English 251A–Criticism I (LEC 005)
Mondays, Wednesdays, and Fridays, 10:30 a.m.–11:20 a.m. in HH 150

Welcome to Criticism I. 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: Wednesdays 12:30 p.m.–3:30 p.m.

Course definition: The University Calendar tells you that Criticism I 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 course, you will become familiar with what is often called “practical criticism.” This involves developing close reading skills, expanding your knowledge of literary conventions, and learning to recognize different tropes and figures, from those you may have come across before (narrative point of view, the tragic flaw, metaphor, simile) to those that you may have not (elegy, fabula, enthymeme). Two questions guide the course: What is criticism, and why is it relevant? Behind this question is another, one just as challenging: What is literature? This question has no single answer; rather, its many answers all point toward the many roles literature has played and still plays in the world, for individuals and societies alike.

Course texts:

* English 251A: Readings. Course package for English 251A, Lec 004 & 005 (Shelley Hulan).


*Recommended but not required:

Royalties from the sale of this book go towards the English Department’s scholarship fund.

**Grade breakdown**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>10%</td>
</tr>
<tr>
<td>Mid-term test (October 15)</td>
<td>25%</td>
</tr>
<tr>
<td>Take-home test (handed out November 7; due November 10 in class)</td>
<td>25%</td>
</tr>
<tr>
<td>Final examination</td>
<td>40%</td>
</tr>
</tbody>
</table>

**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. In this class, this effort at application involves students’ putting new ideas into their own words and raising questions about them. Therefore, class participation is a significant part of your grade. You will be evaluated partly on your preparedness for class (there will be two surprise quizzes worth 1% each), your work in groups, and your contributions to class discussions.

**Late policy:** 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 have a valid reason for handing in the take-home test later than the deadline, you must notify me immediately of that reason and provide the relevant documentation of the problem. With a valid reason, you will not receive a late penalty for not handing the assignment 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 four days beyond the original deadline. If this is impossible, then I will administer a makeup take-home test to you.

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 10% per day until I receive it, and **late assignments will not be accepted at all after four days have passed from the original deadline.**

**E-mail policy:** I will answer questions that require a short response via e-mail, and will try to respond to your message within twenty-four hours of receiving it. For queries (or problems) that require longer responses, you are welcome 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.

**Plagiarism and other kinds of cheating**

The Faculty of Arts has asked that all course syllabi include the following statement:

"**Note on avoidance of academic offences:** All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offence, to avoid committing academic offences, and to take responsibility for their academic actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline).**"
information on categories of offences and types of penalties, students are directed to consult the summary of Policy #71 which is supplied in the Undergraduate Calendar (section 1; on the Web at http://www.adm.uwaterloo.ca/infocat/UW/policy_71.html). If you need help in learning how to avoid offences 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."

The Faculty of Arts has compiled definitions of cheating and plagiarism that I have appended to the end of this syllabus, and the Associate Dean of Arts (Undergraduate) also has a web page devoted to plagiarism: http://watarts.uwaterloo.ca/~sager/plagiarism.html. You are responsible for understanding what plagiarism is, so please read these definitions carefully.

My policy on plagiarism: In this class, there are no essays; there is, however, a take-home test that will require you to compose at least one answer in the form of an essay. Plagiarism definitions and rules apply for any written assignment. In keeping with the Faculty of Arts policy, I forward all cases of egregious plagiarism (cases where the whole or a significant portion of the work is plagiarized) directly to the Associate Dean. The repercussions for plagiarism are significant, and are listed in University Policy #71, the Student Academic Discipline Policy.

Plagiarism is not only about misrepresenting other people’s ideas as one’s own, although this is a 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.
**Class Schedule:** Course texts are abbreviated as follows: *Ways of Reading—WR, 251A Course Readings—CR, The Erotic Spirit—ES*. O. Henry’s *The Gift of the Magi* is referred to as “Henry,” and Sophocles’ *Oedipus the King* is simply referred to by name. For the *Course Readings*, all page numbers refer to the pagination in the bottom centre of each page.

