

Dr. Kathryn Jacobs  
Hall of Languages 227  
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Class Hours: T/Th 11:00 – 12:15  
Office Hours: 9:30-11:00 T/Th

## Syllabus Spring 2020 English 311

- January 14** Introduction to Prosody
- January 16** **Story-Telling: Tetrameter and Ballad Meter, or The poetry of the people**  
**Edward, Edward (Anonymous). The Unquiet Grave (Anonymous);**  
**Randall: Ballad of Birmingham**
- January 21** **Keats: La Belle Dame Sans Merci.**  
**Hardy: Are You Digging On My Grave?**  
**Wordsworth: She Dwelt Among the Untrodden Ways; We Are Seven.**
- January 23** **Literary Adaptations of the Ballad**  
**Wordsworth: Expostulation and Reply; The Tables Turned.**  
**Herrick: To the Virgins, To Make Much of Time.**  
**Lovelace: To Lucasta, Going to the Wars**
- January 28** **Yeats: Who Goes With Fergus**  
**Marlowe: Passionate Shepherd**  
**Raleigh: Nymph's Reply**
- January 30** **Story Telling Poetry Evolves:**  
**Burns: A Man's a Man for A' That.**  
**Housman: When I was One and Twenty, Terence, This is Stupid Stuff**
- February 4** **Browning: Porphyria's Lover; Soliloquy of a Spanish Cloister**  
**Thayer: Casey At the Bat (no, it doesn't LOOK like a ballad. But look closer.)**
- February 6** **Exam # 1 Prosody and Narrative Verse**
- February 11** **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.**
- February 13** **Browning: Andrea Del Sarto.**  
**Yeats: The Second Coming.**

- February 18**            **Pentameter: The Couplet**  
**Blake:** First Chimney Sweeper poem (“When My Mother Died.”)  
**Donne:** Elegy 19: To His Mistress Going to Bed.  
**Browning:** My Last Duchess
- February 20**            **Hopkins:** Spring and Fall.  
**Ben Jonson:** On My First Son.  
**Yeats:** Prayer For My Daughter.
- February 25**            **Sonnets: Italian and Shakespearean**  
**Milton:** When I Consider; How Soon Hath Time (Italian).  
**Wordsworth:** The World is too much With Us (Italian).
- February 27**            **Hopkins** God's Grandeur (alliteration squared; slightly mixed form. Guess...  
**Shakespeare:** Sonnet #130 and #7 (“Shakespearean”).  
**Donne:** Holy Sonnet #14 (Shakespearean).
- March 3**                 **Sonnets: Mixed Form. And Introducing – Off-Rhyme!**  
**Shakespeare:** #138 and #29 (“mixed form”).  
**Wyatt:** Whoso List to Hunt (mixed).
- March 5**                 **Rhyming Pentameter:**  
**Shelley:** Ozymandias (hint: examine rhyme scheme and off-rhyme).  
**Hopkins:** No Worst, There is None.  
**Dylan Thomas:** Do Not Go Gentle
- March 10**                 **SPRING BREAK**
- March 12**                 **SPRING BREAK**
- March 17**                 **Exam #2: Pentameter**
- March 19**                 **Sonnets with atypical features**  
**Yeats:** Leda and the Swan (*study it*).  
**Elizabeth Barrett Browning** Sonnet #22 (Italian, but no content-break at line 8-9.  
**Sidney:** Sonnet #1 (formand content. Finally, does 1-3-5-7 rhyme with 10-12, and does it matter?)
- March 24**                 **Octets and Sextets and Quatrains, Oh My! (Think Wizard of Oz...)**  
**Yeats:** No Second Troy; When You Are Old.  
**Donne:** **The Flea, The Canonization.**
- March 26**                 **Hopkins:** Pied Beauty  
**Keats:** Ode To a Grecian Urn.
- March 31**                 **And Variations Thereof**  
**Wyatt:** They Flea From Me (note the feminine rhyme)

- April 2**                    **Hardy:** The Darkling Thrush (note off-rhyme).
- April 7**                    **Yeats:** Sailing to Byzantium; Circus Animals' Desertion.
- April 9**                    **Odd and Odder:**  
**Herbert:** Easter Wings; The Altar.  
**Thomas:** Do Not Go Gentle.
- April 14**                   **Your Turn:**  
**Yeats:** A Coat.  
**Hopkins:** Spring and Fall
- April 16**                   **No Class. Instead, Turn in Explication #1:** Read **Auden's** In Memory of W.B. Yeats and analyze *either* the way the poet uses and plays off pentameter, or the way he uses and plays off tetrameter. **400-500 words.**
- April 21**                   **Introduction to Mixed Forms**  
**T.S. Eliot:** J. Alfred Prufrock.  
**Auden:** Musee des Beaux Arts.
- April 23**                   **Arnold:** Dover Beach.  
Donne: Sun Rising
- George Herbert The Collar or Owen, Dulce et Decorum Est**  
**Explication #2 :** write **400-500 word** journal relating form to content on a line to line basis – that is, how line length changes meaning, or meaning determines line-length. Discuss what is unconventional about your poet, and what isn't.
- April 28**                   **Playing with Form:**  
**Herbert:** The Collar; Jordan 1.
- April 30**                   **Swift:** Description of a City Shower (this one is predictable re line length and rhythm, but the diction is wildly variable).
- May 5**                    **Review Class**
- May 7**                    No Class. Email Your third explication this week.
- Explication #3: Pick one of the following Yeats Poems:**  
Under Ben Bulben, Among School Children, or Lapis Lazuli. Two of them are deceptively “regular” in form; one varies. All of them however are meticulously written, with carefully linked form and content.
- Now, write a 4-6 page explication of the poem of your choice, integrating form and content.** Point out the basic formal assumptions built into the poem, and how you think that controls how you read the poem. Note and

