ENGL 251B: Criticism 2 (Section 002, Winter 2011)
Tuesdays and Thursdays, 10:00AM-11:20AM, HH 227

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Course Objectives:
This course offers a historical survey of and an introduction to literary criticism and theory. We will cover major theoretical frameworks—from formalism and structuralism to postcolonialism and gender theory—and you will learn how to use these literary theories to record and write about your own responses to literary and non-literary texts. The focus will be on formalism and structuralism, reader response theory, deconstructionism, psychoanalysis, historicism, political criticism, feminism, gender studies, critical race theory, cultural studies, and postcolonial studies. We will apply the theoretical frameworks we study to Tsitsi Dangarembga's novel, Nervous Conditions, her film Everybody's Child, and a few other short works of fiction and literature. The focus will be on understanding the selected theoretical works both on their own terms, and as a tool for developing your own theories about texts (in your response papers, discussion question, essay, and exam).

Course Texts:
Rivkin & Ryan, Literary Theory: An Anthology (Second Edition)
Tsitsi Dangarembga, Nervous Conditions
Tsitsi Dangarembga (Director), Jonny Persey, Ben Zulu & John Riber (Producers), Everybody’s Child (VHS, on reserve at Dana Porter – class viewing on March 17)
William Wordsworth, "Lines Composed a Few Miles Above Tintern Abbey" (on UW-ACE)
George Eliot, The Lifted Veil (on UW-ACE)
Charlotte Gilman Perkins, “The Yellow Wallpaper” (on UW-ACE)
Nalo Hopkinson, “A Habit of Waste” (on reserve at Dana Porter)

Assignments:
Response Papers (2): 10% (each worth 5%)
Discussion Question (1): 5%
Thesis Statement and Essay Outline: 25% (Due February 17, 2011)
Essay (2,000-2,500 words): 35% (Due March 15, 2011)
Final Exam: 25% (2.5 hrs, to be scheduled by the registrar’s office in the final exam period)

Expectations for assignments:
Response Papers: These will be formal responses that consider the relationship between the theoretical texts we study this term and the literary and non-literary works we read/view. Please submit your response papers on UW-ACE in .doc format and follow the MLA guidelines for formatting your response (see MLA
formatting guidelines below). Response papers should not be longer than two double-spaced pages (12 point font, times new roman). Each response paper must be on a different theoretical framework – although you may consider more than one framework per paper if you wish. Please upload your response no later than one week after we consider in class the topic you choose to focus on.

**Discussion Question:** You will choose one day to present a discussion question to the class. Your discussion question should consider the texts we are reading that week, and will take place during our discussion of the relationship between the theoretical texts and the novel/fiction/film. You must post your discussion question to the class on UW-ACE the day before class, and you must be in class to pose your question and instigate discussion (also think of a few possible answers or things the class might consider while answering your question).

**Thesis Statement and Essay Outline:** The thesis statement and essay outline are meant to give you a chance to plan and receive feedback on the structure of your essay ahead of time. You will choose one or two theoretical frameworks and will develop a thesis on *Nervous Conditions, Everybody’s Child, Wordsworth’s poem*, or one of the short stories using those frameworks to further your own idea. In addition to your thesis, you will also provide a preliminary outline for your essay.

**Essay:** After receiving feedback on your thesis statement and essay outline, you will develop your outline into an essay of 2,000-2,500 words (12 point, times new roman font, MLA formatting). You must present *your own ideas* in your essay, and develop your argument about a literary text using at least one of the theoretical frameworks we study this term. Essays will be graded according to clarity of composition and argument, demonstrated understanding of the theory you choose to utilize, ability to develop your critical analysis of the text using your chosen theoretical framework, and correct spelling, grammar, punctuation, and formatting.

**Final Exam:** The final exam will be scheduled by the Registrar’s Office and will take place during the final exam period (April 8-21, 2011). The exam will likely consist of short answer questions, a sight passage, and an essay question.

**Late Policy:** Unless you obtain permission for an extension *before* the due date of an assignment, you will be docked 2% per day. For example: if an assignment with a grade of 70% is three days late, the final grade will be 64%.

**MLA formatting:** Please follow the Modern Language Association guidelines for formatting your essay. You will find the guidelines in the *MLA Handbook for Writers of Research Papers, 7th Edition*, which is available from the UW Bookstore or from the library. You may also wish to consult *The Little Brown Compact Handbook (3rd or 4th Canadian Edition)*, which is also available from the library or the UW Bookstore. The Online Writing Lab that Purdue University runs is also a very useful tool if you have formatting questions or questions about grammar and composition; their website is: http://owl.english.purdue.edu/
Schedule of readings and topics:

January 4: Introduction: review of terms from 251A; Close reading of Wordsworth’s “Lines Composed a Few Miles above Tintern Abbey” (available in class and on UW-ACE)

January 6: Formalism:
Rivkin and Ryan, “Introduction: Formalisms” (Literary Theory 3-6)
Boris Eichenbaum, “The Formal Method” (Literary Theory 7-14)
Cleanth Brooks, “The Language of Paradox” (Literary Theory 28-39)

