COURSE DESCRIPTION:

The main emphasis of English 251A is a close reading of lyrical and narrative poetry and short narrative fictional prose. The course is skills-oriented and therefore not a lecture course. In-class exercises and group work will constitute a major portion of class time. Students are expected to come to class regularly, to have read the material assigned, and to have thought about it. Because we will not be concerned with what critics have said about specific texts, the course will not require you to do secondary research.

OBJECTIVES:

The basic aim of English 251A is to help you to become a more confident reader and writer. You will study some of the terminology necessary for close reading and the formal analysis of texts. By the end of the course, you should be able to define key terms (listed below) and recognize examples in texts. By applying these terms and examining methods and patterns in a variety of works, you should be better able to articulate your responses to texts and write more effectively. I hope that the course will also add to your enjoyment of reading.

KEY TERMS:

Key terms include grammatical terms, figurative language, prosody, sound devices, diction, speech acts, types of rhyming verse, types of unrhymed verse, rhetorical figures, and terms associated with narration.

Grammatical terms include the parts of speech (especially nouns, pronouns, verbs, adjectives, adverbs, prepositions); parts of a sentence (especially subjects, objects); basic verb tenses (past, present, future), voices (active, passive), and moods (indicative, interrogative, imperative, subjunctive, hortatory); participles (active, passive); phrases (prepositional, participial); clauses (principal, subordinate); and basic types of sentences (statement, command, question, exclamation; simple, complex; paratactic, hypotactic).

Figurative language includes figures of speech (simile, metaphor, catachresis, metonymy, synecdoche, personification, reification, synaesthesia), as well as imagery and symbolism.
Prosody includes types of rhyme (end, internal, perfect, imperfect, masculine, feminine, eye-rhyme); stanza form (couplet, tercet, quatrain, etc.); and the basics of rhythm, such as types of feet (iambic, anapestic, trochaic, dactylic, spondaic); and the terminology for describing the length of a line of verse (trimeter, tetrameter, pentameter, hexameter).

Sound devices include alliteration, assonance, consonance, and onomatopoeia.

Types of rhyming poems include the ballad, sonnet (Italian and English), ode, sestina, villanelle, and limerick.

Types of unrhymed verse include blank verse and free verse.

Diction includes aspects of connotation and denotation, as well as levels of language (formal, informal, archaic, contemporary, colloquial, monosyllabic, polysyllabic, specialized).

Speech acts include commanding, exhorting, inviting, confessing, praying, proposing, hypothesizing, clarifying, reminiscing, etc.

Rhetoric includes the three appeals of ethos, pathos and logos, as well as rhetorical figures, such as apostrophe, rhetorical question, analogy, antithesis, parallelism, hierarchical ordering, etc.

Narrative elements include plot, characterization, and setting (time, place); mimesis and diegesis; points of view (first person, second person, third person); narrator (reliable, unreliable, homodiegetic, heterodiegetic); and representation of discourse (direct discourse, indirect discourse, free direct discourse, free indirect discourse, stream of consciousness).

Issues of time and sequence include order (fabula, sjuzet, chronology, analepsis, prolepsis, paralipsis, achrony); speed (summary, scene, stretch, pause, ellipsis); and frequency (e.g., singulative, repetitive)

TEXTS:

The following texts are required:

Nathaniel Hawthorne, Young Goodman Brown and Other Short Stories (Dover).

The following texts are recommended:

M. H. Abrams, A Glossary of Literary Terms, 8th Edition (Thomas Wadsworth)

Poems for the course will be provided on handouts.
TENTATIVE SCHEDULE:

(Poem numbers refer to the “Class Anthology” (handout); they are the main poems, but we will continually return to earlier poems.)

