English 251A  Criticism 1
Tuesdays and Thursdays 1 p.m.-2:20 p.m. in DWE 1502

Welcome to Criticism 1. My name is Dr. Shelley Hulan. My:

office: Hagey Hall Rm. 255
telephone number: 888-4567 extension 6867
e-mail: shulan@watarts.uwaterloo.ca

office hours: Monday and Wednesday 12:40 p.m.–1:40 p.m.
Tuesday 2:30 p.m.–4:00 p.m.

Course definition: As the University Calendar tells you, Criticism 1 is an “introduction to strategies of reading, interpretation, and analysis of literary and non-literary texts, focusing on narrative, poetics, discourse, and rhetoric, and the acquisition of critical vocabulary.” In this section of 251A, students familiarize themselves with these strategies by focusing on a range of critical works. The class will begin with works by two ancestors of literary criticism, Plato and Aristotle, whose ideas continue to exert an influence on critical thought, and it will move through several twentieth-century critical approaches, from Marxism to feminism to semiotics. The twentieth-century works of criticism that we cover in this course may be described as involving primarily structuralist approaches to literature. At intervals during the term, we will turn from our focus on theory to a focus on the other vital component of a critical vocabulary—literary figures, tropes, and devices. You will notice, however, that the two constantly mingle, since we will usually look at the criticism by applying it to our reading of fiction, poetry, and non-fictional texts.

Course texts:


Texts on Reserve:


**E-mail policy:** If you need to get in touch with me for some reason, by all means send me an e-mail so that we can arrange a telephone consultation or a face-to-face meeting. Negotiating assignment extensions over e-mail is definitely not recommended. Hey, I like to see you once in a while!

**Grade breakdown**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class participation (includes 3 surprise quizzes worth 2% each)</td>
<td>15%</td>
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<tr>
<td>In-class test (October 10)</td>
<td>10%</td>
</tr>
<tr>
<td>Essay 1 (700 words) due in class October 24</td>
<td>15%</td>
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<tr>
<td>Essay 2 (1200 words) due in class November 21</td>
<td>20%</td>
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<tr>
<td>Final exam</td>
<td>40%</td>
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**Class participation:** Getting to know literary theory and developing a critical vocabulary has to involve students' frequent application of what they're studying to different texts and different issues in literary studies. In this class, it can be said that this effort at application generates knowledge, because it involves students' putting new ideas into their own words, trying them out on various texts, and raising questions about them. Therefore, class participation is a significant part of your grade—15%. You will be evaluated partly on your preparedness for class (there will be three surprise quizzes) and partly on your contributions to class discussions.

**Essays:** Essays should be written according to the standard essay style: typed, double-spaced, 10 or 12 point font, on white 8.5" paper with 1" margins. The title page should include the title of the essay, your name, the course number, my name, and the date. Faxed and e-mailed essays are not acceptable.

**Late policy, or The Late Show with Dr. Hulan:**

Students need to feel confident that their instructor uses the same criteria to judge everyone in the class. In order to make sure that all students are treated in the same way, I require that requests for deadline extensions be accompanied by the appropriate documentation from a doctor or health care professional. If you do have a valid reason for handing in the assignment later than the deadline, you will not receive a late penalty for not handing it in on the original due date. However, you and I must agree on a new due date, which will be firm, and that new due date will not be more than two weeks beyond the original deadline.

In the absence of a valid reason for handing in your assignment after the due date, your assignment will be subject to a penalty of 2% per day until I receive it, and late assignments will not be accepted at all after two weeks have passed from the original deadline.

**Plagiarism and other kinds of cheating**

The Faculty of Arts has compiled definitions of cheating and plagiarism that I have appended to
the end of this syllabus. Please read them carefully!

My policy on plagiarism: Cases of egregious plagiarism (cases where the whole or a significant portion of the work is plagiarized) result in an award of 0 on the assignment and the possibility of further repercussions, such as a reprimand being sent to you in writing and placed in your file by your home faculty Associate Dean. (These repercussions are listed in University Policy #71, the Student Academic Discipline Policy.) Lesser cases of plagiarism will not receive a 0, but they will be subject to a significant grade penalty, as well as the possibility of further repercussions.

Course schedule

Text abbreviations: course package—CP

    Text Book—TB

Sept. 10: Introduction
Sept. 12: Plato (reading from Plato in the CP)
Sept. 17: Aristotle (reading from Aristotle in the CP)
Sept. 19: Aristotle cont.; “natural narrative” (TB 1-11); Kate Chopin, “The Kiss” (TB)
Sept. 26: the familiar and the unfamiliar—Martin Esslin, “Aristotle and the Advertisers,” “AIG Video,” and “Representation and its Complications” (TB 51-61)
Oct. 1: literary figures—metaphor, simile, and conceit
    “The Flea” (CP); “Prometheus, When First From Heaven High” (CP); “you fit into me” (TB); “Blank Sonnet” (CP)
Oct. 3: allusion, metonymy, personification
    “Pitcher” (TB); “And He Wept Aloud, So That the Egyptians Heard It” (CP); “Dolor” (TB); “Look Homeward, Exile” and “Blank Sonnet” (CP)
Oct. 8: Literary figures continued, and the elegy; selected readings from the books on reserve
    (The Pastoral Elegy and Thomas Hardy’s Complete Poems)
Oct. 10: in-class test
Oct. 15: Memory, “Beauty,” and Meaning—“Ypres: 1915” and “Look Homeward, Exile” (CP)
Oct. 17: From Idealism to Structuralism—Introduction
Oct. 22: Raymond Williams (CP) and Marxism; William Carlos Williams, “The Use of Force” (TB 21-24)
Oct. 24: metaphor as argument (TB 94-102, 103-5); “Arguing with Metaphor” (TB 113-28); allegory—Barth, “Night-Sea Journey” (TB 135-42)

