English 251B (001)        Criticism II        Spring 2009
Mondays and Wednesdays 1:00—2:20 pm in HH 150

Welcome to Criticism II. My name is Dr. Shelley Hulan. My
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Course definition

Criticism II examines some of the major literary theories of the late nineteenth and twentieth
centuries as well as the reading strategies that they have produced. The primary goal of the
course is similar to the goal of 251A: to help students develop a critical vocabulary for reading
and discussing many kinds of texts and apply that vocabulary rigorously.

Course texts

*English 251B: Course Readings*. Course package for English 251B (Shelley Hulan). Spring
2009.


On reserve at Porter: For a couple of classes in July, we’ll be talking about the popular romance.
I have placed a few texts on reserve that contain examples of the genre. You only have to read
one of them (your choice), and the reading won’t exceed ten pages. They are listed under my
name and the course number.

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. I like to see you once in a
while!

Grade breakdown

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Participation (explanation below)</td>
<td>15%</td>
</tr>
<tr>
<td>Test One (June 8)</td>
<td>20%</td>
</tr>
<tr>
<td>Test Two (July 6)</td>
<td>25%</td>
</tr>
<tr>
<td>Exam</td>
<td>40%</td>
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</tbody>
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Class participation: Getting to know literary theory and developing a critical vocabulary involves
students' frequent application of what they're studying to different texts. Therefore, class participation is a significant part of your grade. I measure it in several ways. **Three** of the ten marks you receive reflect your preparedness for class, your attention in class, and your contributions to class discussions. **Six** marks are reserved for the reading tests to be held in class on May 13 and May 27. This will be a short test on *The Afterlife of George Cartwright*, the major literary text that we will analyze in this course.

For the remaining **six** marks, you will complete the following assignment: Over the course of the semester, you will be required to submit, in writing, a total of three questions about the theory readings for the course. Your questions can be about any aspect of the theory readings and should identify matters about which you would like further explanation or commentary. I will not be grading these questions—as long as you submit them and they conform to the requirements of the assignment, you will receive full marks (2 marks per question). However, in order to receive full marks, you must submit your questions at the **beginning** of the lecture period when the relevant theory reading will be discussed. Students must have submitted two questions by the first week of July. The third may be submitted in the remaining three weeks of the term, but **before** the final class, when I give everyone their participation grades.

I try to use at least some of the questions during the lecture period, but I will keep the writers of the questions anonymous.

**Missed Test Policies:** Students need to be sure that everyone in the class is treated equally. A late policy is one means of ensuring this equal treatment.

1. Many unexpected events can happen to students over the course of the term. If you have a valid reason for writing a make-up test at a later date, you and I must find a mutually convenient new date. That new date will not be more than two weeks beyond the original test day. In the absence of a valid reason for rescheduling the test, your mark for the test will be entered as 0. Please note that examinations and tests will not be rescheduled for reasons of personal convenience.

   You must submit documents that support your reason for missing a test or an exam. For example, in the case of illness, you have to bring me a doctor's or other health care professional's note. Contact me as soon as you realize that you will be unable to attend the test or exam. This brings me to my next policy:

2. **Contact me in a timely manner.** Students must contact me as soon as they realize that they will be unable to write the exam. This means they have to let me know before the day of the test if at all possible. A student who contacts me after the test or who fails to set a date for the make-up within two weeks of the day of the original test will not be permitted to write the make-up. The only way around this rule is by proving that you were **totally incapacitated** on the day of the test and for the two weeks following it.

A further note on tests and exams: The University does not consider student travel plans an acceptable reason for arranging an alternative final examination time (see [http://www.registrar.uwaterloo.ca/exams/finalexams.html#info](http://www.registrar.uwaterloo.ca/exams/finalexams.html#info)).

The Faculty of Arts has asked that all course syllabi include the following two statements:
"Note on avoidance of academic offences: All students registered in the courses of the Faculty of Arts are expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For 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 www.adm.uwaterloo.ca/infossec/Policies/policy71.htm). If you need help in learning what constitutes an academic offence; how to avoid offences such as plagiarism, cheating, and double submission; how to follow appropriate rules with respect to “group work” and collaboration; or if you need clarification of aspects of the discipline policy, ask your TA and/or your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean."

Grievances: “Students who believe that they have been wrongfully or unjustly penalized have the right to grieve; refer to Policy #70, Student Grievance, http://www.adm.uwaterloo.ca/infossec/Policies/policy70.htm.”

