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 the methodology of literary analysis
• 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.

HOW THE COURSE WILL WORK: ‘CLASSES’, READINGS, DISCUSSION
Each week starts with our live class, but actually the live class will be the culmination of the previous week’s work. After each class there will some lectures to listen to, some reading, and online discussion and analysis of literary texts on Perusall. We will then use the following week’s class to discuss the material covered in the lectures, the reading and the Perusall discussion. So you could say each week starts on a Wednesday, with the new material, and concludes on the following Tuesday, with the live class in which we discuss that material.

There are no books to buy. All texts are online.

ASSESSMENT
Participation and discussion: 25%
Analysis assignments: 20%
Reading diary: 20%
Final essay: 35%

Participation and discussion:
Form: Each week there will be a literary text on Perusall for discussion. There will be a minimum number of comments to make (generally 4), depending on the type and number of texts we are discussing. We will usually also discuss the literary text, as well as the lecture material, as a class in the live session following. Your participation in that discussion will also be assessed. If you are unable to participate in the live sessions, your contributions to Perusall discussion alone will be the basis for this mark.
Submission methods: Comment function on Perusall, contributions to class discussion in weekly live session.
Grading criteria: There will be a minimum number of comments to make on Perusall each week, depending on the number of object texts we are discussing. These will be assessed on the basis of their thoughtfulness, their relevance, and their contribution to the discussion. Contributions to our live discussions will be assessed using the same criteria. If you think something through, make an interesting and independent comment, and I think your view is nevertheless wrong, you’ll get a very good mark. So be bold. But most of all, don’t be afraid: I’d rather people talked a lot, even if it isn’t all brilliant, then have them wait around until they think of something remarkable to say. And: saying you don’t understand something counts as a very positive contribution to discussion.

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.
Submission method: Analyses are to be submitted to the relevant dropbox on the course website. Due dates: February 8th, March 8th, March 29th, and April 5th.
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 5 poems and 3 short stories you read on your own time during the term. You should provide the author and title of the poem or story (and a weblink when available) and a 400-500-word commentary on each item. The commentary should reflect the work we do in class, that is, you should be applying the critical techniques we explore in class to the texts. I will give you a list of poems and short stories. You must do one poem and one short story from the list, but you are free to choose the other 4 poems and 2 short stories yourself (though you can draw them from the list if you want). Do not use more than
one text for each author. You should aim to choose a variety of texts and to choose texts that are reasonably challenging (no children’s poems)

Submission method and dates: You’ll be expected to submit installments of the diary (print copy) on February 22nd and March 22nd. These are not graded, but I will look at them and make comments and suggestions. The final version is to be submitted electronically on April 14th.

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; selection of works (if you choose more challenging works, this will be rewarded).

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 be submitted electronically, in the appropriate dropbox on the website by 5 pm on April 23rd. 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 that are late will be penalised 3% for the first day and 1% each additional day.

Week-by-Week

Week 1, Jan 11-15
Class (Jan. 12): Introducing ourselves, review of syllabus

1 Lecture: ‘What is Literary Theory?’
2 Lectures: Russian Formalism (1 and 2)
3 Perusall Work: Discuss Richard Wilbur, ‘Death of a Toad’.

Week 2, Jan 18-22: Art as technique: Poetic syntax and rhetoric
Class (Jan 19): Discussion of Wilbur poem

1 Lecture: Narrated PowerPoint on poetic syntax and rhetorical figures
2 Perusall work: Figures and syntax in a sonnet

Week 3, Jan 25-29
Class (Jan 26): discussion of figures and syntax
1 Lecture: Narrated Power Point on Poetic scansion and rhyme
2 Work @ home: scanning exercises (I will give you two poems)

**Week 4, Feb 1-5**
Class (Feb 2): Discussion of scansion and rhyme

1 Lecture: Narrated Power Point on Tropes, Tone, and Stance
2 Perusall work: Tropes and stance in a Shakespeare sonnet. Discuss tone and stance in Wilbur

**Week 5, Feb 8-12**
*Analysis 1 (Scansion) due*
Class (Feb. 9): Discussion of tropes, tone and stance

1 Lecture: Narrated Power Point on Saussure’s linguistics.
2 Perusall Work: Analysis of an Emily Dickinson poem

**Reading week**
Work on your reading diary: one poem from my list, two chosen by yourselves.

**Week 6, Feb 22-26**
*Reading Diary, First Installment (3 poems) due*
Class (Feb. 23): discussion of structuralism

1 Lecture: Structuralist Analysis, Part 1
2 Reading: Roland Barthes, Excerpt from ‘Introduction to the Structural Analysis of Narrative’
3 Read Arthur Conan Doyle, ‘A Scandal in Bohemia’
4 Lecture: Structuralist Analysis, Part 2
5 Perusall: Functional analysis of a Conan Doyle story

