



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

Academic Unit CLAS Department ENGLISH

Subject ENG Number 400 Title HISTORY OF LITERARY CRITICISM Units: 3

Is this a cross-listed course?

If yes, please identify course(s) _____

Is this a shared course? Yes

If so, list all academic units offering this course

SLS, SHARCS,
English

Course description:

Requested designation:

Note- a **separate** proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.

For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SO/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name David Hawkes Phone 53723

Mail code 0302 E-mail: david.hawkes@asu.edu



ARIZONA STATE UNIVERSITY

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Mark Lussier Date: 2/5/15

A handwritten signature in black ink, appearing to read 'Mark Lussier', written over a horizontal line.

Chair/Director (Signature): _____



ARIZONA STATE UNIVERSITY
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

Recent trends in higher education have called for the creation and development of historical consciousness in undergraduates now and in the future. History studies the growth and development of human society from a number of perspectives such as—political, social, economic and/or cultural. From one perspective, historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of identity and of values, which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is that knowledge of history helps us to learn from the past to make better, more well-informed decisions in the present and the future.

The requirement of a course that is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent both the relationship between events and change over time. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

The justifications for how the course fits each of the criteria need to be clear both in the application tables and the course materials. For courses focusing on the history of a field of study, the applicant needs to show both how the field of study is affected by political, social, economic, and/or cultural conditions AND how political, social, economic, and/or cultural conditions are affected by the field of study.

Revised April 2015



ARIZONA STATE UNIVERSITY

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events influenced by a variety of factors.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	syllabus
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses that are merely organized chronologically. 	
		<ul style="list-style-type: none"> • Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor. 	
		<ul style="list-style-type: none"> • Courses whose subject areas merely occurred in the past. 	



Course Prefix	Number	Title	General Studies Designation
ENG 400	24529	History of Literary Criticism	H

Explain in detail which student activities correspond to the **specific** designation criteria.
 Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. History is a major focus	The course examined the history of literary criticism, from Plato to postmodernism.	Plato's Republic, Roland Barthes Mythologies
2. Course examines human development	Emphasis was placed on the ways in which human beings have interpreted signs throughout the past two thousand years.	Fredinand de Saussure's Course on General Linguistics, ST Coleridge's Biographia Literaria,
3. Disciplined, systematic examination of human institutions as they change.	The place of literature in educational institutions was stressed.	Louis Althusser, Ideology and Ideological State Apparatuses, Julia Kristeva, Feminine Writing.
4. The relationship between social, political and cultural contexts.	Economic factors were taken into particular consideration..	Karl Marx and Friedrich Engels, Economic and Political Manuscripts, Michael Hardt and Antonio Negri, Empire.



ARIZONA STATE UNIVERSITY

MW 10.30-11.45am

LL 150

Professor David Hawkes

Office: LL 216

Telephone: 480 965 3723

E-mail: David.Hawkes@asu.edu

Office Hours: MW 12—2pm (or by appointment)

THE HISTORY OF LITERARY CRITICISM

Requirements

Reading: Please do all the reading for every class. Please do not come to class if you have not done the reading.

Talking: In a class of this size and nature, contributions to discussion are not optional but mandatory. Come to class prepared to talk about the texts, prepare comments in advance.

Attendance is mandatory. Please notify me in writing if you have to miss a class.

Grading: There will be three tests, evenly spaced through the semester. Each test will determine 30% of your grade for the course. The remaining 10% will be determined by contributions to class discussion.

Syllabus

W 1/21 Introduction

M 1/26 Gorgias, *Encomium of Helen* (38-41); Plato, *Republic* (45-83); Aristotle, *On Rhetoric* (115-119)

W 1/28 Horace, *Ars Poetica* (122-133); Longinus, *On Sublimity* (136-154) Augustine, *On Christian Teaching* (156-162)

M 2/2 Thomas Aquinas, *Summa Theologica* (181-184); Boccaccio, *Genealogy of the Gentile Gods* (193-200); Sir Philip Sidney, *The Defence of Poesy* (254-283)

W 2/4; Giambattista Vico, *New Science* (319-336) Alexander Pope, *An Essay on Criticism* (349-362); Samuel Johnson, *The Rambler: On Fiction* (367-371)

M 2/9 Edmund Burke, *A Philosophical Enquiry* (454-460); Friedrich von Schiller, *On the Aesthetic Education of Man* (483-492); Mary Wollstonecraft, *A Vindication of the Rights of Women* (496-504)

W 2/11 Friedrich Schleiermacher, *Hermeneutics* (524-536); GWF Hegel, *Phenomenology of Spirit* (541-547), *Lectures on Fine Art* (547-555)



M 2/ 16 TEST ONE

W 2/18 William Wordsworth, *Preface to Lyrical Ballads* (559-579); ST Coleridge, *Biographia Literaria* (584-591); Percy Bysshe Shelley, *A Defence of Poetry* (595-613)

