



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 amultisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? \_\_\_\_\_

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

Date: 4/08/09

Neal A. Lester  
Chair/Director (Signature)

Arizona State University Criteria Checklist for

**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

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

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	syllabus/rationale
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;">             Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".           </div> C-1			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 2:</b> The composition tasks involve the gathering, interpretation, and evaluation of evidence	syllabus /rationale
1. Please describe the way(s) in which this criterion is addressed in the course design			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;">             Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".           </div> C-2			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 3:</b> The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	syllabus /rationale
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;">             Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".           </div> C-3			

ASU - [L] CRITERIA			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	syllabus/rationale
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".           </div>			
C-4			

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

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)
	see attachment	

## **Attachments for General Studies Designation “L” for ENG 400: History of Literary Criticism**

### **Rationale (Explanation for how ENG 400 fulfills L Criteria)**

#### **1. 50% of course should depend on writing**

- a) Four, 500-word response papers about the assigned readings, engaging an issue students formulate on their own or answering the question(s) posted on the syllabus for that day (30% of final grade)
- b) Final Paper (minimum of 2400 words), developing a focused interpretive argument about at least two texts on the syllabus (30% of final grade)

#### **2. Composition tasks involve gathering, interpretation, and evaluation of evidence**

Response papers require a two-partite structure: summarizing and evaluating assigned materials; final papers allows expansion of one or several of these papers, but asks for outside research

#### **3. Two substantial speaking or writing tasks**

In addition to four response papers and a final paper, group presentations are required (20 % of final grade); here students are required to introduce the discussion of assigned material class

#### **4. Arranged in such a manner as to encourage timely feedback from instructor to help for subsequent assignments**

Postings/response papers are designed to help students formulate ideas/topics for their final paper. I return written comments on postings within two days and always point out where students can potentially expand their thoughts from the shorter posting into a topic/thesis for the longer paper. In addition, students are REQUIRED to attend a one-on-one conference with me (during which class is cancelled) where they need to bring a thesis statement and outline for the final paper, and we discuss it. In a next step, students must submit a draft for paper editing in class. In this way, the class employs a process approach to writing, which interweaves literary theory—the subject of this course—with writing instruction.

#### **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. 2<sup>nd</sup> 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

Office: LL 308A

Office hours: Wednesday 1:00 pm – 3:00 pm & by appointment

Phone: (480) 965-7660 (office)

Email: c.sadowski-smith@asu.edu

## **ENG 400: History of Literary Criticism**

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

Farmer Ed Bldg 236

Line Number: 10431

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. 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.

(4.)  
feedback

## 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 The Field of English  
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 Questions of Representation, Aims of Literature  
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 The Canon Debate: Aesthetics  
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 Universality  
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 Formalist/New Critical Approaches to Shakespeare's A Midsummer Night's Dream  
William Shakespeare A Midsummer Night's Dream (A MSND) 7-180, Frank Kermode's A MSND  
**DUE:** How does Kermode's essay represent the interpretative approach called New Criticism? Would you add to his formalist reading of A MSND?
- 2/11 Issues of Curricular Revision  
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)

- 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?
- 3/26 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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