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ABSTRACT

Combining literature and composition courses, this experimental program at Oklahoma State University attempted to develop composition skills utilizing literature as subject matter. Literary works, grading systems, and types of composition assignments differed between two randomly-chosen experimental classes, but teachers in both classes employed the Socratic teaching method, dealt with literature according to genre, and based composition assignments on classroom discussions of literature. It was recommended that this Experimental Literature-Composition Course be continued with more students in future semesters. (Background information on the students in the program and the semester's syllabi for both experimental classes--the bulk of the document--are provided.) (MF)

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INTERIM REPORT

RESEARCH FOUNDATION PROJECT #28

THEORY OF COMPOSITIONAL STRUCTURE
(FRESHMAN COMPOSITION CURRICULUM MATERIALS)

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I. PURPOSE

The purpose of this experimental program is to try to alleviate the problem of an increasing enrollment in Freshman Composition by combining into one course the skills and materials usually taught in three separate courses--English 1113, English 1323 (both Freshman Composition courses), and English 2413 (Introduction to Literature). The instructors used a theory of compositional structure utilizing literature as subject matter, but stressing elements common to all kinds of communication, from the television commercial to the mathematical equation, emphasizing carry-over elements, so that the student can apply what he learns to any conceivable kind of communication which has a similar kind of compositional structure.

II. CONTENT

The two sections of the experimental class were similar in three general areas: (1) literature was studied according to genre in the order of short story, novel, drama, and poetry; (2) the Socratic approach was used as the basic teaching method; (3) compositions were based upon class discussion of literature. There were, however, differences between the two sections: (1) content, although similar in genre study, was not identical; (2) section A used the regular grading scale, whereas the compositions in section B were returned without letter grades. In both sections the returned papers carried critical comments by the instructor. (3) In section A both in-class and out-of-class compositions were written, the total number of themes being eleven, plus one research paper. In section B laboratory sessions were used in the beginning, in which students were led to be able to write coherent paragraphs first, then compositions.

Section B wrote approximately ten paragraphs first, six themes, and one research paper.

III. ANALYSIS

These experimental classes were a random sample of second semester 1113 classes since students did not know until after the first week of class that it was experimental or that it offered possible multiple credit. The experiment began under a handicap in that second semester English 1113 classes are decidedly inferior to Fall and Summer 1113 classes, as ACT scores and number of students who previously took English 0103--Remedial English--will show (see table). Even so, in both Sections A and B, eleven of twenty-four students received multiple credit. In Section A seven students received nine hours credit, and four students received six hours credit. There were eight failures and four D grades, but of these, one student stopped attending class, and three failed because of plagiarism on research papers. In Section B nine students received nine hours credit, and one student received six hours credit. There were two failures and two D grades, with one failure due to lack of attendance. In both sections the remaining failures were due to individual problems which persisted throughout the semester and were not representative of the class as a whole, e.g., faulty subject-verb agreement, inability to write anything except synopsis of the story, and gross mechanical errors (spelling, punctuation, etc.). These are common reasons for failure in any Freshman Composition course and seem to correlate with the ACT scores of failing students.

IV. GRAPHS

STUDENT	ENGLISH ACT SCORE	COMPOSITE ACT SCORE	COLLEGE	CLASS	SEX	MAJOR	HIGH SCHOOL IN OKLAHOMA	HIGH SCHOOL OUT OF STATE	NO. YEARS ENGLISH IN HIGH SCHOOL
1	12	25	AS	2	M	Pre-Med	x		4
2	13	17	HE	1	M	Home-Ec.		x	4
3	16	17	AG	1	M	Ag. Educ.	x		4
4	18	24	EN	1	M	Arch. Eng.	x		5
5	11	19	AS	1	M	None	x		4
6	14	16	AG	1	M	Horticulture	x		3
7	19	23	AG	2	M	Animal Science	x		4
8	22	24	AS	1	M	Pre-Med.	x		4
9	14	22	EN	1	M	Industrial Engineer	x		4
10	14	17	AS	1	M	None	x		4
11	21	19	AG	1	M	Ag. Journalism	x		4
12	20	26	EN	1	M	Mechanical Engineer	x		4

