

San José State University  
English and Comparative Literature  
**English 101: Introduction to Literary Criticism**  
Spring 2019

**Course and Contact Information**

Instructor:	Professor Noelle Brada-Williams (with Graduate Assistant: Claire Tromblee)
Office Location:	FO 103 (enter through 102)
Telephone:	(408) (924-4439)
Email for Prof & GA	<a href="mailto:Noelle.Brada-Williams@sjsu.edu">Noelle.Brada-Williams@sjsu.edu</a> , <a href="mailto:claire.tromblee@sjsu.edu">claire.tromblee@sjsu.edu</a>
Office Hours:	Mondays 2-4 PM plus any week day by appointment
Class Days/Time:	Mondays and Wednesdays 12-1:15 PM
Classroom:	Sweeney Hall 238
Prerequisites:	Completion of core GE, satisfaction of Writing Skills Test and upper division standing and 100W

**Course Description**

Study of various historical and contemporary approaches to literature, including New Criticism, structuralism and post-structuralism, New Historicism, Marxism, psychoanalysis, post-colonialism, feminism, queer theory, and ecocriticism. An emphasis will be placed on learning to apply these different methods of interpretation through a workshop format.

**Course Learning Outcomes (CLO)**

Upon successful completion of this course, students will have:

1. Explored a wide variety of approaches to literature.
2. Learned to apply these methodologies directly to literary texts, especially to works of prose and drama (and build on the skills learned in 100W in regard to analyzing poetry).
3. Completed a minimum of 5,000 words through a wide variety of writing assignments.
4. Gained experience writing and researching for a variety of written forms, including the review, the annotated bibliography, and the proposal.
5. Attained a knowledge of the vocabulary and tools of analysis necessary for work in our discipline.

**Departmental Learning Objectives (PLO)**

English 101 serves the learning objectives of the Department of English and Comparative Literature, by having students demonstrate the ability to

- 1) Read closely 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 nature of the subject.
- 4) Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
- 5) Articulate the relations among culture, history, and texts.

## Assignments and Grading Policy

Coursework includes reading assignments (see schedule below); four researched essays, a take-home midterm essay and five one-page applications. You will receive a great deal of practice applying different methods both in groups and individually but only five polished one-page applications need to be turned in in addition to your four major papers and the midterm. These one-page essays are designed so that you get feedback on your writing and use of a specific method without it having a major impact on your grade (each one is worth 1% of the course grade). These are included in the participation grade along with many quizzes which are designed to spur you to keep up with the substantial and sometimes difficult reading required in this class. Late paper policy: keeping in mind the many emergencies and unforeseen events that can occur in the average SJSU student's life, I have a very generous extension policy. As long as you give me the request in writing (complete with a new deadline) before the paper's due date, most requests for an extension will be granted. **If the original deadline is passed by a student who has not received an extension or an extended deadline has been passed, 10% of the total points possible will be taken off for lateness. If the original or extended deadline is passed by 14 calendar days, the paper will not be accepted.** Please note that anything which receives an extension will not be graded and returned to its author until after all of the papers which were turned in on time are graded. "Participating" is defined in this class as doing the reading and being able and willing to respond to the comments and questions of both the professor and your fellow students during class. As it is usually impossible for every student to speak or respond to questions during the course of a class, reading quizzes will also be given occasionally to ensure that students are indeed completing and understanding the readings. These quizzes and weekly writing projects will help to determine the participation grade for the day that they are due. Time spent in class will also include lecture & note-taking, small group and general discussion, and student presentations. This course has been structured around the concept of a lab or workshop in which you need to bring your materials (the texts) to class and you need to be prepared to actively apply the methods we are learning to these materials.