September 13: Poetry: Grammatical Terms (Poems 1 – 6)

September 20: Words of the Week; *Mother Tongue* (Chapters 1 & 2)
   Essay Writing: Documenting Sources
   Poetry: Patterns and Structures (Poems 7 – 8)
   Poetry: Figurative Language (Poems 9 – 13)

September 27: Words of the Week; *Mother Tongue* (Chapters 3 & 4)
   Poetry: Prosody (Poem 14)
   Poetry: Sound Devices (Poem 15)

October 4: Words of the Week; *Mother Tongue* (Chapter 5)
   Poetry: Types of Rhyming Verse (Poems 11, 16, 21, 22)
   Poetry: Types of Unrhymed Verse

October 11: Words of the Week; *Mother Tongue* (Chapters 6 & 7)
   Poetry: Person, Voice, and Diction (Poems 17 - 20)

October 18: Words of the Week; *Mother Tongue* (Chapters 8 & 9)
   Poetry: Speech Acts (Poems 17 – 20)
   Narrative: Structures and Plots (Hawthorne, “Dr. Heidegger’s Experiment” in *Young Goodman Brown and Other Short Stories*)

October 25: Words of the Week; *Mother Tongue* (Chapters 10 & 11)
   Narrative: First Person Point of View (Munro, “A Wilderness Station” in *Courseware Package*).

November 1: Words of the Week; *Mother Tongue* (Chapters 12 & 13)
   Narrative: Third Person Point of View (Hawthorne, “Young Goodman Brown” in *Young Goodman Brown and Other Short Stories*)

November 8: Words of the Week; *Mother Tongue* (Chapters 14 & 15)
   Narrative: Order, Speed, and Frequency (“Dr. Heidegger’s Experiment,” “A Wilderness Station,” and “Young Goodman Brown”)

November 15: Words of the Week; *Mother Tongue* (Chapter 16)
   Narrative: Second Person and Mixed Points of View (“How” and “Flight Paths of the Emperor” in *Courseware Package*)

November 22: Poetry: Rhetorical Patterns (Poems 21 – 22)
   “Adam’s Curse: Inspiration and Effort” in *Courseware Package*.

November 29: Poetry Readings; Catch up; Review.
ONLINE COMPONENT:

There will be an online component. This will consist of:

- Weekly Announcements.
- Weekly Downloads (Notes and Activity Sheets to copy before class, as well as Summary Notes to copy after class).
- "Coffee Club" for discussions that involve the whole class.
- Group Discussion Board for discussions within your group (see below).
- Links to websites of interest.
- Student Poems and Stories: For those of you who wish to post original writing.
- Student Essays: I may ask some of you to post your essays.

GROUP WORK:

In the first week, I will divide you into groups of four or five students. Each group will be given its own set of poems on which it will base the short poetry assignments (assignments 1 – 3). Each group will also select the stories to be used for the longer narrative assignment (assignment # 4). The purpose of the groups is to toss around ideas for the assignments; ideally, also, these will be the groups for other in-class discussions. Groups can continue their discussions in the online Group Discussion Board (see above).

For the narrative assignment, each member of the group will select one story from Young Goodman Brown and Other Short Stories, or one story from the following collections, which have been placed on reserve in the Dana Porter Library:

- Alice Munro, Selected Stories (PS 8576.U6A6 1996)
- Alice Munro, Hateship, Friendship, Courtship, Loveship, Marriage (PS 8576.U6H38 2001)
- Lorrie Moore, Self-Help (PS 3563.O6225S4 1985)
- Steven Heighton, Flight Paths of the Emperor (PS 8565.E35F55 1992)

I'd like at least three different authors represented in the group’s selection. Once you have made your selection, have it approved by me (mainly to avoid too much duplication with other groups), and make copies for the other members of the group.

I recommend that each group appoint a “president” who will be responsible for leading discussions, and generally ensuring that the group is accomplishing its tasks. Five per cent of the final grade will be mainly based on group attendance and participation.
GRADING AND ASSIGNMENTS:

- Three short essays of approximately three double-spaced typewritten pages (750 words) will account for 30% of the final grade (i.e., 10% each). These will be based on the group poems.
- One long essay of six or seven double-spaced, typewritten pages (approximately 1500 words) will account for 30% of the final grade. This will be based on your choice of short stories.
- One 2.5-hour final exam will account for 35% of the final grade.
- The remaining 5% of the final grade will be based on attendance and group work.

Note that I reward class participation with up to 5%. One number grade (1%) may be subtracted for each day that a paper is late, unless an extension has been granted in advance.

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The faculty of Arts requires that we notify to of the following:

"Note on avoidance of academic offenses: All students registered in the courses of the Faculty of Arts are expected to know what constitutes and academic offense, to avoid committing academic offenses, and to take responsibility for their academic actions. When the commission of an offense is established, disciplinary penalties will be imposed in accord with Policy # 71 (Student Academic Discipline). For information on categories of offenses and types of penalties, students are directed to consult the summary of Policy # 71 (Student Academic Discipline) which is supplied in the Undergraduate Calendar (p. 1:11). If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean."

