ENG 101   **Literary Criticism**   **Spring 2018**

Instructor:	Revathi Krishnaswamy
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Office Hours:	W 1-3 and by appointment
Class Days/Time:	MW 10.30-11.45
Classroom:	BBC 121

MYSJSU Messaging

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

Course Description

This course offers an introduction to literary criticism, theories and methodologies used by scholars and critics of the 20th century. We will spend most of our time studying literary criticism as a discipline or genre. By analyzing significant essays in literary criticism produced by prominent and influential literary critics we will seek to improve our own ability to understand as well as produce literary criticism. Understanding literary criticism involves understanding the theories that underlie or shape the practice of criticism. We will therefore try to define theoretical schools like structuralism, Marxism, feminism, deconstruction, new historicism, postcolonialism etc. and discover how they may be applied to literature. We will also examine fundamental questions and common assumptions about language, literature, reading, and writing. Since literary theory works across the boundaries of disciplines

like criticism, psychology, sociology, anthropology, philosophy and history, this course will challenge you to read a considerable amount of dense and complex material; but it should also be exhilarating because you will have an opportunity to form clearer perspectives on language/literature and to acquire tools necessary for analyzing and interpreting language/literature.

English Department Program Learning Objectives

Upon completion of this course, 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;
2. Show familiarity with major literary works, genres, periods, and critical approaches to literature;
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and the 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.

Course Learning Objectives

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

- Demonstrate familiarity with different modern schools of literary theory
- Demonstrate familiarity with major theorists/critics/texts associated with each school
- Understand and use the key concepts and terms associated with each major school
- Apply different critical theories to analyze various literary texts and cultural/artistic products.
- Communicate their ideas/analysis in cogent, critical language, both orally and in writing.

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: Higher Level Critical Thinking.

With guidance from the instructor, students will research, prepare, and make a poster presentation at the Frankenstein Bicentennial Seminar on "Frankenstein, AI and the Human Condition." Engaging all the PLOs, this heavily scaffolded culminating assignment will in-

tegrate students' abilities to close read (PLO 1), research a topic (PLO 4), integrate knowledge of literary theory and criticism (PLO 2), write effectively (PLO 3), and read a literary text in the context of culture and history (PLO 5). Over the course of the semester, students will work to establish a topic for research, undertake research of both secondary and primary sources, apply different theoretical perspectives, develop effective arguments supported by historical/textual evidence, and prepare a poster for presentation at the seminar.

Required Texts

Tyson, Lois. *Critical Theory Today*. New York & London: Garland. Any edition.

Mary Shelley. *Frankenstein: A Case Study*. Ed. Johanna Smith. McMillan/St.Martins. 3rd edition. ISBN-10: 0-312-46318-9; ISBN-13: 978-0-312-46318-2;

Conrad. *Heart of Darkness: A Case Study*. Ed Ross C. Murfin. McMillan/St Martins. 2nd edition (ISBN-13: 978-0312114916) or 3rd edition (ISBN-13: 978-0-312-45753-2).

Recommended:

Murfin and Ray: *The Bedford Glossary of Literary* Terms (excellent reference for key-terms/concepts)

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 in as specified on the date indicated in the schedule; please do not email assignments to me.

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://www.sjsu.edu/openuniversity/registration/. Information about late drops is available at http://www.sjsu.edu/aars/policies/latedrops/. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Assignments (additional details will be provided on canvas and in class)

1. **Applications (PLO 1)**: You will write four "applications" (500 words each) using four different theoretical perspectives on an assigned topic relating to *Frankenstein*. This means, you will write on the same topic for all four applications but your theoretical approach or perspective will change in each application. When an approach is too complex to be applied within this format, a clear summary of the kind of argument you would develop is acceptable. Apply only approaches we have finished discussing in class. Applications must be submitted on Canvas on the dates indicated in the schedule. You may revise and integrate relevant applications into your poster presentation. Grading criteria: Demonstrated ability to apply a particular theory or approach.

2. **Reader Response Portfolio (PLO 2):** For each essay in criticism on *Frankenstein* and *Heart of Darkness* discussed in class you will prepare a typed one-page response consisting of (i) bullet-pointed summary of three key ideas (ii) a brief example/illustration from the essay to show how a particular theory is being applied. You will bring these 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 and submit it on the dates indicated in the schedule. Grading criteria: Demonstrated engagement with material; accuracy of summary; clarity of example.

3. **Exams (PLO 1 & 5):** You will take a midterm and a final exam on the dates indicated in the schedule. The exams will ask you to define key terms/concepts as well as analyze excerpted passages of literary criticism on *Frankenstein* and *Heart of Darkness*. The questions are meant to assess your understanding of the course material as well as your ability to apply the concepts and integrate the methods we study.

4. **Frankenstein Bicentennial Seminar Poster Presentation (PLO 1-5):**
   This is a group project. Building on application materials, you will prepare a poster analyzing *Frankenstein* from different theoretical perspectives (Structuralism, Psychoanalysis, New Historicism, Postcolonialism, Marxism, and Feminism). Extending the applications, your poster will connect *Frankenstein* to the larger contemporary context of Science/Tech/AI (in Silicon Valley). You will make a formal poster presentation as part of the Frankenstein Bicentennial Seminar on Frankenstein, AI and the Human Condition" (date/time TBD). This is a complex assignment that involves communication, collaboration and cooperation. You will therefore work on it in stages, making multiple revisions based on guidance and feedback from the instructor. Additional guidelines will be provided in class and on canvas.

