

San José State University
Department of English and Comparative Literature
English 101, Introduction to Literary Criticism, Spring 2018

Instructor:	Dr. Katherine D. Harris
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Office Hours:	Tues & Thur 1-2pm & by appointment
Class Days/Time:	T/R 9-10:15am
Classroom:	Clark 111

Course Web Page

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on our course web page on Canvas. You are responsible for regularly checking the email you provided in MySJSU to learn of any updates or the Canvas messaging system.

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.

Co-requisite: Engl. 100W

Course Goals and Student Learning Objectives

Course Learning Outcomes and Course Goals

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.

1-Unit Enhancement

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. This course will have integrated into the syllabus the following 1-unit enhancement:
Undergraduate Research and Information Literacy.

In order to understand how other scholars use theoretical models to analyze literature, this assignment asks students to find and annotate eight 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.

Students may have completed an Annotated Bibliography in other courses; however, this particular project requires students to master library research skills of literary criticism, synthesize complex arguments from peer-reviewed articles, assess and analyze those arguments and evidence, and analyze the use of the literary critical models studied in class. Students will begin work on this project during the third week of classes by familiarizing themselves with King Library's research resources. Before the November 24 due date, students will learn research methods by participating in a King Library treasure hunt, submit progress updates on finding research materials (with feedback from Dr. Harris), and participate in peer review workshop of drafts of annotated bibliography entries (with feedback from Dr. Harris).

Required Texts/Materials

Texts and Contexts. Ed. Steven Lynn. 7th ed. Pearson, 2016.

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

Grading Policy

10% Class Discussion & Participation

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

25% Annotated Bibliography & Reflective Essay (CLO 4)

25% Team Critical Model Presentation & Essay (CLO 1, 2, 3, 5)

20% Critical Analysis Essay (Final Exam Essay) (CLO 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.

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 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 describably 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.

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. The Annotated Bibliography and Reflective Essay will be submitted to Turnitin.com for verification through Canvas.

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.

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.

Late Submission Policy

If you cannot meet an assignment deadline (other than the discussion posts), you must contact Prof. Harris ***at least 48 hours prior*** to our class meeting to discuss the situation. When you contact Prof. Harris, please know that no matter the situation, for *every day* that an assignment is late, you will be penalized a half grade step: A becomes A-, A- becomes a B+, etc. The weekend will count as one day. In order to avoid late penalties, an assignment must be submitted in the required form on Canvas.

No late submissions allowed for discussion board posts.

Academic Integrity & Plagiarism

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7 \(Links to an external site.\)](#) 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. Visit the [Student Conduct and Ethical Development \(Links to an external site.\)](#) website for more information.

If you plagiarize or cheat on any of your assignments, you will automatically fail this course.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](#), requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “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.”

No recordings of this course, Introduction to Literary Criticism, are allowed (video or voice).

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

Office Hours: T/Th 1-2pm & by appointment, FO 214

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, consider it a formal communication. See below for a brief example or check out the [Writing Center's handout Links to an external site.](#) (pdf):

Dear Professor Harris,

[my question]

Thanks,

[sign your name here with your course]

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. You might also be able to get my attention on Twitter for a very brief query. ***Plan to check your Canvas account on a daily basis.***

Skype ID: katherinedharris

Twitter ID: [@triproftri](#)

Email: katherine.harris@sjsu.edu

Canvas Conference or Zoom (contact me to schedule)

See this extremely helpful article about emailing your professor and why there's such an insistence on formality: "[Re: Your Recent Email to your Professor. \(Links to an external site.\)](#)[Links to an external site.](#)" *Inside Higher Ed.*

University Policies

These links contain information relevant to all courses at SJSU.

