English 102B  The Major Forms of Literature: Poetry and Novels  
Winter 2007

Time: Mondays and Wednesdays 10:30—11:50 a.m.  
Place: DWE 3522A

Welcome to English 102B. I am your instructor, Dr. Shelley Hulan. My:

office: Hagey Hall 255  
e-mail: shulan@watarts.uwaterloo.ca  
phone number: 519-888-4567 x.36867

Office Hours: Mondays and Wednesdays 2:15—3:30 p.m.  
Note: If you cannot make either of the above times, then Tuesday is generally the best day for me to make an alternate appointment.

E-mail policy: If you need to get in touch with me for some reason, by all means send me an e-mail. I will respond to your e-mail sometime in the twenty-four hours after I receive it. However, students may sometimes find it more useful to meet with me in person, and I like to see you once in a while.

Course Description: English 102B introduces you to “two major forms of literature,” poetry and the novel. While these forms differ widely in some of their defining literary conventions, they have come to influence one another profoundly in the last couple of centuries, and looking at them together draws attention to their similarities and differences. In this course, you will study how the two forms have grappled with some major human interests by developing conventions that help writers represent those interests. You will also learn about how those conventions, in turn, create genres of writing that specialize in representing specific human experiences such as love, longing, loss, grief, and conflict.

Since the ongoing appeal of literature depends not only on its adherence to familiar traditions but also on its flexibility, its respect for established literary genres is always counterbalanced by its need to innovate and experiment with different ways of representing the world. Therefore, we will also study the ways in which writers alter or write against or beyond the generic conventions through which they approach their subjects. I have organized the course around four themes that have consistently interested poets and novelists over the past few centuries so that we can explore how writers of poetry and novels have treated those themes. Doing so will permit us to appreciate how these representations vary according to the form in which they are placed.

Course objectives: 100-level courses guide students through their transition from high school classes in English language and literature to university ones. First-year students learn to shift from expository to persuasive writing, and from a focus on essays as a kind of descriptive writing to a focus on essays as vehicles of argument. In literary courses, a fundamental component of making arguments involves drawing evidence from the literary text that supports the argument being made. By the end of this course, you will
know how to find evidence in the text that supports your interpretation of it, and how to cite that evidence properly and effectively.

Course Texts


Grade Breakdown

<table>
<thead>
<tr>
<th>Participation</th>
<th>15%</th>
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<tbody>
<tr>
<td>Test 1 (short answer and paragraph answer)</td>
<td>25%</td>
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<tr>
<td>Test 2 (in-class essay)</td>
<td>25%</td>
</tr>
<tr>
<td>Exam</td>
<td>35%</td>
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Class participation: Class participation is a significant part of your grade—15%. For half of that mark, each student will complete the following assignment: Over the course of the semester, you will submit, in writing, a total of three brief interpretations about one of the texts to be studied in class on that day. Your reading can be very brief—two or three sentences—and should simply tell me what you think the poem or novel means, what its major theme is, or what ideas are dominant in it. I will not be grading these interpretations. As long as you submit them and they conform to the requirements of the assignment, you will receive full marks (2.5 marks per question). However, in order to receive full marks, you must submit your questions at the beginning of the lecture period when the text in question will be discussed. Also, students must have submitted two questions by Reading Week. The remaining one may be submitted any time in the final six weeks of the term except for the final class, when I give everyone their participation grades. I will use at least some of the questions during the lecture period, but I will keep the writers of the questions anonymous.

The other half of your grade will depend on your verbal engagement with other students and with me as we cover the course material. “Verbal” means everything from reading aloud in class to group work and speaking up during class time. You will be evaluated on your preparedness for class, your attention in class, and your contributions to class discussions. Class attendance does not contribute to your participation grade, although obviously you have to be in class in order to participate.
**Late and Absentee Policies:** Students need to be sure that everyone in the class is treated equally. A test rewrite 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.

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

3. 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/final_exams.html).

**Plagiarism and other kinds of cheating**

The Faculty of Arts requires that all course syllabi include the following statement:

"**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/infosec/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."

The Senate mandates that all course syllabi include this statement:

**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/infosec/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: Cases of cheating 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.”

Class Schedule

Abbreviation: HAP—Harbrace Anthology of Poetry

Jan. 3: Course introduction

Theme 1: Speaker and Listener

Jan. 8: the ballad—“Bonny Barbara Allan” (HAP 25-6); Keats, “La Belle Dame sans Merci” (HAP 151-2);
Jan. 10: the ode—Shelley, “Ode to the West Wind” (HAP 138-40); Frankenstein
Jan. 15: Frankenstein
Jan. 17: Frankenstein
Jan. 24: The dramatic monologue—Browning, “My Last Duchess” (HAP 164-5)

Theme 2: Emancipation and Irony

Jan. 29: A Christmas Carol
Jan. 31: *A Christmas Carol*
Feb. 5: **test**
Feb. 7: the sonnet—Spenser, “One day I wrote her name upon the strand” (*HAP* 29-30); Frost, “Design” (*HAP* 215); cummings, “it may not always be so; and I say” (*HAP* 240)
Feb. 12: the sonnet continued—Clarke, “Blank Sonnet” (*HAP* 390); reflective poetry—Yeats, “Among School Children” (*HAP* 208-10); Walcott, “Ruins of a Great House” (*HAP* 305-7)

**Theme 3: Mourning and Trauma**

Feb. 19—23: Reading Week
Feb. 26: “Lycidas” continued; Layton, “Keine Lazarovitch 1870-1959” (*HAP* 272-3); Auden, “In Memory of W.B. Yeats” (*HAP* 253); Whitman, “O Captain! My Captain!” (*HAP* 177)
Feb. 28: **Fugitive Pieces**
Mar. 5: **test**
Mar. 7: **Fugitive Pieces**
Mar. 12: **Fugitive Pieces**; Romantic return poems—Wordsworth, “Lines Composed a Few Miles Above Tintern Abbey” (*HAP* 105-9)

**Theme 4: History and Myth**

Mar. 21: **Louis Riel**
Mar. 26: **Louis Riel**
Mar. 28: **Louis Riel**
Apr. 2: invitation and palinode—Marlowe, “The Passionate Shepherd to His Love” (*HAP* 34); Raleigh, “The Nymph’s Reply” (*HAP* 32-3); course review

**Plagiarism**

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 a shortened 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) All of the information below is also available on this web page. Please read it carefully, for all of the acts listed below constitute plagiarism.

Plagiarism includes all of the following actions:
Submission of 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, then, include (but are not limited 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 parenthetical 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 parenthetical) 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).

The way that I see plagiarism:

Plagiarism is not only about misrepresenting other people’s ideas as one’s own, although this is one disturbing aspect of plagiarism. Learning how to avoid plagiarism also involves learning how to communicate ideas clearly, how to avoid sloppy research practices, and how to argue effectively.