English 5300: Criticism & Theory Dr. Luanne Frank (522 Carlisle) lfrank@uta.edu

Spring 2015 Dept. of English 203 Carlisle::81272-2692

 Office Hrs: TTh 8p.m. (in classroom) & by appt.

 **Thumbnail Course Description, Outcomes, & Texts**

 The following is an introductory course in Literary Criticism and Theory. It is designed to acquaint students with the range, depth, and variety of criticism and theory that have influenced literary studies most strongly since, and including, the late nineteenth century, and to acquaint or re-acquaint students with the conventions of the research paper.

 The course’s intentions are l) to guide students to an ***awareness*** of the work of specific critics and theorists; 2) to guide students to a recognition of the ***nature of*** the work of these critics’ and then to a close familiarity with it; and 3) to guide students to ***produce*** the sort of criticism that these critics and theorists have either themselves produced or have influenced. That is, by the course’s end, students will have had the opportunity a) to become acquainted with selected critics/theorists through passive reading; b) to understand, through summarizing in writing, the major points made by the selected critics/theorists; c) to make use of--in writing, in one-page papers--these critics’/theorists’ methods as means of elucidating a literary work of each student’s choice; and d) to recognize and correct such infelicities of punctuation, grammar, style, and usage as their and their classmates’ papers expose. One paper (# 9), which can run to five pages, functions as an abbreviated research paper.

 Papers: Eight Xeroxed one-page papers & one multi-page, handwritten paper.

 Exam.

 **TEXTS**  (PLEASE NOTE: Brackets [ ] surround assigned or optional readings. Assigned readings come as PDFs or are on reserve.)

Leitsch, Vincent B. *Norton Anthology of Criticism and Theory*. New York: Norton, 2010.

Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. New York: Vintage, 1973. (Les Mots et les Choses, 1966).

Freud, Sigmund. *The Interpretation of Dreams*, tr. John Strachey. New York: Avon, 1965 (Gn.*Die Traumdeutung*. 1900 [1899]).

Baldick, Chris. *Oxford Concise Dictionary of Literary Terms*. Oxford: Oxford UP, 2004 (or another perhaps already in your possession)

*MLA Handbook for Writers of Research Papers*. New York: Modern Language Association, 2009 or

Turabian, Kate. *Manual for Writers of Theses, Term Papers, and Dissertations*. Chicago: Chicago UP, 1996.

[Auerbach, Eric. *Mimesis: The Representation of Reality in Western Literature*. Princeton: Princeton UP, 1953.]

[Bruss, Elizabeth. *Beautiful Theories*. Baltimore: Johns Hopkins UP, 1982.]

[Keuls, Eva. *The Reign of the Phallus*. New York: Harper, l985.]

[Lotman, Jurij and Boris Uspensky. *The Semiotics of Russian Culture*. Ann Arbor: U of Mich P 1972. ]

[Lovejoy, Arthur O. Preface & Chapters One & Two, *The Great Chain of Being*. Cambridge: Harvard UP, 1936.]

[Neumann, Erich. *The Great Mother*. Princeton: Princeton UP, 1955.]

[Pater, Walter. “Botticelli,” pp. 46-53 in *The Renaissance*. New York: Mentor, 1959 {1873}.]

 **Tentative Schedule**

Names in **bold** here indicate the theorist or theorists assigned. Page numbers of their selections appear in bold by their names in the anthology’s index. This symbol: [ ] in this list (unlike in the list above) indicates a theorist indispensable to the field and whose work is not an assignment; { } encloses a name important in the field and not present in the anthology or placed on reserve.

 Section 1: Reader-Focused Backgrounds & Foregrounds.

Readings for this section: **Pater**, [Wilde], Nietzsche, **Iser**, {Holland,} Fish, Tompkins**.**

January 21 Introductory Overview.

 Pater/start Iser

January 27 Paper # 1, review papers & continue Iser.

 Section 2: Formalism: Forebears; Offspring: Semiotics

 and Structuralism.

