COURSE OUTLINE

University of Waterloo

Term and Year of Offering: Winter 2010
Course Number and Title: ENGL 251A DE: Criticism 1

Welcome to

ENGL 251A
Criticism 1

University of Waterloo
Distance Education

English 251A
Criticism 1
Winter 2010

Coordinator: Craig Love

Course Authors:
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Introduction and Overview

English 251A surveys and elucidates theories of textual interpretation and makes available different strategies and vocabularies for the reading and analysis of texts. The course lectures focus on four related areas of interpretation: narrative, poetics, discourse, and rhetoric. Part One, focussing on narrative, considers story telling or narrative primarily in terms of narrator, character, and narrative time. Part Two, focussing on poetics, examines the language of poetry in terms of metrics, sound, stanza forms, diction and syntax, allusion, and other topics. Part Three, focussing on discourse, considers texts as language events exchanged in particular social contexts. Part Four, focussing on rhetoric, examines and evaluates texts as persuasive practices in terms of their situation, structures, and strategies, with a special emphasis on the topics of invention and figuration.

Objectives

The main goals and objectives of English 251A are to enable students to become perceptive, thoughtful and independent readers of both literary and theoretical texts, specifically by developing a technical vocabulary, skills to use it, and judgment for choosing the most appropriate terms to apply to particular texts. The theoretical texts compiled in Part One of the Book of Readings and available in electronic versions through the library provide challenging and useful notions to alert us to the ways in which the social practices of language exert a powerful hold on interpretation and comprehension.
From the Course Coordinator

Dear Students of English 251A,

In this course, you will learn a variety of terms and techniques for literary and rhetorical analysis. After some concentrated training and practice, you will emerge from this course with enhanced skills as a critical reader and greater resources for making literary-critical arguments. Your success will depend largely upon the amount of work you are prepared to do. This is not an easy course, but it is an extremely enriching one. The distance education offering for this course is especially challenging—and equally enriching. It attempts to do what remains unattempted yet in courses on campus or beyond: bringing together four different specialists in four different fields of study to guide you to a comprehensive sense of the discipline of criticism.

Students who engage carefully with the assigned readings (all of which are identified below in the chart "Lecture Topics and Readings" or in the recordings), and prove they have done so by writing eloquent, thoughtful, persuasive assignments, will do very well in this course. A webpage for this course has been created on UW-ACE and you should regularly log in to check for course announcements, supplementary course materials, and to participate in an informal discussion forum with your classmates. Our webpage will also include links to University policies with which you will be expected to be familiar.

Most assignments for the course are to be submitted through UW-ACE by midnight Eastern Time on the Wednesday of the assigned weeks (listed under "Assignments"). Essays should be submitted to the UW-ACE electronic dropbox for this course.

Extensions must be negotiated at least a week beforehand, except in the case of medical emergencies. Unless an extension has been granted, I will subtract one percent per day from the essay grade. You will receive feedback on all graded assignments approximately three weeks following the due date. If you have not received feedback within three weeks following the due date, please contact me to determine the status of your assignment. Do not wait until the end of the term to advise me that an assignment was submitted but never returned.

You will not hear my voice in the audio lectures, but I will be marking your assignments and final examination, and I will be available to answer any questions you may have concerning the course, the lectures, and your grades. It will be most helpful to everyone if all general questions and concerns are posted on the "Ask the Instructor" discussion board on ACE. Please title your posts there according to the most appropriate keywords (e.g. "Exam format"). You are encouraged to read through all related posts before posting new questions as I reserve the right not to respond to the same questions I have already answered there.

Good luck working hard!

Craig Love
Assessment and Marking Scheme

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Assignment 1: Annotated Article</td>
<td>Wednesday of Week 2</td>
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<td>Assignment 2: Describing Poetry</td>
<td>Wednesday of Week 3</td>
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<td>Assignment 3: Describing Poetry</td>
<td>Wednesday of Week 5</td>
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<td>Assignment 4: Describing Poetry</td>
<td>Wednesday of Week 7</td>
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<td>Assignment 5: A List of Terminology</td>
<td>Wednesday of Week 8</td>
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<td>Assignment 6: Essay</td>
<td>Wednesday of Week 10 or 12</td>
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<td>Final Examination</td>
<td>To be Scheduled</td>
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Note 1: The term essay can be submitted either Week 10 or Week 12. If you submit the essay in Week 10 you will receive full comments on it before you write the final examination. On the other hand, you may wish to have more time to complete the essay and choose Week 12, but in this case the comments will be less extensive and you will not receive the graded essay before you write the exam.

