



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 03/05/09

1. ACADEMIC UNIT: English

2. COURSE PROPOSED: ENG 400: History of Literary Criticism (3hrs)

(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Claudia Sadowski-Smith Phone: (480) 965-7660

Mail Code: 0302 E-Mail: c.sadowski-smith@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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. (Please submit one designation per proposal)

Core Areas

Literacy and Critical Inquiry-L ☐

Mathematical Studies-MA ☐ CS ☐

Humanities, Fine Arts and Design-HU ☒

Social and Behavioral Sciences-SB ☐

Natural Sciences-SQ ☐ SG ☐

Awareness Areas

Global Awareness-G ☐

Historical Awareness-H ☐

Cultural Diversity in the United States-C ☐

6. DOCUMENTATION REQUIRED.

(1) Course Description

(2) Course Syllabus

(3) Criteria Checklist for the area

(4) Table of Contents from the textbook used, if available

7. *In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.*

CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses: _____

Is this multisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? _____

Neal A. Lester
Chair/Director (Print or Type)

Date: 4/8/09

Neal A. Lester
Chair/Director (Signature)

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

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

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	Syllabus/Rationale
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	--"---
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	--"---
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	--"---
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	--"---
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	--"---
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	--"---
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	--"---
		THE FOLLOWING ARE NOT ACCEPTABLE: <ul style="list-style-type: none"> Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. Courses devoted primarily to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed. Courses which emphasize the acquisition of quantitative or experimental methods. Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
ENG	400	History of Literary Criticism	HU

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 checksheet)	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	see attachment	
2		
3		

Attachments for General Studies Designation “HU” for ENG 400: History of Literary Criticism

Rationale (Explanation for how ENG 400 fulfills HU Criteria)

1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience

As stated in the course description, ENG 400 emphasizes the development of literary criticism and theory as a system of thought. Theory focuses on the process of understanding frames of judgment about literary texts, including the nature and function of literature and its relation to readers, society, and history. Historical traditions of literary criticism have encompassed debates about the relationship between literary texts and the larger society, the determination of an individual text's literary value, and attempts at canon revision. The course introduces students to how criticism of individual cultural productions—the interpretation of a particular texts—has since the 1960s been guided through several theoretical traditions examined, including Formalism, Post-Structuralism, Reader-Response Theory, New Historicism, Feminism, and Postcolonial Studies.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions

ENG 400 focuses on the historical development of different interpretative traditions (Formalism, Post-Structuralism, Reader-Response Theory, New Historicism, Feminism, and Postcolonial Studies) and aims to familiarize students with these methods so they can use them. The course also examines the change in the object of literary and cultural studies from oral and written texts (speeches, poetry, drama, but since the 19th century the narrowing of literature to written fiction) to the more recent re-inclusion of visual, performance, and electronic texts as well as the study of popular, mass, and everyday culture.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development

ENG 400 teaches students to interpret and comprehend more deeply not only images and literary/cultural representations but also popular and mass cultural objects (such as Roland Barthes' study of museum exhibitions, wrestling as a popular performance, performance art by Guillermo Gomez-Pena) and cultures (in the anthropological sense) by looking at multi-ethnic cultural productions. The course is designed historically so students learn about historical change in the methods of literary theory and criticism from Plato to the 21st century, especially the evolution of literary into cultural theory and criticism, which encompasses a variety of art forms and culture beyond fiction.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:

a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought

ENG 400 focuses on the evolution of human interpretative thought, especially with regards to cultural objects, defined historically as philosophical and literary texts (speeches, poetry, drama, performance). Since the 19th century, this definition of art has in literary studies been narrowed

down to mean fiction. But the course traces how literary studies are now again changing to encompass material objects from popular, mass, and performance culture as well as texts and performances distributed through visual and electronic media. ENG 400 aims to familiarize student with the historical development of literary and cultural theory, which has historically drawn from many different disciplines (e.g., philosophy, psychoanalysis, history, anthropology, performance studies) and evolved significantly but still remains a recognizable system of thought concerned with aesthetic appreciation and the analysis of literary and cultural objects in relationship to a larger world.

d. Deepen awareness of the analysis of literature and the development of literary traditions

ENG 400 highlights the development of a tradition of critical inquiry into literary and cultural texts since Plato. The main focus of the course is on different ways to analyze literary production, but toward the end we also study how these methods may translate into the analysis of other cultural productions, including performance art, everyday material and lived culture, and electronic art.