January 11: Structuralism:
Rivkin and Ryan, “Introduction: The Implied Order: Structuralism” (Literary Theory 53-55)
Ferdinand de Saussure, Course in General Linguistics (Literary Theory 59-71)
Michel Foucault, The Archaeology of Knowledge (Literary Theory 90-96)

January 13: Nervous Conditions Chapter 1 (discussion of the novel in relation to formalism and structuralism)

January 18: Rhetoric and Reader Response:
Rivkin and Ryan, “Introduction: Language and Action” (Literary Theory 127-130)
Edward P.J. Corbett, “Classical Rhetoric” (Literary Theory 142-161)
Stanley Fish, “Interpretive Communities” (Literary Theory 217-221)

January 20: Nervous Conditions Chapter 2 (discussion of the novel in relation to theories of rhetoric and reader response)

January 25: Phenomenology and Gender Studies:
J. L. Austin, How to Do Things With Words, (Literary Theory 162-176)
Rivkin and Ryan, “Introduction: Contingencies of Gender” (Literary Theory 885-888)
Judith Butler, “Performative Acts and Gender Constitution” (Literary Theory 900-911)

January 27: Nervous Conditions Chapters 3 & 4 (discussion of the novel in relation to phenomenology and gender studies)

February 1: Deconstruction and the Postmodern
Rivkin and Ryan, “Introduction: Introductory Deconstruction” (Literary Theory 257-261)
Jacques Derrida, “Différence” (Literary Theory 278-299)
Jean-François Lyotard, The Postmodern Condition, (Literary Theory 355-364)

February 3: Nervous Conditions Chapters 5 & 6 (discussion of the novel in relation to deconstruction and the postmodern)

February 8: Psychoanalysis and Psychology
Sigmund Freud, “The Uncanny” (Literary Theory 418-430)
Frantz Fanon, “The Negro and Psychopathology” (Literary Theory 463-469)
February 10: George Eliot’s The Lifted Veil and Nervous Conditions Chapters 7 & 8 (discussion of the short fiction and novel in relation to psychoanalysis and psychology)

February 15: Critical Race Theory
Rivkin and Ryan, “Introduction: Situating Race” (Literary Theory 959-963)
Ian F. Haney López, “The Social Construction of Race” (Literary Theory 964-974)
Toni Morrison, Playing in the Dark (Literary Theory 1005-1016)

February 17: Nervous Conditions Chapters 9 & 10 (discussion of the novel in relation to critical race theory) ***THESIS STATEMENT AND ESSAY OUTLINE DUE IN OR BEFORE CLASS***

February 21-25 READING WEEK

March 1: Postcolonial Studies
Ania Loomba, “Situating Colonial and Postcolonial Studies” (Literary Theory 1100-1111)
Ngugi wa Thiong’o, Decolonizing the Mind (Literary Theory 1126-1150)
Jamaica Kincaid, A Small Place (Literary Theory 1224-1229)

March 3: Nervous Conditions and Hopkinson, “A Habit of Waste” (on reserve at Dana Porter) - (discussion of the novel and short story in relation to postcolonial studies)

March 8: Feminism
Luce Irigaray, “Women on the Market” (Literary Theory 799-811)
Gilbert and Gubar, “The Madwoman in the Attic” (Literary Theory 812-825)
Gayatri Chakravorty Spivak, “Three Women’s Texts and a Critique of Imperialism” (Literary Theory 838-853)
Audre Lorde, “Age, Race, Class, and Sex: Women Redefining Difference” (Literary Theory 854-860)

March 10: Nervous Conditions and Gilman Perkins, “The Yellow Wallpaper” (on UW-ACE) – (Discussion of the novel and works of short fiction in relation to feminism)

March 15: Historicism
Rivkin and Ryan, “Introduction: Writing the Past” (Literary Theory 505-507)
Michel Foucault, Discipline and Punish (Literary Theory 549-566)
Nancy Armstrong, “Some Call it Fiction: On the Politics of Domesticity” (Literary Theory 567-583) ***ESSAY ASSIGNMENT DUE IN OR BEFORE CLASS***

March 17: SCREENING OF EVERYBODY’S CHILD

March 22: Political Criticism
Karl Marx, Capital (Literary Theory 665-672)
Antonio Gramsci, “Hegemony” (Literary Theory 673)
Mikhail Bakhtin, “Discourse in the Novel” (Literary Theory 674-685)
March 24: *Nervous Conditions* (discussion of both Historicism and Political Criticism in relation to the novel, film, and short fiction)

March 29: **Cultural Studies**
Rivkin and Ryan, "Introduction: The Politics of Culture" (*Literary Theory* 1233-1234)
Max Horkheimer and Theodor Adorno, "The Culture Industry as Mass Deception" (*Literary Theory* 1242-1246)

March 31: **REVIEW** – practice application of theoretical frameworks to fiction, film, and literature in preparation for final exam.

**EXAMS BEGIN APRIL 8** – Final exam to be scheduled by the Registrar’s Office

**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://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm](http://www.adm.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://www.adm.uwaterloo.ca/infosec/Policies/policy70.htm](http://www.adm.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://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm](http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm)

**Academic Integrity website (Arts):**
[http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html](http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html)

**Academic Integrity Office (University):** [http://uwaterloo.ca/academicintegrity/](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.