

San José State University
Department of English & Comparative Literature
English 201, Theories, Materials & Methods of Literary Research, Fall 2018

Instructor:	Revathi Krishnaswamy
Office Location:	FO 109
Telephone:	(408)-924-1384
Email:	Revathi.krishnaswamy@email.sjsu.edu
Office Hours:	M 1.00-3.00 & by appointment
Class Days/Time:	M 4.00-6.45
Classroom:	BBC 221

MYSJSU Messaging

You are responsible for regularly checking with the messaging system through MySJSU (or other communication system as indicated by the instructor).

Course Format: Seminar. This course satisfies SJSU's Graduation Writing Assessment Requirement (GWAR).

Course Description

This course introduces you to three basic elements of research in the field: theories, methods, and materials. While we will hone close reading/textual analysis skills and review basic research techniques including how to find sources, use databases, bibliographies, write research proposals, document and format research articles for publication etc., our main focus will be on learning about various theoretical approaches/methods used in the field and practice applying them to specific literary texts. As such, we will delve deep into the complex interdisciplinary field of literary theory, which not only includes literary criticism but also cuts across other disciplines like philosophy, psychology, sociology, economics, political science, history, and biology. Focusing on theories and methods employed by literary scholars and critics of the 20th century, we will try to understand major intellectual schools such as New Criticism, Structuralism, Deconstruction, New Historicism, Marxism, Feminism, Postcolonialism etc., and engage with fundamental questions about language, literature, reading, and writing. While the course will challenge you to engage with a great deal of complex material, it will give you a deeper understanding of the field and equip you with the tools you will need as a professional scholar/teacher.

Graduate Program Learning Outcomes

1. Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
2. Students will demonstrate high-level proficiency in literary research and in the synthesis of research.
3. Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
4. Students will demonstrate a command of written academic English, including the abilities to a) organize and present material in a cogent fashion, b) formulate and defend original arguments, c) employ effectively the language of their discipline and d) write under time constraints.
5. Students will demonstrate a reading knowledge of at least one foreign language.
6. Students preparing for teaching careers will receive the appropriate instruction.
7. Students will be prepared for further graduate study.

Course Student Learning Objectives

- a. Demonstrate familiarity with materials and methods of literary research
- b. Demonstrate familiarity with major theorists/critics/texts associated with major schools
- c. Understand and use the key concepts and terms associated with major schools of literary criticism.
- d. Apply different critical theories to analyze various literary texts and cultural/artistic products.
- e. Communicate ideas/analysis in cogent, critical language, both orally and in writing.

One Unit Course Credit Enhancement:

This new 4-unit course integrates two old 3-unit courses: Engl 204 (literary theory) and Engl 201 (materials and methods). Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. Specifically, the following 1-unit enhancement is integrated into this course: Research & information literacy (10% of course grade).

Students will not only be introduced to standard resources, databases, and documentation style guides used by scholars to conduct literary research and write scholarly articles for publication, they will also be guided in the techniques of writing research proposals and preparing annotated bibliographies. Following MLA guidelines and my guidance, students will draft a research proposal as well as an annotated bibliography in advance of their seminar paper. Under my supervision, students will peer review the proposals and bibliographies. In addition, I will have individual conferences to provide detailed comments on their proposals and seminar paper outline. Based on the feedback from peer review and individual conference, students will revise their proposal and annotated bibliography before submitting them along with the final seminar paper.

