

Introduction to Literary Criticism Section 01

ENGL 101

Fall 2022 4 Unit(s) 08/19/2022 to 12/06/2022 Modified 08/20/2022

Contact Information

Instructor:	Dr. Maite Urcalegui
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Office Location:	Faculty Offices Building (FOB) 216
Office Hours Information:	Mondays & Wednesdays 3-4 p.m. in person in FOB 216 Tuesdays 4-5 p.m. on Zoom . (https://sjsu.campusconcourse.com/Mondays%20%20Wednesdays%203-4%20p.m.%20in%20person%20in%20FOB%20216%20%20%20Tuesdays%204-5%20p.m.%20on%20Zoom%3A%20%20%20%20%20%20https%3A/sjsu.zoom.us/j/8476576496?pwd=MkFXSTVhb0d3alF2NXZ1Tm9XZEZKUT09)
Class Day, Time, & Location:	Mondays & Wednesdays 10:30-11:45 a.m. Sweeney Hall 229

Course Description and Requisites

English 101: Introduction to Literary Criticism is the study and application of various historical and contemporary approaches, including foundational twentieth-century theory as well as contemporary approaches. Applications of critical models to various literary, visual, and digital texts. Throughout this course, we will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will practice using literary theory and criticism as frameworks that inform our interpretations of literature, art and other media, and our own lives. Finally, we explore how theory and criticism as tools that can develop our close reading skills and research methodologies as we develop our own interpretations and contribute to ongoing conversations within Literary Studies.

Prerequisite(s): ENGL 100W.

Letter Graded

* Classroom Protocols

Engaging in Scholarly Discourse & Community

The classroom is a professional setting of learning. Please come prepared to discuss the day's materials (having done the reading) and participate in class activities. You are welcome to read and take notes on your phone, laptop, or tablet. However, please use your devices only for class work during our time together.

Our class will require participation and collaborations and will cover theoretical approaches that explore complex issues, such as but not limited to race and racism, gender, sexuality, and coloniality. Your respectful, responsible, and self-aware engagement and dialogue will be vital to maintaining a productive and collaborative learning community. While we will develop community expectations

and discussion guidelines in class, here are some foundational considerations:

- We can disagree and challenge each other's thinking and ideas in a civil, respectful, and productive way as long as that disagreement is not predicated on hate or exclusion. As James Baldwin famously said, "We can disagree and still love each other, unless your disagreement is rooted in my oppression and denial of my humanity and right to exist."
- Close attention to the language that we use is a necessary component of close reading within literary studies. Please be mindful of the language you use and the relationship between language and power.

A Note about Emails

Please be aware that I do not respond to emails outside of traditional business hours, M-F 9-5. If it is not a weekend and I have not responded to your email within 48 hours, please do not hesitate to follow up and send me a reminder.

When you email me, please be clear, concise, and respectful. Include a subject that states the purpose of your email as well as a greeting and a signature that includes your name.

Program Information

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. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a +(plus) or -(minus) grade will reflect stronger (+) or weaker (-) completion of course or assignment goals:

- A [90-92=A-, 93-96=A, 97-100=A+] = Excellent;
- B [80-82=B-, 83-86=B, 87-89=B+] Above average;
- C [70-72=C-, 73-76=C, 77-79=C+] = Average;
- D [60-62=D-, 63-66=D, 67-69=D+] = Below average;
- F = Failure.

Program Learning Outcomes (PLO)

Upon successful completion of an undergraduate degree program in the Department of English and Comparative Literature, students will be able to:

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.
2. Show familiarity with major literary works, genres, periods, and 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, including structures of power.

English 101 supports students in achieving all five of these Program Learning Outcomes.