Readings for this section; [Kant,] Wimsatt & Beardsley, Brooks, Eichenbaum, **Saussure**, {Peter Steiner}, **{**Sebeok}, **Lotman-Uspensk**y, Levi-Strauss, Barthes.

February 4 Saussure & Lotman-Uspensky

February 11 Paper #2: Saussure & or Lotman-Uspensky

 Section 3: Marxism & its Critical/Theoretical Voices.

Readings: Trotsky, **Lukacs**, Gramsci, Benjamin,

Adorno, **Jameson**, Althusser, Williams.

February 18 Jameson & Lukacs

February 25 Paper # 3: Jameson & or Lukacs

Section 4: The Psychoanalytic Tradition.

Readings: **Freud**, **Jung** (via) **Neumann**, Frye, Lacan, Deleuze/Guattari, Mulvey.

February 25 Freud, & Jung (via Neumann)

March 4 Paper # 4: Freud (handwritten, in class)

March 11 Spring Vacation

 Section # 5: The Hermeneutic Tradition.

Readings: Schleiermacher, Hirsch, Hegel, Heidegger, **Palmer**, **Poulet.**

March 18 Palmer & Poulet

March 25 TBA [Paper # 5: Poulet, hand in April 1)

April 1 Paper # 6: Palmer

Section # 6: Post-Structuralism and Deconstruction. Readings: **Foucaul**t, Derrida, Lyotard, [Cornell], Butler, Baudrillard

April 8 Foucault

April 15 Paper # 7: Foucault

Section # 7Historicism; New Historicism/Cultural

Criticism & Theory.

Readings: {Dilthey}, **Lovejoy**, **Auerbach**, Jauss, White, Greenblatt**.**

April 22 Lovejoy & Auerbach

April 29 Paper # 8: Lovejoy and Auerback (or Lovejoy only)

Section # 8: Gender- and Ethnicity-Focussed Criticism & Theory.

Readings: [**Keuls]**, **Hurston**, MacKinnon, Sedgwick, Haraway, Bordo, Spivak, Said, Gates.

May 6 Keuls & Hurston

May 13 8:15-10:45. Paper # 9: Keuls and or Hurston & exam.

 25 Paper # 1 (Paer/Iser)

 27 Review papers

 February 1 Saussure

 3 Lotman-Uspensky

 8 Paper # 2 (Saussure/Lotman-Uspensky)

 Section 3: Marxism & its Critical/Theoretical Voices.

Readings: [Trotsky,] **Lukacs**, Gramsci, Benjamin, Adorno, **Jameson**, Althusser, Williams.

 10 Lukacs

.

 15 Jameson

 Section 4: The Psychoanalytic Tradition.

 Readings: **Freud**, [Jung,] **Neumann**, Frye,

**Lacan**, Deleuze/Guattari, Mulvey.

17 Freud

 22 Paper # 3 (Lukacs/ Jameson)

 24 Freud

 March 1 Freud

 3 Paper # 4 (Freud: handwritten in class w/ no time

 limit; this paper counts as two.)

 8 Jung (Neumann)

 10 Jung (Neumann)

 15 Spring Vacation

 17 Spring Vacation

 22 Paper #5 (Neumann)

 Section # 5 The Hermeneutic Tradition.

 Readings: Schleiermacher, Hirsch, [Hegel], Heidegger, **Palmer**, **Poulet.**

 24 Palmer

 29 Paper # 6 (Freud: handwritten in class)

 31 Poulet

Section # 6: Post-Structuralism and Deconstruction. Readings: **Foucaul**t, **Derrida**, Lyotard, Cornell, **Butler**, Baudrillard

 April 5 Conf (Paper # 7: Poulet: hand in April 12)

 7 Conf

 12 Foucault

 14 Foucault

 19 Paper # 8 (Foucault)

Section # 7Historicism; New Historicism/Cultural Criticism & Theory.