Required Texts

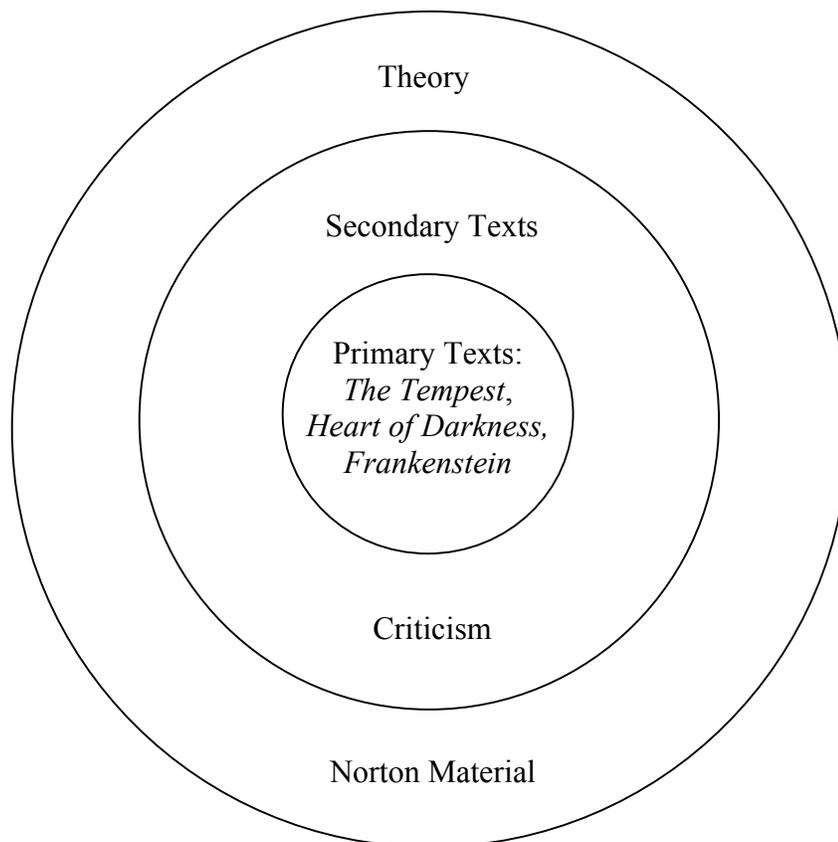
1. *The Norton Anthology of Theory and Criticism* Ed. Vincent Leitch (1st or 2nd edition)
2. Shakespeare. *The Tempest: A Case Study*. Ed. Gerald Graff. St. Martins. (1st or 2nd edition)
3. Conrad. *Heart of Darkness: A Case Study*. Ed. Ross C. Murfin. St Martins. (2nd or 3rd edition)
4. Mary Shelley. *Frankenstein* (any edition); recommended *Frankenstein: A Case Study*. Ed. Johanna Smith. McMillan/St.Martins. 3rd edition.
5. Richard D. Altick and John J. Fenstermaker. *The Art of Literary Research*. W. W. Norton, 1963. (4th ed).

Strongly Recommended Texts:

1. Tyson, Lois. *Critical Theory Today*. New York & London: Garland. (simple user-friendly intro)
2. Murfin and Ray: *The Bedford Glossary of Literary Terms*

Course Organization

Course materials are organized into three categories that may be visualized in the form of three concentric circles.



The innermost circle contains three major primary texts -- Shakespeare's *The Tempest*, Mary Shelley's *Frankenstein*, and Conrad's *Heart of Darkness*. I have chosen these texts both because they have attracted a significant amount of criticism from a variety of perspectives and because they

are widely taught/studied. The next circle is made up of critical essays or secondary texts that analyze and interpret the primary texts from a variety of theoretical approaches. The last or outermost circle consists of original essays/statements by major theorists. You will be reading the primary texts (innermost circle) mostly on your own. Generally speaking, every class will be divided into three segments: a lecture segment dealing with the theoretical materials from the outermost circle (Norton readings), a discussion segment focusing on the critical essays (middle circle) and drawing on the one-page reader responses, and a workshop segment based on assigned research exercises.