Department Information:

Department Name: English and Comparative Literature

Department Office: FO 102

Department Website: www.sjsu.edu/english (<https://www.sjsu.edu/english>)

Department email: english@sjsu.edu (<mailto:english@sjsu.edu>)

Department phone number: 408-924-4425

Course Learning Outcomes (CLOs)

Upon successful completion of this course, students will be able to:

1. Identify, trace, and discuss key movements and methodologies within literary theory. Recognize how these methodologies emerge from specific historical and cultural contexts and positionalities. *You will explore prominent theoretical movements from the twentieth and twenty-first century as well as the ways that they respond to and build on one another while also articulating distinct values and approaches (Discussion Posts & Responses).*
2. Apply these methodologies to literary texts and other forms of media as you develop and practice your close reading skills. *You will use theory as a framework, or methodology, through which to engage in textual analysis and, likewise, you will explore the way that works of art and literature theorize in their own right (Discussion Posts & Responses & Critical Textual Analysis).*
3. Use literary theory and criticism to develop original interpretations and participate in ongoing conversations in the discipline. *You will familiarize yourself with the ever-evolving discourses of particular theoretical schools and will conduct your own research and analysis to contribute to these discussions (Prospectus & Annotated Bibliography & Critical Textual Analysis).*
4. Practice writing and researching across genres and forms within the discipline with a particular audience and purpose in mind. *You will explore the value of theory not only to literature but also to other forms of art and media and to our lived experiences. You will then practice sharing your insights across different forms of writing, including public-facing writing, such as op-eds or blog posts, and more traditional scholarly formats (all writing assignments with particular emphasis on Theory-In-Action Assignment).*

Course Materials

*Note that all of these books are available at the [campus bookstore \(https://sjsu.bncollege.com/course-material-listing-page?bypassCustomerAdoptions=true\)](https://sjsu.bncollege.com/course-material-listing-page?bypassCustomerAdoptions=true) and on our [Leganto course reserve \(https://csu-sjsu.alma.exlibrisgroup.com/leganto/readinglist/lists/6465346830002919\)](https://csu-sjsu.alma.exlibrisgroup.com/leganto/readinglist/lists/6465346830002919). Some are available as an eBook that allows multiple check outs and some are print materials on loan for 2-hour periods, so please plan ahead. While it is your responsibility to ensure that you have access to these texts, you are not required to purchase them. If you have trouble getting access to or finding these texts, please reach out to the instructor or library liaison.

Jonathan Cullers, *Literary Theory: A Very Short Introduction*

Scott Fitzgerald, *The Great Gatsby*

Natalie Diaz, *Postcolonial Love Poem*

Carmen Machado, *Her Body and Other Parties*

Nghi Vo, *The Chosen & the Beautiful*

Louis Tyson, *Critical Theory Today: A User-Friendly Guide* (3rd edition preferable but not required)

We will also be drawing heavily from Julie Rivkin and Michael Ryan's *Literary Theory: An Anthology* (3rd edition), which is available on our course reserves or Canvas.

*All other readings will be made available on Canvas.

Course Requirements and Assignments

All assignment instructions and grading criteria will be discussed in class and posted on Canvas prior to the deadline.

Discussion Posts (5) 25%: In these discussion posts, you will get to select a theoretical movement and write a response that uses relevant course readings to describe the central questions, investments, arguments, and methodologies of that theory and to practice applying it to a text. You will also respond to two of your peers' work.

Theory-In-Action Assignment 20%: You will select a theory of your choice and explore its significance not only to Literary Study but also to the way we see and know the world. Your writing should be some sort of public-facing genre, whether that's a short YouTube or TikTok video, a blog post, an op-ed piece, or an educational pamphlet.

Prospectus & Annotated Bibliography 10%: This will be preparation for your critical textual analysis in which you will propose a topic and research question and begin to collect, describe, and synthesize various sources from both within and outside of class.

Critical Textual Analysis 25%: The critical textual analysis is a longer-form paper (6-8 pages) in which you will create your own interpretive framework that brings together multiple theories (at least two) to analyze a text of your choice (literature, art, television, pop culture, etc.). In some ways, this is like your typical close reading paper, but in it, you will draw from theory to inform your reading and interpretation of a text.