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ASSIGNMENTS:

These essay topics require a careful and thoughtful reading of the texts and no use of secondary sources. Select quotations carefully, and be clear as to why you are using them; do not overquote. Use the MLA style for documenting line or page references from your sources and for your list of Works Cited at the end. I will give you some basic points on MLA style; for more information, consult The Little, Brown Compact Handbook.

ASSIGNMENT 1:

Due: Wednesday, October 4
Length: Approximately three double-spaced, typewritten pages (750 words)
Topic: Discuss the use of metaphor in the poem selected from your group’s “anthology.” Relate the use of metaphor to other figurative language in the poem, to the structure or pattern of the poem, and/or to the ideas or emotions that the poem is expressing.

ASSIGNMENT 2:

Due: Wednesday, October 11
Length: Approximately three double-spaced, typewritten pages (750 words)
Topic: Discuss prosody in the poem(s) selected from your group’s “anthology.” You should scan enough of the poem to give a sense of the rhythm and where it deviates. Relate issues of prosody to the type of poem (e.g., sonnet, ballad); to the structure or pattern of the poem; and/or to the ideas or emotions that the poem is expressing.

ASSIGNMENT 3:

Due: Wednesday, October 25
Length: Approximately three double-spaced, typewritten pages (750 words)
Topic: Discuss the creation of a persona in the poem selected from your group’s “anthology.” Show especially how diction and/or speech acts contribute to the creation of the persona.

ASSIGNMENT 4:

Due: Wednesday, November 29
Length: Six or seven double-spaced, typewritten pages (approximately 1500 words)
Topic: Analyze issues of point of view, narrator and narratee, representation of discourse, diction, and/or time (order, speed, frequency) in your selected story. How do these issues affect the structure of the story and/or your interpretation of the characters and events? (Note: If you select a particularly long story you may limit yourself to one or two of these issues; for a particularly short story, you may have to deal with most, if not all, of them.)
Information for Students Using UW-ACE

ANGEL is a web-based course management system that enables instructors to manage course materials (posting of lecture notes etc.), interact with their students (drop boxes for student submissions, on-line quizzes, discussion boards, course e-mail etc.), and provide feedback (grades, assignment comments etc.). The degree to which UW-ACE is utilized in a particular course is left to the discretion of the instructor and therefore, you may find a large variance in how UW-ACE is being used from one course to another.

1. Logging Into UW-ACE

Since UW-ACE is a web-based system, you will need a browser. Although you may have success with other Web browsers, we strongly recommend that you use the following for best access results:

2. Choosing a Browser

ANGEL is designed to support the widest variety of client-side operating systems and client-side browsers through its limited use of client-side technologies. While ANGEL products generally function well in many browsers, the following are formally supported and tested:

- With PCs running Windows OS: Internet Explorer, Firefox and Mozilla
- With Macs running OS X: Firefox and Mozilla

Testing is performed on the latest generally available versions for the above platforms and browsers with each General Release of ANGEL products, ensuring full support at that time. For additional information on browser support please visit http://support.angellearning.com.

Note: Internet Explorer for the Mac will not work with ANGEL.

3. Locating UW-ACE on the Web

Once you have started up your browser, type in the following URL:

http://uwace.uwaterloo.ca or go to the University of Waterloo's homepage and select the UW-ACE hyperlink

Provide your Quest/UWdir userid and password. Once you have logged in, you should see a list of your UW-ACE courses under the Courses header bar. Clicking on the course name will take you to that course.

4. Checking Your Userid and Password

Your password can be checked by going to:
http://ego.uwaterloo.ca/~uwdir/UW-Passwd.html

If your password check fails, you can unlock your password and receive a new one by going to:
http://ego.uwaterloo.ca/~uwdir/UnLock.html

If you still can not get on after checking and resetting your password, please confirm with your instructor that you are on the class roster. Only students with courses using UW-ACE will have access to the site.

5. Getting Help

A UW-ACE student guide can be found by selecting Help on left hand panel of the UW-ACE home page, and selecting the hyperlink ANGEL 7.1 Student Guide -- Quickstart Overview Guide.

Additional queries can be sent to uwacehelp@ist.uwaterloo.ca.