Assignments and Grading Policy

1. **Application:** You will individually write four 500 word/2-page essays or "applications" on Mary Shelley's *Frankenstein*. When a theory is too complex to be applied within the specified limit, a clear summary of the kind of argument you would develop in a longer essay is acceptable. Apply only those theoretical approaches we have finished discussing in class. Applications must be submitted on Canvas on the dates indicated in the schedule; you will be asked to share these applications in class from time to time. Grading criteria: Demonstrated ability to apply a particular theory or approach to an artistic work; insightfulness of analysis; clarity of expression. (SLO 1, 3, d, c, e)
2. **Reader Response Portfolio:** For each essay in criticism (on *The Tempest* and *Heart of Darkness*) assigned, you will individually prepare a typed one-page response consisting of (i) bullet-pointed summary of three key ideas (ii) a brief example from the essay to show how a particular theory is being applied (iii) an explicit link to one or more theoretical readings in the form of a quote or reference. You will bring these responses to class to share during discussions. You may make hand-written notes/revisions on these during or after class. You will maintain these in the form of a portfolio that will be collected on the date indicated in the schedule. Grading criteria: Demonstrated engagement with material; accuracy of summary; aptness of example and link to theory. (SLO 1, 4, a, b, e)
3. **Research Exercises:** you will be assigned short research exercises based on assigned readings from *The Art of Literary Research*. You will complete and submit these on canvas on dates indicated in the schedule; you will get an opportunity to share/discuss these exercises during workshops. Grading Criteria: accuracy of information and clarity of presentation (SLO 2, a)
4. **Quiz:** You will take two in-class quizzes on the dates indicated in the schedule. These will involve providing definitions of key terms/concepts as well as commenting on excerpted passages of literary criticism. The questions are meant to assess both your understanding of the course material and your ability to integrate and apply the concepts and methods we study. Grading criteria: accuracy of information and clarity of presentation. (SLO 1, c, e)
5. **Seminar Paper:** You will individually write a substantive research paper (4000-5000 words) on Mary Shelley's *Frankenstein*. This will be done in stages following my guidelines and specifications. In addition to completing short research exercises, you will prepare a research proposal and an annotated bibliography; in the main essay, you will analyze and assess the relative merits of three-four significant pieces of criticism representing different

approaches/interpretations. (SLO 2, 4, b, c). Criteria for project proposal: ability to define and clearly articulate a significant and viable research project; criteria for annotated bibliography: citation formatting must be accurate and follow MLA style; annotations must be informative and clear; criteria for paper: demonstrated understanding of the material, insightfulness of analysis, originality of ideas, and clarity of presentation.

Grading:

4 Applications (4x10)	40%
2 Quizzes (2x10)	20%
RR Portfolio	10 %
Research Exercises	10%
Seminar Paper	20%

This course is letter graded

97-100	= A+
93-96	= A
90-92	= A-
87-89	= B+
83-86	= B
80-82	= B-
77-79	= C+
73-76	= C
70-72	= C-
>70	= F

The following statements have been adopted by the English department:

1. In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.
2. 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, No Credit system shall follow the same pattern, except that NC, for No Credit, shall replace D or F. In A,B,C, No Credit courses NC shall also substitute for W (Withdrawal) because neither NC nor W affects students' grade point average.

Classroom Protocol

Attendance & Participation: Regular attendance and active participation in class discussions are extremely important. Please arrive on time and stay for the entire class. You are responsible for all materials assigned, presented and discussed. You are encouraged to take notes in class, but you should have studied the materials before class begins. Poor attendance/participation will have negative effects on your final grade.

Since most classes will be based on group discussions, presentations and workshops it is crucial for you to keep up with the readings and take an active as well as thoughtful role in all classroom activities. Your questions, comments, insights, and interpretations are valuable no matter how outlandish they may seem. So do speak up!

Conferencing: I encourage you to visit me in my office whenever you need to discuss something, whether it is an assignment or any other difficulty you may be having with the structure and format of the class. I am completely open to criticism and suggestions because the only way I can fix things is if I know what is wrong.

Submitting work: All work must be turned exactly as and when indicated in the schedule. All readings are listed against dates they will be discussed in class; so when you come to class you should have already read the materials and be prepared to discuss them

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](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/](http://www.sjsu.edu/sac/advising/latedrops/policy/) . Students should be aware of the current deadlines and penalties for adding and dropping classes.

University Policies

Academic integrity

Students should know that the University's [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf](http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf). 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](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.

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 DRC (Disability Resource Center) to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and 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 digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Learning Assistance Resource Center

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to motivate them to become self-directed learners. The center provides support services, such as skills assessment, individual or group tutorials, subject advising, learning assistance, summer academic preparation and basic skills development. [The LARC website is located at http://www.sjsu.edu/larc/](http://www.sjsu.edu/larc/).

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. [The Writing Center website is located at http://www.sjsu.edu/writingcenter/about/staff/](http://www.sjsu.edu/writingcenter/about/staff/).

Peer Mentor Center

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The Peer Mentor Center website is located at <http://www.sjsu.edu/muse/peermentor/> .

