I. General Education Review – Upper-division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course(s) Title</td>
<td>Applied Literary Criticism</td>
</tr>
</tbody>
</table>

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

| Instructor | Louise Economides |
| Phone / Email | x2263/ @mso.umt.edu |
| Program Chair | Casey Charles |

III. Overview of the Course Purpose/Description

In this course, we explore a wide range of approaches to literary interpretation. Along the way, we consider the history of English as a distinct academic discipline and the evolution of critical theory in the 20th Century and beyond. Some of the issues we explore include whether interpretation should focus on uniquely “literary” aspects of creative texts, the relationship between texts and the “outside” world (literature’s social and/or historical contexts), what it means to be an author as well as a reader of texts, whether texts reflect human psychology and to what degree they can be regarded as “meaningful” in any stable and/or reductive manner. In sum, just what are we doing when we claim to be interpreting a work of literature? Another major focus in this course is how to use ideas derived critical theory to interpret specific texts. Writing assignments are places that test student understanding of critical theory and their ability to apply theoretical concepts creatively to interpret literary texts. Many of the concepts we encounter in critical theory may initially seem foreign, cryptic and/or difficult. Students are encouraged to balance reading as “believers” (in order to first understand a theoretical system) with reading as “critics” (challenging and/or analyzing concepts once they have been grasped). Asking questions during class discussions is therefore of paramount importance.

IV. Learning Outcomes: Explain how each of the following learning outcomes will be achieved.

| Student learning outcomes: Identify and pursue more sophisticated questions for academic inquiry | We discuss this in regards to how to write a successful thesis statement. Starting with compelling inquiry questions, we learn how to convert these into productive focuses for essays. |
| Find, evaluate, analyze, and synthesize information effectively from diverse sources (see [http://www.lib.umt.edu/informationliteracy/](http://www.lib.umt.edu/informationliteracy/)) | Students are required to write a final research paper, which involves the ability to find, evaluate and synthesize diverse critical sources. |
| Manage multiple perspectives as appropriate | We discuss how to bring critical sources into conversation with student insights. |
Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline

Issues of audience and/or purpose of a work of criticism are always part of the analytical process. We study and consider different critical perspectives from different disciplines, including philosophy and literature.

Use multiple drafts, revision, and editing in conducting inquiry and preparing written work

Students are encouraged to bring drafts of papers to office hours for feedback. More formally, they have the option of revising essays one or two for consideration of a grade change.

Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline

We review MLA style documentation for the course.

Develop competence in information technology and digital literacy

Students are required to attend a session orientating them to electronic resources available in the library.

V. Writing Course Requirements Check list

<table>
<thead>
<tr>
<th>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes X No – course is capped at 20 students, which is important in order to meet course goals. Conceptual difficulty of course content often involves extra office hours, extra help with writing, etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes No Desirable outcomes are the basis for the course’s overarching architecture. Advice regarding how to accomplish such outcomes is given on syllabus and in class comments.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes X No – No, detailed requirements (including evaluation criteria) are given on individual assignment sheets.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The importance of drafting is repeatedly emphasized in class. We also look at samples of student writing that illustrate pre- and post-drafting work.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes No – Yes – see “use of multiple drafts” above.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes X No – No, they are conveyed in class discussions and via mandatory library orientation session.</td>
</tr>
</tbody>
</table>

VI. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

Formal Graded Assignments please see “Graded Work” on syllabus
Informal Ungraded Assignments

I frequently ask students to begin class by writing informally on a topic derived from that day’s reading in order to spark discussion.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

Paste syllabus here.

ENLT 301 (section 1) – Applied Literary Criticism (Spring 2009)
Class Times: Tues/Thurs 2:10-3:30pm  GBB 205
Prof. Louise Economides (louise.economides@mso.umt.edu)  Office:  LA 227
Office Hours:  TBA