Paper 1: review essay Eng. PLO's 3 & 4, CLO 3 & 4	1 page/350 word max. summary/analysis/evaluation of 1 article	10%
Paper 2: critical analysis PLO 3 & 4, CLO 1-4	5-7 page/1750-2450 word researched analysis	25%
Take-home Midterm, Eng. PLO 1-4, CLO 1-5	6 pages/2100 word maximum	20%
Paper 3: Proposal PLO 3 & 4, CLO 1-5	1- page/350-word max. proposal for paper 4 plus annotated bibliography of 3+ sources	10%
Paper 4: critical analysis PLO 3 & 4, CLO 1-5	5-7 page/1750-2450 word researched analysis	25%
Class Participation/written applications PLO 1, 3, 4, & 5, CLO 1, 2 & 3	Up 29 class meetings, occasional in- class quizzes and exams, 5 "informal" applications (1% each), and online questions posted for each unit.	10%
Total		100%

The following statement has been adopted by the Department of English for inclusion in all syllabi:

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.

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. 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.

In written assignments for English 101, this scale is based on the following criteria:

A [90-92=A-, 93-96=A, 97-100=A+] = Excellent: The "A" essay is articulate and well developed with fluid transitions and a clear and persuasive use of evidence, which is drawn from the literary text itself, lecture materials (when appropriate), and research materials. An "A" essay contains a fresh insight which teaches the reader something new about the subject matter.

B [80-82=B-, 83-86=B, 87-89=B+] Above average: The "B" essay demonstrates a good understanding of its subject, a clear and persuasive use of evidence, a certain level of ease of expression, and solid organization. However, it usually lacks the level of originality and creativity that characterizes the insight found in an "A" essay.

C [70-72=C-, 73-76=C, 77-79=C+] = Average: The "C" essay makes a good attempt at all the assignment's requirements. It has a reasonable understanding of its subject matter but its ideas are frequently simplistic or over-generalized. The writing style is also more bland and repetitive than the style shown by "A" and "B" essays and it often contains flaws in grammar, punctuation, spelling and/or word choice. It may also use textual evidence out of context.

D [60-62=D-, 63-66=D, 67-69=D+] = Below average: The "D" essay is poorly organized and generally unclear. It has inappropriate or inadequate examples, is noticeably superficial or simplistic, and/or contains some serious mechanical and grammatical problems. A "D" essay may also reveal some misunderstanding of the assignment requirements.

F = Failure: An "F" essay has not addressed the requirements of the assignment and is unacceptable work in terms of both form and content.

[University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>) requires the following language to be included in the syllabus:

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, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

In 101, a 4-unit class, you may find that 12 hours a week is the *minimum* needed to succeed.

### **One Unit Enhancement:**

In order to read extensively in the varied and often difficult field of literary theory, students will be asked to spend 4 units of work on English 101 a week in extended reading and research. The 4<sup>th</sup> unit allows students to write a research paper that will build on their work on a proposal and annotated bibliography, thus giving them experience (in addition to the three other formal writing projects and 5 short essays that they will do for the first 3 units) in working on a longer-term research project than can be tackled in a normal 3-unit course. All assignments in English 101 will receive feedback on both the content and the form. All assignments will be graded with the same rigorous standards outlined above.

### **Classroom Protocol**

You are required to be courteous and professional to both classmates and the professor. Most people take this as a requirement in their daily lives and this statement does not need to be reiterated here. However, people sometimes forget that the classroom is a professional setting and rules that govern a business meeting apply here. For example, devices such as cell phones need to be turned off; coming to class late is unacceptable. If an emergency arises that requires your absence from class, please contact the professor. Simply prioritizing your education behind other time commitments does not constitute such an emergency. Participating in class discussions and listening to and taking notes on class lectures are absolutely necessary for the successful completion of this course. Protocol for written work requires that all quotations must be enclosed in quotation marks or, when more than three lines, put in an indented block. Full citation of the original

author and source must also be included. For all papers, review a writing handbook for help with quote integration, formatting & proper citation (most of you will have purchased one for your Freshman comp. classes). Also see the University policy on “Academic Integrity” below for help defining and avoiding plagiarism of all kinds.

## University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>” Make sure to review these university policies and resources, especially those on adding and dropping and academic integrity.