Final Reflection 20%: The final reflection is an opportunity for you to look back on the theories we have explored and articulate how they emerge from, build on, and respond to one another. You will discuss which theories you found most meaningful and how you might continue to incorporate them into your worldview and reading practice.

✓ Grading Information

*Please see "Program Information" for more details regarding grading. Assignment instructions and grading criteria will be discussed in class and posted on Canvas prior to the deadline.

Discussion Posts & Responses (5) 25%

Theory-In-Action Assignment 20%

Prospectus & Annotated Bibliography 10%

Critical Textual Analysis 25%

Final Reflection 20%

Extra Credit: You may earn extra credit of up to a 3% points on your final grade by attending an SJSU performance or event outside of class and writing a critical response to it that engages a theory discussed in class.

Extensions & Late Work: I am very willing to work with you if you anticipate that you may need extra time to submit your best work in an assignment. However, I can only do this if you communicate with me in advance. Please email me at least 72 hours in advance if you would like to request an extension on an assignment. Unless there is an emergency, extensions will not be granted if the assignment is due in less than 72 hours. If late work is submitted, it will be graded at the instructor's discretion and may receive a deduction.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

Note that, while I will not add more work to this schedule, the timing and exact readings are subject to change and will be communicated accordingly.

Topic, Week, Dates	Readings, Assignments, Deadlines
Introduction to Course Week 1 Aug. 22-24	Monday 8/22 <ul style="list-style-type: none"> • Introduction to course & “theory in the flesh” exercise • Begin reading F. Scott Fitzgerald <i>The Great Gatsby</i> Wednesday 8/24 <ul style="list-style-type: none"> • Lois Tyson “Everything you wanted to know about critical theory but were afraid to ask” from <i>Critical Theory Today</i>
What is <i>Literary Theory</i>? Week 2 Aug. 29-31	Monday 8/29 <ul style="list-style-type: none"> • Jonathan Cullers “What is theory” from <i>Literary Theory: A Very Short Introduction</i> • F. Scott Fitzgerald <i>The Great Gatsby</i> pp. 1-102 (Make sure to read Min Jin Lee “Introduction” on Canvas) Wednesday 8/31 <ul style="list-style-type: none"> • “What is literature and does it matter?” from <i>Literary Theory: A Very Short Introduction</i> • Finish <i>The Great Gatsby</i>
New Criticism Week 3 Sept. 5-7	Monday 9/5 <ul style="list-style-type: none"> • No class due to the Labor Day holiday. Enjoy your long weekend & catch up on rest & reading! • Begin reading Nghi Vo <i>The Chosen and the Beautiful</i> Wednesday 9/7 <ul style="list-style-type: none"> • “New Criticism” in Tyson <i>Critical Theory Today</i> • Viktor Shklovsky “Art as Technique” and Cleanth Brooks “The Formalist Critics” (pp. 8-20) in <i>Literary Theory: An Anthology</i>
Formalism & New Formalism Week 4 Sept. 12-14	Monday 9/12 <ul style="list-style-type: none"> • Monroe Beardsley & W. K. Wimsatt “The Intentional Fallacy” in <i>Literary Theory: An Anthology</i>(pp. 29-41) • Nghi Vo <i>The Chosen and the Beautiful</i>pp. 1-39 (Ch. 1-3) Wednesday 9/14 <ul style="list-style-type: none"> • Marjorie Levinson “What Is New Formalism?” • Colleen Lye “Racial Form” • Kadji Amin, Amber Jamilla Musser, and Roy Pérez “Queer Form: Aesthetics, Race, and the Violences of the Social” • Complete Discussion Post #1

