

San José State University  
English and Comparative Literature  
**English 101: Introduction to Literary Criticism**  
Fall 2015

<b>Instructor:</b>	Dr. Noelle Brada-Williams
<b>Website:</b>	<a href="http://www2.sjsu.edu/faculty/awilliams/index.html">http://www2.sjsu.edu/faculty/awilliams/index.html</a>
<b>Office Hours:</b>	Mondays 1-2 PM, Wednesdays 3:30 to 4:30 and after class. I am also available many other times during the week by appointment in Faculty Office Building (FOB) 102.
<b>Email:</b>	Noelle.Brada-Williams@sjsu.edu
<b>Telephone:</b>	(408) 924-4439
<b>Class:</b>	Mondays & Wednesday 10:30-11:45, Clark 306
<b>Prerequisites:</b>	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 (CLO):

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. Complete a minimum of 5,000 words through a wide variety of writing assignments.
4. Gain experience writing and researching for a variety of written forms, including the review, the annotated bibliography, and the proposal.
5. Attain 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 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.

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. More details about student workload can be found in [University Policy S12-3](#) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>. In 101 you will find that that really is the *minimum* needed to succeed.

## **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**

### **General Expectations, Rights and Responsibilities of the Student**

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See [University Policy S90-5](#) at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the [SJSU catalog](#), at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](#) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](#) at <http://www.sjsu.edu/advising/>.

### **Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course:

- “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.”
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “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.”

### **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> 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. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

### **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](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> 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: 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)
- ◆ 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/>. 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)
- ◆ 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 Criticism Fall 2015 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.*

### Course Schedule

Week	Date	Readings & Assignments
1	Aug. 24 <b>Introduction</b>	Introduction to course.
1	Aug. 26	(Re)read all of <i>The Great Gatsby</i> (about 189 pages in most editions) by this date.
2	Aug. 31 <b>Criticism Since Ancient Times</b>	<b>Textual Criticism</b> Read Matthew Bruccoli's "The Text of <i>The Great Gatsby</i> " (4 pages in reader) and Wofford's 15-19 and Wofford's "A Critical History of <i>Hamlet</i> " (181-207). <b>Receive assignments for paper 1.</b> (Re)read first two acts of <i>Hamlet</i> .
2	Sept. 2	Have all of Shakespeare's <i>Hamlet</i> (27-178 in Wofford) completed.
3	Sept. 7	Labor Day
3	Sept. 9	<b>Rhetorical Criticism</b> Read excerpt 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) and "Nick Carraway as an Unreliable Narrator."
4	Sept. 14 <b>Review Presentations</b> CLO 3 & 4 assessed	<b>1-page review of (an individually assigned) essay on <i>Hamlet</i> (Formal paper #1) due.</b> Student presentations of their summaries/evaluations.
4	Sept. 16	Continuation of student oral presentations of their paper 1 assignment. Read Cleanth Brooks' "Language of Paradox" (14 pages, in reader). Intro to close reading.
5	Sept. 21 <b>New Criticism</b>	Read chapter 5 of Tyson, "New Criticism" (129-160) and James Joyce's "Araby" (in reader).
5	Sept. 23 CLO 1 & 2 assessed	Read "The Dead" by Joyce (21-59). <b>(Inf. #1, application of New Criticism or rhetorical criticism due).</b> In-class workshop on applying New Criticism.
6	Sept. 28 <b>Structuralism and Narratology</b>	Read chapter 7, "Structuralist Criticism," in Tyson (198-234), Gerard Genette, "Structuralism and Literary Criticism" (20 pages in reader), and Umberto Eco's "Casablanca: Cult Movies and Intertextual Collage" (11 in reader).
6	Sept. 30	Read Helena Viramontes' "Cariboo Café" (15 pages) and Yasunari Kawabata, "The Rainy Station." In-class workshop on applying Structuralism.
	Oct. 1, 1 PM Thursday	Highly recommended: great opportunity to meet one of our nation's best contemporary authors. Conversation with Chang-rae Lee at the Steinbeck Center, sponsored by the CLA