5. Extra Credit: Attend one talk and submit a one page report (250-300 words)

           Lecture by Dr. Katherine Harris.
           Gothic monsters and evil houses
           San Jose Museum of Art,
           WED, MAY 2, 2018 | *12-1 PM*

           Lecture by Martin Ford
           (author of nonfiction book on AI)
           Date/time/location: TBD

Grading:

Applications	400 (100 each)
Reader Response Portfolio	100
Midterm	150
Final	150
Frankenstein Bicentennial Poster Prez:	200

Grading Scale:

98-100:	A+
94-97:	A
91--93:	A-
88-90:	B+
84-87:	B
81-83:	B-
78-80:	C+
74-77:	C
71-73:	C-
68-70:	D+
64-67:	D
61-63:	D-
0-60:	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 = <u>average</u>; D = <u>below average</u>; F = <u>failure</u>. 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.

University Policies

Academic integrity

Students should know that the University's Academic Integrity Policy is available at http://info.sjsu.edu/static/policies/integrity.html. 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.sjsu.edu/studentconduct/.

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.

Peer Connections Center (Previously LARC)

The Peer Connections Center 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.You can access the Peer Connections website at http://peerconnections.sjsu.edu.

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/.

Peer Mentor Center

The Peer Mentor Center is located in the Peer Connections Center in SSC 600. 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://peerconnections.sjsu.edu/mentoring/mentoring/index.html and you can learn how to make an appointment at
http://peerconnections.sjsu.edu/appointments/appointment/index.html.

English 101 / Literary Criticism
Spring 2018, Course Schedule

This schedule is subject to change with fair notice via mysjsu/canvas
C = Canvas; F = Frankenstein ; HD = Heart of Darkness

Week	Date		Topics, Readings, Assignments, Deadlines
1	1/24	W	Introduction to course Complete diagnostic survey: Engl 101 Section S18: https://goo.gl/forms/GYet1rdZiqFwTBSP2
2	1/29	M	Understanding Criticism and Critical Theory: Reading With/Against the Grain; Mimetic & Expressive; Classical Formalism & Romanticism
	1/31	W	Intro to F Readings: https://www.theguardian.com/technology/2017/apr/27/race-to-build-world-first-sex-robot https://www.sciencefriday.com/segments/is-silicon-valley-making-its-own-monsters/ **Workshop: Applications & Poster Prez (assign topics/groups)** Additional Critical Essays on Frankentein: http://knarf.english.upenn.edu/Articles/index.html
3	2/05	M	Tyson: New Criticism
	2/07	W	Intro to HD Ian Watt "Impressionism and Symbolism in HD" (C)
4	2/12	M	Tyson: Structuralist Criticism
	2/14	W	Frankenstein http://knarf.english.upenn.edu/Articles/kroeber.html http://knarf.english.upenn.edu/Articles/moers.html
5	2/19	M	Tyson: Deconstructive Criticism **Application # 1 Due (Structuralism)**
	2/21	W	Miller "Heart of Darkness Revisited" (HD)

Week	Date		Topics, Readings, Assignments, Deadlines
6	2/26	M	Tyson "Psychoanalytic Criticism"
	2/28	W	David Collings, "The Monster and the Maternal Thing: Mary Shelley's Critique of Ideology" (F) http://knarf.english.upenn.edu/Articles/veeder.html
7	3/05	M	Tyson "New Historicsim" (Cultural Criticism)
	3/07	W	Siobhan Carroll, "Crusades Against Frost: Frankenstein, Polar Ice, and Climate Change in 1818" (F) http://knarf.english.upenn.edu/Articles/botting1.html Review for midterm.
8	3/12	M	**Midterm Exam; Reader Response Portfolio Part 1 Due**
	3/14	W	Tyson "Postcolonial Criticism" (Race Criticism) **Application # 2 Due (Psychoanalysis/New Historicism)**
9	3/19	M	Allan Lloyd Smith, "'This Thing of Darkness': Racial Discourse in Mary Shelley's *Frankenstein (F)*
	3/21	W	Achebe "An Image of Africa" (C); Patrick Brantlinger "Heart of Darkness" (HD)
10	3/26	M	**Spring Break**
	3/28	W	**Spring Break**
11	4/02	M	Tyson "Marxist Criticism"
	4/04	W	Warren Montag, "'The Workshop of Filthy Creation': A Marxist Reading of *Frankenstein*
12	4/09	M	Tyson "Feminist Criticism"
	4/11	W	Smith, "'Cooped Up" with "Sad Trash": Domesticity and the Sciences in Frankenstein" (F) **Application #3 Due (Postcolonialism/Marxism/Feminism)**
13	4/16	M	Smith "Too Beautiful Altogether" (HD)
	4/18	W	Workshop on poster presentation

Week	Date		Topics, Readings, Assignments, Deadlines
14	4/23	M	Tyson "Reader-Response Criticism"
	4/25	W	Peter Rabinowitz "Reader Response, Reader Responsibility" (HD/C)
15	4/30	M	Poster Presentation
	5/02	W	Poster Presentation Extra Credit: Lecture by Dr. Katherine Harris. ***Gothic monsters and evil houses*** San Jose Museum of Art, ***12-1 PM*** Attend and submit 300 word report.
16	5/07	M	Responding to Frankenstein **Application #4 Due (an approach you did not previously apply)**
	5/09	W	Review for final exam.
Final Exam	5/21	M	**10-12 Final exam** **Reader Response Portfolio Part 2 Due**