Topic, Week, Dates	Readings, Assignments, Deadlines
<p>Structuralism</p> <p>Week 5</p> <p>Sept. 19-21</p>	<p>Monday 9/19</p> <ul style="list-style-type: none"> • "Structuralism" in Tyson <i>Critical Theory Today</i> • Ferdinand de Saussure Ch. I & II from <i>Course in General Linguistics</i> in <i>Literary Theory: An Anthology</i> (pp. 138-147) • <i>The Chosen and the Beautiful</i> pp. 40-72 (Ch. 4-6) <p>Wednesday 9/21</p> <ul style="list-style-type: none"> • Culler "Language, Meaning, & Interpretation" in <i>Literary Theory: A Very Short Introduction</i> • Mikhail Bakhtin "Discourse in the Novel" In <i>Literary Theory: An Anthology</i> (pp. 205-216)
<p>Deconstructive/Post-Structuralist Criticism</p> <p>Week 6</p> <p>Sept. 26-28</p>	<p>Monday 9/26</p> <ul style="list-style-type: none"> • "Deconstructive Criticism" in Tyson <i>Critical Theory Today</i> • <i>The Chosen & the Beautiful</i> pp. 73-107 (Ch. 7-9) <p>Wednesday 9/28</p> <ul style="list-style-type: none"> • Jacques Derrida "Différance" in <i>Literary Theory: An Anthology</i> (pp. 474-495) • Complete Discussion Post #2
<p>Psychoanalytic Criticism</p> <p>Week 7</p> <p>Oct. 3-5</p>	<p>Monday 10/3</p> <ul style="list-style-type: none"> • "Psychoanalytic Criticism" in Tyson <i>Critical Theory Today</i> • Sigmund Freud "Creative Writers and Daydreaming" • Carmen Machado's "The Resident" from <i>Her Body and Other Parties</i> <p>Wednesday 10/5</p> <ul style="list-style-type: none"> • Read Jacques Lacan "The Mirror Stage as Formative of the Function" & D.W. Winnicott "Transitional Objects and Transitional Phenomena" in <i>Literary Theory: An Anthology</i> (pp. 618-635) • Alison Bechdel selection from <i>Are You My Mother?</i>
<p>Marxist Criticism</p> <p>Week 8</p> <p>Oct. 10-12</p>	<p>Monday 10/10</p> <ul style="list-style-type: none"> • "Marxist Criticism" in Tyson <i>Critical Theory Today</i> • Karl Marx "The Philosophic & Economic Manuscripts of 1844" in <i>Literary Theory: An Anthology</i> (pp. 717-729) • <i>The Chosen & the Beautiful</i> pp. 108-157 (Ch. 10-12) <p>Wednesday 10/12</p> <ul style="list-style-type: none"> • Louis Althusser "Ideology and Ideological State Apparatuses" in <i>Literary Theory: An Anthology</i> (pp. 768-777) • Selection from Cedric Robinson <i>Black Marxism</i> • Angela Davis "Communist Women" • Complete Discussion Post #3