Week	Date	Readings & Assignments
7	Oct. 5 <b>Psychoanalytic Criticism</b>	Read chapter 2 of Tyson (11-50), "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), and Freud's "Creative Writers and Daydreaming" (8 pages in reader).
7	Oct. 7 CLO 1 & 2 assessed	Read Faulkner's "A Rose for Emily" (8 pages). In-class workshop on applying psychoanalysis. <b>Application of Structuralism, Narratology, or Psychoanalytic criticism (Inf. #2).</b>
8	Oct. 12 <b>Marxist Criticism</b>	Read Chapter 3 of Tyson (51-78) and Marxism section in Wofford <i>Hamlet</i> pages 332-367.
8	Oct. 14	Sandra Cisneros, "Woman Hollering Creek" (14 pages) In-class workshop on applying Marxist criticism.
9	Oct. 19 <b>Postcolonial and Race Criticism</b>	Read Tyson chapters 11 and 12 (359-449), and Lisa Lowe, "Heterogeneity, Hybridity, Multiplicity: Asian American Differences."
9	Oct. 21 CLO 1 & 2 assessed	Read Gish Jen, "Birthmates," and Ana Maria Carbonell, "From Llorona to Gritona: Coatlicue In Feminist Tales by Viramontes and Cisneros." <b>One-page application of Marxist, postcolonial and/or race criticism due (Inf. #3).</b> In-class workshop on applying postcolonial and race criticism.
10	Oct. 26 <b>Paper 2 &amp; Midterm</b> CLO 3 & 4 assessed	<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.
10	Oct. 28	In-class viewing of midterm film continued. Get started on your Deconstruction reading for Monday.
11	Nov. 2 <b>Deconstruction</b> CLO 3, 4, & 5 assessed	<b>Take-home midterm due</b> (comparison/application of two forms of theory to the film. MAXIMUM of 6 pages). Read Chapter 8 of Tyson (235-266), 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,
11	Nov. 4	Read Wofford <i>Hamlet</i> 283-331, and "Deconstruction and 'The Dead'" (206-233). In-class workshop on applying Deconstruction.
12	Nov. 9 <b>Reader Response Criticism</b> CLO 1 & 2 assessed	Read Chapter 6, "Reader Response Criticism" in Tyson (161-197) and "Reader-Response Criticism and 'The Dead'" (125-149), <b>One-page application of either Deconstruction or Reader Response criticism due (Inf. #4).</b> In-class workshop on applying postcolonial and race criticism.
12	Nov. 11	Read Andrew Lam's "Grandma's Tales" (in reader, 6 pages), and Quang Bao's "Nobody Knows"(6 pages).
13	Nov. 16 <b>Gay/Lesbian/Queer and Gender Criticism</b>	Read Chapter 10 of Tyson (302-342) and "A Painful Case" and "The Open Closet in <i>Dubliners</i> : James Duffy's Painful Case" (pages 89-99 & 327-341).

Week	Date	Readings & Assignments
13	Nov. 18 CLO 3, 4, & 5 assessed	<b>Paper 3 due, a proposal and annotated bibliography of the argument you are planning for paper 4.</b> In-class workshop on applying Gay, Lesbian, Queer, and Gender criticism.
14	Nov. 23 <b>New Historicism &amp; Cultural Criticism</b>	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" (both in reader).
14	Nov. 25	Read Wofford <i>Hamlet</i> 368-402, and "The New Historicism and 'The Dead,'" Optional reading: "'Mr. Nobody from Nowhere': Rudolph Valentino, Jay Gatsby, and the End of the American Race." In-class workshop on applying New Historicism and Cultural Criticism.
15	Nov. 30 <b>Feminism</b>	Chapter 4 of Tyson, "Feminist Criticism" (79-128), Wofford <i>Hamlet</i> 208-240, "Feminist Criticism and 'The Dead'" (178-205).
15	Dec. 2 <b>Ecocriticism</b> CLO 1, 2 & 5 assessed	Read Ursula Heise, "The Hitchhiker's Guide to Ecocriticism," Riona Kelly, "Exploring Narratives of Global Justice and Sustainability" in the reader. <b>One-page application of Gay/Lesbian/Queer, New Historicism, Feminist or ecocriticism (Inf. #5).</b> <b>An exam/quiz on the terminology that we have learned about over the course of the semester will be online.</b>
16	Dec. 7	Wrap up of class. In-class workshop on applying Feminist criticism and Ecocriticism. Read "Strawberries" and selection of Mitsuye Yamada's poetry in the reader.
Final Exam	<b>Final paper</b>	<b>Turn in paper 4 on Tuesday, December 15 to Dr. Brada-Williams in FO 102.</b>