**Week 7, March 1-5: Plot and story**
Class (March 2): Discussion of functions and narrative

1 Lecture: Structuralist Analysis II, Part 1
2 Look at Narratology website
3 Lecture: Structuralist Analysis II, Part 2
4 Perusall: Analysis of plot in a short story

**Week 8, March 8-12: Character and Focalization**
*Analysis 2 (Functions) due*
Class (March 9): Discuss Genette
1 Lecture: Narrated Power Point on Focalization/point of view/character
2 Perusall: Analysis of focalization in a short story

“Long weekend”

**Week 9, March 22-26: Style**
*Reading Diary, Second Installment due (poems and a short story)*
Class (March 23): Discussion of focalization and point of view

1 Lecture: Narrated Power Point on Style
2 Perusall work: Analysis of style in a prose piece

**Week 10, March 29-April 1: Feminism**
*Analysis 3 (narratology) due*
Class (March 30): Discussion of style

1 Lectures: Feminist Literary Theory, Parts 1, 2, and 3
2 Perusall work: Discussion of gender in a short story or poem.

**Week 11, April 5-9: Postcolonialism**
*Analysis 4 (style) due*
Class (April 6): discussion of feminism

Lecture: Postcolonial Theory, Part 1
Reading: TBD
Postcolonial Theory, Part 2
Perusall: Analysis of race in a short story

**Week 12, April 12-14: Writing a Literary-Critical Essay**
Class (April 13): essay workshop
*Reading Diary, Final Copy due on April 14.*

**ADDITIONAL INFORMATION**

**Intellectual Property**
Students should be aware that this course contains the intellectual property of their instructor, TA, and/or the University of Waterloo.
Intellectual property includes items such as:
- Lecture content, spoken and written (and any audio/video recording thereof);
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides);
• Questions or solution sets from various types of assessments (e.g., assignments, quizzes, tests, final exams); and
• Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student’s educational experience. However, sharing this intellectual property without the intellectual property owner’s permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor, TA and/or the University of Waterloo for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor, TA or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. In many cases, instructors might be happy to allow distribution of certain materials. However, doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

**Chosen/Preferred First Name**

Do you want professors and interviewers to call you by a different first name? Take a minute now to verify or tell us your chosen/preferred first name by logging into **WatIAM**.

Why? Starting in winter 2020, your chosen/preferred first name listed in WatIAM will be used broadly across campus (e.g., LEARN, Quest, WaterlooWorks, WatCard, etc). Note: Your legal first name will always be used on certain official documents. For more details, visit [Updating Personal Information](#).

**Important notes**

- If you included a preferred name on your OUAC application, it will be used as your chosen/preferred name unless you make a change now.
- If you don’t provide a chosen/preferred name, your legal first name will continue to be used.

**Mental Health Support**

All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health support if they are needed.

**On Campus**

*Due to COVID-19 and campus closures, services are available only online or by phone.*

- Counselling Services: counselling.services@uwaterloo.ca / 519-888-4567 ext. 32655
- **MATES**: one-to-one peer support program offered by the Waterloo Undergraduate Student Association (WUSA) and Counselling Services
- **Off campus, 24/7**
  - **Good2Talk**: Free confidential help line for post-secondary students. Phone: 1-866-925-5454
  - Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300 ext. 6880
  - **Here 24/7**: Mental Health and Crisis Service Team. Phone: 1-844-437-3247
  - **OK2BME**: set of support services for lesbian, gay, bisexual, transgender or questioning teens in Waterloo. Phone: 519-884-0000 extension 213

Full details can be found online on the Faculty of Arts website.

Download [UWaterloo and regional mental health resources](https://www.uwaterloo.ca/health-and-wellness/mental-health-resources) (PDF)

Download the [WatSafe app](https://www.uwaterloo.ca/safety-and-security/watsafe) to your phone to quickly access mental health support information.

**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 ten kilometres on each side of the Grand River.

For more information about the purpose of territorial acknowledgements, please see the [CAUT Guide to Acknowledging Traditional Territory](https://www.caut.ca/acknowledgement/).

**Academic freedom at the University of Waterloo**

Policy 33, Ethical Behaviour states, as one of its general principles (Section 1), “The University supports academic freedom for all members of the University community. Academic freedom carries with it the duty to use that freedom in a manner consistent with the scholarly obligation to base teaching and research on an honest and ethical quest for knowledge. In the context of this policy, 'academic freedom' refers to academic activities, including teaching and scholarship, as is articulated in the principles set out in the Memorandum of Agreement between the FAUW and the University of Waterloo, 1998 (Article 6). The academic environment which fosters free debate may from time to time include the presentation or discussion of unpopular opinions or controversial material. Such material shall be dealt with as openly, respectfully and sensitively as possible.” This definition is repeated in Policies 70 and 71, and in the Memorandum of Agreement, Section 6.