Readings: {Dilthey}, **Lovejoy**, **Auerbach**, Jauss, White, Greenblatt**.**

 21 Lovejoy

 26 Lovejoy

 Section # 8: Gender- and Ethnicity-Focussed Criticism & Theory.

Readings: **Keuls**, **Hurston**, MacKinnon, Sedgwick, Haraway, Bordo, Spivak, **Said**, **Gates**.

 28 Keuls, Hurston

 May 3 Paper # 9: Lovejoy

 5 Said, Gates

 Exam: Paper # 10 (choice of the 4 above)

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Engl 2350: Criticism & Theory Dr. Luanne Frank (lfrank@uta.edu)

Spring 2011 English Dept (203 Carlisle: 817-272-2692)

 Office Hrs (in classrooms): TTh 8p; W 9p & by appt.

 **COURSE PROCEDURES ( CRITICISM & THEORY )**

We follow **FOUR main procedures (and three subordinate, related ones)** in this course, procedures having to do with assignments in two types of texts, literary and theoretical.

 Students do the following:

 1) Read and study a given assignment at home.

 2) Read and discuss this assignment in class.

 3) Write a one-page paper **a)** summarizing the contents of the theoretical text assigned, and **b)** applying these contents to a chosen literary text, in order to elucidate it (either in general or with respect to those of its characteristics that show up when one reads it across the assigned theory). Run a copy for each class participant.

 4) Present this paper aloud to the class and after all papers have been read, distribute a copy to each class member.

 5) Read selected papers of other class members and mark them for improvement.

6) Revise the elements marked for revision in returned papers and turn in these revisions

 7) Take two types of quizzes, usually (not inevitably) brief and usually (not inevitably) announced: **a)** reading quizzes (i.e., quizzes over the material assigned for the class day that the quiz is given, and before the material is covered in class), or **b)** over the material covered on the previous class day.

 Unannounced quizzes typically come on the class day following a class’s markedly improvable results on an announced quiz, and can be the very same quiz. The grade on a quiz given a second time will be averaged with the first-time grade. It will not replace it.

 **Additional information regarding the seven procedures:**

1) Reading a given assignment at home.

 a) The date appearing beside the name of an author or work (or its abbreviation) on the tentative schedule (a schedule of anticipated assignments) is the date by which this reading is due to have been completed).

 b) The importance of this initial reading cannot be overestimated. It provides a base for the in-class reading and discussion to build on. Roughly estimated, three times as much of the text-covered-in-class becomes apprehendable during class if read ahead of time as if not, and is approximately 40% more retainable (because of the immediate review). We’re after an intimate (i.e., not merely nodding) acquaintance with the assigned texts. Take advantage of this first reading to build this acquaintance.

 To encourage this first reading, reading quizzes may be announced.

 2) Reading and discussion of assignment in class.

 a) This reading, too, is important, as is students’ being present for it. This has, among other things, to do with the fact that what is produced in the way of interpretation(s) during class is often heavily class- and moment- dependent - - a function of conditions obtaining in the class at any given time (whom the class is made up of, *how* there they *are*, what they are thinking, and what they say or suppress). At this reading, an exchange and development of ideas sometimes takes place that resembles a dialectic. Thus, although a set of intentions determines a set of goals for every class meeting, the actual intellectual destinations arrived at during the class period will inevitably differ from those *anticipated* by the goals precisely *because* of the dialectical nature of the course. One important aim of the class meeting: that the student *produce* unforeseen meanings for the text, and confirm, amplify, or discard previously apprehended meanings. Thus, while some of the “content” of a class meeting is unmistakably available both ahead of time (from reading the text) and after the fact (from some else’s notes), much is not. What may be of greatest value (as, for example, what takes place generatively in the minds of students and faculty during the course of the class meeting) may not be available ahead of time. Perhaps needless to say, then, absences are strongly discouraged. This cannot be overestimated.

