ENGL 5385-001/002:
LITERARY CRITICISM

Department of English and Creative Writing

Surveys literary criticism from Plato to the present and introduces the variety of critical and theoretical thought in literary studies, including new criticism, structuralism and post-structuralism, psychoanalysis, reader-response criticism, gender studies, Marxist criticism, and multicultural and postcolonial theory.
REQUIRED TEXTS


Additional required readings will be provided in D2L.

### Course Policies

**Attendance Policy:** Regarding attendance and absences, graduate courses are held to a higher standard than undergraduate courses, particularly for courses meeting only once a week. As such, you are only allowed ONE absence, and I highly recommend that you use that absence ONLY for a true emergency. If you are unable to attend class due to illness or another exigent circumstance, I will make a Zoom link available so that you may attend class remotely. You must notify me via email in advance so that I can send you the link, and you must participate adequately (contributing to class discussion, with your camera on, etc.) for your attendance to count.

**Late Work Policy:** As with the attendance policy, graduate courses are also held to a higher standard than undergraduate courses when it comes to turning in quality work complete and on time, since graduate students are considered budding professionals in their discipline. However, I do recognize that “life happens,” and will allow students to turn in work ONCE up to three days late without penalty, and with proper communication ahead of time (not the day the work is due).

**Grades Withheld Policy:** Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
MENTAL HEALTH & WELLNESS

SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students' mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
SFA Counseling Services
www.sfasu.edu/counselingservice
Rusk Building, 3rd Floor
936.468.2401

SFA Human Services Counseling Clinic
www.sfasu.edu/humanservices/139.asp
Human Services, Room 202
936.468.1041

Crisis Resources:
Burke 24-hour crisis line: 1.800.392.8343
Suicide Prevention Lifeline: 1.800.273.TALK (8255)
Crisis Text Line: Text HELLO to 741-741

DISABILITY SERVICES

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS) at 468-3004 / 468-1004 (TDD) as early as possible in the semester to receive accommodations in a timely fashion. For additional information, go to http://www.sfasu.edu/disabilityservices/.
The emergence of generative AI tools (such as ChatGPT and DALL-E) has sparked interest among many students in our discipline. The use of these tools for brainstorming ideas, exploring possible responses to questions or problems, and creative engagement with the materials may be useful for you as you craft responses to class assignments. While there is no substitute for working directly with your instructor, the potential for generative AI tools to provide automatic feedback, assistive technology and language assistance is clearly developing.

The following policy will be used regarding ChatGPT and Generative AI in this course:

Students may use AI as part of their research and preparation for assignments, or as a text editor, but text that is submitted must be written by the student. For example, students may use AI to generate ideas, questions, or summaries that they then revise, expand, or cite properly. Students should also be aware of the potential benefits and limitations of using AI as a tool for learning and research. AI systems can provide helpful information or suggestions, but they are not always reliable or accurate. Students should critically evaluate the sources, methods, and outputs of AI systems. Violations of this policy will be treated as academic misconduct. If you have any questions about this policy or if you are unsure whether a particular use of AI is acceptable, please do not hesitate to ask for clarification.
Student Code of Conduct & Academic Integrity Policy

The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy. Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities. Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

For additional information on the Academic Integrity Policy / Student Code of Conduct, including investigations, hearing procedures, and appeals, please review Articles IV, VI, VII, and X in the Academic Integrity and Student Code of Conduct Handbook:
https://www.sfasu.edu/docs/policies/10.4.pdf.
Students can expect to receive substantial feedback on all required drafts of major essays / projects, and when applicable, will also have access to rubrics that further highlight where the work has or has not met the assignment’s goals.

For all essays and projects requiring a rough draft, students should be aware that I will expect students to actively apply my feedback as they revise their work. Likewise, rough drafts will receive a score that reflects the draft’s level of completion, and IS NOT a guarantee of the assignment’s final grade. Final drafts are graded on the quality of the work, including the revisions made to the essay.

Students should think of rough drafts and final drafts as what they are: two separate assignments. As such, rough drafts resubmitted as final drafts will not be accepted.

The grading scale below offers a sort of "big picture" for how I define each possible letter grade:

**Exemplary, or A**: Submitted work exceeds assignment goals / expectations, high quality of both ideas and prose, and shows a mastery of course material.

**Good/Above Average, or B**: Submitted work meets all assignment goals, reflects strong ideas and development, and shows a solid grasp of course material.

**Sufficient/Satisfactory, or C**: Submitted work meets most assignment goals, quality of work is uneven, especially in its development, and shows an emerging grasp of course material.

**Missed the Mark/Insufficient, or D**: Submitted work struggles to meet assignment goals, lacks depth / development, and shows a superficial grasp of course material.

**Incomplete/Unacceptable, or F**: Submitted work is regularly and substantially incomplete/under-developed, off-target, and shows a poor grasp of course material.
For more information on all course assignments, please consult D2L.