M 2/25 Karl Marx and Friedrich Engels, *Economic and Philosophical Manuscripts* (651-655), *The German Ideology* (655-656), *Grundrisse* (661-662), *Capital* (663-674) Charles Baudelaire, *The Painter of Modern Life* (680-690)

W 2/27 Matthew Arnold, *The Function of Criticism* (695-714), *Culture and Anarchy* (714-721) Stephane Mallarme, *Crisis in Poetry* (734-740)

M 3/2 Friedrich Nietzsche, *On Truth and Lying* (764-774), *The Birth of Tragedy* (774-785); Oscar Wilde, *Preface to The Portrait of Dorian Gray* (790), *The Decay of Lying* (790-794), *The Critic as Artist* (794-807)

W 3/4 Sigmund Freud, *The Interpretation of Dreams* (814-824), *Fetishism* (841-843); Ferdinand de Saussure, *Course in General Linguistics* (850-866) WEB Du Bois, *Criteria of Negro Art* (870-877)

M 3/9 Spring Break

W 3/11 Spring Break

M 3/16 Leon Trotsky, *Literature and Revolution* (880-892); Virginia Woolf, *A Room of One's Own* (896-905); Gyorgy Lukacs, *The Historical Novel* (909-921)

W 3/25 TEST TWO

M 3/30 T.S. Eliot, *Tradition and the Individual Talent* (955-961), *The Metaphysical Poets* (961-968); Antonio Gramsci, *The Formation of the Intellectuals* (1002-1008) Erich Auerbach, *Mimesis* (1030-1046)

W 4/1 Walter Benjamin, *The Work of Art...* (1051-1071); Max Horkheimer and Theodor Adorno, *Dialectic of Enlightenment* (1110-1127)

M 4/6 Edmund Wilson, *The Historical Interpretation of Literature* (1130-1141); Roman Jakobson, *Two Aspects of Language* (1152-1156) Jean-Paul Sartre, *What is Literature?* (1199-1213)

W 4/8 WK Wimsatt and MC Beardsley, *The Intentional Fallacy* (1232-1246); JL Austin, *Performative Utterances* (1289-1301); Roland Barthes, *Mythologies* (1320-1321), *The Death of the Author* (1322-1326), *From Work to Text* (1326-1331)

M 4/13 Louis Althusser, *Ideology and Ideological State Apparatuses* (1335-1361); Paul De Man, *Semiotics and Rhetoric* (1365-1378); Jean-Francois Lyotard, *Defining the Postmodern* (1465-1468)



ARIZONA STATE UNIVERSITY

W 4/15 Michel Foucault, *What is an Author?* (1475-1490), *Discipline and Punish* (1490-1502), *The History of Sexuality* (1502-1521)

M 4/20 Jean Baudillard, *The Procession of Simulacra* (1556-1566); Jurgen Habermas, *Modernity: An Unfinished Project* (1577-1587); Adunis, *An Introduction to Arab Poetics* (1628-1648)

W 4/22 Jacques Derrida, *Plato's Pharmacy*, (1697-1734), *Specters of Marx* (1734-1744)

M 4/27 Frederic Jameson, *Postmodernism and Consumer Society* (1846-1860); Edward Said, *Orientalism* (1866-1888); Julia Kristeva, *Revolution in Poetic Language* (2071-2081)

M 4/27 Donna Haraway, *A Manifesto for Cyborgs* (2190-2220); Dick Hebdidge, *Subculture: The Meaning of Style* (2482-2488); Judith Butler, *Gender Trouble* (2540-2553); Michael Hardt and Antonio Negri, *Empire* (2621-2635)

W 4/29 TEST THREE

TEST THREE

Answer any FIVE of the following questions. Please limit each answer to approximately 500 words. E-mail your responses to me by 5pm on Friday, May 1.

1. (a) What does Antonio Gramsci mean by an intellectual? (b) Why does he claim that all men are intellectuals? (answer both parts of the question)
2. Defend T.S. Eliot against Edmund Wilson's criticisms.
3. What is literature? Answer with reference to at least TWO authors from section three of the syllabus.
4. Compare and contrast the definitions of postmodernism offered by: (a) Frederic Jameson, and (b) Jean-Francois Lyotard.
5. Who provides the most liberating method of feminist literary criticism, Julia Kristeva or Judith Butler?
6. Adunis describes the Arab problem with modernity. Does Edward Said solve it?
7. Discuss the following statement: if all Western philosophy is a series of footnotes to Plato, then Jacques Derrida provides the appendix.
8. Why does Jurgen Habermas describe modernity as an unfinished project?
9. Apply Donna Haraway's concept of the post-human to at least TWO other authors from section three of the syllabus.

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12, 5/14



10. Is it accurate to describe Michael Hardt and Antonio Negri as Marxists?