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13	25	24	AG	1	M	Pre-Vet	x	4
14	N/A	N/A	AS	1	M	Medical Technology	x	4
15	12	12	EN	1	M	Electrical Engineer	x	4
16	9	14	AS	1	F	None	x	3
17	20	22	AG	1	M	Ag. Econ.	x	4
18	16	26	AS	1	F	Pre-Dental	x	4
19	N/A	N/A	ED	1	M	Tech. Education	x	4
20	11	19	EN	1	M	Architecture		4
21	N/A	N/A	AS	1	M	Pre-Law	x	8
22	13	15	AG	1	M	None	x	4
23	18	15	AS	1	F	Special Education	x	4
24	17	16	ED	1	F	FRCD	x	4
25	15	18	HE	1	M	Hotel-Rest. Adm.	x	3
26	16	19	AG	1	M	Ag. Economics	x	4
27	18	18	AS	1	F	History	x	4
28	12	15	AG	1	M	Forestry	x	4
29	14	19	HE	1	M	Housing/Interior Design	x	3
30	14	18	HE	1	M	Interior Design	x	3
31	23	25	AS	1	F	Music	x	4
32	NOT AVAILABLE							
33	11	15	GEN	1	F	General	x	4
34	28	27	PM	1	F	Med. Tech.	x	4

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STUDENT	ENGLISH ACT SCORE	COMPOSITE ACT SCORE	COLLEGE	CLASS	SEX	MAJOR	HIGH SCHOOL IN OKLAHOMA	HIGH SCHOOL OUT OF STATE	NO. OF YEARS IN HIGH SCHOOL
35	19	17	AS	1	F	Drama	x		4
36	13	20	EN	1	M	Architecture		x	4
37	14	14	ED	1	M	Music Education		x	4
38	22	24	ED	1	F	Music Education	x		4
39	11	16	AG	1	M	Forestry	x		4
40	18	22	BUS	1	M	Business	x		4
41	12	17	GEN	1	M	General	x		4
42	16	21	EN	1	M	Engineering	x		4
43	12	16	AS	1	M	Radio-TV	x		4
44	16	17	AS	1	F	Speech	x		4
45	19	18	GEN	1	M	General		x	4
46	14	15	PE	1	M	Phys. Ed.	x		2
47	17	17	BUS	1	M	Business	x		4
48	15	21	HE	1	M	Hotel/Rest.	x		3

5

STUDENT	MAJOR EMPHASIS OF HIGH SCHOOL ENGLISH COURSES	MAJOR EMPHASIS OF LAST HIGH SCHOOL COURSE	PREVIOUS COLLEGE ENGLISH COURSE	GRADE IN LAST COLLEGE ENGLISH COURSE	NO. OF CLASS ABSENCES IN EXPERIMENTAL COURSE	GRADE IN ENGLISH 1113	GRADE IN 1323 (IF ANY)	GRADE IN 2413 (IF ANY)
1	Literature	3/4 Literature 1/4 Composition	None		19	C	C	
2	Literature	Literature 4 Compositions	None		24	F		
3	Grammar	Grammar/ Literature	0103	B	2	D		
4	Literature	Literature	None		8	F		
5	Literature	Literature/ Composition	0103	B	15	F		
6	Literature/ Grammar	Literature/Comp. 2 Themes	None		6	F		
7	Lit./Comp./ Grammar	Composition	1113 1323	F F	4	D		
8	Lit./Comp./ Grammar	Literature	1113 1115	W F	0	B	B	B
9	Lit./Gram./little composition	English Lit./ some Composition	0103	B	2	F		
10	Comp./Lit.	Literature	0103	B	0	B	C	
11	Comp./Lit.	Lit./Comp.	None		1	C	C	
12	Literature	Literature	None		1	C	C	C