 Said slightly otherwise: although much of Procedure #2 takes place in what appears to be a lecture format, making the course at times seem a sort of information-delivery and -retrieval system, much of what in fact gets produced (by instructor and students) is in fact not (or, ideally speaking, will not be) what is conventionally understood as information (a somewhat pejorative term in such a class as this). What comes into Being in class will not be altogether predictable, and thus not available, either ahead-of-time *or* after-the-fact. (Much of what takes place of course does so in the minds of the individual participants, where, because of the size of the class and the class’s limited available time, it inevitably remains. But it is not lost to the given student. It cannot, however, be recuperated by another. That is, another’s notes are an indifferent substitute for one’s own apprehensions.) In short, students absent from a Procedure #2 class meeting are **more** absent than they would be were this a course of the information-retrieval type, whose contents, by design, essentially follow a replicable textbook format, for which, as a substitute for a class meeting, another’s notes are useful indeed.

 3) Writing a paper summarizing assigned theoretical material and elucidating a literary text across it.

 The paper exhibits a number of characteristics:

 a) It is **one page** in length. One page means one page, with print on one side. Page size (not print size) and line-spacing depend on class size. Typically, it means one eight-and-one-half by eleven-inch page, and typically, though not inevitably, double-spaced.. The one-page format without margins allows space enough for thought development and condensation enough to enable everyone in class to present her/his paper aloud in its entirety.

 b) It may use all but one line of the space available exclusively for its text. That is, no title is and no margins are necessary, except for a small left-hand margin for line numbers. The top line should contain the student’s name (at left), course number, identification of the assignment (i.e., “Paper #2 of 9: Freud, *Interpretation of Dreams*)(centered), and the date (at right). Please observe these conventions. (Ideally, there might be more resilient conventions or none at all. These have very practical ends: they save time--the student’s as well as the instructor’s.)

 c) Its lines are to be numbered at the left-hand side of the page, by computer, or by hand if this is more convenient. **Be sure to include line numbers on your papers.** This, too, will save our time when we want to find a particular point in a paper expeditiously.

 d) Its font is to be Times New Roman (depending though, on the computer), no smaller than 11-point size, though 12-point is welcome. You might try out your print size against my eyes before the first paper so that it will not need to be handed back before being read & graded: I need to be able to read the print comfortably without a magnifying glass. A paper with print too small will, I’m sorry to say (I really am), have to be returned for print-enlargement. To date, no maximum number of words has been stipulated, though an upper-limit may need to be invoked.

 e) Its contents should consist of two types of material, presented in this order: 1) material summarizing the contents of the theoretical assignment-in-question (this to take up two-thirds to three-fourths of the page) and 2) an “application” of the assigned theory / methodology to a literary text (this to take up one-third to one-fourth of the page). This may seem to shortchange the application, but you will already have been “applying” the theory as you read to understand it. Your nailing the theory is what is most important here. Once the theory is relatively well understood, the application can be almost self-generating.

 **Due Dates of Papers and Item Revisions**

Due date: A paper is due on its due date. A paper available for presentation aloud, **and by its author**, to the class on its due date fulfills the assignment. Assignments for whatever reason unfulfilled can be fully made up by providing the assigned paper after the fact *and* by doing additional reading related to the course content, to be accompanied by a 2-page, double-spaced paper summarizing and commenting on this additional reading, due within two weeks of the missing paper’s due date. That is, paper provided after its due date automatically receives a grade one letter lower than it would otherwise have received. That grade can be raised by the additional reading(s) just noted (usually of one or more books related to the course’s content) accompanied by a corresponding 2-page paper within two weeks of the missing paper’s due date.