Course Number / Title, Semester, Course Schedule

This schedule is subject to change with fair notice made available via canvas or mysjsu.

All Theory Readings are in Norton Anthology, unless otherwise indicated. Strongly Recommended: Read appropriate chapter from Tyson

T = Tempest Casebook
 H = Heart of Darkness Casebook
 C = Canvas

Week	Date	Topics, Readings, Assignments, Deadlines
1	8/27	Introduction to Course. Intro to Theory & Criticism. Classical & Romantic theories. Mimetic & Expressive theories. Reading With/Against the Grain. Intro. to primary texts: <i>Tempest</i> , <i>Frankenstein</i> & <i>HD</i> . <u>Homework:</u> Exercises on Textual Study and Sources of <i>Tempest</i> and <i>HoD</i> (complete and bring to next class)
2	9/3	Labor Day No class
3	9/10	Formalism: New Criticism. <u>Lecture - Theory</u> Eliot “Tradition and Individual Talent” Ransom “Criticism Inc” Brooks “The Well Wrought Urn” <u>Discussion – Criticism</u> Reuben Brower "The Mirror of Analogy" (T) [Reader Response #1] William Dowden “Light & Dark in HD” (C) [Reader Response #2] <u>Workshop – Research Exercise</u> Altick & Fenstermaker Chapter 3 – Some Scholarly Occupations Discuss Textual Study and Sources of <i>Tempest</i> and <i>HoD</i> <u>Homework:</u> Research Exercise 1 on Textual Study and Sources of <i>Frankenstein</i> Submit Research Exercise 1 in Canvas 9/16 @ 11:59 pm
4	9/17	Formalism: Structuralism & Semiotics <u>Lecture - Theory</u> Saussure “Course in General Linguistics” (object of linguistics, nature of linguistic sign, linguistic value, and syntagmatic and associative relations) Frye “The Archetypes of Literature” <u>Discussion - Criticism:</u>

Week	Date	Topics, Readings, Assignments, Deadlines
		<p>Frye "Shakespeare's The Tempest" (C) [Reader Response #3] Ian Watt "Impressionism & Symbolism in HD" (C) [Reader Response #4]</p> <p><u>Workshop:</u> Discuss submitted Research Exercises on Textual Study & Sources of <i>Frankenstein</i> Writing Applications on Frankenstein</p> <p><u>Homework:</u> Application #1: Submit in canvas on 9/23 @ 11:59 pm</p>
5	9/24	<p>Poststructuralism: Deconstruction</p> <p><u>Lecture - Theory:</u> Derrida "Of Grammatology" (Exergue, Exorbitant question), "Dissemination" (Pharmacia, Father of Logos, Pharmakon, Pharmakeus, From Play)</p> <p><u>Discussion - Criticism:</u> Miko "The Tempest" (C) [Reader Response #5] Miller "Heart of Darkness Revisited" (H) [Reader Response #6]</p>
6	10/1	<p>Review of Theory Feedback on Application#1</p> <p>Workshop: Altick & Fenstermaker Chapter 4 – Finding Materials Important Databases: PMLA, JSTOR, MUSE etc. Preparing the Annotated bibliography</p> <p><u>Homework:</u> Assign Research Exercise 2: finding materials and preparing annotated bibliography on <i>Frankenstein</i></p>
7	10/8	<p>Poststructuralism: New Historicism</p> <p><u>Lecture - Theory:</u> Foucault "What is an Author?", "Discipline & Punish" (birth of prison, carceral), "History of Sexuality" (intro, repressive hypothesis, incitement of discourse) Greenblatt "Form"</p> <p><u>Discussion - Criticism:</u> Frank Kermode "Shakespeare's final plays" (T) [Reader Response #7] Brown "This Thing of Darkness" (T) [Reader Response #8] Barker & Hulme "Nymphs and Reapers Heavily Vanish" (T) [Reader Response #9]</p> <p><u>Homework:</u> Research Exercise 2 Annotated Bibliography: submit in canvas on 11/14 @ 11:59 pm</p>