List of required texts:

- 1) Coursepack (available at Alphagraphics)
- 2) Barthes, Roland. Mythologies. NY: Noonday Press, 1972. ISBN: 0374521506
- 3) Eagleton, Terry. Literary Theory: An Introduction. University of Minnesota Press, 1996. ISBN: 081661251X
- 4) Richter, David, ed. The Critical Tradition: Classic Texts and Contemporary Trends. 2nd ed. St. Martin's Press, 1997. ISBN: 0312101066
- 5) Shakespeare, William. A Midsummer Night's Dream (Folger Shakespeare Library). Washington Square Press, 2004. ISBN: 0743477545
- 6) Yamashita, Karen Tei. Tropic of Orange. Minneapolis: Coffee Press House, 1997. ISBN: 1566890640

Table of Content for David H. Richter. The Critical Tradition. Bedford, 2007.

<http://www.bedfordstmartins.com/newcatalog.aspx?isbn=0312415206&disc=English&course=Literature+%26+Linguistics&detail=toc>

Dr. Sadowski-Smith

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ENG 400: History of Literary Criticism

Spring 2008, Wednesday 10:40 AM - 11:55 AM , Monday online

Farmer Ed Bldg 236

Line Number: 10431

1. ENG 400 offers an introduction to literary criticism, to the process of understanding frames of judgment about literature, including the nature and function of literature and its relation to readers, society, and history. We will begin the course with a brief survey of some of the major traditions of literary criticism, addressing debates about the relationship between literary texts and the larger society, the determination of an individual text's literary value, and attempts at canon revision. Next, we will examine various interpretative approaches to William Shakespeare's *A Midsummer Night's Dream*, including Formalism, Post-Structuralism, Reader-Response Theory, New Historicism, Feminism, and Postcolonial Studies. 3. Special attention will be given to exploring how individual interpretative strategies have influenced the reception and performances of the play. In the last part of the course, we will discuss challenges to critical theory in the form of cultural and multi-ethnic studies, the spread of communication technologies, and the intensification of phenomena that we now conceptualize in terms of globalization.

REQUIRED TEXTS

- 1) Coursepack (available at Alphagraphics, 815 W University, Hardy & University). You absolutely **MUST** buy, read, and bring to class the appropriate essays in the coursepack on days when we discuss them (even though it is pricey because of high copyright costs) ☺
- 2) Barthes, Roland. Mythologies. NY: Noonday Press, 1972 ISBN 0374521506
- 3) Eagleton, Terry. Literary Theory: An Introduction. University of Minnesota Press, 1996. ISBN 081661251X
- 4) Richter, David, ed. The Critical Tradition: Classic Texts and Contemporary Trends. 3rd ed. St. Martin's Press, 2007. ISBN 0312101066
- 5) Shakespeare, William. A Midsummer Night's Dream (Folger Shakespeare Library). Washington Square Press, 2004. ISBN: 0743477545
- 6) Yamashita, Karen Tei. Tropic of Orange. Minneapolis: Coffee Press House, 1997. ISBN: 1566890640

EVALUATION AND GRADE ASSIGNMENT

Participation (10%): Participation includes reading the assigned materials and actively as well as regularly engaging in conversations with other students about class material in a constructive manner.

Response Papers and Blackboard Postings (30%): four, 500-word blackboard (online) postings about the assigned readings by 5:00 pm on the day they are due and five response papers (a MINIMUM--not a maximum--of one page, single-spaced), to be completed as homework and submitted at the beginning of our face-to-face class meetings. The blackboard postings and response papers should address ALL of the readings assigned for the day. They should do so by EITHER engaging an issue you formulate on your own OR by answering the question(s) posted on the syllabus (or otherwise assigned by me) for that day.

Midterm (10%)

Group Presentation (20%): You will introduce the discussion of material assigned for a particular class. The introduction should last about 15-20 minutes of class time and will be a collaborative effort.

Final Paper (30%, minimum of 2400 words): In it you will develop a focused interpretive argument

about at least two texts on the syllabus. You can either discuss TWO assigned works of fiction, ONE essay in conjunction with a literary/cultural text on the syllabus OR at least TWO assigned essays. Grading is based on the quality of your analytical argument and your written expression. You need to provide a first draft for peerediting. **I will be unable to accept the project if you have not previously attended a scheduled conference with me.** The paper needs to be submitted to blackboard to the Final Paper Drop Box. Please save the paper in .rtf format.