[General Expectations, Rights and Responsibilities of the Student Course Requirements and Assignments](#)
[\(Links to an external site.\)](#)

[Attendance and Participation](#)

[Accommodation to Students' Religious Holidays](#)

[Dropping and Adding](#)

[Consent for Recording of Class and Public Sharing of Instructor Material - No Recording of Engl. 101](#)

[Academic integrity - aka Plagiarism Policy](#)

[Campus Policy in Compliance with the American Disabilities Act](#)

[Student Technology Resources](#)

[SJSU Peer Connections](#)

[SJSU Writing Center](#)

[SJSU Counseling and Psychological Services](#)

English 101, Spring 2018, Course Schedule

Date	Topics	Reading Due	Assignment Due
Thu 1/25	Introductions: Me, You, Lit Crit & Previous 101ers	<p>Readings/Discussions:</p> <ul style="list-style-type: none"> • Coffee with a Professor Program (free coffee/tea!) • Syllabus Policies & Schedule: <ul style="list-style-type: none"> ◦ Emailing, Office Hours ◦ Assignments ◦ Grading Rubric, Late Submission Policy, ◦ Writing Tips ◦ Plagiarism/Recording/Intellectual Property ◦ Read Shadow Syllabus (Sonja Huber) • Emailing your Professors: <ul style="list-style-type: none"> ◦ Writing Center's handout (pdf) ◦ "Re: Your Recent Email to your Professor." Inside Higher Ed 	Complete the 101 Preparedness Survey
Tue 1/30	Prep for Big Assignments	<p>Discuss Team Critical Model Presentation - Instructions & Essay Submission</p> <ul style="list-style-type: none"> • Letters from Previous Students (in-class) • Johns Hopkins Database of Literary Theory (in-class) (requires SJSU log-in) • Your Student Discussion Area • Post Your Notes Discussion Area • 8th edition of MLA Citation Style - mandatory • Writing Center: Workshops & Tutor Appointments (free!) 	<p>Discussion Post in-class on letters from past students (credit/no credit)</p> <p>Post due by 9am Intellectual Autobiography (credit/no credit)</p> <p>Post What do you value? (for Team member selection) (in-class)</p> <p>Post due 2/6 by 9am on Team Formation (c/nc)</p>
Thu 2/1	Reading Literary Criticism Strategically & Conducting Research	<p>Discuss Annotated Bibliography & Reflective Essay Assignment</p> <p>Reading:</p> <ul style="list-style-type: none"> • Reading Strategically for Literary Criticism • Bring <i>Heart of Darkness</i> edition - we'll read & 	<p>Post due by 9am on research tutorials (c/nc)</p> <p>Possible in-class Quiz on the Syllabus & Policies</p>

Date	Topics	Reading Due	Assignment Due
		annotate an article in the back of this edition	
Tue 2/6	What is Literary Criticism and Theory?	<p>Reading:</p> <ul style="list-style-type: none"> • TC: Introduction & Critical Worlds (3-43) • TC: Appendix 2 “A Note on How Theories Relate” (258-61) • Dealing with critique of your writing (see FMN Review) • Linguistics, Cloud Tagging & the Value of Literary Criticism (see NYTimes article on Presidential Inauguration Addresses) • Language comparisons (see "The State of the Union in Context") • "25 Maps that Explain the English Language" • "When Shakespeare Committed Word Crimes" • "Pulp Fiction as Typography" (video) • "Dude" in Google's Ngram Viewer 	<p>Post due by 9am on Team Formation (c/nc)</p> <p>Post in-class: "What Kind of Critic Am I?" (c/nc)</p>
Thu 2/8	Ur-Text	<p>Read:</p> <ul style="list-style-type: none"> • all of <i>Heart of Darkness</i> • "The Art of Criticism: Getting it Wrong" <p>Watch:</p> <ul style="list-style-type: none"> • Video Sparknotes of HoD (questionable?) • Paul Griffin discusses HoD • 1993 film of HoD (any good?) <p>Discussion:</p> <ul style="list-style-type: none"> • Concordance in TaPoR • <i>Heart of Darkness</i> E-Text 	•
Tue 2/13	Formalism: Introduction	<p>Read:</p> <ul style="list-style-type: none"> • JHU: Forward to the JHU • JHU: "American Theory & Criticism 2: 1900 to 1970" • JHU: Russian Formalism <p>Discussion:</p> <ul style="list-style-type: none"> • How to Read Poetry (pdf) 	Discuss Writing Tips for discussion posts