13	Lit./some Comp.	Lit./9 Comp.	None	4	B	B	B
14	Grammar/Poetry	Lit./Comp.	0103	2	B	C	C
15	Grammar/Lit.	Literature	0103	5	F		
16	Lit./Speech	Literature	0103	6	F		
17	Lit./Comp./Grammar	Lit./Comp.	0103	1	C	B	C
18	Literature	Lit./some Comp.	0103	2	B	C	B
19	Grammar	Literature	1113	5	D		
20	Grammar	Literature	0103	7	C	B	C
21	Comp./Lit.	Lit./Comp.	1113	11	C	C	C
22	Comp./Grammar	Literature	0103	6	F		
23	Lit./Grammar/ some Composition	Literature	None	3	D		
24	Lit./Grammar/Comp.	Lit./Comp.	1113	4	B	C	B
25	Lit./Comp.	Composition	0103	10	C		
26	Lit./Comp.	Lit./Comp.	1113	1	B	B	C
27	Lit./Grammar	Literature	None	3	B	C	B
28	Lit./Grammar	Lit./Grammar	None	0	C		
29	Literature	Literature	0103	1	B	B	C
30	Lit./Grammar	Composition	0103	0	B	C	B
31	Lit./Comp.	Composition	None	15	C		
32							
33	Grammar	Lit./Comp.	0103	5	B	C	C
34	Gram./Lit.	Lit./Comp.	None	0	A	A	A

STUDENT	MAJOR EMPHASIS OF HIGH SCHOOL ENGLISH COURSES	MAJOR EMPHASIS OF LAST HIGH SCHOOL COURSE	PREVIOUS COLLEGE ENGLISH COURSE	GRADE IN LAST COLLEGE ENGLISH COURSE	NO. OF CLASS ABSENCES IN EXPERIMENTAL COURSE	GRADE IN ENGLISH 1113	GRADE IN 1323 (IF ANY)	GRADE IN 2413 (IF ANY)
35	Lit./Grammar	Literature	None		10	C	C	B
36	Comp./Lit./Grammar	Literature	None		5	A	A	A
37	Lit./Grammar	Literature	0103	C	3	C	C	
38	Grammar/Lit.	Literature	0103	C	5	F		
39	Literature	Literature	0103	C	3	C		
40	Lit./Grammar	Literature	None		0	B		
41	Lit./Grammar	Literature	0103	A	0	B		
42	Lit./Comp./Grammar	Lit./Grammar	0103	D	25	D		
43	Lit./Grammar	Literature	0103		10	C	C	
44	Lit./Comp./Grammar	Literature	0103	B	5	C		
45	Literature	Lit./Comp.	0103	F	5	C		
46	Grammar	Literature	0103	B	3	D		
47	Lit./Comp./Grammar	Literature	0103		15	F		
48	Grammar	Lit./Grammar	105	C	1	B	B	C

V. CONCLUSION

Because of the results of the above, it is suggested that the Experimental Literature-Composition Course project be continued, with four sessions being taught in the Fall session of 1969 and six in the Spring session of 1970, after which another interim report will be issued.

SYLLABUS FOR SECTION A

WEEKLY ASSIGNMENT: First week (1/27/69 - 1/31/69)

Read pages 3-22 (Literature as an Art Form, The Critical Approaches to Literature, The Symbolic Content in Literature, and Origins and Development of the Short Story) and 22-28 (The Devices of Fiction) in text (An Introduction to Literature, ed. Mary Rohrberger, Samuel H. Woods, Jr., and Bernard F. Dukore).

WEEKLY CLASS RESPONSE:

Verbal--There was very little verbal response since the first week was spent primarily in lecture.

Compositions--No compositions due.

DAILY CLASS DISCUSSION:

1/27/69 Primarily a lecture on literature as an art form. Established the relationship between response to natural environment and to man-made environment, e.g., movie, television, portrait, story.

1/29/69 Relationship between the appeal of novelty and prevailing patterns, and the variations within the prevailing patterns which prevent repetition and monotony.

1/31/69 Explained symbolism, devices of fiction, and introduced the short story. Pointed out that the meaning is not hidden between the lines, but rather is in the lines and expressed through symbolism. It is simply a different way of saying things. Symbols are everywhere (examples of symbols in everyday life). Defined theme, narrator, character, plot, and discussed methods of characterization.

