

Dr. Kathryn Jacobs
Fall 2015
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phone: 903 366 9130
office hours: 9:00 – 10:00 MWF
or by appointment.

English 336.001

Syllabus

Week 1:

Introduction to Prosody

Week 2:

Folk Ballads (Mostly)

Edward, Edward (Anonymous). **Keats**: La Belle Dame Sans Merci. The Unquiet Grave (Anonymous); You Digging On My Grave? **Randall**: Ballad of Birmingham. **Wordsworth**: She Dwelt Untrodden Ways; We Are Seven.

Hardy: Are

Among the

Week 3:

Literary Ballads in All Shapes and Sizes

Marlowe: Passionate Shepherd. **Raleigh**: Nymph's Reply. **Wordsworth**: Expostulation and Reply; The

Tables

Turned. **Herrick**: To the Virgins, To Make Much of Time. **Lovelace**: To Lucasta, Going to the Wars. **Yeats**: Who Goes With Fergus?

Week 4:

Morphed and Convolved Ballads

Burns: A Man's a Man for A' That. **Hardy**: Channel Firing. **Browning**: Porphyria's Lover; Soliloquy of Spanish Cloister. **Thayer**: Casey At the Bat (no, it LOOK like a ballad. But look closer.)

A

doesn't

Exam #1: Prosody and Ballads

Week 5:

Pentameter: Blank Verse. Featuring: The Mighty Caesura

Milton: Paradise Lost Book 1, lines 242-263 (Satan). **Shakespeare**: Hamlet I.2. 77-86 ('Tis Not Alone My Inky Cloak...) **Tennyson**: Ulysses. **Browning**: Andrea Del Sarto. **Yeats**: The Second Coming. **Marvell**: To

His Coy

Mistress.

Week 6:

Pentameter: The Couplet

Blake: First Chimney Sweeper poem ("When My Mother

to Bed.
My

Died.”). **Donne**: Elegy 19: To His Mistress Going
Hopkins: Spring and Fall. **Ben Jonson**: On

First Son. **Yeats**: Prayer For My Daughter. **Browning**: My
Last Duchess.

Week 7:

Sonnets: Italian and Shakespearean

Milton: When I Consider; How Soon Hath Time (Italian).

Wordsworth: The World is too much With Us (Italian).

Hopkins God's Grandeur (alliteration squared; slightly
mixed form. Guess why?). **Shakespeare**: Sonnet

#130 and

#73 (“Shakespearean”). **Donne**: Holy Sonnet
#14(Shakespearean).

Week 8:

Sonnets: Mixed Form. And Introducing – Off-Rhyme!

Shakespeare: #138 and #29 (“mixed form”). **Wyatt**:

Whoso List to Hunt (mixed). **Donne**: The Flea.

Ozymandias (hint: examine rhyme scheme)

Shelley:
and off-rhyme).
When I Have

Hopkins: No Worst, There is None. **Keats**:
Fears (Shakespeare squared. For closure).

Week 9:

Exam #2: Pentameter

This doesn't Look Like a Sonnet

Yeats: Leda and the Swan (*study it*). **Elizabeth Barrett**

Browning Sonnet #22 (Italian, but no content-break at

line

8-9. Meter l. 2, caesuras bold). **Sidney**: Sonnet #1 (form
and content. Finally, does 1-3-5-7 rhyme with 10-
does it matter?)

12, and

Week 10:

**Octets and Sextets and Quatrains, Oh My! Or,
The Pieces Recombined**

Yeats: No Second Troy; When You Are Old. **Donne's**

Canonization. **Hopkins**: Pied Beauty, **Keats**: Ode

To a

Grecian Urn. **Browning**: Soliloquy in a Spanish Cloister;
Porphyria's Lover.

Week 11:

And Variations Thereof

Wyatt: They Flee from me (note the feminine rhyme).

Hardy: The Darkling Thrush (note off-rhyme). **Yeats**:

Sailing to Byzantium; Circus Animals' Desertion.

Week 12:

Odd and Odder:

Herbert: Easter Wings; The Altar. **Thomas**: Do Not Go

Gentle. **Yeats**: A Coat.

Explication #1: Read **Auden's** In Memory of W.B. Yeats
and analyze *either* the way the poet uses and plays

off
tetrameter.

pentameter, or the way he uses and plays off
400-500 words.

Week 13:

Introduction to Mixed Forms

T.S. **Eliot:** J. Alfred Prufrock. **Auden:** Musee des Beaux Arts. **Donne:** Sun Rising. **Arnold:** Dover Beach.

content on a
changes
line-length. You do *not*
line; just be persuasive.