The Faculty of Arts has compiled definitions of cheating and plagiarism that I have appended to the end of this syllabus, and the Arts Faculty Web Page, “Avoiding Academic Offences” (http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html), offers very helpful information about both. You are responsible for understanding what plagiarism is, so please read these definitions carefully.

My policy on plagiarism and cheating
In this course you will be writing in-class tests rather than out-of-class essays. Nevertheless, it is important for you to understand my policies on cheating and plagiarism because there’s always a chance that you’ll have to complete a make-up assignment in lieu of an in-class test or its make-up. Cases of cheating (such as copying from another student’s writing or from cheat-notes) and 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 or cheating will not receive a 0, but they will be subject to a significant grade penalty, as well as the possibility of further repercussions.

Office for Persons With Disabilities
The Senate Undergraduate Council requests that faculty include the following statement in their course outlines:

"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.”

Schedule of Classes

Abbreviations: CR—Course Readings package  
EF—The Enchantress of Florence

May 4: Introduction

May 6: Graff, “Disliking Books at an Early Age” (CR 80-3); Barry, “Ten Tenets of Liberal Humanism” (CR 14-16); Matthew Arnold, “Dover Beach” (CR 138); Earle Birney, “From the Hazel Bough” (CR 135)


May 13: first reading test on The Enchantress of Florence; de Saussure, “Course in General Linguistics” (CR 56-59); Shklovsky, “Art as Technique,” “Sterne’s Tristram Shandy” (CR 121-2); Birney, “From the Hazel Bough” and “Anglosaxon Street” (CR 135); binary opposition (EF 33) and signs (EF 66)

May 18: Victoria Day—no class

May 20: Althusser, “A Letter on Art in Reply to Andre Daspire,” “Ideology and Ideological State Apparatuses” (CR 8-9); ISAs, RSAs, and punishment (EF 29, 31, 35)

May 25: Benjamin, “The Storyteller” (CR 34-46); EF 83-4; storytelling in Enchantress (EF 140-2)


June 1: Foucault, “What is an Author?” (CR 63-6); Barthes, “The Death of the Author” (CR 20-1); the “Author’s Note” in Enchantress; allusion (EF 15-16) and the sources for Rushdie’s narrative

June 3: Belsey, “Creatures of Difference” (CR 22-33); Derrida, “Structure, Sign, and Play” (CR 60-62); Queen Jodha and Qara Köz as the transcendental signified (EF 45) and EF 80-1, 199-203

June 8: Test 1 (The test will cover all material up to, but not including, Derrida)

June 10: Barry, “Psychoanalytic Criticism” (CR 17-19); Freud, “The Uncanny” (CR 67-79
June 15: “The Uncanny” continued (CR 67-79); Marjorie Pickthall, “The Third Generation” (CR 140-6)

June 17: Mulvey, “Visual Pleasure and Narrative Cinema” (CR 101-7); the depiction of women in Enchantress

June 22: Woolf, “If Shakespeare Had Had a Sister” (CR 123-5); Kate Chopin, “The Story of an Hour” (CR 136-37); EF 188-91

June 24: Irigaray, “This sex which is not one” (CR 84); Cixous, “The Laugh of the Medusa” (CR 48); Marlatt, “Two Women in a Birth” (CR 139)

June 29: Kolodny, “Dancing through the minefield” (CR 90-100); Chopin, “The Story of an Hour” (CR 136-37); the two Angelikas

July 1: Canada Day—no class

July 6: Test 2 (The test will cover all the critics covered since the last test except Kolodny)

July 8: Radway, from “Reading the Romance” (CR 108-11); readings on reserve at Porter

July 13: Culler, “Literature and Cultural Studies” (CR 49-55) and Hebdige, “From Culture to Hegemony” (CR 85-9); “Dover Beach” (CR 138); readings on reserve at Porter

July 15: Said, from Orientalism (CR 112-20); how Il Machia imagines the Turks

July 20: Achebe, “An Image of Africa” (CR 1-7); Min-ha, “Not You/Like You” (CR 126-8); how Akbar imagines the West


July 27: course review

Appendix: Plagiarism continued

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 an abridged version of the contents of the Faculty of Arts web page on plagiarism, “Avoiding Academic Offenses” (http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html). Please read it carefully, for all of the acts listed below 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 restricted 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 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:

– 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.