 Revisions are due at the class meeting immediately following receipt of the marked paper. Instructions for revisions:

 a) Triple- or quadruple-space the paper.

 b) Mark all items due for revision with brightly-colored marker.

 c) Determine the category or type of infelicity it is that calls for revision: spelling; punctuation (what type of punctuation “error”); grammar (what type of ungrammaticality: dangling participle, absence of verb); style (as in a break in style); usage (name your authority for necessary usage and anything you picked up while zeroing in on what’s preferred / required); form (as in need for transitions and need for re-ordering sentences for continuity); and other infelicities (whatever possibilities, including those of content) fall outside the previous categories).

 d) Make a list of the types of textual infelicity requiring modification, i.e., spelling, punctuation, dangling participle, “its/it’s” unconventionalities, punctuation in relation to quotation marks, “that/which” conventions [dependent on restrictiveness, non-restrictiveness of clause confusion]). Check, with each further paper, to be sure you’ve not included the same sort of infelicity a second time. Turn in your list (the original list with whatever additions you make to it) each time you turn in a paper.

 Habit, rather than thought, produces many of these infelicities, and habits are hard to break. It will be my aim to provide you the opportunity to break them. A repeatedly marked, repeatedly appearing infelicity may bring a paper back to you without having been marked or graded, so that you can search out the problem in question.

 **Grades**

 For classes with both papers and quizzes, at least 80% of the course grade will be the average of grades on the papers, and 20% the average of grades on the quizzes. All quizzes will count.

 For classes with no quizzes, and if all members of the class participate, 100% of the course grade will be the average of grades on the papers. This is the preferred grading system. A percentage of the course grade dependent on participation my need to be included. This will be announced as soon as such a need becomes evident.

 The grade on a paper is a grade that stands. Plan to use the markings of infelicities on any given paper to move toward improvement of the NEXT paper. As you get clear on certain conventions and “get them right” in your papers, you might make me aware of this with a note (:”Aha: I understand the difference between a restrictive and a non-restrictive clause/ a dangling and a non-dangling participle and show these understandings in lines 12 & 22 respectively).

 **Attendance**

Attendance is important. Three absences (for an undergraduate class, two for a graduate) are, as noted, strongly discouraged, but are permitted for whatever reason (i.e., no reason need be given). Each absence is considered an absence. I.e., having a reason for an absence is different from being in class. Again: having a reason for an absence is not the same as being in class. A substantial amount of extra work (usually reading and summarizing 2 books or articles related to the course content) can, make up for 1 extra absence if, and only if, the additional work is provided within two weeks of the absence overage.

 **Plagiarism**

The course follows university rules on plagiarism. I can provide you, on request, with an expanded definition of plagiarism (representation of words, ideas, and other sorts of intellectual property generated by others, as one’s own, whether used verbatim or paraphrased) and with the forms the university makes available for reporting plagiarism.

 **Other**

As a courtesy, please (and please note that a “please” precedes each of the following):

 a) be on time: repeated latenesses (more than 3) have to count as an absence; b) bring only water to class (if you need to drink); open cans outside class (no exceptions);

 c) whether or not you have special dietary requirements and schedules, eat food only outside of class (no exceptions):

 d) chew gum outside of class (no exceptions).

 e) see to the needs of (i.e., take are of, handle) your digestive and excretory tracts before class. If you are likely to suffer an attack, please let me know ahead of time, and be sure to do the class the favor of asking to leave if, unexpectedly, you decide you have to (i.e., leave). Consider as a possibility making it your aim to disrupt the class as little as possible, apart from astonishing it in ways it can appreciate: an unannounced disappearance is a disruption.

 f) plan to leave class only when the class’s scholarly considerations for its time period have come to a close.

 g) select another member of the class to receive your paper should you be un-present to receive it.

 h) select another member of the class, or two, to be able to remind you of a coming assignment should you find you’ve not noted, or have forgotten, it. Be sure you have their e-mail address and/or phone number. We make every effort to stick to the schedule--here necessarily announced as tentative inasmuch as schedules *are* sometimes tentative.

 i) Should you need to leave something for me, leave it under the door of the main English office with my name on it or, with the help of one of the secretaries in my box in the mail/Xerox room. Leave it under my office door only if you let me know it’s there.

 j) No cell phones except by prior arrangement.