

Carleton University
Fall/Winter 2022-23
Department of English

ENGL 3106A: Theories and Critical Practices

Prerequisites: Third-year standing or permission of the department.

Mondays / 11:30-2:30

Fall Term Location: **Patterson Hall 133***

Winter Term Location: **Southam Hall 415***

*Confirm locations on Carleton Central Prior to the first class each term

Format: **In-person**

Instructor: **Prof. Brian Johnson**

T. A.: **TBA**

Email: **BrianJohnson@cunet.carleton.ca**

T. A. Email: **TBA**

Office: **1917 Dunton Tower**

T. A. Office Hour: **TBA**

Phone: (613) 520-2600 x2331

Prof. Johnson's Office Hours: Fridays 9:30-10:30 via Brightspace

Important note:

For information on deadlines for withdrawal from courses, please consult the Academic Year section of the Undergraduate Calendar (<https://calendar.carleton.ca/academicyear/>).

Course Description

The goal of this course is to take your analysis of literary and cultural texts to the next level. Over the span of two terms, you will study a broad selection of cultural, critical, and literary theories and practices—emphasis on *practices*. The course's approach to methodology in literary and cultural studies is "hands on." Although we will be guided by a series of introductory texts on theory and method, we will seldom study "theory" in isolation. Instead, we will set the readings on theory and method in dialogue with poetry, short fiction, novels, film, comics, etc. in order to explore what is involved in developing meaningful and complex analyses of cultural forms. We will also work with case studies of classic texts to closely examine how a range of critics have approached and interpreted them. What kinds of questions do they ask about these texts? Which theorists and "schools" of criticism inform these questions—and how? Most importantly, how can you make use of the tools and practices of theory in your own work?

In addition to reading introductory material on various approaches, we will unpack each critic's methods and drill down to examine the theorists they cite in order to better understand how they make use of theory in their scholarship. Although the primary texts we study will be varied and will include both "literary" and "popular" genres, our general touchstone throughout the year will be what Rosemary Jackson calls "fantasy," that elastic form of cultural production associated with imagination, desire, escapism, and fear. In the fall, we will focus on the study of narrative, seeking to understand its constituent features and characteristic techniques before delving into a range of approaches to interpretation. In the winter, we will turn to the study of popular fiction and fan cultures in order to delve more deeply into how contemporary critics approach the

analysis of gender, race, class, sexuality, empire, ecology, and the role of the reader in the study of popular genres across a range of media.

Learning Outcomes & Writing Attentive Guidelines

Learning Outcomes include:

- Developing skills in the advanced analysis of literary and cultural texts
- Developing skills at reading and understanding literary theory
- Developing critical vocabularies and methodologies to inform such analyses
- Developing skills in reading and making use of secondary sources

ENGL 3106A is a **Writing Attentive** class, which means that it will include guidance on writing development, including the following sorts of assignments:

- Students will complete at least one writing assignment focused on theories and/or critical practices
- Students will complete at least one writing assignment focused on understanding and evaluating secondary sources
- Students will write at least one substantial formal essay in which they are expected to do the following:
 - i. develop an argument or thesis statement
 - ii. develop complex ideas using persuasive, clear and grammatically correct English
 - iii. use and cite from primary texts appropriately
 - iv. develop secondary research and citation skills

Inclusivity Statement

I am committed to fostering an environment for learning that is inclusive for everyone regardless of gender identity, gender expression, sex, sexual orientation, race, ethnicity, ability, age, class etc. All students in the class, the instructor, and any guests should be treated with respect during all interactions. It is my hope that our class will support diversity of experience, thought, and perspective.

Please feel free to contact me via email, anonymously, or in person to let me know about any experiences you have had related to this class that have made you feel uncomfortable. I will continually strive to create inclusive learning environments and would therefore appreciate your support and feedback. If you would prefer to talk to someone other than myself, please feel free to contact our Chair, Dr. Janice Schroeder <JaniceSchroeder@cunet.carleton.ca>. Additionally, I welcome emails or synchronous “in person” communications to let me know your preferred name or pronoun.

