COURSE GOALS AND LEARNING OUTCOMES
The course aims to

• introduce you to the basic terms and techniques necessary for literary and rhetorical analysis
• show you how to read literary texts in a way that is both close (detailed) and theoretically sophisticated
• teach you to think about literary analysis in a reflective manner
• introduce you to a variety of theoretical approaches to literary analysis
• prepare you for advanced work in English literature.

By the end of the course you should

• be comfortable in using variety of terms and techniques when analysing prose and poetic works
• understand the aims and methods of literary-critical practice
• be able to compose a substantial written analysis of a selected work
• understand how to support a critical analysis with evidence drawn from a text.

READINGS AND CLASSES
In this day and age it is possible to access an extraordinarily wide range of literary texts on-line. We therefore have no course reader. The critical texts we will read are available on course reserve at the library and on-line; all the literary texts are available from on-line sources. Links to the on-line sources will be provided on the course LEARN website. You are welcome to use any reliable on-line source for these, but make sure – in the case of older works – the text is rendered in modern spelling.

There are three on-line critical sources we will use occasionally: 1) the Columbia Dictionary of Literary and Cultural Criticism, available in the “Reference” section of Literature Online, which you access through the On-line Reference Shelf of electronic works on the uWaterloo library website; 2) Silva Rhetoricae [The Forest of Rhetoric], which you access through the reference shelf of the pages of the Library’s English Subject Guide; 3) the University of Cambridge Virtual Classroom Glossary of Literary Terms, available at http://www.english.cam.ac.uk/classroom/terms.htm

There won’t be a lot of reading, so you’re expected to do it carefully. You should make sure you read any critical work carefully and come prepared to ask about whatever you don’t
understand. I'll provide time at the beginning of each class for questions about the critical reading. When reading the literary works we are looking at critically, read them carefully and slowly and make sure you come to class with questions and observations.

**ASSESSMENT**

Midterm examination: 20%
Analysis assignments: 20%
Reading diary: 20%
Attendance and participation: 10%
Final essay: 30%

**Midterm examination:**
*Form:* In-class exam. You will be asked to define some critical terms, to scan a poetic text and to do a brief analysis of a text.
*Submission date and method:* Thursday, October 18th.
*Grading criteria:* Knowledge of the critical terms; intelligence with which you use the critical tools we have studied; the quality, persuasiveness and sophistication of the analysis; lucidity and organisation.

**Attendance and class participation:**
*Form:* You are expected to attend every class and to participate in class discussion.
*Submission methods and dates:* Attendance will be taken for every class and class participation noted. If you have an excuse for missing a class, please email me or leave me a note. You can miss classes for medical reasons and for unforeseeable personal difficulties. Every excused absence must be documented.
*Grading criteria:* If you attend every class but say nothing, you will receive a 70 for this part of the assessment. If you have more than three unexcused absences, you lose 20% from this part of your grade; more than six classes, 40%, and so on (which means 2% off your cumulative mark for the course for 4 absences, 4% for 7 absences, and so on). Class participation is graded on how well and how often you contribute. Contributions to discussion should demonstrate that you have read the material carefully and will be assessed on their relevance, interest, and originality.

**Analyses**
*Form:* Four times over the term you will have to submit a short analysis of a text, using the critical methods we have studied. The two first analyses will involve marking up a text; each of the last two will be 500-1000 words long.
*Submission method:* Analyses 1 and 2 to be submitted in class, analyses 3 and 4 are to be submitted to the relevant dropbox on the course website. Due dates: October 2nd, October 11th, November 6th, November 13th.
*Grading criteria:* Level of detailed attention to the text; accuracy of the analysis; demonstration of knowledge of critical tools; intelligence and interest of the analysis. Analyses that are late will be penalised 50% for the first three days and 75% thereafter.

**Reading diary:**
*Form:* I want you to read poetry and prose outside of class critically. That is, I want you to use the critical method we explore in class on texts you choose for yourself. Your reading diary should be a commentary on a total of 6 poems and 3 short stories (or a novel) you read
on your own time during the term. You should give the author and title of the poem or story, where it can be found and a 400-500-word commentary on each item. The commentary should reflect the work we do in class. I'll ask for your diary three times during the term and you will submit the final version at the end.

Submission method and dates: You'll be expected to submit installments of the diary (print copy) on October 16th, November 1st, and November 15th. The final version is to be submitted electronically on November 30th.

Grading criteria: Completeness of work; thoughtfulness of the commentary; skill with which you apply the work from class to the discussion of your chosen works. The choice of works itself does not affect the grade, unless they are for some reason strikingly inappropriate.

Final essay:
Form: An analysis of a single work using the critical terms and methods we have studied on the course. You will be given a choice of texts on which to write. The final essay should be 2500-3000 words long (excluding bibliography and/or notes). If you want preliminary feedback, please send me a list of points you wish to make (in bullet point form) at least one week before the final deadline.

Submission method and dates: The essay is to submitted electronically, in the appropriate dropbox on the website by 12 noon on December 14th. The choice of works will be given to you in the penultimate week of the term.

Grading criteria: Intelligence with which you use the tools we’ve studied; the sophistication, inventiveness and persuasiveness of the analysis; the lucidity and elegance of the writing; the organization and presentation of the argument. I won’t expect any secondary reading, but you are welcome to support your analysis with some historical background if that’s appropriate. Final essays than are late will be penalised 3% for the first day and 1% each additional day.

LECTURES AND POWER-POINTS
The lectures will almost always involve PowerPoint presentations, which will be put on the course website after the lectures.