WEEKLY ASSIGNMENT: Second week (2/3/69 - 2/7/69)

Read "The History of Krakatuk" by Hoffman, "Hop-Frog" by Poe, and "My Kinsman, Major Molineux" by Hawthorne.

WEEKLY CLASS RESPONSE:

Verbal--There was some reluctance to join in the discussion on the first day; the class began to loosen up during the second day; the third day's discussion was dominated by a few people (probably those who had at least looked at the comments about the story in the text since "My Kinsman, Major Molineux" is a more complex story than they had dealt with before).

Compositions--No compositions due.

DAILY CLASS DISCUSSION:

2/3/69 Interpretation of "The History of Krakatuk." Fairy tale elements in story. Departures from reality in the story. Number of characters, number of significant characters, and methods of characterization in the story. Reasons for indefinite setting. Linearity and chronology of plot. Contrasted ending to that of fairy tales. Satire in story. Aimed at whom? Hoffmann's purpose and audience.

2/5/69 Interpretation of "Hop-Frog." Definition of irony. Characterization and plot of story. Motivation of Hop-Frog. Irony in story. Reader reaction at end of story. Reader sympathy throughout story.

2/9/69 Interpretation of "My Kinsman, Major Molineux." Dream qualities of the story. Setting. Characterization. Importance of Robin's being a second son. Robin's immaturity. Repetitious patterns in the story. Point of story. Robin's relationship with Major throughout story. Significance of ending. Theme of story.

WEEKLY ASSIGNMENT: Third week (2/10/69 - 2/14/69)
Read "The Rocking Horse Winner" by Lawrence.

WEEKLY CLASS RESPONSE:

Verbal--Class response was very poor and slow on composition techniques.

Compositions--In-class writing assignment #1: one paragraph comparing fairy tale elements in "The History of Krakatuk" and "Hop-Frog." In-class writing assignment #2: rewrite assignment #1. Results on #1 were poor with the majority of the class receiving grades of D and F. Major problems: papers not within limits of assigned subject; papers not fully developed; papers not within assigned one paragraph limit; lack of unity in papers; invalid thesis and/or support; poor paragraphing; poor thesis statement or no thesis statement; poor sentence structure; faulty diction; lack of concrete details; mechanical errors. There was very little improvement on assignment #2; in fact, over half of the class either failed to improve their grades or actually did more poorly on the second theme.

DAILY CLASS DISCUSSION:

2/10/69 In-class composition; no discussion.

2/12/69 Class criticism of an anonymous paper from Monday's compositions (paper was duplicated and distributed to class). Discussion of symbols used to mark papers (list of symbols given to class). Discussion of structure, paragraphing, and topic sentences. Rewrite theme #1.

2/14/69 Compared process of understanding a short story with writing a theme. Theme supported by facts. Subject restricted according to time. Discussion of possible theme topic--a comparison of setting in the three short stories already discussed in class.

WEEKLY ASSIGNMENT: Fourth week (2/17/69 - 2/21/69)

Read pages 1-11 and 35-39 in multilith material (criticism of "My Kinsman, Major Molineux" and Writing About Literature).

WEEKLY CLASS RESPONSE:

Verbal--Good response from class Monday on "The Rocking Horse Winner." Nearly all of the class participated in the discussion. Not as much involvement Wednesday on the multilith material. No discussion Friday because of in-class theme.

Compositions--In-class composition #3: on "The Rocking Horse Winner." Results were poor with almost half the class receiving F grades, and only two students receiving C grades, the highest in class. Major problems: failure to restrict subject; failure to stay within restricted subject; mechanical problems (subject verb agreement, spelling, and punctuation); poor sentence structure; faulty logic; faulty interpretation of subject matter; lack of concrete details.

DAILY CLASS DISCUSSION:

2/17/69 Interpretation of "The Rocking Horse Winner." Discussion of symbols in story. Discussion of "For Comment" remarks at end of story (in text). Irony in story. Family relationship in story. Comparison of story to fairy tale. Point of story.