Texts

Where to Obtain Texts: All texts will be available at the University Bookstore unless otherwise noted (*). If you prefer to purchase the cheaper electronic editions of any of these texts from amazon or chapters-indigo, etc., that’s fine. All of the course texts are also available on 4-hour reserve at the library.

A Note on Editions: Students are advised to work from the 3rd editions of Abbott and James and the 2nd Edition of Douglass. However, if you find a second hand copy of an earlier edition of any of these three texts, you will probably be fine; simply obtain any missing essays or chapters from a classmate or speak to me about sourcing them. For popular novels like *Mistress of Mellyn*, the historical romances, mysteries, or *Jurassic Park*, any edition is fine.

Additional Shorter Required Texts on Brightspace: In addition to the core textbooks listed below by term, additional essays and short readings will be made available on the course's Brightspace page.

Study Texts:

Students will be responsible for obtaining their own copies of the texts they focus on for their assignments in Fall and Winter term. However, note that some copies of the Study Texts for the Fall Term assignments will be available at the Campus Bookstore (I have ordered 5-6 copies of each of those).

Required Texts for Fall Term

Texts to Purchase:

Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Third Edition. Cambridge University Press, 2020. ISBN: 1108823351
 James, Henry. *The Turn of the Screw*. Case Studies in Contemporary Criticism. Edited by Peter G. Beidler. Third Edition. Bedford/St. Martin's, 2010. ISBN: 9780312597061
 Douglass, Frederick. *Narrative of the Life of Frederick Douglass, An American Slave, Written By Himself*. Norton Critical Edition. Edited by William L. Andrews and William S. McFeely. Second Edition. Norton, 2017. ISBN: 9780393265446

Text to Purchase or Borrow:

Holt, Victoria. *Mistress of Mellyn*.* [Available electronically as a Kindle Edition on Amazon or as a Kobo ebook at chapters-indigo; there is 1 copy on 4-hour reserve at the library; 10 hard copies will also available to borrow from the professor on the first day of class.]

Required Texts for Winter Term

Texts to Purchase:

Chase, Loretta. *Lord of Scoundrels*. Avon, 1995. ISBN: 0380776162
 Jenkins, Beverly. *Rebel*. Avon, 2019. ISBN: 0062861689
 Crichton, Michael. *Jurassic Park: A Novel*. Ballantine Books, 2012. ISBN: 0345538986

Plus: Purchase 1 text from EACH of the following 2 clusters:

Cluster 1:

EITHER: John Dickson Carr, *Castle Skull*. Poisoned Pen Press, 2020. ISBN: 1464212813
OR Vine, Barbara. *A Dark-Adapted Eye*. Viking, 2016. ISBN: 024197688X

Cluster 2:

EITHER: Quinn, Julia, *The Other Miss Bridgerton*. Avon, 2018. ISBN: 0062388207
OR, Singh, Nalini, *Slave to Sensation*. Berkeley, 2006. ISBN: 0425212866

Required Texts on Reserve at the Library to Borrow Electronically:

- Gelder, Ken. *Popular Fiction: The Logics and Practices of a Literary Field*. Routledge, 2004. ISBN: 0415356474 [This is a useful but expensive text (approx. \$70), so I have put it on electronic reserve at the library. If you wish to purchase it, there will be a few copies available at the bookstore, but I expect that most students will want to borrow the electronic version from the library on our ARES page.]
- Duffett, Mark. *Understanding Fandom: An Introduction to the Study of Media Fan Culture*. Bloomsbury, 2013. ISBN: 9781441166937 [This is another useful but expensive text (approx. \$50), so I have put it on electronic reserve at the library. If you wish to purchase it, there will be a few copies available at the bookstore, but I expect that most students will want to borrow the electronic version from the library on our ARES page.]
- Hills, Matt. *Fan Cultures*. [Electronic version available from library.]