Note 2: Distance Education final examinations are held once each term, at the end of the term. UW has dozens of examination centres across Ontario and throughout Canada. For detailed information please refer to http://de.uwaterloo.ca/exams_c.html.

Contact with the University

If you have questions about the administration of this course, please contact Distance Education at (519) 888-4050. You can also reach Distance Education by e-mail at distance@uwaterloo.ca. The Distance Education office is the best place to call with questions or technical issues concerning assignment submissions, accounts and payments, course materials included in your course package, and scheduling.
Organization of the Course

Lecture Topics and Readings

The following table includes all mandatory readings for English 251A. Where there is any discrepancy between this table and other course materials, take this table as being accurate. Some of these readings have been made available through Course Reserves to reduce the cost of the Book of Readings.

Abbreviations:

Text: *Story and Discourse: Narrative Structure in Fiction*, Seymour Chatman
BR = *Book of Readings*, University of Waterloo, 2010

NPEPP = *New Princeton Encyclopedia of Poetry and Poetics* (available in an electronic version through the library). After you "connect from home" on the library home page you might try the links posted.

RES = Course Reserves (available in PDF format in your UW-ACE course)

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<thead>
<tr>
<th>Lecture 1:</th>
<th>Introduction: Critical Orientations – <em>Narrative, Poetics, Discourse, Rhetoric</em></th>
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<tr>
<td>NPEPP:</td>
<td>&quot;Criticism.&quot; <a href="http://ion.chadwyck.com/searchFulltext.do?id=R00793497&amp;divLevel=0&amp;area=r">http://ion.chadwyck.com/searchFulltext.do?id=R00793497&amp;divLevel=0&amp;area=r</a> ef&amp;forward=critref_ft</td>
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## Poetics

### Lecture 7: Introduction
- **BR:** T. S. Eliot, "Tradition and the Individual Talent" (1-3)
- **BR:** W. H. Auden, "The Poet and the City" (4-9)
- **RES** Winifred Nowottny, "Dictation"

### Lecture 8: Poetic Form
- **BR:** Annie Finch, "Meter, Meaning, and the Metrical Code" (10-14)
- **BR:** Derek Attridge, chapter 1 from *Poetic Rhythm* (15-25)
- **RES** Ernst Haublentz, "Definitions of the Stanza"

### Lecture 9: Continuation of Form and Other Technical Devices
- **BR:** Derek Attridge, chapter 2 from *Poetic Rhythm* (25-35)
- **BR:** John Hollander, "Sense Variously Drawn Out: On English Enjambment" (36-48)
- **BR:** Margaret Ferguson, "Poetic Syntax" (58-68)

### Lecture 10: Rhyme and Other Sound Effects, and Figurative Language
- **BR:** John Hollander, "Rhyme and the True Calling of Words" (49-57)
- **RES** Winifred Nowottny, "Metaphor"

### Lecture 11: Literary Conventions
- **BR:** Eleanor Cook, "Introduction" (90-94)
- **BR:** Barbara Hernstein Smith, "Poetry and Speech," (95-98)
- **BR:** Dylan Thomas, "Notes on the Arts of Poetry," (99-104)
- **RES** John Hollander, "Figure of Echo"

## Discourse

### Lecture 12: Introduction to Discourse and Literary Analysis
- **BR:** John Donne, "The Good Morrow" and selected Holy Sonnets (267-68)

### Lecture 13: A Functional Model for the Analysis of Literary Texts as Discourse
- **BR:** M.A.K. Halliday, "Context of Situation," "Functions of Language," and "Register Variation" (121-41)

### Lecture 14: Continued: A Functional Model for the Analysis of Literary Texts as Discourse
- **BR:** G. Stiliar, "Tables," (151-54)

### Lecture 15: Applications and Example Analyses: Walt Whitman
- **BR:** Walt Whitman, "A Noiseless Patient Spider" (301)

- **BR:** Ronald Carter and Walter Nash, "Language and Style" (103-14)
- **BR:** R. Fowler, "Studying Literature as Language" (115-20)

- **BR:** Ruqaiya Hasan, "A Framework for the Study of Verbal Art" (142-50)

### Lecture 16: Applications and Example Analyses: Raymond Carver
- **BR:** Raymond Carver, "Viewfinder" (244-46)
### Rhetoric