Required Texts:
Norton Anthology of Short Fiction

Course Objectives: In this course, we’ll be exploring a wide range of approaches to literary interpretation. Along the way, we’ll consider the history of English as a distinct academic discipline and the evolution of critical theory in the 20th Century and beyond. Some of the issues we’ll explore include whether interpretation should focus on uniquely “literary” aspects of creative texts, the relationship between texts and the “outside” world (literature’s social and/or historical contexts), what it means to be an author as well as a reader of texts, whether texts reflect human psychology and to what degree they can be regarded as “meaningful” in any stable and/or reductive manner. In sum, just what are we doing when we claim to be interpreting a work of literature? Another major focus in this course will be how to use ideas derived critical theory to interpret specific texts. Writing assignments are places to test both your understanding of critical theory and your ability to apply theoretical concepts creatively to interpret literary texts. Many of the concepts we encounter in critical theory may initially seem foreign, cryptic and/or difficult. Students are therefore encouraged to balance reading as a “believer” (in order to first understand a theoretical system) with reading as a “critic” (challenging and/or analyzing concepts once they have been grasped). Asking questions during class discussions will therefore be of paramount importance.

Graded Work  Please note:  Papers must be hard copies – I do not accept e-mailed essays (if you are unable to attend class, please put hard copy of essay in my departmental mailbox in LA 133 a.s.a.p). Late papers will be reduced by one grade point for each day after due date (B-becomes C+, for example). No paper will be accepted that is more than two class periods late.

1) Microtheme: This writing assignment (5 pages) will ask you to summarize either New Criticism or Structuralism, then evaluate the application of this theory in an essay written by a professional critic.
2) **Application Paper**: In this 5 page paper, you will summarize a concept and/or term from either Deconstructionist or Psychoanalytical theory and apply this concept to analyze a work of fiction.

3) **Final Research Paper**: In this essay (8 pages), you will be asked to analyze a literary text using ideas derived from critical theory. That is, you will be applying what you have learned about theory to interpret a specific text. You will be asked to conduct research to find at least one critical essay that you will bring into conversation with your own thesis regarding a literary text.

4) **Group Presentation**: Working with a group of peers, you will be leading our class discussion on a critical essay and writing an overview of the process that generated your presentation. Please see separate assignment sheet which details requirements for presentations.

5) **Class Participation and Attendance**: Regular attendance (no more than 3 absences) and active participation are vital to your success in this course. If you miss more than 3 classes this semester, you can expect a maximum grade of “C” for your participation grade (less if you failed to meet participation guidelines listed here). “Active Participation” includes 1) coming to class having carefully read and annotated assigned texts 2) sharing your thoughts about the readings during our class discussions 3) asking focused questions concerning the readings, indicating prior preparation 4) responding to questions posed by your peers and/or instructor 5) actively participating in group work 6) coming to office hours to discuss issues we don’t have time to cover in class.

**Course Policies**

1) **Class conduct**: In this course, you will be expected to behave respectfully towards your peers and your instructor and, in turn, can expect to be treated this way yourself. Disrespectful or disruptive behavior (such as chronic lateness, sleeping in class, holding conversations while others are attempting to contribute to class discussions, etc.) will not be tolerated, and you may be asked to leave class with an “absence” recorded for that day.

2) **Plagiarism**: The unacknowledged use of another person’s ideas, words or interpretations in lieu of your own constitutes plagiarism and is a serious violation of academic honesty. Failure to properly document your sources will result in an automatic “F” for that assignment and may result in your failure of the entire course. If you have doubts or questions about what constitutes plagiarism, see your instructor and/or consult the university’s policies regarding this.

3) **Departmental Assessment**: The English Department’s ongoing process of assessing its curriculum requires professors to read student papers to learn how students in general are progressing through the program. Your professor may request to use a copy of one of your papers for this purpose. All identifying information will be removed and participation in the evaluation process will not play any role in determining your grade. If you do not want your work used in this way, please inform your professor: non-participation will also not affect your grade for the course.
GRADED WORK POINT TOTALS

Microtheme ................................................................. 250
Application Essay ......................................................... 250
Final Paper ................................................................. 300
Group Presentation ......................................................... 100
Participation and Attendance ........................................... 100

TOTAL: 1000

---------------------------------------------------------------------------------------------------------------------

WEEKLY SCHEDULE (Subject to changes) – All criticism in Literary Theory: An Anthology and all literature in Norton Anthology unless otherwise indicated. PASSWORD E-RES = theory

WEEK ONE: FORMALISM AND NEW CRITICISM

Tues. 1/27 Course introduction

Thurs. 1/29 Introduction, “Formalisms” (Rivkin and Ryan)
Brooks, “The Language of Paradox”
Keats, “Ode on a Grecian Urn”