COURSE CALENDAR

Trigger Warning and a Note on Reading: We will be studying Gothic and Slave Narratives in the Fall term and the genres of crime fiction and popular romance in Winter. Texts in these genres may contain passages that are violent and/or sexually explicit, and, like much fiction, may include representations of offensive language or disturbing events. If you do not wish to read a particular text, please let me know and I will assign an alternate text for you to read that week.

FALL TERM

- Sept 12 **Introduction to the Course / Overview of Fall Study-Texts**
- Sept 19 **The Text: What is Narrative?**
Abbott, *Narrative*, Chpts 1-5
Todorov, from *The Fantastic*
Holt, *Mistress of Mellyn* (Chpt 1)
James, *Turn of the Screw* (Prologue, Chpts 1-2)
- Sept 26 **The Text: Narration, Character, Narrative Worlds**
Abbott, *Narrative*, Chapters 6, 10, 12
Bennett and Royle, "The Uncanny"
Holt, *Mistress of Mellyn* (Chpts 2-3)
James, *Turn of the Screw* (Chpts 3-10)
- Oct 4 **Readers: Sense-Making, Response, Ethics**
James, *Turn of the Screw* (Chpts 11-24)
Bennett and Royle, "Ghosts"
Murfin, "What Is Reader-Response Criticism?" (TOS 271-86)
Booth, "A Reader-Response Perspective" (TOS 287-301)
- Oct 10 No Class

- Oct 17 **Interpretation and Meaning**
Abbott, *Narrative* (Chpts 7-8, 14-15)
Holt, *Mistress of Mellyn* (Chpts 4-8 and Afterward)
- Oct 24-28 Fall Break
- Oct 31 **Critical Approaches: Psychoanalytic Criticism and Theory**
"A Critical History of *Turn of the Screw*" (TOS 235-70)
Murfin, "What is Psychoanalytic Criticism?" (TOS 302-19)
Zacharias, "A Psychoanalytic Perspective" (TOS 320-32)
****Assignment 1 Due****
- Nov 7 **Critical Approaches: Gender Criticism and Queer Theory**
Murfin, "What is Gender Criticism?" (TOS 333-348)
Walton, "A Gender Studies Perspective" (TOS 333-59)
Scofield, "Implied Stories: Implication, Moral Panic, and *The Turn of the Screw*"
Norton, "Henry James's *The Turn of the Screw*"
- Nov 14 **Critical Approaches: Marxist Criticism and Combined Approaches**
Murfin, "What is Marxist Criticism?" (TOS 360-75)
Robbins, "A Marxist Perspective" (TOS 376-89)
Murfin, "Combining Perspectives" (TOS 390-92)
Teahan, "Combining Perspectives" (TOS 392-405)
- Nov 21 **The Text(s): Adaptation, Intertextuality, Rewriting**
Abbott, *Narrative* (Chpt 9)
The Innocents (1961) **OR** *The Others* (2001)
Moreau, *Rewriting* (Chpts 1-2)
Babb, "The Neo-Slave Narrative"
****Narrative Exercise 1 on *The Innocents* or *The Others* Due: 11:30 a.m.****
- Nov 28 **Narrative, Truth, and Autobiography**
Abbott, *Narrative* (Chpts 11, 13)
Douglass, *Narrative of the Life of Frederick Douglass* (Preface, Chapters 1-2)
- Dec 5 **The Rhetoric of Genre**
Douglass, *Narrative of the Life of Frederick Douglass* (Chpts 3-11, Appendix)
Andrews, "Frederick Douglass and the American Jeremiad" (NLFD 133-430)
- Dec 9* **Understanding and Evaluating Secondary Sources**
McDowell, "In the First Place" (NLFD 151-63)
DeLombard, "Eye-Witness to Cruelty" (NLFD 163-79)
Gates Jr., "Introduction to *Picturing Frederick Douglass*" (NLFD 180-91)
****Distribution of Take-Home Exam on Secondary Sources****
****Assignment 2 Due****
- Dec 22 ****Take-Home Exam Due****

* Special Friday class this week to make up for lost class on October 10th.

