

LIT 300: Literary Criticism

Fall 2017

Dr. Quan M. Ha

Office hours: Tues + Thurs 8:45-9:30 & 11:45-12:30

Class meetings: Tues + Thurs 9:30-10:50

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Office: LA 213

Classroom: LA 233

Objectives and Expected Outcomes

This course introduces you to various literary theories and their application to interpreting/analyzing literary texts. You will read selected readings by some major critics that best represent each school of literary criticism developed since the late 19th century, and then apply their theoretical frameworks to your interpretation of literature. After this course, you will be able to understand

- major principles, arguments, and aims of 8-10 major literary theories
- common terminology used in literary criticism
- the background, premises, and distinct characteristics of each critical theory
- the role of the author, the text, and the reader in modern, postmodern, and contemporary literary criticism
- the transnational turn in literary studies since 2000

You will demonstrate your understanding of literary criticism through your critical essays and research, and through your well-informed response to literary texts (both in class discussion and in your writing).

Required Texts

- Patricia Waugh, *An Oxford Guide to Literary Theory and Criticism*
- Ngugi Wa Thiong'o, *Weep Not, Child*
- Bao Ninh, *The Sorrow of War*
- Helena Maria Viramontes, *Under the Feet of Jesus*
- David Henry Hwang, *M. Butterfly*
- Carson McCullers, *The Ballad of the Sad Café and Other Stories*
- Ntozake Shange, *for colored girls who have considered suicide / when the rainbow is enuf*

Classroom policies

1. You are not allowed to read newspapers or class-unrelated materials while class is in session.
2. The use of cell phones, beepers, or other electronic devices is prohibited during class.
3. Any persistent talking or sleeping while the instructor or another student is speaking will result in (1) a warning and (2) then your dismissal from the classroom.
4. You are permitted to use laptops during class for note-taking and other class-related work only.
5. Behave in a courteous and respectful manner toward your instructor and your fellow students.

E-mail correspondence

Please use your UM e-mail account for electronic correspondence with the instructor. You may expect my response within 48 hours (except weekends and holidays). I expect you to use a professional tone in your correspondence with me. E-mails that have no greeting or express a disrespectful tone will not be answered.

Attendance and Tardiness

1. Tardiness of between 5 and 10 minutes will be noted: each such tardiness after the first two will be counted as an unexcused absence; tardiness of 20 minutes or longer will be treated as an unexcused absence.
2. If you have to leave class early due to personal problems, inform me before class starts.
3. You are allowed TWO free absences. After your second unexcused absence, 15 points will be deducted for each additional absence. More than 5 unexcused absences will result in the failure of the course.
4. If you schedule an appointment with me and don't show up, it counts as an unexcused absence.
5. If you miss no class, I will add 10 bonus points to your course grade.

Assignments

3 Essays: Essay # 1: four pages (100 points)
 Essay # 2: six pages (150 points)
 Essay # 3: eight pages (200 points)

2 In-class exams

1 Oral presentations

Weekly reading quizzes

Grades

Grades will be assigned as percentage scores (0-1000) throughout the term. Ultimately, your final grade will be converted to the university's letter grade system using this scale.

A (931 & above)	A- (900-930)	
B+ (870-899)	B (840-860)	B- (800-830)
C+ (770-799)	C (740-760)	C- (700-730)
D (650-699)	F (640 or below)	

• Essays	-----	450 points
• Two exams	-----	250 points (125 points/exam)
• One presentation	-----	50 points
• Reading Quizzes	-----	200 points
• Discussion	-----	50 points

TOTAL: 1,000 points

Policies on written assignments and in-class tests

1. Late papers will be penalized with a **10%** deduction for each day after the due date, including weekend days. If extenuating circumstances prevent you from turning in a paper on time, please talk to me **BEFORE** the paper is due. I am not likely to make allowances after the deadline has come and gone.
2. All papers are to be typed in 12-point font, Times New Roman, double-spaced. Please follow the MLA guidelines for formatting, citations, and documentations.

3. For each formal essay, you will have one week to enter all of my corrections and turn in the revised version. Failing to do this will result in a zero on the assignment.
4. Do not ask me to proofread your essays electronically (via email). If you need help with your papers, please schedule an appointment, or just come during my office hours.
5. Make-up assignments are for EXCUSED absences only (valid documents required).

Grade Appeals

If you wish to appeal a grade, you should first consult with me. You will have 5 days, from the time the grade is assigned/posted, to set up an appointment with me to discuss the grade. After 5 days, all grades are final.

Accommodations

Students with disabilities will receive reasonable accommodations for coursework. To request accommodation, please contact me as soon as possible in the semester. I will work with you and Disability Services in the accommodation process. For more information, visit the Disability Services website at <http://www.umt.edu/dss/> or call 406.243.2243 (Voice/Text).

