English 102B -- The Major Forms of Literature: Poetry and the Novel
Winter 1997

INSTRUCTOR: Tracy Whalen
CLASS TIME: Wednesday 7:00 - 10:00/ HH 227

HOW CAN YOU FIND ME?

OFFICE: PAS 1061 (just down from HH on the Ring Road)
OFFICE HOURS: Wednesday 4:30 - 6:30 (or by appointment)
OFFICE PHONE: 888-4567 (x. 2685); or call our graduate secretary at 3358 and
leave a message for me.
EMAIL: tawhalen@watarts.uwaterloo.ca

COURSE DESCRIPTION:

This term, we will study different forms of poetry and the novel. Specifically, we will
consider, together, how the shape of a poem or the arrangement of a novel affects the way
we interpret that piece of literature. The form of the poem is truly a gelatinous one, a fact
that we will discover as we encounter different types of verse (ballad, lyric, monologue,
epic, etc.) in various historical periods. The novel, too, takes on many narrative forms
(diaries, character snapshots, comic rambles, etc.). We cannot forget, ultimately, that the
experiences we, as readers, bring to the text are always part of that shaping process called
interpretation. In turn, the poems and novels we read become part of our experiential
resources (part of us) and affect how we read our everyday world.

THE REQUIRED TEXTS:
1. Rosengarten, Herbert, and Amanda Goldrick-Jones, eds. The Broadview Anthology of

MARK YOUR CALENDARS FOR THE FOLLOWING EVENTS:

January 29th

A short out-of-class essay on poetry will be due on this date. I am asking for a paper of
1000 words (4 pages). Consider this a relatively low-risk, warm-up exercise for your
midterm and future as poetry readers extraordinaire. I will distribute a poem two weeks
before this date, and you will be asked to compose a response to it. In the words of The
Hitch Hiker's Guide: don't panic! In the weeks leading up to this exercise, we will be
talking about what it might mean to compose an explication on a poem.

10%
February 26th
An in-class mid-term. This assignment will consist of two parts: the first will involve recognizing and giving the significance of passages we have discussed in class and the second will involve analyzing a previously-unseen poem. This exercise will tone your in-class writing muscles!
20%

March 12, 19, 26
An index card (4x6 is fine) is to be passed in on each of these three days, and will constitute a written participation grade that will total 10%. I'm looking for a short written reaction to each of the three novels (some issue that troubled you, intrigued you, caught your attention, etc.). I will not be grading these for grammar or compositional style, but I will be looking for attention, insight, and intelligence. In short, you are to read your novels. If it seems you have, you will automatically get your 3.3% per card. If you do not hand in a response on the above dates, or if you have scribbled something down before class without much thought, you will not get marks for that card.
Total: 10%

April 2nd
An essay on one of the novels will be due on this date. This essay is to be approximately 2,000 words (8 double-spaced pages). I will distribute a list of topics just before the midterm break. I do not require that you do research outside of class for this project. If you should choose to go to outside sources, however, I ask that your essay be cited in the MLA format (consult the MLA Handbook).
30%

Exam Week (April 11-24)
A final exam, to be set by the Registrar's Office. This will be a three-hour exam and will cover the entire course. I'll be sure to give you more details as the semester progresses.
30%

My Policy on Extensions
In order to get your essays returned promptly they must be turned in on time. I will grant extensions, given reasonable circumstances, but you must come talk to me, and, if possible, at least a week before the announced due date. If an extension has not been granted, I deduct two percent per day (an 80% paper is 78% on the first day late, 76% on the second day late, 74% on the third, etc.). I do not accept late papers after the others have been returned to the class.
February 12—Modern Poetry: a carnival of forms

William Butler Yeats, “The Second Coming” (398); Langston Hughes, “Trumpet Player” (529); Allen Ginsberg, “A Supermarket in California” (723); Dorothy Livesay, “Bartok and the Geranium” (584); Maya Angelou, “Our Grandmothers” (739)

February 19 MID-TERM BREAK!

February 26

Mid-term Exam on Poetry/Brief Introduction to the novel

March 5

Animal Dreams pages 1 - 170

March 12

Animal Dreams pages 173 - end

March 19

The Hitch Hiker’s Guide to the Galaxy

March 26

Random Passage pages 1-151

April 2

Random Passage 151- end/ Review
SCHEDULE OF READING

(The poetry selections all come from The Broadview Anthology of Poetry.)

January 8 — Beginnings
Introduction. Our views on poetry. Trusting gut instincts.

January 15 — The Ballad and the Romantic Lyric

English Ballads (pages 3-8); John Keats, “La Belle Dame Sans Merci” (221); Robert Service, “The Shooting of Dan McGrew” (415)

Thomas Campion, “There is a Garden in Her Face” (38); Robert Herrick, “Delight in Disorder” (54); Andrew Marvell, “To His Coy Mistress” (81); Leonard Cohen, “Suzanne Takes You Down” (792).

January 22 — The Sonnet and Dramatic Monologue

William Shakespeare, Sonnet #18 (31); John Donne, “Holy Sonnets -- X” (Death be not proud...); Percy Bysshe Shelley, “Ozymandias” (211); Elizabeth Barrett Browning, from “Sonnets from the Portuguese,” Sonnet XLIII (234)

Robert Browning, “Soliloquy of the Spanish Cloister” (275); “My Last Duchess” (278); T.S. Eliot, “The Love Song of J. Alfred Prufrock” (474-477)-

January 29 — The Narrative Poem and some Nonsense verse, too

Alfred, Lord Tennyson, “The Lady of Shalott” (255); Christina Georgina Rossetti, “Goblin Market” (324-336)

Lewis Carroll, “Jabberwocky” (337); Dorothy Parker, “A Pig’s Eye-View of Literature” (501-503); E.E. Cummings, “anyone lived in a pretty how town” (506)

February 5 — Visual Forms: Imagism and poems about pictures

William Carlos Williams, “The Red Wheelbarrow” (432); “This is Just to Say” (433); Hilda Doolittle (H.D.), “Oread,” “Leda” (454); Ezra Pound, “In a Station of the Metro” (446)

William Carlos Williams, “Landscape with the Fall of Icarus” (436); Margaret Atwood, “This is a Photograph of Me” (827); “Tricks with Mirrors” (836); Patricia Young, “Photograph, 1958” (888)