### Unit 1: Narrative and Drama

Sept. 8: course and unit introduction  
10: *WR* 18.1 (211-14); Henry, “After Twenty Years”  
12: *CR* 1-15 (Plato, “Republic” from Book II); “Gift of the Magi”  
15: *WR* 18.2 (214-16); *CR* “Blue Beard” (57-61)  
17: *WR* 18.3 (216-17); *CR* “Bluebeard’s Egg” (61-71)  
19: *WR* 18.4 (217-18); Henry, “Springtime à la Carte”  
24: Chatman cont; *CR* Munro, “Miles City, Montana” (112-121)  
29: *WR* 20.3 (238-41); Henry, “The Pimienta Pancakes”

Oct. 1: *Oedipus the King*; tragedy  
3: *Oedipus* cont.; genre, *WR* 17-17.3 (199-205)  
6: *Oedipus* cont.; *WR* 26-26.6 (308-19)  
8: *Oedipus* cont.; *WR* 16.1-2 (186-94);  
10: realism and tragedy—*Oedipus*;  
*CR* “Eyes of a Blue Dog” (85-89); *WR* 22-22.2 (258-63); unit review  
15: mid-term test (25%)  

### Unit 2: Poetry

Oct. 17: *CR* Horace on poetry (23-24)  
20: poetry v. narrative—irony *WR* 14 (161-69); *ES* “Two Sonnets” (152-3)  
22: metaphor, simile, etc.—*WR* 13-13.1 (149-53); *ES* “A Coal Fire in Winter,” “More Beautiful Than Your Eyes” (149-51)  
24: *WR* 13.2-13.4 (153-58); the conceit;  
*ES* “To His Coy Mistress” (111-13)  
27: the sonnet—*ES* “If constancy in love” (85); “Sonnet CXXIX” (100); “Passion and Love” (134); “Possessed” (129)  
29: elegy—*ES* “Bamboo Mat” (51);  
“Remembering My Wife” (70); “Elegy” (92); “Longing” (135)  
31: rhyme, para-rhyme—*WR* 9 (101-09); *ES* “Delight in Disorder” (105); “A Form of Women” (159-60); “Sharing Eve’s Apple” (119)  
Nov. 3: metre—*WR* 10-10.4 (112-18); *ES* “Doing, A Filthy Pleasure Is, And Short” (33); “Sharing Eve’s Apple” (118)  
5: metre cont.—*WR* 10.6-7 (119-21); *ES* from “The Song of Songs” (10-19); “I Sing the Body Electric” (120-24)  

Nov. 7: take-home test handed out—due in class Monday, Nov. 10 (25%)
Class Schedule continued

Unit 3: Rhetoric

Reminder! Nov. 10: Take-home test due in class

Nov. 7: *CR* Aristotle, “from Rhetoric” (15-17); “Mark Antony Urges...” (91-94)

Take-home test handed out

10: *CR* van Eemeren 2 through 2.1 (35-39); “Egypt’s President Anwar El-Sadat...” (109-112)

Take-home test due in class

12: *CR* van Eemeren 2.2 (39-42); Sadat cont.; “Patrick Henry Ignites...” (89-91)

14: *CR* van Eemeren 2.2 cont.; “Demosthenes Attacks...” (105-09)

17: *CR* van Eemeren 2.3 (42-43); “Chief Seattle Cautions...” (97-99)

19: *CR* van Eemeren 2.4 (43-46); “Author Salman Rushdie Cries...” (99-105)

21: *CR* Quintilian, “from Institutio Oratoria” (read from p. 25 to the top of p. 31, where you see “From Chapter 2”); “Edmund Burke Laments...” (94-95)

24: *CR* Quintilian, “from Institutio Oratoria” (the “irony” section, 31); Mark Antony again

26: *CR* Quintilian, “from Institutio Oratoria” (31-33); vs. Rushdie on the idea of virtue and oratory

28: *WR* 23-23.6 (271-80)

Dec. 1: Course review
Plagiarism

As I indicated earlier, the Faculty of Arts has made a list that describes some of the many varieties of cheating that are not acceptable to the university community. What follows is a shortened version of the contents of the web page on plagiarism at http://watarts.uwaterloo.ca/~sager/plagiarism.html. Dr. Sheila Ager put the following lists together. Please read them carefully, for all of these acts constitute plagiarism:

- Submitting 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 parenthetical 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 parenthetical 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 parenthetical) 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:

- 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.

- 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).

For more information, please visit the web page.