Week	Date	Topics, Readings, Assignments, Deadlines
8	10/15	<p>Focus on Frankenstein Workshop on Research Exercise 3 Writing the Research Proposal Review submitted Annotated Bib</p> <p>Critical Essays on Frankenstein: http://knarf.english.upenn.edu/Articles/index.html</p>
9	10/22	<p>Postcolonialism</p> <p><u>Theory:</u> Fanon “Wretched of the Earth” (From on national culture) Said “Orientalism” (introduction), “Culture & Imperialism” (Jane Austen and empire); Bhabha “Mimicry and Man”, “Sly Civility”, “Signs Taken for Wonders” (C)</p> <p><u>Criticism:</u> Loomba “The Postcolonial Tempest (C) [Reader Response #10] Achebe “An Image of Africa” [Reader Response #11] Patrick Brantlinger "Heart of Darkness" (H) [Reader Response #12]</p> <p><u>Homework:</u> Application #2: Submit in canvas on 10/28 @ 11:59 pm</p>
10	10/29	<p>In Class Quiz #1</p> <p>The Postmodern</p> <p><u>Theory:</u> Lyotard “Defining the Postmodern” Jameson “Postmodernism & Consumer Society”</p> <p><u>Homework:</u> Research Exercise 3 Research Proposal: submit in canvas on 11/4 @ 11:59</p>
11	11/5	<p>Feminism</p> <p><u>Theory:</u> de Beauvoir “The Second Sex” (Myth and Reality) Cixous “Laugh of the Medusa” Gilbert & Gubar “Madwoman in the Attic”, “Infection in the Sentence” Spivak “Can the Subaltern Speak?”</p> <p><u>Criticism:</u> Thompson "Miranda, Where's Your Sister?" (T) [Reader Response #13] Loomba "Gender, race & renaissance drama" (T) [Reader Response #14] Smith "Too Beautiful Altogether" (H) [Reader Response #15]</p> <p><u>Conference:</u> review research proposal</p>

Week	Date	Topics, Readings, Assignments, Deadlines
12	11/12	<p>Veterans day – no class</p> <p>Revised Research Proposal & Annotated bibliography: submit in canvas on 11/18 @ 11:59 pm</p>
13	11/19	<p>Marxism</p> <p><u>Theory:</u> Marx “From Communist Manifesto”, “From Capital” (Commodities, Working Day) Gramsci “Formation of the Intellectuals” Raymond Williams “Base and Superstructure”</p> <p><u>Criticism:</u> Etinne Poulard “Politics of Invisibility: Power and Ideology in The Tempest” (C) [Reader Response #16] Brook Thomas "Preserving and keeping order" (H) [Reader Response #17]</p> <p><u>Homework:</u> Application #3: submit in canvas on 11/25 @ 11:59 pm</p>
14	11/26	<p>Psychoanalytic Criticism</p> <p><u>Theory:</u> Freud “Interpretation of Dreams” (Materials and Sources of Dreams, Dream work), “The Uncanny”, “Fetishism” Jung “On the Relation of Analytical Psychology to Poetry” (C) Lacan “Mirror Stage”, “From Agency of the Letter”, “Signification of Phallus”</p> <p><u>Criticism:</u> Bernard Paris "The Tempest" (C) [Reader Response #18] Frederick Karl: "Introduction to the Dance Macabre (C) [Reader Response #19] Ali Taghizadeh: “Penetrating into the Dark” (C) [Reader Response #20]</p> <p><u>Homework: (optional)</u> Seminar Paper Draft 1 submit in canvas by 12/2, 11:59 pm</p>
15	12/3	<p>Reader-Response Reader Response Exercises</p> <p><u>Theory:</u> Iser “Interaction between Text and Reader” Fish “Interpreting the Variorum”</p> <p><u>Criticism:</u> Skilleas "Anachronistic Themes" (C) [Reader Response #21] Peter Rabinowitz "Reader Response, Reader Responsibility" (H) [Reader Response #22]</p> <p><u>Homework:</u> Application #4: Submit in canvas on 12/09 @ 11:59 pm</p>

Week	Date	Topics, Readings, Assignments, Deadlines
16	12/10	In Class Quiz #2 Workshop: seminar paper (bring hard copy of draft) Reader Response Portfolio Due – hardcopy; in class
	12/16	Seminar paper: submit in canvas by 11:59 pm