WINTER TERM

- Jan 9 **Introduction to Winter Term / Popular Fiction as a Literary Field**
Gelder, *Popular Fiction* (Chpts 1-3)
- Jan 16 **Studying a Popular Genre: Crime Fiction**
Gelder, *Popular Fiction* (pp. 52-63)
Todorov, "The Typology of Detective Fiction"
Christie, "Greenshaw's Folly"
Hammett, "Night Shots"
Ellery Queen's Mystery Magazine and *Alfred Hitchcock's Mystery Magazine*
- Jan 23 **Working With Genre History and Hybridity: Crime Fiction and Gothic**
Scaggs, *Crime Fiction* (Chpts 1-2)
EITHER: John Dickson Carr, *Castle Skull*
OR Barbara Vine, *A Dark-Adapted Eye*
****Narrative Exercise 2 on Carr or Vine Due: 11:30 a.m.****
- Jan 30 **Feminist and Reader-Oriented Approaches to Genre: Romance**
Radway, "Women Read the Romance: The Interaction of Text and Context"
Vivanco, "Feminism and Early 21st-Century Harlequin Mills & Boon Romances"
Submission guidelines for one of the Harlequin "Category Romance" series:
<https://harlequin.submittable.com/submit>
Any Harlequin "Category" Romance past or present (eg. Presents, Intrigue, Romance, Desire, etc.; see Harlequin's website, the romance section of any bookstore or Shopper's Drug Mart for examples)
****Narrative Exercise 3 on Harlequin Romance Due: 11:30 a.m.****
- Feb 6 **Feminist and Psychoanalytic Approaches to Genre: Romance**
Joyce Carol Oates, selected stories
Franklin, "Oates's Stories of Romantic Love and Kristeva's Abjection"
Chase, *Lord of Scoundrels*
****Narrative Exercise 4 on Chase Due: 11:30 a.m.****
- Feb 13 **Postcolonial and Cultural Studies Approaches to Genre: Romance**
Quinn, *The Other Miss Bridgerton*
OR Singh, *Slave to Sensation*
Kamlé, "White Protestantism: Race and Religious Ethos in Romance Novels"
****Narrative Exercise 5 on Quinn or Singh Due: 11:30 a.m.****
- Feb 20-24 Winter Break
- Feb 27 **Rereading/Rewriting Race and History: Approaching Genre Interventions**
Storey, "Race, Racism, and Representation"
Essays from *Black Love Matters*
Jenkins, *Rebel*
****Narrative Exercise 6 on Jenkins Due: 11:30 a.m.****

- Mar 6 **Cultural Studies and Eco-Critical Approaches to Genre: Dino-Thrillers**
Popular Fiction (Chpt 4)
Mitchell, from *The Last Dinosaur*
Crichton, *Jurassic Park*
Jurassic World (2015)
****Narrative Exercise 7 on Crichton Due: 11:30 a.m.****
- Mar 13 **Cultural Studies and Eco-Critical Approaches to Genre: Epic Fantasy**
Popular Fiction (Chpt 7)
The Lord of the Rings (film trilogy—watch one film)
****Narrative Exercise 8 on one LOTR film Due: 11:30 a.m.****
- Mar 20 **Introduction to Fan Studies: Address and Reception**
Popular Fiction (Chpts 5 and 6)
Sontag, “Notes on Camp”
Finch, “Sex and Address in *Dynasty*” (with Clips from *Dynasty* on YouTube)
Medhurst, “*Batman, Deviance, and Camp*” (with clips from *Batman* on YouTube)
****Narrative Exercise 9 on Camp Due: 11:30 a.m.****
- Mar 27 **Introduction to Fan Studies: Fan Fic**
Duffett, *Understanding Fandom* (Chpts TBA)
- Apr 3 **Fan Studies: Autoethnographic and Psychoanalytic Approaches**
Hills, *Fan Cultures* (Chpts 3-4)
- Apr 10 **Fan Studies: New Directions**
Duffett, *Understanding Fandom* (Chpts TBA)
****Distribution of Take-Home Exam: Fan Studies****
****Assignment 3 Due****
- Apr 27 ****Take-Home Exam Due****