Explication #2 : Pick one of the four poems above and write **400-500 word** journal relating form to line to line basis – that is, how line length meaning, or meaning determines need to account for every

Week 14:

Mixed Forms: What's at the Root of This, and How Do You Know?

Herbert: The Collar; Jordan 1. **Blake:** The Sick Rose. **Swift:** Description of a City Shower (this one is predictable re line length and rhythm, but the diction is wildly variable).

Week 15:

Finding Roots: Now You Do It

By now you are a mini-expert in poetic form (line length, accent, rhythm, and the historical assumptions behind the basic forms).

Lapis
exam, so
deceptively
however are
form and

Explication #3: Pick one of the following Yeats Poems:
Under Ben Bulbin, Among School Children, or Lazuli (any one of which could be on the final you should read them all). Two of them are “regular” in form; one varies. All of them meticulously written, with carefully linked content.

basic
you think
analyze
changing line lengths,
Explain how one stanza
it does not seem to. You may
do not segregate form and
a paragraph identifying
then ignore it for the rest of
Yeats' decisions.

Now, write a 4-6 page explication of the poem of your choice, integrating form and content. Point out the formal assumptions built into the poem, and how that controls how you read the poem. Note and anything that stands out: off-rhyme, changes of pattern or meter, etc. follow from the next, even if organize this as you will, but content: i.e. do not give me selected form elements, and the paper. In short, analyze

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English 336.001

Course Description
English 336: Fall 2013

TEXT: There is no mandatory text for this class. You will be responsible for getting hold of dozens of poems however, and you will be expected to do so in a timely manner. None of the poems assigned are under copyright, so the cheapest way to get hold of them is to locate them online via the Poetry Foundation, Project Gutenberg, etc. Often it is enough to put the title and author into google (but see below).

If you happen to own any of the major anthologies of English literature, you will find most of the poems in your glossary. With the exception of Edward, Edward and Casey At the Bat (an American poem, included for comparison purposes), all of the poems should be present in the two volume Norton Anthology of English Literature. The Broadview and Longman anthologies should also suffice in most cases. Be warned however: I have included poems from the fifteenth century through the early twentieth centuries, so no single-period anthology (say, Renaissance or Romantic or Modern) will be sufficient.

Should you choose to download the texts from free online sources however, bear the following in mind:

WARNING: 1) Downloaded texts have no endnotes to help you, and 2) You are responsible for finding and downloading all poems assigned.

To amplify: these are well known authors; they are not hard to find. If however you feel a need to write me weekly for reassurance, or if you feel engine challenged, you may need to buy the Norton two volume. Once in a great while (i.e. when reading Wyatt “They Flee From Me”) you may find two similar but not identical versions of the same poem available. In a case like this, please read them both; the poem is short, and if you aren't reading all the poems at least twice you're skimping on prep anyway.

Final Advice: USE A DICTIONARY. This is essential if you don't buy an edited anthology, and that is not an insult; I use dictionaries constantly,

and my
Oxford English
through this university's
words, it will tell you which
words still in use today (i.e. the
Renaissance. To “use” could
this is a common secondary
primary meaning of “by
to your own kind” is a leftover
to find out when this usage

vocabulary is quite adequate. Let me especially recommend the
Dictionary for this purpose (available for free online
library page). This dictionary not only defines
meanings were current in which centuries. Many
word “use”) have quite surprising meanings in the
also mean to have sexual intercourse for instance;
meaning. Ditto the word “kindly” in Wyatt has the
nature, naturally.” The West Side Story line “stick
of this usage. Scan the dates beneath each meaning
began, and when it ended.

Just
provide

Some of you may be in the habit of using sites on line designed to help students.
These are not particularly reliable, so beware. It is not cheating to use them as
study aids however, as long as you do so after reading the text assigned.
beware; student sites are 1) full of misinformation, and 2) do not usually
the sort of stylistic analysis I am requiring.

Course Objectives:

especially

In this course you will study English short poems from the 15th-20th centuries.
Naturally this will include the approaches you are probably familiar with:
imagery, diction, content, repetition, etc. But in this class we will focus

on **external form**. Beginning with a review of meter and rhyme, we will start
the ballad – a populist form enjoyed by people of all ranks of life – and
proceed to pentameter, blank verse, the sonnet, quatrains, sextets, and finally
mixed forms. Generally the assignments in this class are short. Be prepared
however to spend considerable time on “close reading” of the poems selected,
focusing on all the permutations of sound and sense, including (but not limited
to) rhyme and off rhyme, assonance and alliteration, rhythms of accents (both
regular and irregular), word placement in the line, the implications of line
length and genre selection, etc. This class will “take apart” the poems assigned in
a way few of you have ever experienced before.