Date	Topics	Reading Due	Assignment Due
Thu 2/15	Formalism: Praxis	<p>Read:</p> <ul style="list-style-type: none"> • “In a Station of the Metro” (Pound) 	
Tue 2/20	Writing Workshop on Formalism Post	Go over Formalism post for writing strategies	Post due by 9am on Formalism
Thu 2/22	New Criticism: Introduction	<ul style="list-style-type: none"> • TC: Chp 3 Unifying the Work (45-58 & 68-70) • JHU: New Criticism • JHU: T.S. Eliot • JHU: Poet-Critic • “The Love Song of J. Alfred Prufrock,” T.S. Eliot <p><i>Heart of Darkness</i></p> <p><i>Texts & Contexts</i></p>	
Tue 2/27	New Criticism: Praxis		
Thu 3/1	Structuralism & Semiotics: Introduction	<ul style="list-style-type: none"> • JHU: “American Theory & Criticism: 1970 & After“ • JHU: Structuralism • JHU: Semiotics • JHU: Linguistics and Language • JHU: Ferdinand de Saussure • TC: Structuralism & Semiotics (109-11) <p>Just for Fun:</p> <ul style="list-style-type: none"> • “How to Talk to Babies About Semiotics“ 	Post due by 9am on New Criticism
Tue 3/6	Structuralism & Semiotics: Praxis	<p>Bring <i>Heart of Darkness</i> (should have completed reading this novella before class)</p> <p>You know the first thing I'm going to ask is: what's the signified and signifier? Be prepared to answer with reference to the "Semiotics" article</p>	
Thu 3/8	Post-Structuralism & Deconstruction: Introduction	<p>Read:</p> <ul style="list-style-type: none"> • TC: Chp. 5 “Opening Up the Text” (109-124 & 140-42) & Writing help (124-35) • JHU: “Deconstruction: Derrida, de Man, and 	Post due by 9am on Semiotics

Date	Topics	Reading Due	Assignment Due
		<p>the Yale School“</p> <ul style="list-style-type: none"> • JHU: “Deconstruction: The 1980s and After” • JHU: Jacques Derrida • JHU: Michel Foucault • HOD: “What is Deconstruction (205-220) • HOD: Miller, “Heart of Darkness Revisited” (231-244) 	
Tue 3/13	Post-Structuralism & Deconstruction: Praxis		Team Presentation on Deconstruction
Thu 3/15	Psychoanalytic Criticism: Introduction	<p>TC: Chp 7 “Minding the Work” (195-203 & 217-18)</p> <p>JHU: Psychoanalytic Theory and Criticism (read all 3 entries)</p> <p>JHU: Sigmund Freud</p> <p>Discussion:</p> <ul style="list-style-type: none"> • Starbucks logo and 15th-century siren • The CoffeeHouse: A Cultural History • “London Cafes: The Surprising History of London’s Lost Coffeehouses” (from <i>The Telegraph</i>) 	Post due by 5pm Friday on Deconstruction
Tue 3/20	Psychoanalytical Criticism: Praxis		Team Presentation on Psychoanalysis
Thu 3/22	Marxism: Introduction	<p>TC: Chp 6 “Connecting the Text” (156-60)</p> <p>TC: Cultural Studies (150-53 & 184-190)</p> <p>JHU: Cultural Studies</p> <p>JHU: Marxist Theory & Criticism (read all 3 entries)</p> <p>JHU: Karl Marx & Friedrich Engels</p> <p>Discussion</p> <ul style="list-style-type: none"> • Hamlet’s Soliloquy • Revolution in Les Miserables 	Post due by 5pm Annotated Bibliography Progress report Post due by 9am – on Psychoanalytical Criticism