Evaluation & Assignments

Assignments

Due Date	Time	Assignment	Value
Oct 31	4:00 pm	Assignment 1	20%
Dec 9	4:00 pm	Assignment 2	20%
Dec 22	4:00 pm	Take-Home Exam	10%
various	11:30 am	Narrative Exercises	10%
Apr 10	4:00 pm	Assignment 3	30%
Apr 27	4:00 pm	Take-Home Exam	10%

FINAL GRADES Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

PLAGIARISM The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

FORMATTING AND CITATION Papers should be typed/printed double-spaced using a 12 pt Times font or equivalent with a 1” margin on all sides of the page. Also, remember to keep backup copies of your papers. Please use [MLA \(Modern Language Association\) documentation style](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html). For examples, see: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html.

LATE PENALTY Due to the extraordinary circumstance of this year’s Covid-19 pandemic, I am waiving my normal late penalty of -3% per day. Nevertheless, I do expect assignments to be submitted on time. Late assignments have a grace period of 1 week, but they will not be returned as promptly and will receive less written feedback. Penalties for assignments that are more than 1 week late will be adjudicated on a case-by-case basis, but may be as high as -15% to the assignment’s numerical grade.

Fall Term Assignments

Choose and Read a Study-Text

Select one text from one of the following groupings and read it immediately in early September. You will be working with this text throughout the Fall term for every assignment, so browse the book descriptions online and choose the text that most intrigues you. Note that you are responsible for obtaining a copy of your chosen text. All are available as ebooks and in hard copy from chapters-indigo or amazon, however some copies of these texts are available at the bookstore or can be borrowed from the professor.

Gothic Romances (novels like *Mistress of Mellyn*)

Victoria Holt, *Kirkland Revels* (1962) [ebook or borrow from professor]

Phyllis A. Whitney, *The Golden Unicorn* (1976) [available at the Campus Bookstore]

Mary Stewart, *Thornyhold* (1988) [ebook]

Neo-Victorian Ghost Stories (novels like *The Turn of the Screw*)

John Boyne, *This House Is Haunted* (2013) [available at the Campus Bookstore]

Laura Purcell, *The Silent Companions* (2017) [available at the Campus Bookstore]

Ruth Ware, *The Turn of the Key* (2019) [available at the Campus Bookstore]

Neo-Slave Narratives (novels like *The Narrative of the Life of Frederick Douglass*)

Sherley Anne Williams, *Dessa Rose* (1986) [available at the Campus Bookstore]

Charles Johnson, *Middle Passage* (1990) [available at the Campus Bookstore]

Assignment 1: Describing Your Study-Text (20%)

(a) What happened? Summarize the **story** of your study-text, placing its **constituent events** in chronological order. Present the summary with an eye to the constituent events themselves, rather than getting drawn too deeply into the finer details of character and atmosphere (these will be treated separately later). (400-500 words)

(b) How was the story told? Explain how the **narrative discourse** mediates the **story** through its manipulation of **time** and its presentation of **supplementary events**. Describe any **frame narratives** (if applicable) and the nature of **the narration**. (400-500 words)

(c) Who acts? Describe the story-text's approach to **character** construction and provide examples. (400-500 words)

(d) What kind of narrative world is this? Describe the **storyworld** and (if applicable) its relation to **genre**. Note that this concept includes but is not limited to **setting(s)**; **storyworld** also refers to the degree to which a world is built up by the story and the kinds of action that are permitted within that "diegetic" time-space or **narrative world**. (400-500 words)

(e) What stories are being retold here? Identify the most important **masterplots** used in the story. Is the study-text **rewriting** earlier texts or employing highly visible strategies of **intertextuality**? Explain. (400-500 words)

(f) What repeats? Identify all of the *motifs* that repeat in your study-text and arrange them into a visual representation—a mind-map or a chart. Annotate each motif, identifying which *themes* (recurrent ideas), events, or characters are linked to particular motifs.