## Five Required Texts:

- ◆ F. Scott Fitzgerald. *The Great Gatsby*. 1925. With notes & preface by Matthew J. Bruccoli. New York: Scribners, 1995. (ISBN: 0-684-80152-3)
- ◆ James Joyce. *The Dead*. Ed. Daniel Schwarz. Case Studies in Contemporary Criticism. New York: Bedford St. Martin's, 2002. (ISBN: 0312080735)
- ◆ William Shakespeare. *Hamlet*. Ed. Susan Wofford. Bedford St Martin's 1994. (ISBN: 0-312-05544-7) [If you cannot find this, use any good *Hamlet* edition and refer to Canvas for the articles.]
- ◆ Lois Tyson, *Critical Theory Today: A User-Friendly Guide*. 1999. 3rd Edition. New York & London: Routledge, 2015. (ISBN: 978—0-415-50675-5)
- ◆ English 101 reader, available at Maple Press, 330 South 10<sup>th</sup> Street (“101R” in schedule)
- ◆ The texts (not including the reader) can be purchased at Spartan Books as well as via internet sellers. You also need to make sure that your MySJSU and CANVAS account has your most accessible and current email address. Expect to get information relating to the class also on email and/or CANVAS.

## Recommended/Optional Texts:

- ◆ See [https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_formatting\\_and\\_style\\_guide/mla\\_sample\\_works\\_cited\\_page.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_sample_works_cited_page.html) for help with formatting your MLA-style works cited pages and your annotated bibliography for this and other English classes.
- ◆ A library database that is free to students: *The Johns Hopkins Guide to Literary Theory & Criticism*
- ◆ For additional reading on theory, see Jonathan Culler's *Literary Theory: A Very Short Introduction* and/or Terry Eagleton's *Literary Theory: An Introduction*.

English 101: Introduction to Literary Theory, Spring 2019

## Course Schedule

*Students will be notified of any changes to the schedule in class prior to the due dates.*

Week	Date	Readings, Assignments, Deadlines
1	January 28th <b>Introduction</b>	Introduction to course. Start (re)reading <i>Hamlet</i> and <i>The Great Gatsby</i> as soon as you get access to this syllabus.
	January 30 <sup>th</sup> <b>Our Primary Texts</b>	(Re)read all 5 Acts of Shakespeare’s <i>Hamlet</i> by this date.
2	February 4th <b>Criticism Since Ancient Times</b>	Have F. Scott Fitzgerald <i>The Great Gatsby</i> (about 189 pages in most editions) completed by this date. <b>Finalize sign-ups for the individual review assignment due next week.</b>

