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

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office hours: Tuesdays and Thursdays 1:00-2:00 pm or by appointment

The syllabus contains crucial information about this course. Please keep it in your

records.

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).
Winter 2014.

On reserve at Porter: For a couple of classes in March, 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 and test dates 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>
</tr>
</thead>
<tbody>
<tr>
<td>Participation (explanation below)</td>
<td>10%</td>
</tr>
<tr>
<td>Test One (February 6)</td>
<td>25%</td>
</tr>
<tr>
<td>Test Two (March 11)</td>
<td>25%</td>
</tr>
<tr>
<td>Exam</td>
<td>40%</td>
</tr>
</tbody>
</table>

*Class participation*: Getting to know literary theory and developing a critical vocabulary
involve 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. **Four** of the ten marks you receive reflect your preparedness for class, your attention in class, and your contributions to class discussions. 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 **March**. 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 [https://uwaterloo.ca/registrar/final-examinations/examination-regulations-and-related-matters](https://uwaterloo.ca/registrar/final-examinations/examination-regulations-and-related-matters) for more information related to the administration of final exams, including accommodation and scheduling conflicts.

**The Faculty of Arts requires the following statements on all Arts course outlines:**

**Cross-listed course:** Please note that a cross-listed course will count in all respective
averages no matter under which rubric it has been taken. For example, a PHIL/PSCI cross-list will count in a Philosophy major average, even if the course was taken under the Political Science rubric.

**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. See [https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71) for more information.

**Policy 71 – Student Discipline:** For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline.  
**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, which you will find at [https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70).  
**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 at [https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-72](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-72).

**Other sources of information for students:**  
Academic Integrity website (Arts): [https://uwaterloo.ca/arts/current-undergraduates/student-support/ethical-behavior](https://uwaterloo.ca/arts/current-undergraduates/student-support/ethical-behavior)  
Academic Integrity Office (uWaterloo): [https://uwaterloo.ca/academic-integrity/](https://uwaterloo.ca/academic-integrity/)  
Note for students with disabilities: The AccessAbility Services office, 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 AS office at the beginning of each academic term. This is the office website: [http://uwaterloo.ca/disability-services/](http://uwaterloo.ca/disability-services/).

**Class Schedule**

7 Jan: Course introduction
9 Jan:  Barry, “Ten Tenets of Liberal Humanism” (CR 14-16); Matthew Arnold, “Dover Beach” (CR 138); Earle Birney, “From the Hazel Bough” (CR 135)
16 Jan:  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)
21 Jan:  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)
23 Jan:  Benjamin, “The Storyteller” (CR 34-46); Pickthall, “The Third Generation” (CR 140-6)
28 Jan:  “The Storyteller” continued; Benjamin, “The Work of Art in an Age of Mechanical Reproduction” (CR 47); Munro, “Meneseteung” (CR 140-6)
30 Jan:  Foucault, “What is an Author?” (CR 63-6); Barthes, “The Death of the Author” (CR 20-1); Arnold, “Dover Beach” (CR 135)
4 Feb:  Belsey, “Creatures of Difference” (CR 22-33); Derrida, “Structure, Sign, and Play” (CR 60-62); Chopin, “The Story of an Hour” (CR 132-33) and Marlatt, “Two Women in a Birth” (CR 135)
6 Feb:  Test 1 (The test will cover all material up to, but not including, Derrida)
11 Feb:  Barry, “Psychoanalytic Criticism” (CR 17-19); Freud, “The Uncanny” (CR 67-79)
13 Feb:  “The Uncanny” continued (CR 67-79); Marjorie Pickthall, “The Third Generation” (CR 140-6)
17-21 February: Reading Week
27 Feb:  Mulvey, “Visual Pleasure and Narrative Cinema” (CR 101-7); “Meneseteung” (CR 140-6)
4 Mar:  Cixous, “The Laugh of the Medusa” (CR 48); Kolodny, “Dancing through the minefield” (CR 90-100)
6 Mar:  Kolodny, “Dancing through the minefield” (CR 90-100); Chopin, “The Story of an Hour” (CR 136-37)
11 Mar:  Test 2 (This test will cover all material taught since the last test up to and including Kolodny)
13 Mar:  Radway, from “Reading the Romance” (CR 108-11); readings on reserve at Porter
16 Mar:  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
18 Mar:  Said, from Orientalism (CR 112-20)
20 Mar:  Achebe, “An Image of Africa” (CR 1-7); Birney, “Anglosaxon Street” (CR 135)
25 Mar:  Min-ha, “Not You/Like You” (CR 126-8); Birney, “From the Hazel Bough” (CR 135)
27 Mar:  Bhabha, “The World and the Home” (CR 129-34); Pickthall, “The Third Generation” (CR 140-46)
1 Apr:  Birkerts, “Reading in a Digital Age” (CR 155-62)
3 Apr:  course review
English 251B Study Sheet

Name of critic _____________________
Name of criticism? __________________________
What is the central issue, question, or problem with which this critic is engaging?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Does he or she defend a particular set of values?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
What ideas does he or she have about literature, the author, writing and/or reading?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
What strategies does he or she outline for the interpretation of texts? What questions would he or she ask when reading a literary text?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Are there any key terms that are important to the work of this critic?
_________________              ___________________
_________________              ___________________
_________________              ___________________