(g) What are the key interpretive questions? Identify ONE *crux* of your study-text and offer an interpretation of that *crux*, defending it with evidence and argument. Note that *cruxes* often relate to *motifs*, *themes*, *masterplots*, *narration*, and *supplementary events*, and that your interpretation of a *crux* can be defended with reference to these and other forms of evidence. (400-500 words)

(h) How much closure and what kind? Does your study-text provide *closure at the level of expectations*? Does it provide *closure at the level of questions*? Does it emphasize one type of suspense (at the level of expectations or at the level of questions) more than the other? (400-500 words)

Assignment 2: Interpreting Your Study-Text (20%)

(a) Truth? Contestation? Negotiation? What kind of relationship does your study-text establish with respect to “*truth*” or *nonfiction*? Even if it is obviously a fantasy, is it implicitly or explicitly *contesting* a commonly held *cultural masterplot*? To whom or to what is it responding, and for what revisions to commonly held “truths” does it implicitly or explicitly call? Could the text additionally (or alternatively) be understood as *negotiating* between (and attempting to resolve—perhaps only fictitiously) a set of conflicting or contradictory ideas or issues? Explain which ones and how it is doing so (if applicable). (400-500 words)

(b) What is the implied author’s intention? Treat the text as a *coherent whole*. With reference to *all* of the foregoing work you have done to make sense of your study-text, develop a reading of that text based on what you think its author *intends* for us to understand about its meaning. Focus your reading by organizing your thesis around what you think the *implied author* regards as the predominating theme or purpose of the work. (1000-1250 words)

(c) What kind of symptomatic reading might you do? With reference to any of the critical approaches we have pursued this term (Marxism, feminism, queer theory, gender criticism, psychoanalysis, etc.), describe ONE approach to your study-text that is *symptomatic* in the sense that it reads to some extent *against* the grain of the implied author’s intention (as you have characterized it) with an eye towards critiquing or exposing aspects of the novel’s *storyworld* or *narrative discourse*. Explain the kinds of questions this approach poses that are pertinent to a symptomatic analysis of your study-text, offer a tentative (but specific) thesis based on this approach, and summarize some of the evidence you could point to that would support your reading. (1000-1250 words)

Take-Home Exam on Secondary Sources (10%)

Due: Dec 22, 2022

Winter Term Assignments

Narrative Exercises (10% + 2% Bonus)

Although technically a Winter Term Assignment, you will have one opportunity to write a Narrative Exercise in the Fall Term (Nov 21st), and this exercise may count towards your required completion of 5 Narrative Exercises over the course of the year (2% x 5), with the option of doing an additional 6th for a bonus of up to 2% towards your final grade.

Length: 250 words

Due: see due dates below; your finished assignment must be uploaded to Brightspace by 11:30 a.m. the day it is due; **for this assignment only no late assignments will be accepted.**

Instructions: Students must complete a total of **FIVE** Narrative Assignments (you will have 9 opportunities to do these, mostly in Winter Term). **Specific instructions for each Narrative Assignment in the Winter Term will be distributed in January:**

Nov 21, 11:30 a.m. – Narrative Exercise 1 on *The Innocents* or *The Others*

Select a scene from ONE of the films and quote the passage from *The Turn of the Screw* it adapts or transforms. Comment on the details of how it adapts the narrative to a new medium and/or how it transforms it. What are the aims of the adaptation/transformation and how successful is it in achieving them?