Week	Date	Readings, Assignments, Deadlines
	February 6 <sup>th</sup> <b>Textual Criticism</b>	Read Wofford's note on the text of <i>Hamlet</i> (15-19) and "A Critical History of <i>Hamlet</i> " (181-207—both on CANVAS). Also read Matthew Bruccoli's "The Text of <i>The Great Gatsby</i> " (29-31 in 101 Reader).
3	February 11 <sup>th</sup> <b>Rhetorical Criticism</b> <b>Due: Paper 1 and Review Presentations</b>	One question on the readings/rhetorical criticism is due on Canvas from each student by midnight on February 10 <sup>th</sup> . Read excerpt from Aristotle's <i>Poetics</i> (32-37 101R), Wayne Booth's <i>The Rhetoric of Fiction</i> , "Types of Narration" (38-46 101R). Recommended reading: "Nick Carraway as an Unreliable Narrator" (47-53 101R). <b>(1-page review of (an individually assigned) essay on <i>Hamlet</i> (Formal paper #1) due.</b> Student presentations of their summaries/evaluations. <b>Review Presentations</b>
	February 13 <sup>th</sup> <b>Review Presentations</b>	<b>Continue Review Presentations</b>
4	February 18 <sup>th</sup> <b>New Criticism</b>	One question on the readings/New Criticism is due on Canvas from each student by midnight on February 17 <sup>th</sup> . Read chapter 5 of Tyson, "New Criticism" (129-160), and Cleanth Brooks' "Language of Paradox" (55-62 101R).
	February 20 <sup>th</sup>	Read James Joyce's "Araby" (63-67 101R). In-class workshop on applying New Criticism and/or Rhetorical Criticism. <b>Informal #1 due, a one-page application of New Criticism or rhetorical criticism.</b>
5	February 25 <sup>th</sup> <b>Structuralism</b>	One question on the readings/Structuralism is due on Canvas from each student by midnight on February 24 <sup>th</sup> . Read Tyson "Structuralist Criticism" Chapter (198-234) Genette and Eco (75-99 101R) are also recommended
	February 27 <sup>th</sup>	Read Yasunari Kawabata, "The Rainy Station" (68—73 101R), Helena Viramontes' "Cariboo Café" (106-113 101R) and Joyce's "The Dead" (21-59). In-class workshop on applying Structuralism.
6	March 4 <sup>th</sup> <b>Psychoanalytic Criticism</b>	One question on the readings/Psychoanalytic criticism is due on Canvas from each student by midnight on March 3 <sup>rd</sup> . Read chapter 2 of Tyson, "Psychoanalytic criticism" (11-50). and Freud's "Creative Writers and Daydreaming" (120-124 101R)
	March 6 <sup>th</sup>	Read Faulkner's "A Rose for Emily" (114-119 101R). Recommended reading: "Psychoanalytic Criticism and 'The Dead'" including "Gabriel Conroy's Psyche as Concept in Joyce's 'The Dead'" ( <i>The Dead</i> 55-124), and the application of psychoanalytic criticism to <i>Hamlet</i> by Janet Adelman in Wofford (in <i>Hamlet Case Study/on Canvas</i> ), In-class workshop on applying psychoanalysis. <b>Application of Structuralism, Narratology, or Psychoanalytic criticism (Inf. #2).</b>
7	March 11 <sup>th</sup> <b>Marxist Criticism</b>	One question on the readings/Marxist criticism is due on Canvas from each student by midnight on March 10 <sup>th</sup> . <b>Proposed theses for paper 2 due today in class/in print.</b> Read Chapter 3 of Tyson, "Marxist Criticism" (51-78). Recommended reading: Marxism section in Wofford <i>Hamlet</i> pages 332-367 (on Canvas).
	March 13 <sup>th</sup>	Read Sandra Cisneros, "Woman Hollering Creek" (125-132 101R). In-class workshop on applying Marxist criticism. Start reading Tyson chapter 11.
8	March 18 <sup>th</sup>	One question on the readings/Race &/or postcolonial criticism is due on Canvas from each student by midnight on March 17 <sup>th</sup> . Read Tyson chapters 11 and 12