Student Learning Outcome:

1. Students will be able to analyze and identify the chief features of external poetic form (prosody) when present.
2. Students will be able to analyze how the presence of external poetic form alters the prosaic meaning of the poem.
3. Students will be able to compare and contrast prosaic and poetic form, and to identify when these features reinforce each other, and when they conflict.

Grading Criteria:

Class Discussion: 15%

Exam #1: 15%
Exam #2: 15%
Exam #3: 20%

Explication #1: 10%
Explication #2: 10%
Explication #3: 15%

Grading Criteria, Explicated:

Class Discussion: This is an upper-level class, so thoughtful, developed ideas are a must. Show me that you have read the poems carefully, that you have looked up meanings in the OED (Oxford English Dictionary, see above), that you are learning to analyze poetic form, and that you can relate form and content. All students are expected to make a meaningful contribute to class discussion at least **twice a week**. To be specific: I expect everyone to make

- 1) at least one substantial contribution between Sunday and Wednesday morning of each week. I expect
- 2) a second substantial contribution between Wednesday afternoon and Saturday evening (before midnight) of each week.
- 3) Finally, contributions **must** be on different days; those of you who make one contribution Wednesday morning and another in the same afternoon – even if both are serious and interesting – will be given only one contribution credit, not two. In short, plan on logging in at least twice a week.

Generally, I will wait until Wednesday at noon to read your contributions, and I will read them again at the end of the week. Generally I will enter twice a week, read all the comments made thus far, and correct errors before the discussion has gone too far astray. Please plan therefore on checking my comments at least once a week. Note that while Discussions will be closed at the end of the week, discussions are always open on a “read only” basis. It is possible to search discussions by name as well as chronologically.

Exams: Exams will consist of short answer questions, explications and analysis. They will also be timed. Exams are not open book. Because however I do not approve others, to of an “honor systems” that penalize honest students while rewarding me that you have say I will not ask any question you can easily “look up.” Show it. Show me that you mastered prosody and poetic analysis, and can think about especially. Show me that you have paid attention to form as well as content, in poetry examples when you can marshal evidence for your conclusions, and give required.

Explications: Explications ask you to analyze **HOW a poem is written, what it says, and how those two interrelate**. How may include (but is not limited to) meter, rhyme and off-rhyme, line length, alliteration, assonance, diction and stanza

form. Ask

yourself how the sense would change if the word appeared at the end of one line or the beginning of the next; ask yourself how the sentences would change if

they

were written in lines of 10 syllables, or 8, or of uneven line length. Explications require **close reading and analysis**.

Plagiarism

Instructors in the Department of Literature and Languages do not tolerate

plagiarism and other forms of academic dishonesty (including collusion and selling academic products). Instructors uphold and support the highest academic standards, and students are expected to do likewise.

Penalties for students guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University-Commerce Code of Student Conduct 5.b [1,2,3])

Grievance Procedure

Students who have concerns regarding their courses should first address those concerns with the assigned instructor in order to reach a resolution. Students who are unsatisfied with the outcome of that conversation or have not been able to meet individually with their instructor, whether in-person, by email, by telephone, or by another communication medium, should then schedule an appointment with the Department Head or Assistant Department Head by completing a Student Grievance Form (available in the main office, HL 141). In the event that the instructor is the Department Head, the student should schedule a meeting with the Dean of the College of Arts, Sciences, and Humanities after following the steps outlined above; if the instructor is the Assistant Department Head, students should schedule a meeting with the Department Head. Where applicable, students should also consult University Procedure 13.99.99.R0.05 ("Student Appeal of Instructor Evaluation").

Discrimination Statement

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Courtesy Statement:

"All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment." (See Student's Guide Handbook, Policies and Procedures, Conduct).