WEEK TWO: NEW CRITICISM AND STRUCTURALISM

Tues. 2/3 Poe, “The Fall of the House of Usher” (e-reserves)
Brooks/Warren, “A New Critical Reading of the Fall of the House of Usher” (e-reserves)

Thurs. 2/5 Introduction, “The Linguistic Foundation” (Culler)
Saussure, “Course in General Linguistics”
Thompson, “Explained Gothic” – (e-reserves)

WEEK THREE: FOUNDATIONS OF POST-STRUCTURALISM

Tues. 2/10 Introduction, “Introductory Deconstruction” (Rivkin and Ryan)

Thurs. 2/12 Derrida, “Structure, Sign and Play . . .” (e-reserves)
MICROTHEME DUE (New Criticism or Structuralism)

WEEK FOUR: DECONSTRUCTIONISM

Tues. 2/17 Derrida, “Différance”

Thurs. 2/19 Kennedy, “On the ‘Fall of the House of Usher’” (e-reserves)

WEEK FIVE: APPLIED DECONSTRUCTION AND PSYCHOANALYSIS
Tues. 2/24 Introduction, “Strangers to Ourselves: Psychoanalysis” (Rivkin and Ryan)
Freud, “The Uncanny”; “Beyond the Pleasure Principle”

Thurs. 2/26 Bonaparte, “The Fall of the House of Usher”; Abel, “A Key to the House of Usher”; Lawrence, “Edgar Allan Poe” – especially pgs. 30-34 (e-reserves)

WEEK SIX: PSYCHOANALYSIS, CONTINUED


Thurs. 3/5 O’Connor, “A Good Man is Hard to Find”
APPLICATION PAPER DUE (Psychoanalysis or Deconstruction)

WEEK SEVEN: APPLIED PSYCHOANALYSIS

Tues. 3/10 Coleridge, “Christabel” (e-res); Rzepka, “Christabel’s ‘Wandering Mother’… (e-res)

Thurs. 3/12 Perkins-Gilman, “The Yellow Wallpaper”

WEEK EIGHT: FEMINISM

Tues. 3/17 Introduction, “Feminist Paradigms” (Rivkin and Ryan)
Gilbert/Gubar, from The Madwoman in the Attic

Thurs. 3/19 Gilbert/Gubar, “A feminist reading of Gilman’s ‘The Yellow Wallpaper’” (in Story and Its Writer)

WEEK NINE: FEMINISM, CONTINUED

Tues. 3/24 Cicoux, “The Laugh of the Medusa” (e-reserves)

Thurs. 3/26 Carter, “The Company of Wolves” (e-reserves)
** revisions to Application Paper Due **

WEEK TEN: SPRING BREAK

Tues. 3/31-4/2 SPRING BREAK (no classes)

WEEK ELEVEN: MARXISM

Tues. 4/7 Introduction, “Starting With Zero: Basic Marxism” (Rivkin and Ryan)

Thurs. 4/9 Kafka, “The Metamorphosis”; Sokel, “From Marx to Myth” (e-reserves)
-- Presentation #1

WEEK TWELVE: POST-COLONIALISM AND ETHNIC STUDIES
Tues. 4/14  Conrad, *Heart of Darkness*

Thurs. 4/16  LIBRARY SESSION: CONDUCTING RESEARCH ON-LINE
Mansfield Library (Room MLIB 283) – meet in main lobby in front of circulation desk

WEEK THIRTEEN

Tues. 4/21  Rivkin/Ryan, “English Without Shadows ...” (Intro to Postcolonial and Ethnic Studies)
Thurs. 4/23  Achebe, “An Image of Africa” (*e-res*) – *Presentation #2*

WEEK FOURTEEN

Tues. 4/28  Smith, “‘Too Beautiful Altogether’: Ideologies of Gender ...” (*e-res*)
*Presentation #3*
Thurs. 4/30  Miller, “Should We Read ‘Heart of Darkness’”? (*e-res*) – *Presentation #4*

WEEK FIFTEEN

Tues. 5/5  Stampfl, “Marlow’s Rhetoric of (Self-)Deception in ‘Heart of Darkness’” (*e-res*) – *Presentation #5*
Thurs. 5/7  review;  **RESEARCH PAPER DUE**