Topic, Week, Dates	Readings, Assignments, Deadlines
<p>New Historical & Cultural Criticism</p> <p>Week 9</p> <p>Oct. 17-19</p>	<p>Monday 10/17</p> <ul style="list-style-type: none"> • Read “New Historical & Cultural Criticism” in Tyson <i>Critical Theory Today</i> • <i>The Chosen & the Beautiful</i> pp.158-182 (Ch. 13-15) • Discuss Theory-In-Action Assignment <p>Wednesday 10/19</p> <ul style="list-style-type: none"> • Culler “Literature & Cultural Studies” & “Identity, Identification, & the Subject” in <i>Literary Theory: A Very Short Introduction</i> • Michel Foucault “We ‘Other Victorians”
<p>Feminist Criticism</p> <p>Week 10</p> <p>Oct. 24-26</p>	<p>Monday 10/24</p> <ul style="list-style-type: none"> • “Feminist Criticism” in Tyson <i>Critical Theory Today</i> • Judith Butler “Imitation and Gender Insubordination” in <i>Literary Theory: An Anthology</i>(pp. 955-963) • <i>The Chosen & the Beautiful</i>pp. 183-224 (Ch. 16-18) <p>Wednesday 10/26</p> <ul style="list-style-type: none"> • Read Kimberlé Williams Crenshaw “Demarginalizing the Intersections of Race and Sex” • Selected poetry • Submit Theory-In-Action Assignment
<p>Queer Criticism</p> <p>Week 11</p> <p>Oct. 31-Nov. 2</p>	<p>Monday 10/31</p> <ul style="list-style-type: none"> • “Lesbian, Gay, and Queer Criticism” in Tyson <i>Critical Theory Today</i> • Finish <i>The Chosen & the Beautiful</i>pp. 224-260 <p>Wednesday 11/2</p> <ul style="list-style-type: none"> • Eve Kosofsky Sedgwick selections from <i>Epistemology of the Closet</i> & Queer Nation “Queers Read This” in <i>Literary Theory: An Anthology</i> (pp. 1014-1034) • Discuss Prospectus & Annotated Bibliography Assignment • Complete Discussion Post #4
<p>Queer of Color Criticism</p> <p>Week 12</p> <p>Nov. 7-9</p>	<p>Monday 11/7</p> <ul style="list-style-type: none"> • Roderick A. Ferguson “Introduction” from <i>One-Dimensional Queer</i> • José Esteban Muñoz selections from <i>Cruising Utopia</i>” in <i>Literary Theory: An Anthology</i>(pp. 1054-1065) • Machado “The Husband Stitch,” “Inventory,” & “Mothers” from <i>Her Body and Other Parties</i> <p>Wednesday 11/9</p> <ul style="list-style-type: none"> • Sandra K. Soto’s “Introduction” from <i>Reading Chican@ Like a Queer: The De-Mastery of Desire</i> • Machado “Real Women Have Bodies” & “Eight Bites” from <i>Her Body and Other Parties</i>

Topic, Week, Dates	Readings, Assignments, Deadlines
<p>African American/Black Studies Criticism</p> <p>Week 13</p> <p>Nov. 14-16</p>	<p>Monday 11/14</p> <ul style="list-style-type: none"> • Class cancelled due to Dr. Urcaogui presenting at PAMLA academic conference. • Complete required discussion post activity on Canvas. <p>Wednesday 11/16</p> <ul style="list-style-type: none"> • Read "African American Criticism" in Tyson <i>Critical Theory Today</i> & Toni Morrison "Playing in the Dark" in <i>Literary Theory: An Anthology</i>(pp. 1163-1173) • Submit Prospectus & Annotated Bibliography
<p>Week 14</p> <p>11/21</p>	<p>Monday 11/21</p> <ul style="list-style-type: none"> • Selections from Audre Lorde • Selected poetry • Discuss Critical Textual Analysis <p>Wednesday 11/23</p> <ul style="list-style-type: none"> • No class. Non-instructional day. Enjoy some time off to catch up on rest and reading!
<p>Postcolonial & Decolonial Theory</p> <p>Week 15</p> <p>Nov. 28-30</p>	<p>Monday 11/28</p> <ul style="list-style-type: none"> • Postcolonial Criticism" in Tyson <i>Critical Theory Today</i> • Gayatri Chakravorty Spivak "Three Women's Texts and a Critique of Imperialism" <p>Wednesday 11/30</p> <ul style="list-style-type: none"> • Gerald Vizenor "Aesthetics of Survivance" • Natalie Diaz <i>Postcolonial Love Poem</i> pp. 1-52 • Discuss Final Reflection • Submit Critical Textual Analysis
<p>Ecocriticism</p> <p>Week 16</p> <p>Dec. 5-7</p>	<p>Monday 12/5</p> <ul style="list-style-type: none"> • Pippa Marland "Ecocriticism" in <i>Literary Theory: An Anthology</i> • Finish Diaz <i>Postcolonial Love Poem</i> <p>Wednesday 12/7</p> <ul style="list-style-type: none"> • Wrap up & reflections • Complete Discussion Post #5
<p>Final Exam</p> <p>Dec. 13</p>	<p>We will not meet during your final exam time, but your final reflection papers will be due by 11:59 p.m. on Tuesday, December 13.</p>