Syllabus: English 251A, Fall term, 1998

Instructor: Paul Beam, HH 265, ext 3673

Sections 4 & 6, Fall Term, 1998,

Office Hours: Tuesday, 10 -- 11 am, 4-5 pm. and by appointment

Section 4: DWE 1502, 11:30 -- 1, T & R
Section 5: EL 205,  2:30 -- 4, T & R

Class activity and materials

Sept 15th: Criticism: contents and limits and how we'll operate:
1) An overview of what we'll do this term
2) Standards, rules and assessment
3) Requirements and assessment
4) Your start as critics and analysts: -- expectations and goals

Sept 17th: Analysis: methods, terminology and process

Sept 22nd: completion of analytic theory

Sept 24th: in-class analysis of brief passage (5%)

Assignment 1 (10%) "The Flea"
Due: Friday, Sept 25th in HH 252 (attention Mrs Snyder) at 12 am, 4-6 typed pages

Sept 29th: Standards, sources and the presentation of assignments

Oct 1st: in-class preparation of "Shot, so quick, so clean an ending . . ."

Oct 6: Summation of analytic techniques and applications

Oct 8: critical approaches: audience, the expert, evaluation and context

Assignment 2 (15%) "The Wish House"
Due: Friday, Oct 9th in HH 252 (attention Mrs Snyder) at 12 am, 4-8 pages

Oct 13th: Examination of the 3rd assignment -- imagery

Oct 15th: Examination of the assignment (2) -- form

Oct 20th: "The Rape of the Lock"

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Dec 1st: Analysis and Criticism -- a summary

Dec 3rd: the roles of the critic

Dec 7th end of lectures
Assignment 4 (20%) "The Inheritors"
Due: Friday, Dec 4th in HH 252 (attention Mrs Snyder) at 12 am, 8-12 pages

Dec 10th -- 22nd Examinations (set by the Registrar's Office)
Final examination (25%)
English 251A -- Analytic Criticism -- a Survey

What I know about this course

What I expect to learn and achieve by taking it

How the course fits into my plans of post-secondary education

How I plan to apply my working time against the requirements of the course

Criticism -- a definition as a base for my research and learning

What I expect of the instructor

What I expect of myself; what I will bring to this investigation

(the grade I expect to achieve: ___)
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English 251A

Structure and Rules

Course Calendar

Assignments
Announcements
Evaluations

Syllabus
Class Email List
Resources
"Dear friends . . .! -- and I use the term intentionally,

October 4th, 1998

To relieve much anxiety, Adam and Patty I will be monitoring and developing the site now on a much more consistent basis.

I will make ALL announcements from this site in class as well -- and the class announcements will be the 'official' record.

This online information is an 'optional delivery method', meaning that it is not compulsory or 'official' because, while all class members have accounts and the means to access the site through the Arts Computing Office resources (and in fact anyone can monitor it from any point on the Web), the English Department does not require students to use online facilities. Nor do I. For many of you this will be an effective method of gaining access to course resources -- notes, information, tools -- and I welcome you to the facility. I want us to use it for convenience but I in turn will not undertake to respond to your emails with the frequency I would in a course like Professional Technical Writing which is specifically and exclusively for online communication and learning. In fact, I'll answer many of your mails in class, to the group, rather than individually and I cannot be sufficiently sure of times of checking this area to arrange Office Appointments via email. Please continue to make those though my office hours -- Tuesday and Thursday, 1-2 and 4-5 pm in HH 265 or with me after class.

Now about that nagging 2nd assignment . . .

Well, this has been delayed because, as an electronic file, it is large, tricky to edit and not readily available -- but now it is here: "They"

Further good news: I'll reset the Syllabus and Calendar to show that it is due at noon on October 16th -- one week later.

Even more good news: You may now submit assignments online directly to Patty Harwood if you wish. This will speed the return of your marked work and will make tutorial comments even more complete. You must use Word (6. or above) or Word Perfect and send the completed assignment as an attachment to an email message. If you plan to use this process, please email Patty first and make a trial run with a dummy file to see that it works and that she can convert your document and send it back to you. Do not submit an assignment by email without getting her permission first.

