

San José State University
English and Comparative Literature
English 101: Introduction to Literary Criticism
Spring 2014

Instructor:	Dr. Noelle Brada-Williams
Website:	http://www2.sjsu.edu/faculty/awilliams/index.html
Office Hours:	Mondays 1-2 PM, Wednesdays 3:30 to 4:30 and Fridays after class. I am also available many other times during the week by appointment in Faculty Office Building (FOB) 102.
Email:	Noelle.Brada-Williams@sjsu.edu
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Class:	Fridays 9:30 AM to 12:15 PM, SH 348
Prerequisites:	Completion of core GE, satisfaction of Writing Skills Test and upper division standing.

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 Objectives:

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

Departmental Learning Objectives

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

- ENG SLO 1. read closely in a variety of forms, styles, structures, and modes, and articulate the value of “close reading” or close analysis in the study of both literature and film.
- ENG SLO 3. write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the nature of the subject;
- ENG SLO 4. develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively;
- ENG SLO 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 some feedback from me 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. SLO's 3 & 4, 101 SLO 3 & 4	1 page/350 word max. summary/analysis/evaluation of 1 article	10%
Paper 2: critical analysis ENG. SLO 3 & 4, 101 SLO 1-4	5-7 page/1750-2450 word researched analysis	25%
Take-home Midterm, Eng. SLO 1, 2, 3, & 4, 101 SLO 3 & 4	6 pages/2100 word maximum	20%
Paper 3: Proposal ENG. SLO 3 & 4, 101 SLO 1-4	1- page/350-word max. proposal for paper 4 plus annotated bibliography of 3+ sources	10%
Paper 4: critical analysis ENG. SLO 3 & 4, 101 SLO 1-4	5-7 page/1750-2450 word researched analysis	25%
Class Participation/written applications ENG. SLO 1, 3, 4, & 5, 101 SLO 1, 2 & 3	Up to 15 class meetings, occasional in-class quizzes and exams, and 5 "informal" applications	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.

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.

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 Policy on Academic Integrity

Students should know that the University's Academic Integrity Policy is available at <http://www.sjsu.edu/studentconduct/Policies/>. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require 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 website for Student Conduct and Ethical Development 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.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html>. Information about late drop is available at <http://www.sjsu.edu/sac/advising/latedrops/policy/>. Students should be aware of the current deadlines and penalties for adding and dropping classes. Note that February 4, 2014 is the last drop without a "W." **The instructor of this course will not automatically drop you if you do not show up. Dropping is your responsibility.**

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make 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 requesting accommodations must register with the Accessible Education Center (formerly known as the DRC or Disability Resource Center) to establish a record of their disability.

Five 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)
- ◆ Lois Tyson, *Critical Theory Today*. 1999. 2nd Edition. New York & London: Garland, 2006. (ISBN: 978-0415974103 or 0-415-97410-0)
- ◆ English 101 reader, available at Maple Press (San Carlos between 10th & 11th Street)
- ◆ 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:

- ◆ A new library database that is free to students: *The Johns Hopkins Guide to Literary Theory & Criticism*
- ◆ Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: MLA, 2009. (ISBN: 9781603290241)
- ◆ Ross Murfin and Supryia M. Ray. *The Bedford Glossary of Critical and Literary Terms*. (ISBN:1403905053)
- ◆ For additional reading on theory, see Jonathan Culler's *Literary Theory: A Very Short Introduction* and/or Terry Eagleton's *Literary Theory: An Introduction*.

The texts (not including the reader) can be purchased at Spartan Books as well as via internet sellers listed at <http://www.sjsu.edu/english/donations/>.

English 101: Introduction to Literary Criticism

Spring 2014 Course Schedule

The schedule may vary depending on the needs of the class or scheduling issues. Any changes will be reported in class and via the email you have registered with MySJSU.