First essay due in class, October 24

Oct. 29: Intertextuality (TB 151-57; 163-75)
Oct. 31: Narratology; Mieke Bal (CP); The Aspern Papers
Nov. 5: library session
Nov. 7: The Aspern Papers and Narratology cont.
Nov. 12: Structuralism and Semiotics—Introduction
Nov. 14: Structuralism, Semiotics, and Feminism; Teresa de Lauretis (CP); “Miles City,
Montana" (CP)
Nov. 19: de Laurets cont.; The Aspern Papers
Nov. 21: Structuralist thought and poetry—the elegy; selected readings from the books on reserve
(Morning in the Burned House)
Second essay due in class, November 21
Nov. 26: Semiotics and poetry; "And He Wept Aloud, So That the Egyptians Heard It"; selected readings from the books on reserve (Elizabeth Bishop)
Nov. 28: Beauty again—What's different here? Barthes (TB 262-76)
Dec. 3: Review

Plagiarism

This is a list that describes some of the many varieties of cheating that are not acceptable to the university community:

⊙ Submission of work not written and prepared by you
⊙ Copying or stealing the work of another student
⊙ Paying for the creation of work by a commercial service or by an acquaintance to be submitted by you (or accepting such service for free)
⊙ Purchasing already existing written work
⊙ Using an essay for submission by you which was found on one of the free internet essay sites
⊙ Writing a paper for course submission by another student
⊙ Submitting the same paper to more than one course without the permission of all instructors

Types and varieties of plagiarism include (but are not limited to) the following:

→ Word-for-word use of part or all of an article, book, chapter, or other written work, without quotation marks, and/or without citation (referencing through footnotes or endnotes or parenthetic citations) of the source, and/or without a bibliography (or with no bibliography apart from that presented by the source itself).
→ Word-for-word use of text spans (phrases, sentences, paragraphs, longer segments) patched together from two or more sources, without quotation marks, and/or without citation of the source, and/or without a bibliography (or with only a partial bibliography).
→ Word-for-word use of source materials, without quotation marks, and/or without citation (either parenthetic or in note form) of the sources, and/or without a bibliography (or with only a partial bibliography).
→ Word-for-word use of source materials, with some text enclosed by quotation marks and provided with citations, but with other text not identified as quoted, and/or not cited; and/or without a bibliography (or with only a partial bibliography).
→ Combination of word-for-word use from sources with close paraphrases of source texts, with accurate use of quotation marks and citations (note or parenthetic) to identify word-for-word use, but without citations to identify paraphrases and summaries; and/or
without a bibliography (or with only a partial bibliography).

→ Giving a citation for only the first or the last sentence in a paragraph, even though the rest of the paragraph also contains material in need of direct attribution.

A paper is plagiarized when:

– If the paper’s reader has to go to (or hunt for), and has to look directly at, the text of the source in order to identify where the student’s own thoughts and words end and the source’s thoughts and words begin, then the paper is plagiarized.

– If the writer of the paper does not include utterly explicit, direct, and complete indications of where the writer ends and the source begins (i.e., through accurate citations in notes or parentheses and through quotation marks wherever called for), then the paper is plagiarized.

The way that I see plagiarism:

Plagiarism is not only about misrepresenting other people’s ideas as one’s own, although this is one disturbing aspect of plagiarism. Learning how to avoid plagiarism also involves learning how to communicate ideas clearly, how to avoid sloppy research practices, and how to argue effectively.
# Department of English Contacts and Resources

## Contacts:

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Office</th>
<th>Extension</th>
<th>Email</th>
</tr>
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<tbody>
<tr>
<td>Undergraduate Officers</td>
<td>Fraser Easton</td>
<td>HH 269</td>
<td>3361</td>
<td><a href="mailto:englishug@watarts.uwaterloo.ca">englishug@watarts.uwaterloo.ca</a></td>
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<tr>
<td></td>
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<tr>
<td>Undergraduate Secretary</td>
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<td><a href="mailto:lwarley@watarts.uwaterloo.ca">lwarley@watarts.uwaterloo.ca</a></td>
</tr>
<tr>
<td>Graduate Secretary</td>
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<td><a href="mailto:mtowell@watarts.uwaterloo.ca">mtowell@watarts.uwaterloo.ca</a></td>
</tr>
<tr>
<td>Department Chair</td>
<td>Murray McArthur</td>
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<td>3359</td>
<td><a href="mailto:mmcarthur@watarts.uwaterloo.ca">mmcarthur@watarts.uwaterloo.ca</a></td>
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**THE FACULTY OF ARTS REQUIRES THAT WE NOTIFY YOU OF THE FOLLOWING:**

"Note on avoidance of academic offenses: All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offense, to avoid committing academic offenses, and to take responsibility for their academic actions. When the commission of an offense is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offenses and types of penalties, students are directed to consult the summary of Policy #71 (Student Academic Discipline) which is supplied in the Undergraduate Calendar (p. 1:11). If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean."

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Dean of Arts:  
Robert R. Kerton  
ML 236, ext. 2217

Associate Dean of Arts, Undergraduate Affairs:  
Sheila Ager  
ML 254, ext. 3554