Students with Disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Texas A&M University-Commerce

Gee Library

Room 132

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

StudentDisabilityServices@tamuc.edu

Notice for Future Teachers

Teacher Certification Requirements

If you plan to teach in the public schools, the following information is important. As of Fall 1999, only the Department of Literature and Languages can generate the bar code approval forms for students taking certification exams in English, ESL, and Spanish. Students MUST meet with the appropriate Advisors to begin the process of gaining bar code approval. This process includes an evaluation (whether or not students are at risk for failing the certification exam) and workshops or tutorials. Department Advisors are:

ENGLISH Dr. Bill Bolin, HL 314, 903-886-5272
Bill_Bolin@tamuc.edu

ESL Dr. Robert Baumgardner, HL 229, 886-5254
Robert_Baumgardner@tamuc.edu

SPANISH Ms. Inma Lyons, HL 317, 886-5273
Inma_Lyons@tamuc.edu

Secondary TExES 8-12:

This course has assignments that cover three competencies from Domain I: Integrated Language Arts, Diverse Learners, And The Study Of English (#1-3); four competencies from Domain II: Literature, Reading Processes And Skills For Reading Literary And Nonliterary Texts (#4-7); and two competencies from Domain III: Written Communication (#8-9).

Students who have taken this course will:

1. understand and apply knowledge of relationships among the language arts and between the language arts and other aspects of their lives and learning; Understand the continuum of language arts skills and expectations for students in grades 8-12, as specified in the Texas Essential Knowledge and Skills (TEKS); Understand relationships among reading, writing, speaking, listening, and complex thinking; understand how the expressive uses of language (speaking, representing, writing) and the receptive uses of language (listening, reading, viewing) influence one another.
2. understand the structure and development of the English language; know rules of grammar, usage, sentence structure, punctuation, and capitalization in standard English and are able to identify and edit nonstandard usage in his or her own discourse and the discourse of others; know how purpose, audience, and register affect discourse.
3. understand reading processes and how to apply those processes; understand and promote reading as an active process of constructing meaning; understand reader response; know how text characteristics and purposes for reading determine the selection of reading strategies and teaches students to apply skills and strategies; understand comprehension strategies to use before reading

(for example, predicting, recalling prior knowledge), during reading (for example, note taking, mapping, paired reading), and after reading (for example, retelling, summarizing, responding); understand the role of social interaction in reading; know how reading experiences can enhance the understanding of and respect for diversity and increase knowledge of cultures.

4. understand reading skills and strategies for various types of nonliterary texts; demonstrate an understanding of the characteristics and uses of various types of research tools and information sources; understand steps and procedures for engaging in inquiry and research.
5. understand literary elements, genres, and movements and can demonstrate knowledge of a substantial body of literature; demonstrate knowledge of genres and their characteristics through analysis of literary texts; demonstrate knowledge of literary elements and devices, including ways in which they contribute to meaning and style, through analysis of literary texts; demonstrate knowledge of a substantial area of literature.
6. understand strategies for reading literary texts; demonstrate knowledge of various types of responses to literary texts (for example, experiential, aesthetic, pragmatic); know how to draw from wide reading in American literature; use technology to promote engagement in and comprehension of literature; know strategies for creating communities of readers and for promoting conversations about literature and ideas; understand strategies to use for analyzing and evaluating a variety of literary texts, both classic and contemporary; apply strategies to view literature as a source for exploring and interpreting human experience; apply effective strategies in exploring and discovering the personal and societal relevance of literature; understand relationships among literary works from various times and cultures; analyze how literary elements and devices contribute to meaning and synthesize and evaluate interpretations of literary texts.
7. understand writing as a recursive, developmental, integrative, and ongoing process; understand recursive stages in the writing process (for example, prewriting, drafting, conferencing, revising, editing, publishing, and how to provide effective feedback in all phases of the writing process; understand writing as a process that allows people to construct meaning, examine thinking, reflect, develop perspective, acquire new learning, and influence the world around them; apply writing conventions, including sentence and paragraph construction, spelling, punctuation, usage, and grammatical expression; apply criteria for evaluating their own written work and the writing of others; understand and promote the use of technology in all phases of the writing process and in various types of writing, including writing for research and publication.
8. understand effective writing and how to write effectively in a variety of forms and for various audiences, purposes, and contexts; understand the distinguishing features of various forms of writing (for example, reflective essay, autobiographical narrative, editorial, report, memorandum, summary/abstract, resume, play, short story, poem); apply skills and strategies for writing effectively in a variety of forms and for a variety of audiences, purposes, and contexts; understand and teaches how a writer's purpose and audience define appropriate language, writing style, and text organization; analyze the use of literary devices (for example, imagery, tone, dialogue, characterization, irony, figurative language) in writing; understand writing as a tool for inquiry, research, and learning; understand how to evaluate critically the sources they use for their writing; understands about plagiarism, academic honesty, and integrity as applied to written work and the presentation of information from different sources, including electronic sources; understand the importance of using acceptable formats for communicating research results and documenting sources (for example, manuals of style such as *Modern Language Association Handbook* [MLA

style]).