2/19/69 Discussion of pp. 1-11 and 35-39 in multilith material. Further discussion of "My Kinsman, Major Molineux." Criteria for criticizing class papers: central idea; facts related to central idea; subject suggested, but not completely covered in class; specific detail and concrete material.

2/21/69 In-class composition; no discussion.

WEEKLY ASSIGNMENT: Fifth week (2/24/69 - 2/28/69)

Read "The Fly" by Katherine Mansfield. "The Catbird Seat" by Thurber, and pp. 39-46 in multilith materials (The Introduction); write out-of-class composition on "The Fly" for Friday.

WEEKLY CLASS RESPONSE:

Verbal--Good class participation Monday on "The Fly" with several arguments among class members on differences in interpretation. The discussion lagged Wednesday because students were unsure of what an introduction should be. Friday's discussion was very inspired; most of the students participated and actually had fun with the interpretation process on this story.

Compositions--Out-of-class composition #4: three page theme on "The Meaning of 'The Fly'" or "The Conflict in 'The Fly'" assigned Monday, due Friday. There was considerable improvement on this assignment with over half the class improving their grades, and only four F grades. Major improvements: understanding of content; subject development; subject restriction; punctuation. Major problems still remaining: faulty subject-verb agreement; spelling errors; poor sentence structure (fused and run-on sentences and fragments); faulty interpretation; lack of concrete details and examples.

DAILY CLASS DISCUSSION:

2/24/69 Interpretation of "The Fly." Significance of title. Point of story. Significance of Boss's having no name. Contrasting characters of Boss and Woodfield. Motivation for Boss's action. Characters as flies in the story.

2/26/69 Discussion of pp. 39-46 in multilith (The Introduction). The conflict in "The Fly."

2/28/69 Interpretation of "The Catbird Seat." Thurber's purpose. Comparison of conquest-revenge element in this story with that in "Hop-Frog." Characterization of Martin; of Mrs. Barrows. Importance of slang sayings in story. Justice of ending. Thurber's techniques for controlling reader sympathy. Point of view in story and reasons for this point of view. Absence of symbolism in story. Protagonist of story (term defined and explained). Climax of story. Resolution. Antagonist of story (term defined and explained). Significance of names in story.

WEEKLY ASSIGNMENT: Sixth week (3/3/69 - 3/7/69)

Read "The Short Happy Life of Francis Macomber" by Hemingway; write out-of-class composition #5 on "The Catbird Seat."

WEEKLY CLASS RESPONSE:

Verbal--Class was not as responsive when discussion was primarily about narrative structure of stories. Discussion showed some confusion and lack of understanding of terms, and was dominated by about five people--the other members of the class not participating. No students asked questions about points they did not fully understand; nor would they respond to professor's questions about confusion.

Compositions--Out-of-class composition #5: on "Point of view in 'The Catbird Seat.'" There were no really good papers on this assignment, with half the class making grades of D- or F. The main problem was a misunderstanding of the term--point of view. Despite the emphasis in the text and discussion on the literary meaning (two class periods), students still confused literary point of view with the everyday lay interpretation of "opinion." This confusion was responsible for most of the bad papers.

DAILY CLASS DISCUSSION:

3/3/69 Interpretation of "The Short Happy Life of Francis Macomber." Reviewed point of view in stories previously discussed and reasons for these points of view. Contrasted to Hemingway's point of view. Discussed point of view in "The Short Happy Life of Francis Macomber." Discussed different points of view in the story and reasons for their use. Discussed conflicts and motivations of characters.

3/5/69 Clarification of point of view. Relationship of point of view to plot in "The Catbird Seat." Thurber's selection of detail and its purpose. Point of view as it contributes to characterization. Characterization in the story. Function of Wilson's point of view in "The Short Happy Life of Francis Macomber." Protagonist of same. Margot's motivation.

3/7/69 Returned theme #4 and discussed it in class. Clarification of symbolism. Importance of keeping symbols consistent with context. Discussion of setting and foreshadowing.