Back...
English 251A Introduction

Course description:

English 251A is the first half of two linked courses, 251A and 251B. Both of these courses are required for an Honours degree in English. The central purpose of 251A is to teach students to look critically at the text, understanding the literary structures and using literary terms and models to explore the ways we know and discuss shared 'meaning' through language conventions. This course requires the Handbook to Literature, the Little-Brown Handbook and William Golding's The Inheritors. Your analysis will derive from a close reading of the course texts. The passages to be Studied are short and brief. Your analysis will consist of techniques for understanding the patterns of imagery, setting, structure, narrator, and linear expression.

Course requirements: • four essays and a final examination. All assignments must be completed to receive a course grade

English 251A and 251B are designed to be taken consecutively. The skills that you will be developing will build over the two courses. We hope that this course will stimulate you to continue in the study of literature.
English 251A Introduction

Many of you taking this course have decided to major in English Literature. One of the main objectives of this course is to help you to learn to use language appropriate to the discussion of literature. Your literature handbook will provide detailed information on the different forms of rhetoric and literary terms.

The assignments in this course will be graded with the following in mind: 1. To help you look critically at literary texts, analysing them with the appropriate tools, using literary terms that help in your analysis. 2. To help you organize your papers in an academic format, expressing your ideas clearly and concisely. 3. To build your knowledge of academic style, using the accepted models described in the *Little-Brown Handbook*.

English 251A Introduction

Course requirements:

Grades: Each of the four assignments will constitute a % of the course grade and the final examination will make up 25%.

Please note that late assignments will not be graded with the same promptness as assignments sent on time. We strongly discourage your sending in work late. It has two bad effects for you: you fall behind in the course generally and we have no chance at all to mark and return the assignment so you can benefit from our comments before you must submit the next one. Late work gets marked when we have the opportunity to do so and we make no commitment to accept it or grade it higher than an F.

Assignments: Your assignments will be graded on the basis of the following standards: 1) A close reading and careful analysis of the text. The analysis should be clear, concise and argued from a clear thesis. You should avoid retelling the narrative. All arguments could be supported with strong textual evidence. The citations should clearly argue your points, but do not use citations to make up the body of your paper. 2) Your paper should follow traditional academic format. You should clearly identify a strong thesis statement early in your paper. This will be argued, developed and supported with clear arguments. Your arguments should be supported with textual evidence.
English 251A Introduction

3. The essay will show evidence of strong technical skills. Grammar, citation and punctuation will follow the rules set out by the *Little-Brown Handbook*.

In general, we are looking for an understanding of the text to be clear from your paper. Choose your arguments carefully. You will not be able to cover the entire text in one paper. Chose a central theme or argument which interests you and develop your argument from there. Your thesis statement should give direction to your paper. Remember that there is no single "right"answer, rather we seek a well argued and well written paper. You should analyse the text from a strong close reading looking carefully at literary techniques, as well as looking for omissions in the literal elements of the text. Try not to form arguments from personal feelings. Your best evidence comes from the text itself. Try to remain objective, looking at both the positive and negative arguments for your point. Don't forget to proofread your essay. Spellchecks can eliminate many needless errors — but they don't catch the 'pour' spelling of the 'rite' word. Clear formatting and a careful recheck will permit your catching errors and also adding additional points seen only on a rereading.
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http://pbeam.uwaterloo.ca/~engl251a/syllabus/
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English 251A Analytic Criticism

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<table>
<thead>
<tr>
<th>Course Instructor</th>
<th>Email Address</th>
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<tbody>
<tr>
<td>Paul Beam</td>
<td><a href="mailto:251inst@pdbeam.uwaterloo.ca">251inst@pdbeam.uwaterloo.ca</a></td>
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<tr>
<td>Technical Support</td>
<td></td>
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<tr>
<td>Adam Howatson</td>
<td><a href="mailto:howatson@pdbeam.uwaterloo.ca">howatson@pdbeam.uwaterloo.ca</a></td>
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</tbody>
</table>

Please feel free to ask any questions you have about the course, its content, or the technical functionality of their respective contacts. Please allow for a small response time when asking questions about assignments or other such issues.