Jan 23, 11:30 a.m. – Narrative Exercise 2 on Carr or Cornwell

Jan 30, 11:30 a.m. – Narrative Exercise 3 on Harlequin Romance

Feb 6, 11:30 a.m. – Narrative Exercise 4 on Chase

Feb 13, 11:30 a.m. – Narrative Exercise 5 on Quinn or Singh

Feb 27, 11:30 a.m. – Narrative Exercise 5 on Jenkins

Mar 6, 11:30 a.m. – Narrative Exercise 7 on Crichton

Mar 13, 11:30 a.m. – Narrative Exercise 8 on one *LOTR* film

Mar 20, 11:30 a.m. – Narrative Exercise 9 on Camp

Assignment 3 (30%)

Do ONE of the following two options:

Option A: Category Romance Genre Study (Trope Comparison)

1. Identify a general subgenre of category romance as defined by Harlequin (Presents, Desire, Intrigue, Carina, etc.) and read THREE category romances from that subgenre that share a common trope (for example “Sheik Romances,” “Fake Dating,” “Arranged Marriage,” “Secret Baby,” “Hurt/Comfort,” etc.). These could be three contemporary texts, or they could be texts from different eras (if you wish to trace shifts in the trope’s use), or they could be all older texts (if you wish to do a historically-situated study of one earlier era of popular romance). You are allowed to use the text you read for Assignment #3 if you wish, but you don’t have to.
2. Rough Work: Carefully read and analyze all three primary texts individually using the study questions from Assignments 1 and 2 to help develop your understanding each one. (Note that you will hand this in as rough work only, so you *do not* have to develop polished copies of your answers to those study questions and it is fine to be more sparing in your treatment of some of the questions). This might seem like a lot of work,

but once you have a handle on the form's formulas, you will find that the analysis of subsequent texts proceeds more quickly.

3. Devise a 2000-word essay in the style of Laura Vivanco's comparative study of contemporary Mills & Boone Romances that focuses on what the three texts you have chosen reveal about the treatment or development of that trope within that subgenre and about the kind of cultural work (negotiation) that subgenre/trope combination is doing.
4. Your essay must make reference to a minimum of 3 secondary sources.

Option B: Popular Fiction Novel-Study (Intentional/Symptomatic Reading)

1. Select ONE text from the list of study-texts that will be distributed in January and read it carefully.
2. Rough Work: Working systematically through the questions for Assignments 1 and 2 from last term, describe your new study-text. Then, devise an interpretation of the work that combines *intentional* and *symptomatic* reading, taking care to be explicit about any theoretical approaches you are using to help shape your approach to the novel. (Unlike last term) I will not be grading this rough work, but you do have to attach it to the essay so I can see that you have done it. The rough work can be hand-written or typed.
3. Based on your rough work write a 2000-word essay defending the thesis you have devised about the text.
4. Your essay must make reference to a minimum of 3 secondary sources.

Take-Home Exam on Fan Studies (10%)

Due: Apr 27, 2023

Statement on Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

Special Information Regarding Fall 2022 Pandemic Measures

It is important to remember that COVID is still present in Ottawa. The situation can change at any time and the risks of new variants and outbreaks are very real. There are [a number of actions you can take](#) to lower your risk and the risk you pose to those around you including being vaccinated, wearing a mask, staying home when you're sick, washing your hands and maintaining proper respiratory and cough etiquette.

Feeling sick? Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit symptoms while on campus or in class, please leave campus immediately. In all situations, you must follow Carleton's [symptom reporting protocols](#).

Masks: Carleton has paused its mandatory mask mandate as of June 25, 2022. Even though masks will no longer be mandatory, **we continue to strongly recommend masking when indoors**, particularly if physical distancing cannot be maintained. For more information please visit <https://carleton.ca/covid19/policies-and-protocols/mask-policy/>.

Vaccines: While proof of vaccination is no longer required as of May 1 to attend campus or in-person activity, it may become necessary for the University to bring back proof of vaccination requirements on short notice if the situation and public health advice changes. Students are strongly encouraged to get a full course of vaccination, including booster doses as soon as they are eligible, and submit their booster dose information in [cuScreen](#) as soon as possible. Please note that Carleton cannot guarantee that it will be able to offer virtual or hybrid learning options for those who are unable to attend the campus.

All members of the Carleton community are required to follow requirements and guidelines regarding health and safety which may change from time to time. For the most recent information about Carleton's COVID-19 response and health and safety requirements please see the [University's COVID-19 website](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca.

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, you must complete the [Pregnancy Accommodation Form](#).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>