WEEKLY ASSIGNMENT: Seventh week (3/10/69 - 3/14/69)

Read "Flight" by Steinbeck, "My Oedipus Conflict" by O'Conner, pp. 607-617 in text (The Drama: Origins and Development and Techniques of Theatre).

WEEKLY CLASS RESPONSE:

Verbal--Participation was somewhat below average on "Flight," but very enthusiastic on "My Oedipus Complex."

Compositions--In-class composition #6: on "Foreshadowing in 'Flight' or 'The Catbird Seat.'" Papers were better than #5, but were still weak in organization, structure, paragraphing, spelling, invalid or unclear thesis statements, and lack of concrete details and examples.

DAILY CLASS DISCUSSION:

3/10/69 Interpretation of "Flight" by Steinbeck. Theme of story. Tone of story. Characterization and conflict in story. Function of symbols in story. Function of setting in story. Pepe's motivation.

3/12/69 Interpretation of "My Oedipus Conflict." Appeal of the story. Review of Freud's basic Oedipal pattern. Function of first person point of view. Tone. Purpose. Suspense. Universal elements in story. Irony in resolution. Significance of title. Relationship of this story with other stories containing Oedipal conflicts ("The Rocking Horse Winner" and "My Kinsman, Major Molineux"). Characterization in story. Control of reader sympathy in the story.

3/14/69 In-class composition; no discussion.

WEEKLY ASSIGNMENT: Eighth week (3/17/69 - 3/21/69)

Read Everyman and begin reading Macbeth: write out-of-class composition on Everyman for Friday.

WEEKLY CLASS RESPONSE:

Verbal--Part of class periods were lecture, but the discussion on Everyman was very enthusiastic, with most of the students participating. The first day on Macbeth showed a marked difference in that the discussion frequently lagged and only four or five persons participated.

Compositions--Out-of-class composition #7: discuss how the author characterizes any one personification in Everyman: support points with quotations and paraphrasing. Assigned Monday; due Friday. Reference to multilith for handling such quotations and mechanics as will arise in this assignment.

DAILY CLASS DISCUSSION:

3/17/69 Background on the development of the drama. Symbolism in its context. Interpretation of Everyman. Characterization. Setting. Comparison of narrative in play to that in short story. Elements common to short story and drama. Credibility and realism in play. Audience sympathy. Theme. Personification in characters' names. Suspense in play.

3/19/69 Definition of characterization (review pp. 967 and 23 in text). Clarification of Friday's assignment: concentrate on characterization rather than character; use name, speech, actions, description. Discuss techniques of characterization with examples from play (Everyman and Death). Description of medieval church and discussion of production of Everyman in this type of theatre. Discussion of how to best produce Everyman on contemporary stage.

3/21/69 Background material on tragedy, Shakespeare, Elizabethan theatre, introduction to Macbeth, begin discussion of Macbeth. Definition of tragedy. Review pp. 608-609 in text. Description of Shakespeare's theatre. Scene divisions in play. Length of plays. Setting. Function of first scene. Scene 2. Scene 3.

WEEKLY ASSIGNMENT: Ninth week (3/31/69 - 4/4/69)

Finish reading Macbeth; write theme for Wednesday, 4/9/69, on Macbeth.

WEEKLY CLASS RESPONSE:

Verbal--Discussion of Macbeth began very slow, with very few people participating; however, the discussion improved in both quality and quantity as we progressed in the play. By Friday, discussion was back to level established in discussion of fiction.

Composition--Out-of-class composition #8 assigned, but not due until 4/9/69. Topics: How do Macbeth's soliloquies reveal his character and its changes? or Which is more tragic, Macbeth or Lady Macbeth?

DAILY CLASS DISCUSSION:

3/31/69 Continued discussion of Macbeth through Act II, scene ii. Audience sympathy with Macbeth. Characterization of Macbeth. Significance of Macbeth's soliloquies.

4/2/69 Assigned out-of-class theme #8. Explained requirements of theme. Problems still present in student papers and suggested remedies (papers need more body, need to be longer, 4-5 pages, need concrete examples--paraphrasing and quotations). Continued discussion of Macbeth through Act III, scene i. Significance of drunken porter scene. Absence of stage directions. Function of unnatural events on murder night.