Student Contacts

** Student email address will be operational shortly. This is a preliminary list **

<table>
<thead>
<tr>
<th>Name</th>
<th>Salutation</th>
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ENGLISH 251A, FINAL EXAMINATION

HAGEY HALL 334 & 373, DECEMBER 17TH, 1998, 2:00 - 5:00 p.m.

PROFESSOR PAUL BEAM, HH 265, EXT. 3673, pdbeam@pdbeam.uwaterloo.ca

NO AIDS, PLEASE DOUBLE SPACE ALL WORK.

This examination consists of 2 equal parts. Section A is worth 50% and is compulsory. Section B has two questions, 1 and 2, of equal value for the other 50%. Choose ONE only.

Section A is a site passage for analysis and explication. Please write an analysis of the text using principles, terms and devices you have learned over this past term. Use the text itself to illustrate points and your argument.

FROM STONE TO STEEL

From stone to bronze, from bronze to steel
Along the road-dust of the sun,
Two revolutions of the wheel
From Java to Geneva run.

The snarl Neanderthal is worn
Close to the smiling Aryan lips,
The civil polish of the horn
Gleams from our praying finger tips.

The evolution of desire
Has but matured a toxic wine,
Drunk long before its heady fire
Reddened Euphrates or the Rhine.

Between the temple and the cave
The boundary lies tissue-thin:
The yearlings still the altars crave
As satisfaction for a sin.

The road goes up, the road goes down--
Let Java or Geneva be--
But whether to the cross or crown,
The path lies through Gethsemane.
Section B 1 is a passage we have examined in class and I presume you have full access to all concepts, patterns and arguments of theme from those discussions. Please present your most comprehensive analysis based on these shared materials and any further insights you have.

SIXTH GRADE BIOLOGY QUIZ
(answers supplied by a rat)

To what order do the rats belong?

To a superior order.

Where do they make their homes?

In shelters underground
below your lethal border.

How are their children born?

From hydrocarbon links like yours
but harder.

What do they eat?

Your world's unguarded larder.

Why are they dangerous to human health?

Because your health is our chief danger.

Have they any use for science?

Yes, we trust in science, rodent science.
Under the lab, the launching pad, the manger
we carry on our underground research
and learn more ways to multiply and wait
till men have cleared themselves
and cats
and left the streets to glare at sky
and there is freedom to preside
below
for rats
Section B 2 is an excerpt from William Goldings' The Inheritors, our novel for the course. Please analyse the excerpt for thematic patterns within it and relate these to the larger topics of the entire novel.

“A-ho! A-ho! A-ho”
All at once he had a picture of the hollow logs nosing up the bank and coming to rest in the clearing. He crept forward and crouched. There were no more logs in the river, so no more would come out of it. He had another picture of the logs moving back into the river and this picture was so clearly connected in some way with the first one and the sounds from the clearing that he understood why one came out of the other. This was an upheaval in the brain and he felt proud and sad and like Mal. He spoke softly to the briars with their chains of new buds.
“Now I am Mal.”
All at once it seemed to him that his head was new, as though a sheaf of pictures lay there to be sorted when he would. These pictures were of plain grey daylight. They showed the solitary string of life that bound him to Liku and the new one; they showed the new people towards whom both outside- and inside-Lok yearned with a terrified love, as creatures who would kill him if they could.
He had a picture of Liku looking up with soft and adoring eyes at Tanakil, guessed how Ha had gone with a kind of eager fearfulness to meet his sudden death. He clutched at the bushes as the tides of feeling swirled through him and howled at the top of his voice.
“Liku! Liku!”
Course Resources - Enlg251A

(Alternate Resources)

A Shropshire Lad
Saturday Sundae
anyone lived in a pretty how town
A modern view of 'The General Prologue' (by e.e. cummings)
I sing of Olaf Glad and Big
To Christ Our Lord
Anthem for Doomed youth
Come Hither - Prayer
For a Child Who Skipped Rope
Hospital Barge at Cérisy
My Last Duchess
Dulce et Decorum Est

(Course Resources)

The Flea

Afterwards

They

The 'Rape Of The Lock' by Alexander Pope

The General Prologue to "The Canterbury Tales", by Geoffrey Chaucer

Engl251A Online Resources

Professor Paul Beam