Academic Integrity

Refer to http://life.umt.edu/VPSA/Student_Conduct.php for information about academic misconduct. If you are found guilty of academic misconduct, legal action will be taken. It is your responsibility as a student to understand the Student Conduct Code described in the link above.

Reading Schedule (subject to change)

Week 1: Aug. 31-Sept. 3

Thurs: Introduction: criticism, theory, and anti-theory (pp. 1-30)

Week 2: Sept. 4-10

Tues: Concepts of criticism and aesthetic origins (pp. 35-80)

Thurs: Literature and the academy + I. A. Richards + T.S. Eliot and the idea of tradition + Anthropology and/as myth in modern criticism (pp. 83-129)

Week 3: Sept. 11-17

Tues: F.R. Leavis, criticism and culture + Marxist aesthetics + William Empson (pp. 130-163) GEORG

Thurs: Cheever's "The Enormous Radio" + Maupassant's "The Necklace" + Freeman's "The Revolt of 'Mother'" ■
TESSA

Week 4: Sept. 18-24

Tues: The New Criticism + The Intentional Fallacy + Adorno and the Frankfurt School (pp. 166-198) + Porter's "The Grave" + Longfellow's "What the Heart of the Young Man Said to the Palmist" ■ BRITTANY

Thurs: Freud and psychoanalysis + The Russian debate on narrative + Bakhtin and the dialogic principle + Form, rhetoric, and intellectual history + Literature into culture (pp. 199-256) SCOTT

Week 5: Sept. 25-Oct. 1

Tues: Structuralism and narrative poetics + Psychoanalysis after Freud (pp. 257-297) + Lawrence's "The Rocking Horse Winner" ■ ZACH

Thurs: Deconstruction (pp. 298-317) + Kennedy's *Funnyhouse of a Negro* ■ GRIFFIN

Week 6: Oct. 2-8

***** *Essay # 1 due, 12:00 Noon, Monday (my office)*

Tues: Feminisms (pp. 319-338) + Adrienne Rich's "Snapshots of a Daughter-in-Law" + Cortez's "Rape" ■
LAUREN S.

Thurs: Viramontes's *Under the Feet of Jesus* (entire novella) MARKO

Week 7: Oct. 9-15

Tues: Postcolonialism (pp. 340-360) + Anti-canon theory (pp. 519-528) SIERRA

Thurs: Ngũgĩ wa Thiong'o's *Weep Not, Child* (entire book) RYAN

Week 8: Oct. 16-22

Tues: *Exam # 1* (bring a new blue book)

Thurs: Race, Nation, and ethnicity (pp. 362-384) + Lam's "Slingshot" ■

Week 9: Oct. 23-29

Tues: Hwang's *M. Butterfly* AUBREY

Thurs: Individual meetings w/ students

Week 10: Oct. 30-Nov. 5

Tues: O'Connor's "Everything That Rises Must Converge" + Ellison's "Flying Home" + Cervantes's "A Chicano Poem" ■ CAITLIN

Thurs: Postmodernism (pp. 405-425) + Historicism and Cultural Studies ■ ABBY

Week 11: Nov. 6-12

***** *Essay # 2 due, 12:00 Noon, Monday, my office*

Tues: Sontag's "The Way We Live Now" + Barthelme's "Views of My Father Weeping" + Levy's "tom hanks is a homosexual" ■ TAYLOR

Thurs: Shange's *for colored girls who have considered suicide* ANNA

Week 12: Nov. 13-19

Tues: Gordimer's "Once Upon a Time" + Hawthorne's "The Minister's Black Veil" + Barthelme's "The Indian Uprising" ■ SILAS

Thurs: Sexualities (pp. 427-448) + Adrienne Rich's "Compulsory Heterosexuality and Lesbian Existence" ■ LAUREN P.

Week 13: Nov. 20-26

Tues: McCullers's *The Ballad of the Sad Café* + Yew's *Porcelain* ■ JOHN

Thurs: *Thanksgiving / No class*

Week 14: Nov. 27-Dec. 3

Tues: Performing literary interpretation + The responsibilities of the writer + Mixing memory and desire + Theories of the gaze (pp. 473-517) TAYLOR

Thurs: *The Sorrow of War* (1st half) MIA

***** *Essay # 3 due: 5:00 PM, Friday, my office*

Week 15: Dec. 4-10

Tues: *The Sorrow of War* (2nd half) SANDRA

Thurs: Environmentalism and ecocriticism (pp. 530-541) + Lispector's "The Smallest Woman in the World" + Hemingway's "Two Big Hearted River" ■

Week 16: Dec. 11-17

Tues: Conclusion & Review (last day of class)

Exam # 2: TBA