Week	Date	Readings, Assignments, Deadlines
	<b>Postcolonial and Race Criticism</b>	on “African American” and “Postcolonial criticism” (343-447), and “Viet Thanh Nguyen in Conversation with Andrew Lam” at <a href="https://scholarworks.sjsu.edu/aaldp/vol9/iss1/4/">https://scholarworks.sjsu.edu/aaldp/vol9/iss1/4/</a>
	March 20th	Read Gish Jen, “Birthmates.” Recommended reading: Lisa Lowe, “Heterogeneity, Hybridity, Multiplicity: Asian American Differences,” and Ana Maria Carbonell, “From Llorona to Gritona: Coatlicue In Feminist Tales by Viramontes and Cisneros” (133-153 101R) and JSTOR. <b>One-page application of Marxist, postcolonial and/or race criticism due (Inf. #3).</b> In-class workshop on applying postcolonial and race criticism.
9	March 25th <b>Due Paper 2 &amp; start midterm</b>	<b>Turn in paper two</b> , an application of one form of criticism to a text assigned in 101. In-class screening of the film that you will analyze for your midterm.
	March 27th	Finish watching the film/midterm text. Start reading Tyson’s chapter 8 on Deconstruction (235-266).
10	April 1st -5th	<b>SPRING BREAK</b>
11	April 8 <sup>th</sup> <b>MIDTERM Due Deconstruction</b>	One question on the readings/Deconstruction is due on Canvas from each student by midnight on April 7th. <b>Take-home midterm due</b> (comparison/application of forms and concepts of theory to the film. MAXIMUM of 6 pages). Read Tyson’s chapter 8 on Deconstruction (235-266). Read excerpts in the reader from Barbara Johnson, <i>A World of Difference</i> , including “Nothing Fails Like Success” and a sample of a deconstructionist close reading (154-157D 101R).
	April 10th	Recommended reading: “Deconstruction and ‘The Dead’” (206-233) and the application of deconstruction in Wofford’s <i>Hamlet</i> (on Canvas). In-class workshop on applying Deconstruction.
12	April 15 <sup>th</sup> <b>Gay/Lesbian/ Queer and Gender Criticism</b>	One question on the readings/GLQ & Gender Criticism is due on Canvas from each student by midnight on April 14th. Read Chapter 10 of Tyson (302-342) and “A Painful Case” and “The Open Closet in <i>Dubliners</i> : James Duffy’s Painful Case” (167-179 101R).
	April 17th	Read Andrew Lam's "Grandma's Tales" (159-162), and Quang Bao's "Nobody Knows"(158-166 101R). <b>One-page application of either Deconstruction or Gay/Lesbian/Queer criticism due (Inf. #4).</b> In-class workshop on applying Gay, Lesbian, Queer, and Gender criticism.
13	April 22nd <b>New Historicism &amp; Cultural Criticism</b>	One question on the readings/New Historicism or Cultural Criticism is due on Canvas from each student by midnight on April 21st. Read Tyson chapter 9, “New Historicism and Cultural Criticism” (267-301), Michel Foucault, “Method” from <i>History of Sexuality vol. I</i> , and Louis Montrose, “The Poetics and Politics of Culture” (180-187 101R).
	April 24th	<b>Paper 3 due, a proposal and annotated bibliography of the argument you are planning for paper 4.</b> Highly recommended reading: “The New Historicism and ‘The Dead’” (150-177) and the application by Coddon to <i>Hamlet</i> in Wofford, “‘Mr Nobody from Nowhere’: Rudolph Valentino, Jay Gatsby...” (198-212 101R). In-class workshop on applying New Historicist and cultural criticism.

<b>Week</b>	<b>Date</b>	<b>Readings, Assignments, Deadlines</b>
14	April 29 <sup>th</sup> <b>Feminism</b>	One question on the readings/Feminist Criticism is due on Canvas from each student by midnight on April 28th. Chapter 4 of Tyson, "Feminist Criticism" (79-128). Recommended reading: "Feminist Criticism and 'The Dead'" (178-205).
	May 1st	Read Elaine Showalter on Ophelia in Wofford <i>Hamlet</i> 208-240 (on Canvas). In-class workshop on applying Feminist criticism.
15	May 6 <sup>th</sup> <b>Ecocriticism</b>	One question on the readings/Ecocriticism is due on Canvas from each student by midnight on May 5th. Read Ursula Heise, "The Hitchhiker's Guide to Ecocriticism" and Riona Kelly's review essay, "Exploring Narratives of Global Justice and Sustainability" (213-233 101R) and a 3 <sup>rd</sup> essay to be placed on Canvas and announced by April 22 <sup>nd</sup> .
	May 8th	<b>One-page application of New Historicism, Feminist or ecocriticism (Inf. #5).</b> Read selection of Mitsuye Yamada's poetry (234- 243 101R) and Eric Chock's "Strawberries" (248 101R). In-class workshop on applying Ecocriticism.
16	May 13th <b>Terminology Quiz and wrap up of class.</b>	Wrap up of class. In class you will take an <b>exam/quiz on the terminology</b> that we have learned about over the course of the semester (CLO 5 assessed).
<b>Final Essay Due</b>	May 17th	<b>Paper 4 due by noon, FO 103</b>