Date	Topics	Reading Due	Assignment Due
		• <i>Hamilton</i>	
Tue 3/27		SPRING BREAK	
Thu 3/29		SPRING BREAK	
Tue 4/3	Marxism: Praxis		Team Presentation on Marxism Post by 9am: Participation Check-in (completed/incomplete)
Thu 4/5	WORKSHOP ON ANNOTATED BIBLIOGRAPHY	WORKSHOP ON ANNOTATED BIBLIOGRAPHY <ul style="list-style-type: none"> • Bring 1 completed entry for peer review & discussion • Bring all 8 of your articles (all research needs to be completed) 	Post your <u>draft annotated bibliography entry</u> by 9am In-Class Post: Reflecting on Theory Analysis Writing
Tue 4/10	Feminist & Gender Theory: Introduction	TC: Chp 8 “Gendering the Text” (221-35 & 251-53) HOD: “What are Feminist and Gender Criticism” (163-176) JHU: Feminist Theory & Criticism (read all 5 entries) JHU: Gender Theory & Criticism Article: " Donald Trump Sounds More Feminine than any Candidate... " (<i>Slate</i> Mar 14, 2016) Article: " Man Enough? Masculinity, Media, and the American Presidency " (<i>Blue Review</i>) Video: " Male Privilege " by MTV Video: " Bic Pens for Women " (video) Video: " Body Form Responds: The Truth " (video) Video: History of Superheroines (PBS) (Video trailer)	Post due by 9am – on <u>Marxism</u>

Date	Topics	Reading Due	Assignment Due
Thu 4/12	Feminist & Gender Theory: Praxis	<p>Watch:</p> <ul style="list-style-type: none"> • “Potty Mouthed Princesses” • 1980s Enjoli Perfume Commercial • “You Spin Me Round,” Dead or Alive • David Bowie, Ziggy Stardust 	Team Presentation on Feminist or Gender
Tue 4/17	Queer Theory: Introduction	<p>Readings:</p> <ul style="list-style-type: none"> • JHU: Queer Theory & Criticism (read all 3 entries) • JHU: Eve Kosofsky Sedgwick <p>Discussion:</p> <ul style="list-style-type: none"> • “Tim Cook Speaks Up” • <i>Paris is Burning</i> (video - now working) • “The Music and Meaning of Paris is Burning” • “homosexual,” OED (requires log-in) • “queer,” OED (requires log-in) • <i>Psychopathia Sexualis</i>, Chaddock, 1894 • “queer,” NGram Viewer (American English corpus) • “queer,” Wikipedia • Oscar Wilde’s literary legacy and his gender-bending publisher 	Post due by Monday, 9am on Feminist & Gender Theory
Thu 4/19	Queer Theory: Praxis		Team Presentation on Queer Theory
Tue 4/24	Postcolonial Criticism: Introduction	<ul style="list-style-type: none"> • TC: Postcolonial and Ethnic Studies (160-63 & 184-90) • JHU: Postcolonial Cultural Studies (read both entries) • JHU: Globalization <p>Discussion:</p> <ul style="list-style-type: none"> • Shirley Cards (race & arts), NPR Podcast 	Post due by 9am Queer Theory In Class Bonus: Annotated Bibliography - the final countdown (11-11:15am to complete)
Thu 4/26	<u>Annotated Bibliography & Reflective Essay</u> Due by 10pm Friday, 4/27		

Date	Topics	Reading Due	Assignment Due
Tue 5/1	Postcolonial Criticism: Praxis		Team Presentation on Postcolonial Criticism
Thu 5/3	Race & Ethnicity Studies: Introduction	<ul style="list-style-type: none"> • JHU: Race & Ethnicity • JHU: Edward Said • Article: "Achebe: Racism in Heart of Darkness" • Podcast: Chinua Achebe on NPR • Article: Chinua Achebe in The Guardian • Scholarly Article: "‘A Bloody Racist’: Achebe’s View of Conrad," <i>The Yearbook</i> (requires SJSU log-in) 	
Tue 5/8	Race & Ethnicity Studies: Praxis		Team Presentation on Race or Ethnicity Studies Post due by Friday, 5pm – on any one of Postcolonialism, Race, Ethnicity critical model
Thu 5/10	FINALE!	<p>In-Class Work:</p> <ul style="list-style-type: none"> • Reveal: Final Exam Essay Instructions! • Participation Post • Letters to Future 101ers 	Letters to Future 101ers (in class) Participation Post (in class)
FINAL EXAM			
Essay Due on May 16, 12pm			
May 16, 7:15-9:30am (no class meeting)			