team Presentation: Critical Mass
Thur 10/23	Feminist & Gender Theory: Introduction	<p>TC: Chp 8 “Gendering the Text” (219-34 & 250-51)</p> <p>HOD: “What are Feminist and Gender Criticism” (163-176)</p> <p>JHU: Feminist Theory & Criticism (read all 5 entries)</p> <p>JHU: Gender Theory & Criticism</p> <p>JHU: Judith Butler</p> <p>Video: “Bic Pens for Women” (video)</p> <p>Video: “Body Form Responds: The</p>	

Date	Topics	Reading Due	Assignment Due
		<p>Truth” (video)</p> <p>Video: History of Superheroines (PBS) (Video)</p>	
Tues 10/28	Feminist & Gender Theory: Praxis		<p>Blog Post due Monday (10/27) 10am – on Marxism (tag: marx)Team Presentation: Critically Acclaimed</p>
Thur 10/30	Queer Theory: Introduction	<p>JHU: Queer Theory & Criticism (read all 3 entries)</p> <p>JHU: Eve Kosofsky Sedgwick</p>	
Tues 11/4	Queer Theory: Praxis		<p>Blog Post due Monday (11/3) 10am – on Feminist & Gender Theory (tag: gender)Team Presentation: Critique</p>
Thur 11/6	Postcolonial Criticism: Introduction	<p>TC: Postcolonial and Ethnic Studies (155-57 &179-89)</p> <p>JHU: Postcolonial Cultural Studies (read both entries)</p> <p>JHU: Globalization</p>	
Tues 11/11	Veteran’s Day – No Class Session		<p>Blog Post due Monday (11/10) – on Queer Theory (tag: queer)</p>
Thur 11/13	Postcolonial Criticism: Praxis		Team Presentation: Team Live
Tues 11/18	Race & Ethnicity Studies: Introduction	<p>JHU: Race & EthnicityJ</p> <p>HU: Edward Said</p> <p>Article: “Achebe: Racism in Heart of</p>	<p>Blog Post due Monday (11/17) 10am – on Postcolonial Theory (tag: poco)Set up DropBox folders for</p>

Date	Topics	Reading Due	Assignment Due
		<p>Darkness“</p> <p>Podcast: Chinua Achebe on NPR</p> <p>Article: Chinua Achebe in <i>The Guardian</i></p> <p>Scholarly Article: “A Bloody Racist: Achebe’s View of Conrad,” <i>The Yearbook</i> (requires SJSU log-in)</p>	<p>Annotated Bibliography submission</p>
Thur 11/20	Race & Ethnicity Studies: Praxis		Team Presentations: The Critics
Tues 11/25	<p style="text-align: center;">Annotated Bibliography & Reflective Essay</p> <p style="text-align: center;">Due by 5pm to DropBox and Turnitin</p> <p style="text-align: center;">No class meeting</p>		
Thur 11/27	Thanksgiving — No Class Session		
Tues 12/2	Postmodernism: Introduction	<p>JHU: Postmodernism</p> <p>JHU: Jean Francois Lyotard</p> <p>JHU: Frederic Jameson</p> <p>JHU: Jean Baudrillard</p>	
Thur 12/4	Postmodernism: Praxis		Team Presentation: The Opinionators
Tues 12/9	Posthumanism: Introduction	<p>JHU: Katherine Hayles</p> <p>JHU: Donna Haraway</p>	<p>Discuss Final Exam Essay</p> <p>Letter to future 101ers (in class)</p>
<p>FINAL EXAM</p> <p>Essay Due & In-Class Writing</p> <p>December 12, 9:45AM-12PM</p>			