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<tr>
<td>Lecture 17:</td>
<td>Introduction to Rhetoric</td>
<td>Kenneth Burke, &quot;Rhetoric and Poetics&quot; (155-51)</td>
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<td>BR:</td>
<td>Patricia Bizzell and Bruce Herzberg, &quot;General Introduction&quot;</td>
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<td>RES:</td>
<td>Richard Weaver, &quot;The Phaedrus and the Nature of Rhetoric&quot;</td>
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**Lecture 18:** The Divisions of Rhetoric

- BR: Richard Lanham, "The Division of Rhetoric," "Figures of Rhetoric," and "Trope" (162-75)
- BR: George Kennedy, "Philosophical Rhetoric" (176)

**Lecture 19:** Invention

BR: Edward Corbett, "The Discovery of Arguments" (177-214)

**Lecture 20:** Arrangement and Style

BR: Sharon Crowley, "Style" (215-32)

BR: George Lakoff and Mark Turner, "Life, Death, and Time" (69-89)

RES: Bernard Dupriez, "Metonymy" and "Synecdoche"

NPEPP: "Metonymy" and "Synecdoche"

**Lecture 21:** Rhetoric and Literary Texts

BR: Brian Vickers, "The Rhetorical Analysis of English Poetry" (232-40)

BR: John Milton, Book 2 from *Paradise Lost* (277-83)

BR: Jane Austen, Chapter XIX from *Pride and Prejudice* (241-43)

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### Study Resources

#### Textbooks


#### Course CD / UW-ACE

All material included on the course CD is also available in UW-ACE at https://uwangel.uwaterloo.ca
Online Resources

A course website has been set-up to provide information from the instructor, submit assignments, etc. In addition, all material included on course CD is also available in UW-ACE. To access the course you need to log into ACE. It is suggested that you login at least once per week.

Logging Into UW-ACE

Since UW-ACE is a web-based system, you will need a Web browser. Although you may have success with other Web browsers, we strongly recommend that you use the following for best access results:

PCs
Windows OS: Internet Explorer 7.0 or higher and Firefox

Macintoshes
Mac OS X: Firefox

Announcements regarding UW-ACE (service outages, etc.) are posted beside the Log On portion of the screen. It is a good idea to check these regularly.

Please note that UW-ACE is unavailable on Thursdays between 8:30 AM and 9:30 AM (Eastern Time) due to system maintenance.

Additional computer requirements can be found at:
http://de.uwaterloo.ca/comp_req.html

Once you have started up your Web browser, type in the following URL: http://uwace.uwaterloo.ca. Provide your Quest/UWdir userid and password. Once you have logged in, you should see a list of your UW-ACE courses under the Courses header bar. Clicking on the course name will take you to that course.

Checking Your Userid and Password

Your password can be checked by going to: https://ego.uwaterloo.ca/~uwdir/Passwd.html. If your password check fails, you can unlock your password and receive a new one.

Only students with courses using UW-ACE will have access to the site.

The course will be available by the first day of the term until the last day of the term.

Technical Support

To contact Technical Support, please send an email to web@admmail.uwaterloo.ca (email queries are answered in chronological order) or call +1 519-888-4567, ext. 35348.

UW Statement on the Use of Computing and Network Resources
Given that online components of this course are hosted on a UW server, there is a

Statement on the Use of Computing and Network Resources that you should be aware of at http://www.adm.uwaterloo.ca/infocist/use98.htm.
Course Work

All assignments must be submitted in the appropriate drop box (e.g. Assignment 1 should be placed in "Assignment 1 Drop Box"). Assignments that are submitted in the wrong drop box will be penalised 5%.

Word counts are approximate. All assignments should be written in grammatically correct prose. Read your work aloud to anyone that will listen—even if this means you must be your own listener. If a sentence "sounds wrong" rework it. Use a style that is direct and clear. Avoid jargon and florid language.

General Note on All Assignments, or the "what was an A is now a B, what was a B is now a C, etc." rule: ALL assignments should be formatted according to MLA (Modern Language Association) guidelines, and any assignment that consistently ignores this style will be penalised 10%. Cornell University Library provides information on these conventions, visit: http://www.library.cornell.edu/resrch/citmanage/mla.

These conventions apply to all quotations in the text, the works cited page, and all general formatting. If you quote content from the lecture material, you are expected to list both the lecture number and the exact time at which the words are spoken, e.g. (Lecture 1, 13:03-13:46).