Week	Readings & Assignments
1: January 24: Introduction	Introduction.
2: January 31: Textual Criticism	(Re)read all of <i>The Great Gatsby</i> (about 189 pages in most editions) as well as Matthew Bruccoli's "The Text of <i>The Great Gatsby</i> " (4 pages in reader) and Wofford 15-19 (in <i>Hamlet</i> text). Begin reading <i>Hamlet</i> . Receive assignments for paper 1.
3: February 7: Rhetorical Criticism	(Re)read all of Shakespeare's <i>Hamlet</i> (27-178 n Wofford) as well as "A Critical History of <i>Hamlet</i> " (Wofford 181-207), excerpts from Aristotle's <i>Poetics</i> and Wayne Booth's <i>The Rhetoric of Fiction</i> , "Types of Narration" (about 32 pages/16 reader pages).
4: February 14: Review Presentations	1-page review of (an individually assigned) essay on <i>Hamlet</i> (Formal paper #1) due. Student presentations of their summaries/evaluations. Recommended: "Nick Carraway as an Unreliable Narrator."
5: February 21: New Criticism	Read chapter 5 of Tyson (135-167), Cleanth Brooks' "Language of Paradox" (14 pages, in reader), James Joyce's "Araby" and Yasunari Kawabata, "The Rainy Station." (Inf. #1, application of New Criticism or rhetorical criticism due).
6: February 28: Structuralism and Narratology	Read chapter 7 of Tyson (209-247) and Gerard Genette, "Structuralism and Literary Criticism" (20 pages in reader), "The Dead" by Joyce (21-59), Umberto Eco's "Casablanca: Cult Movies and Intertextual Collage" (11), and Helena Viramontes' "Cariboo Café" (15 pages).
7: March 7: Psychoanalytic Criticism	Read chapter 2 of Tyson (11-52), "Psychoanalytic Criticism in <i>Hamlet</i> " (in Wofford 241-282), "Gabriel Conroy's Psyche as Concept in Joyce's 'The Dead'" (<i>The Dead</i> 95-124), Faulkner's "A Rose for Emily" (8 pages) and Freud's "Creative Writers and Daydreaming" (8 pages). Application of Structuralism, Narratology, or Psychoanalytic criticism (Inf. #2).
8: March 14: Marxist Criticism	Read Chapter 3 of Tyson (53-81). Read Wofford <i>Hamlet</i> pages 332-367, Sandra Cisneros, "Woman Hollering Creek" (14 pages).
9: March 21: Postcolonial and Race Criticism	Read Tyson chapters 11 and 12 (359-449), Gish Jen, "Birthmates" and Lisa Lowe, "Heterogeneity, Hybridity, Multiplicity: Asian American Differences." Recommended: Ana Maria Carbonell, "From Llorona to Gritona: Coatlicue In Feminist Tales by Viramontes and Cisneros." One-page application of Marxist, postcolonial and/or race criticism due (Inf. #3).
March 28:	Spring Break
10: April 4: Paper 2 & Midterm	Turn in paper two, 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.

Week	Readings & Assignments
11: April 11: Deconstruction	Take-home midterm due (comparison/application of two forms of theory to the film. MAXIMUM of 6 pages). Read Chapter 8 of Tyson (249-280), and 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, Wofford <i>Hamlet</i> 283-331, and “Deconstruction and “The Dead”” (206-233).
12 April 18: Reader Response Criticism	Read Chapter 6 of Tyson (169-207) and “Reader-Response Criticism and ‘The Dead’” (125-149), Andrew Lam's "Grandma's Tales" (6 pages), and Quang Bao's "Nobody Knows"(6 pages). One-page application of either Deconstruction or Reader Response criticism due (Inf. #4).
13: April 25: Gay/Lesbian/Queer and Gender Criticism	Paper 3 due, a proposal and annotated bibliography of the argument you are planning for paper 4. Read Chapter 10 of Tyson (317-357) and “A Painful Case” and “The Open Closet in <i>Dubliners</i> : James Duffy’s Painful Case” (pages 89-99 & 327-341).
14: May 2: New Historicism	Read Tyson chapter 9 (281-315). Wofford <i>Hamlet</i> 368-402, “The New Historicism and ‘ <i>The Dead</i> ,” Michel Foucault, “Method” from <i>History of Sexuality vol. I</i> , and Louis Montrose, "The Poetics and Politics of Culture" (both in reader). Optional reading: “Mr. Nobody from Nowhere’: Rudolph Valentino, Jay Gatsby, and the End of the American Race.”
15: Feminist Criticism	Chapter 4 of Tyson (83-133), Wofford <i>Hamlet</i> 208-240, “Feminist Criticism and ‘The Dead’” (178-205). One-page application of Gay/Lesbian/Queer, New Historicism or Feminist criticism (Inf. #5).
16: May 9: Ecocriticism	Read Mitsuye Yamada poetry sampling in reader, Ursula Heise, “The Hitchhiker’s Guide to Ecocriticism” and Riona Kelly, “Exploring Narratives of Global Justice and Sustainability: The Rise of Postcolonial Ecocriticism” (also an example of a Review Essay which is a review of multiple works). We will also have an in-class exam/quiz on the terminology that we have learned about over the course of the semester.
May 15	Final paper (essay 4) due to FO 102 by noon.