AIMS AND LEARNING OUTCOMES
The course aims to
- introduce you to the basic terms and techniques necessary for literary and rhetorical analysis
- train you in the close reading of literary texts and force you to surrender bad reading habits
- 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, poetic and dramatic 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 (as photocopies and in the original book); all the literary texts are available from on-line sources. Links to the on-line sources will be provided on the course UW-ACE 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 two on-line critical texts we will use occasionally. One is the Columbia Dictionary of Literary and Cultural Criticism. It is available in the “Reference” section of Literature Online, which you access through the on-line reference shelf of electronic works. The other is Silva Rhetoricae [The Forest of Rhetoric], which you access through the reference shelf of the pages of the Library’s English Subject Guide.

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 some kind of analysis.
ASSESSMENT
Midterm examination: 25%
Analysis assignments: 15%
Attendance and participation: 20%
Final essay: 40%

Midterm essay:
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: Tuesday, October 19.
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 no excuse for missing a class, please leave email me or leave me a note. You can miss classes for medical reasons obviously, 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 miss more than three classes, you lose 10% from this part of your grade; more than six classes, 20%, 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: Three times over the term you will have to submit a short analysis of a text, using the critical methods we have studied. Each analysis should be 500-1000 words long (except for the scanion exercises).
Submission method: Analyses are to be submitted to the relevant dropbox on the course website. They are due at 8 pm on October 4, November 8 and November 22.
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.

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 2800-3200 words long (excluding bibliography and/or notes).
Submission method and dates: The essay is to be submitted electronically, in the appropriate dropbox on the website by 12 noon on December 17. 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.

LECTURES AND POWER-POINTS
Sometimes I’ll lecture on the material and, when I do, I will use PowerPoint. The PowerPoint presentations will be put on the course website after the lectures.

ACADEMIC INTEGRITY:
Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility.
Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. 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 professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline, http://wwwadm.uwaterloo.ca/infosec/Policies/policy71.htm
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, http://wwwadm.uwaterloo.ca/infosec/Policies/policy70.htm
Appeals: A student may appeal the finding and/or penalty in a decision made under Policy 70 -Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals, http://wwwadm.uwaterloo.ca/infosec/Policies/policy72.htm
Academic Integrity website (Arts): http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html
Academic Integrity Office (UW): http://uwaterloo.ca/academicintegrity/

Accommodation for Students with Disabilities:
Note for students with disabilities: The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, 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 the OPD at the beginning of each academic term.
WEEK-BY-WEEK

Week 1, September 14-16: What is Literature? (and what it isn’t)
Tuesday: Introduction

Thursday: Raymond Williams, “Literature”, from Keywords; “Literature” entry in the Oxford English Dictionary (available through the Library’s On-Line Reference Shelf)

Week 2, September 21-23: Literature is . . . rhythm


Week 3, September 28-30: Literature is . . . rhyme, assonance and stanzacic form
Tuesday: Philip Hobsbaum, ‘Rhyme and pararhyme’, in Metre, Rhythm and Verse Form (London: Routledge, 1996), pp. 36-52. Literary works: Shakespeare, Sonnet 64 (“When I have seen . . .”)

Thursday: Sylvia Plath, “Daddy”

Week 4: October 5-7, Literature is . . .figurative language
NB: First analysis due Monday, October 4.
Tuesday: See entries for “metaphor”, “simile”, “metonymy”, “synecdoche”, “catachresis”, “conceit” in Silva Rhetoricae. Literary texts: John Donne, Holy Sonnet “Death, be not proud”; Shakespeare, As You Like It, act 2, scene 1, lines 1-17, Duke Senior (“Now, my comates and brothers in exile”)

Thursday: Shakespeare, Sonnet 64; Paul Muldoon, “Meeting the British”; Emily Dickinson, “After great pain, a formal feeling comes”

Week 5, October 12-14, Literature is . . . violence done to ordinary speech (syntax and rhetorical figures)
Tuesday: See the following entries in the Silva Rhetoricae: Anacolouthon, anadiplosis, anaphora, anastrophe, antanaclasis, antonomasia, apostrophe, asyndeton, chiasmus, epiphrase, homeoteleuton, hyperbaton, isocolon, litotes, metaphor, paradox, paraprosdokias, periphrasis, prosopopoeia, polysyndeton, syllepsis, zeugma


Thursday: George Elliott Clarke, “Blank Sonnet”; Shakespeare, As You Like It, act 3, scene 5, 110-36, Phoebe (“Think not I love him . . .”)

Week 6, October 19-21:
Tuesday: Midterm examination
Thursday: Entries for “plot”, “fabula/sujet”, and “narrative” in the *Columbia Dictionary of Literary and Cultural Criticism*

**Week 7, October 26-28: Literature is . . Narrative**

**Thursday:** Literary text: “Rumpelstiltsken”

**Week 8: November 2 – 4: Literature is Narrative**

**Thursday:** Arthur Conan Doyle, “The Adventure of the Speckled Band”

**Week 9: November 9-11: Literature is characters and narrators**
**NB:** Second analysis due, Monday November 8


**Thursday:** NO CLASS

**Week 10: November 16-18: Literature is style**

**Thursday:** Dickens, opening to *Oliver Twist*; Virginia Woolf, opening 2 pages of *Mrs Dalloway*.

**Week 11, November 23-25: Literature is self-conscious**
**NB:** Third analysis due, Monday November 22
**Tuesday:** Entry on “irony” in *Columbia Dictionary*. Find definitions of “metafiction”. Literary texts: Shakespeare, *The Tempest*, act 5, scene 1, Prospero’s Epilogue; George Crabbe, “Rural Life”

**Thursday:** Italo Calvino, opening pages of *If on a Winter’s Night a Traveller*; George Elliott Clarke, “Blank Sonnet”

**Week 12, November 30 – December 2: Putting it all together**
**Tuesday:** John Keats, “Ode to a Grecian Urn”

**Thursday:** Review