**APPLIED THEORY SHORT PAPERS (49%)**: Literary theory is learned best through a combination of reading, discussion, and application. These short papers represent the third: you will first synthesize the key ideas of the readings for a particular school of criticism, and then apply 1-2 concepts or ideas from that school to the primary texts we will be using in the course to “practice” the featured theories. Each paper will be between 2.5-3 pages in length.

**DIGITAL COURSE PACK PROJECT (21%)**: This project is a dynamic research-based exploration of a school of criticism NOT featured in the course. Students will collect and curate a body of scholarship in order to produce a digital “course pack” of pieces that both traces the school’s evolution/history, as well as features seminal or key pieces that defined the school of criticism’s central suppositions and methodologies.

**CONFERENCE LENGTH PAPER (30%)**: Early in the semester, students will choose to work with one of the featured novels in the course and through a series of stages, build a conference-length (10-12 pages) paper that they will then present / read during the final class meeting.
### DUE DATES

**APPLIED THEORY SHORT PAPERS:**
- #1 DUE 2/13/24
- #2 DUE 2/20/24
- #3 DUE 3/5/24
- #4 DUE 3/19/24
- #5 DUE 4/2/24
- #6 DUE 4/23/24
- #7 DUE 4/30/24

**DIGITAL COURSE PACK PROJECT TIMELINE:**
- 1/30 TOPIC PROPOSAL DUE
- 2/13 BIBLIOGRAPHY #1 DUE
- 2/27 BIBLIOGRAPHY #2 DUE
- 3/26 FIRST “DRAFT” OF DIGITAL COURSE PACK DUE
- 4/9 REVISED FINAL DIGITAL COURSE PACK DUE
- 4/16 DIGITAL COURSE PACK EVALUATIONS DUE

**CONFERENCE LENGTH ESSAY PROJECT TIMELINE:**
- 2/6 PAPER PROPOSAL DUE
- 2/27 INSTRUCTOR CONFERENCES
- 3/19 CONFERENCE PAPER DRAFT #1 DUE
- 4/9 CONFERENCE PAPER DRAFT #2 DUE
- 4/30 INSTRUCTOR CONFERENCE
- 5/7 CONFERENCE PAPER PRESENTATIONS

### READING SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>W2</td>
<td>1/23</td>
<td>Introduction to class: discuss course assignments; Discuss <em>Binti</em></td>
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<tr>
<td>W3</td>
<td>1/30</td>
<td>Discuss <em>Mexican Gothic</em></td>
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<td>W4</td>
<td>2/6</td>
<td>What is Literary Theory? Seeding Contemporary Theory, Pt. 1: de Stael, Shelley, Wordsworth, Arnold, and James</td>
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<td>W5</td>
<td>2/13</td>
<td>Discuss New Criticism articles</td>
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<tr>
<td>W6</td>
<td>2/20</td>
<td>Discuss New Criticism articles</td>
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<tr>
<td>W7</td>
<td>2/27</td>
<td>Discuss Reader-Response articles</td>
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<tr>
<td>W8</td>
<td>3/5</td>
<td>Discuss Reader-Response articles</td>
</tr>
<tr>
<td>W9</td>
<td>3/12</td>
<td><strong>SPRING BREAK!</strong></td>
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<tr>
<td>W10</td>
<td>3/19</td>
<td>Discuss Seeding Contemporary Theory, Pt. 2: Bakhtin, Frye, Leavis, Althusser, and Foucault</td>
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<tr>
<td>W11</td>
<td>3/26</td>
<td>Discuss Feminist/Queer Theory articles</td>
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<tr>
<td>W12</td>
<td>4/2</td>
<td>Discuss Feminist/Queer Theory articles</td>
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<tr>
<td>W13</td>
<td>4/9</td>
<td>Discuss Postcolonial Theory articles</td>
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<tr>
<td>W14</td>
<td>4/16</td>
<td>Discuss Postcolonial Theory articles</td>
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<tr>
<td>W15</td>
<td>4/23</td>
<td>Discuss Ecocriticism articles</td>
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<tr>
<td>W16</td>
<td>4/30</td>
<td>Discuss Ecocriticism articles</td>
</tr>
<tr>
<td>W17</td>
<td>5/7</td>
<td>CONFERENCE PAPER PRESENTATIONS</td>
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</tbody>
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### CREDIT HOURS JUSTIFICATION:
ENGL 5385 “Literary Criticism” (3 credits) meets either twice weekly in 75-minute segments, or once weekly for 150 minutes, for fifteen weeks. The course also meets for a two-hour final examination period. Students have substantial weekly reading assignments, including both primary, secondary, and tertiary source material. Students typically produce a major researched term paper (15 pp.) preceded by an abstract and annotated bibliography, as well as multiple essays responding to primary and critical readings and to other students’ responses, and a class presentation. All of these activities average at a minimum 9 hours of work each week to prepare outside of classroom hours.