WEEK-BY-WEEK

Week 0: September 6:
Thursday: Introduction

Week 1: September 11, 13

Tuesday: What is literature? Why do we study it?
Preparation: Describe the evolution of the concept of ‘literature’

Thursday: Literariness (what makes a text a ‘literary’ text)
Reading: Viktor Shklovskii, ‘The Resurrection of the Word’
Preparation: what makes a text literary?
Week 2: September 18, 20:
Tuesday: Aspects of literariness
Reading: Marianne Moore, ‘Poetry’; William Wordsworth, ‘Nuns fret not’
Preparation: Examines these two poems and pick out five ‘literary’ elements in each

Thursday: Literariness: sound (rhyme and form)
Reading (critical): Entries on “assonance”, “rhyme”, “sonnet”, “stanza”, and “metre” in the Cambridge Virtual Classroom Glossary of terms (see above for location)
Reading (poetry): Marianne Moore, ‘The Fish’

Week 3: September 25, 27:
Tuesday: Literariness: rhythm (how to scan a poem)
Reading (critical): Entries on “accentual-syllabic verse” and “foot” in the Cambridge Glossary.

Thursday: Scansion
Reading (poetry): Wordsworth, ‘Nuns fret not’; Moore, ‘The Fish’; Shakespeare, As You Like It, act 2, scene 1, lines 1-17, Duke Senior (“Now, my co-mates and brothers in exile”).

Week 4: October 2, 4
Tuesday: Literariness: syntax
Hand in Analysis 1
Reading (critical): Poetry Archive Glossary:
http://www.poetryarchive.org/glossary/syntax; Entries in Silva Rhetoricae on anadiplosis, anaphora, anastrophe, asyndeton, chiasmus, periphrasis, polysyndeton, isocolon, prosopopoeia, zeugma. You should find out, through independent research, what is meant by subordination, coordination, subordinate clause, modification, parataxis

Thursday: Literariness: figures and semantics
Reading (poetry): Shakespeare, As You Like It Selection; ; William Carlos Williams, ‘By the road to the contagious hospital’

Week 5: October 11 (no class on Tuesday)
Thursday: Tone, stance, intertextuality.
Hand in Analysis 2
Week 6: October 16, 18  
Tuesday: How to write a critical analysis  
*Hand in first installment of Reading Diary*  
**Reading:** Emily Dickinson, ‘After great pain, a formal feeling comes’; Louis MacNeice, ‘Sunday morning’.

Thursday: Midterm examination

Week 7: October 23, 25  
Tuesday: Plot and story  
**Reading (critical):** Entries for “plot”, “fabula/sujet”, and “narrative” in the *Columbia Dictionary of Literary and Cultural Criticism*

Thursday: Plot functions  
**Reading (story):** “Snow White”

Week 8: October 30/November 1  
Tuesday: Plot functions II  
**Reading:** “Rumpelstiltsken”

Thursday: Sequence and order  
*Hand in second installment of Reading Diary*  
**Reading (story):** Arthur Conan Doyle, “The Adventure of the Speckled Band”

Week 9: November 6, 8  
Tuesday: Focalization and point of view  
*Analysis 3 due.*  
**Readings:** Conan Doyle, “The Adventure of the Speckled Band”; James Joyce, “Eveline”.

Thursday: Style  
**Reading (literature):** Virginia Woolf, opening 2 pages of *Mrs Dalloway*; James Joyce, ‘Eveline’; Alice Munro, ‘Train’.

Week 10: November 13, 15  
*Analysis 4 due*  
Tuesday: Unsettling texts, avant-garde writing
Short stories by Raymond Carver, Evgeny Zamyatin, Yuri Olesha.

**Thursday: Postmodernism**

*Hand in third installment of Reading Diary*

Texts TBA

**Week 11: November 20, 22**

**Tuesday: Political and social criticism**


**Reading (literature):** Wordsworth, ‘Nuns fret not’;

**Thursday: Postcolonial considerations**


**Week 12:**

**Tuesday: Feminism and queer criticism:**

**Reading (theory):** TBA

**Reading (literature):** Carol

**Thursday: Essay writing workshop**

**Where to find the texts:**

Conan Doyle, “The Adventure of the Speckled Band”: many versions on-line: try the Electronic Text Center at the University of Virginia


Donne, “Death, be not proud”, “Woman’s Constancy”:  


Ginsberg, “A Supermarket in California”:  
[https://www.poets.org/poetsorg/poem/supermarket-california](https://www.poets.org/poetsorg/poem/supermarket-california)

Joyce, “Eveline”:  

Grimm’s Fairy Tales - “Snow White”: [http://www.pitt.edu/~dash/grimm053.html](http://www.pitt.edu/~dash/grimm053.html)  
“Rumpelstiltsken”:  
[http://www.pitt.edu/~dash/grimm055.html](http://www.pitt.edu/~dash/grimm055.html)

MacNeice, “Sunday Morning”:  

Milton, “On his Blindness”:  
“Poetry”: https://www.poets.org/poetsorg/poem/poetry

Shakespeare Sonnets: http://www.shakespeares-sonnets.com


Williams, “By the road to the contagious hospital”:

Woolf, Mrs Dalloway: http://ebooks.adelaide.edu.au/w/woolf/virginia/w91md/

Wordsworth, ‘Nuns fret not’:
https://www.poetryfoundation.org/poems/52299/nuns-fret-not-at-their-convents-narrow-room
http://openlibrary.org/books/OL6765449M/The_sonnets_of_William_Wordsworth

POLICIES

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the Office of Academic Integrity for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check the Office of Academic Integrity for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline. For typical penalties, check Guidelines for the Assessment of Penalties.

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals.
**Note for students with disabilities:** AccessAbility Services, located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.

**Turnitin.com:** Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit alternate assignment.

**Territorial Acknowledgement**

We acknowledge that we are living and working on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes six miles on each side of the Grand River.