analyze  
changes of pattern or  
does not seem  
content: i.e.  
ignore it

anything that stands out: off-rhyme, changing line lengths,  
meter, etc. Explain how one stanza follow from the next, even if it  
to. You may organize this as you will, but do not segregate form and  
do not give me a paragraph identifying selected form elements, and then  
for the rest of the paper. In short, analyze Yeats' decisions.

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English 336.001

**Course Description**  
**English 336: Spring 2020**

**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 write me weekly for reassurance, or if you feel search-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

vocabulary is quite adequate. Let me especially recommend the *Oxford English Dictionary* for this purpose (available for free online through this university's library page). This dictionary not only defines words, it will tell you which meanings were current in which centuries. Many words still in use today (i.e. the word “use”) have quite surprising meanings in the Renaissance. To “use” could also mean to have sexual intercourse for instance; this is a common secondary meaning. Ditto the word “kindly” in Wyatt has the primary meaning of “by nature, naturally.” The West Side Story line “stick to your own kind” is a leftover of this usage. Scan the dates beneath each meaning to find out when this usage began, and when it ended.

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. Just beware; student sites are 1) full of misinformation, and 2) do not usually provide the sort of stylistic analysis I am requiring.

### **Course Objectives:**

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

|                    |            |
|--------------------|------------|
| <b>Pop Quizzes</b> | <b>20%</b> |
| <b>Exam #1:</b>    | <b>15%</b> |

|                        |            |
|------------------------|------------|
| <b>Exam #2:</b>        | <b>15%</b> |
| <b>Exam #3:</b>        | <b>15%</b> |
| <b>Explication #1:</b> | <b>10%</b> |
| <b>Explication #2:</b> | <b>10%</b> |
| <b>Explication #3:</b> | <b>15%</b> |

### **Grading Criteria, Explicated:**

**Pop Quizzes** are not announced, and cannot be made up; attendance is therefore a must. Because however life does occasionally intervene, I will drop your lowest score; if we have enough I will drop two.

There will be at least 6 quizzes. Each quiz will be 3% of your grade, with the lowest one dropped. If we have 7 quizzes I will drop 2.

Quizzes will all be held at the start of class, so if you come late you may miss them. I will ask 5 questions and an extra -credit question; as soon as I collect them we will go through them in class.

**Exams** will consist of short answer questions, explications and analysis. They will not be open book but I will often include poems or portions of poems in the exam. Note however that you are expected to remember who wrote what poem, and to be able to summarize what the poem is about, how it was written and in general, to show me you remember it. Linguistic memory will definitely be a plus here.

**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.**

**I will pass out more information about explications as we approach the first assignment.**

### **Policy Statements**

#### **Student Conduct**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the Student Guidebook.

<http://www.tamuc.edu/admissions/registrar/documents/studentGuidebook.pdf>

#### **TAMUC Attendance**

For more information about the attendance policy please visit the Attendance webpage and Procedure 13.99.99.R0.01.

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

#### **ADA Statement**

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

Email: [Rebecca.Tuerk@tamuc.edu](mailto:Rebecca.Tuerk@tamuc.edu)

Website: Office of Student Disability Resources and Services

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

### **Nondiscrimination Notice**

Texas A&M University-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.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the Carrying Concealed Handguns On Campus document and/or consult your event organizer.

### **Web url:**

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses.

**Report violations to the University Police Department at 903-886-5868 or 9-1-1.**

### **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”).

### **Collection of Data for Measuring Institutional Effectiveness:**

In order to measure the level of compliance with the university’s Institutional Effectiveness guidelines, throughout the semester, I will collect some of the ungraded texts you produce. The texts will be part of a portfolio created on your behalf and will be measured to ensure that our program “promotes practices that result in higher student academic achievement; an enhanced student experience; aligned and transparent decisions; and readily available information for improvement, accountability, and accreditation” (see “Department of Institutional Effectiveness,” <http://www.tamuc.edu/aboutus/institutionalEffectiveness/default.aspx>). This is solely an assessment of program effectiveness and in no way affects students’ course grades or GPAs

## 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:

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.

1. 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.
2. 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.

3. 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.
4. 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.
5. 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.
6. 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.
7. 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]).