SCHEDULE OF READINGS AND ASSIGNMENTS

(Subject to Revision)

Issues in Literary Criticism: The Object of English and Approaches to the Field

- | | |
|------|---|
| 1/14 | Welcome to the course! Please be sure to read any announcements that I post on the Blackboard. |
| 1/16 | Introduction to the course
DUE: Please research, read and bring to class a list of the requirements for English Majors. |
| 1/21 | MLK Day, no class |
| 1/23 | <u>The Field of English</u>
Terry Eagleton "What is Literature" (LT 1), W. B. Carnochan "The English Curriculum: Past and Present" (CP)
DUE: 1 (for all): How do the changes in the discipline of English that Eagleton and Carnochan describe relate to ASU's current curriculum and its requirements for English majors? |
| 1/28 | <u>Questions of Representation, Aims of Literature</u>
Plato "The Republic" (CT 30), Aristotle "Poetics" (CT 59-61 (up to 4) 65-66 (up to 10)), Percy Bysshe Shelley "A Defence of Poetry" (CT 346-353)
DUE: How do the three authors envision the function and aims of literature? |
| 1/30 | <u>The Canon Debate: Aesthetics</u>
David H. Richter "Aesthetic and Political Issues in the Canon Wars" (CP), Willie van Peer "Canon Formation: Ideology or Aesthetic Quality" (CP)
DUE: How do the two authors engage the role of aesthetics and politics in the formation of the literature canon? |
| 2/4 | <u>Universality</u>
Norrie Epstein "Why is Shakespeare So Popular?" (CP), Laura Bohannon "Shakespeare in the Bush" (CP)
DUE: How do the two articles question the notion of Shakespeare's universality? |
| 2/6 | <u>Formalist/New Critical Approaches to Shakespeare's A Midsummer Night's Dream</u>
William Shakespeare <u>A Midsummer Night's Dream</u> (A MSND) 7-180, Frank Kermode's <u>A MSND</u>
DUE: How does Kermode's essay represent the interpretative approach called New Criticism? Would you add to his formalist reading of <u>A MSND</u> ? |
| 2/11 | <u>Issues of Curricular Revision</u>
Barbara Lerner "How Shakespeare Can Save Our Kids" (CP), Karen Cunningham "Shakespeare, the Public, and Public Education" (CP)
DUE: How do the two authors describe Shakespeare's role in K-12 school and/or university curricula? |

Approaches to Literature After Formalism

- 2/13 Poststructuralism and the Author Function
 "Structuralism and Deconstruction" (CT 819-823 & 832-837), Michael Foucault "What is an Author?" (CT 904), Roland Barthes "The Death of the Author" (CP), "Shakespeare's Life" (A MSND xviii-xxv), Norrie Epstein "Shakespeare: The Authorship Question" (CP)
DUE: How could poststructuralist approaches to authorship account for uncertainties about Shakespeare's life?
- 2/18 Brief History of English
 Terry Eagleton "The Rise of English" (LT 15)
DUE: Which factors, according to Eagleton, led to the emergence of English as a field? In your opinion, how important are these factors for the field today?
- 2/20 Marxist Criticism
 "Marxist Criticism" (CT 1198), Aleksandr A. Smirnov "Shakespeare: A Marxist Interpretation" (CP)
DUE: What does a Marxist approach add to our understanding of Shakespeare's A MSND?
- 2/25 Reader Response Criticism
 "Reader-Response Theory" (CT 962-972), Alvin B. Kernan "Shakespeare's Stage Audiences" (CP)
DUE: What does reader response theory add to a reading of A MSND?
- 2/27 Psychoanalytical Criticism
 "Psychoanalytical Theory and Criticism" (CT 1106-1111), Norman N. Holland "Hermia's Dream" and Sigmund Freud "From the Interpretation of Dreams" (CP)
DUE: What does psychoanalytical theory add to a reading of A MSND?
- 3/3 Feminist Criticism
 "Feminist Literary Criticism" (CT 1502-1519), Shirley Nelson Garner "A MSND: Jack shall have Jill; Nought shall go ill" (CP), Louis Adrian Montrose "'Shaping Fantasies': Figurations of Gender and Power in Elizabethan Culture" (CP)
DUE: What does feminist theory add to a reading of A MSND?
- 3/5 New Historicism
 "New Historicism and Cultural Studies" (CT 1320-1326), Theodore B. Leinwand "I Believe we Must Leave the Killing Out: Deference and Accommodation in A MSND" (CP), Richard Wilson "The Kindly Ones: The Death of the Author in Shakespearean Athens" (CP)
DUE: What does New Historicism add to a reading of A MSND?
- 3/10 & 3/12 Spring Break, no class
- 3/17 **MIDTERM**
- 3/19 Postcolonial Criticism
 "Post-colonialism and Ethnic Studies" (CT 1753-1758), Margo Hendricks "'Obscured by Dreams': Race, Empire, and Shakespeare's A MSND" (CP), David V. Mason "Who is the Indian Shakespeare?" (CP)
DUE: What does postcolonial theory add to a reading of A MSND?

Questioning the Object of English Studies: From Literary Work to Text

- 3/24 Popular Culture
 John Fiske "Popular Culture" (CP), Roland Barthes from Mythologies: "The World of Wrestling" (15), "Operation Margarine" (41), "Novels and Children" (81), "The Great Family of Man" (100), "Myth Today" (109)

- 3/26 **DUE:** How does Fiske define popular culture as the object of cultural studies? According to Barthes, what functions do mythologies (as vehicles of popular culture) serve?
From Literary to Cultural Studies
 J. Hillis Miller "What are Cultural Studies" (CP), Marjorie Garber "Custody Battles" (CP)
DUE: Using the assigned essays, define differences and similarities between literary and cultural studies. How does Garber's reading of Shakespeare's work differ from the literary theory you have read so far?
- 3/28 Course Withdrawal Deadline- In Person
- 3/30 Course Withdrawal Deadline- On Line

Critical Theory in the Age of the Internet

- 3/31 Narrativity and New Technologies
 Marie-Laure Ryan "Introduction: Narrative as Virtual Reality" (CP), Douglas Coupland from Microserfs (CP)
DUE: How do the assigned readings define or enact changes in the way (literary) narratives are being told?
- 4/2 Poststructuralist Theory and New Technologies
 George P. Landow "Reconfiguring the Author" & "Reconceiving Canon and Curriculum" (CP), Marie-Laure Ryan "Varieties of Computer-Supported Tests" (CP), Mark Poster "Theorizing Virtual Reality" (CP)
DUE: According to these texts, how do/will new technologies impact literature and critical theory?

Critical Theory and U.S. Multiethnicity: The Production of Culture

- 4/7 Borderland Cultures
 Ruth Frankenberg and Lata Mani "Crosscurrents, Crosstalk: Race, 'Postcoloniality' and the Politics of Location" (CP) Gloria Anzaldúa "Borderlands/La Frontera" (CP), Guillermo Gómez-Pena "The Free Trade Art Agreement/El Tratado de Libre Cultura" (CP), Thomas King "Borders" (CP)
DUE: How do these texts define ongoing changes in notions of identity and nationhood in the U.S.?
- 4/9 Karen Tei Yamashita Tropic of Orange 97-181
DUE: Discuss Yamashita's novel in connection with one critical OR theoretical approach we have talked about this semester.
- 4/14 Tropic of Orange 182-270, Molly Wallace "Tropics of Globalization" (CP)
DUE: What do you think the novel's ending may represent?
- 4/16 Globalization and Literatures in English
 Paul Jay "Beyond Discipline? Globalization and the Future of English" (CP), Julie Rivkin and Michael Ryan "English Without Shadows: Literature on a World Scale" (CP), Robert Scholes "Presidential Address 2000: The Humanities in a Posthumanist World" (CP)
DUE: Based on the assigned essays, how would you define the notion of "Literature in English"? How would ASU's curriculum have to change to accommodate this new disciplinary reconfiguration?
- 4/21 Mandatory conferences in my office (LL 308A), no class
DUE: Thesis and outline for final paper. If you cannot make the meeting, I will be unable to accept your paper and you will not be able to pass the class (see course policies).
- 4/23 *Peerediting*

4/28

DUE: First draft of final paper.

Last day of classes

DUE: Final paper due on blackboard in the Final Paper Drop Box by 5:00 pm in rtf format.

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