4/4/69 Continued discussion of Macbeth through Act IV, scene ii. Macbeth's use of power. His change in character. Function of Banquo's ghost. Discussion of ghosts in modern society and drama productions. Belief in the supernatural in contemporary life. Significance of three apparitions; show of eight kings. On and off stage violence in play.

WEEKLY ASSIGNMENT: Tenth week (4/7/69 - 4/11/69)

Finish Macbeth; read pp. 325-328 in text (Introduction to the Novel); read pp. 1-60 in The Great Gatsby by Fitzgerald; turn in composition #8 on Macbeth.

WEEKLY CLASS RESPONSE:

Verbal--Discussion was good on finishing up Macbeth, although it lagged somewhat on discussion of tragedy and tragic flaw. Wednesday was strictly a lecture on background of Fitzgerald, with no discussion. Friday's discussion on the techniques of the novel was very poor. Very few students participated and those that did were very slow to respond. As the discussion moved from structure to plot, the discussion improved.

Compositions--Out-of-class composition #8: on "Which is more tragic, Macbeth or Lady Macbeth?" or "How do Macbeth's soliloquies reveal his character and its changes?" There was some improvement over the previous theme, with four B papers; however, the following problems were still contributing to failing grades: papers too short; lack of support; failure to limit paper to assigned subject; summarizing or paraphrasing the action instead of supporting thesis; faulty facts; and mechanical errors.

DAILY CLASS DISCUSSION:

4/7/69 Finished discussion of Macbeth. Definition and discussion of tragedy. Two theories of tragedy: Tragic flaw and single bad choice.

4/9/69 Origins and development of the novel. Novel concerned with interaction of individual with society. Review p. 328. Biographical material on Fitzgerald.

4/11/69 Began discussion of The Great Gatsby, pp. 1-60. Narrative point of view of novel. Function of narrator. Techniques of drama in the novel. Narrator as character. Contrast West Egg with East Egg. Description of Gatsby's house. Characterization of Tom Buchanan. Characterization of girls. Significance of the first party. Significance of "valley of ashes." Description of Tom's girl. Contrasted Mrs. Wilson and Daisy.

WEEKLY ASSIGNMENT: Eleventh week (4/14/69 - 4/18/69)

Finish reading The Great Gatsby; research paper on The Great Gatsby assigned, due 5/2/69.

WEEKLY CLASS RESPONSE:

Verbal--Response improved significantly after basic narrative structure was established and discussion centered more on plot and character. Good response all week.

Compositions--Research paper #10, 11, & 12 assigned; Sample topics: The narrative point of view; What part do parties play in the novel?; What part do automobiles play in the novel?; The criticism of society in the novel; Why Gatsby is great; Nick's initiation; Who is protagonist?; The good and bad values in the novel; or Foreshadowing in the novel. Requirements of research paper: around eight pages in length; using examples, quotations to support point; use models in multilith material.

DAILY CLASS DISCUSSION:

4/14/69 Continued discussion of The Great Gatsby through p. 98. Mood at "love nest." Events at party. Contrasted first cocktail party with this party. Gatsby's party. Significance of bad driving in novel. Gatsby's "true" story. Wolfsheim's function in the novel.

4/16/69 Continued discussion of The Great Gatsby through p. 146. Jordan's narration. Significance of the green light on the dock. The party in chapter V. Gatsby's attempt to impress Daisy. Gatsby's dream.

4/18/69 Reviewed research paper topics. Discussion of Gatsby's greatness. Gatsby-Daisy-Tom relationship. Contrasted Gatsby's dream Daisy to the real Daisy. Dr. Eckleberg-God connection. End of book's comment on society. Gatsby as tragic hero. Author's control of reader sympathy. Contrast between dreams and reality in book. Finished discussing novel.

WEEKLY ASSIGNMENT: Twelfth week (4/21/69 - 4/25/69)

Read pp. 375-393 in text (Poetry: Origins and Forms; The Devices of Poetry; Medieval Ballads and Lyrics; "Edward"; "Sir Patrick Spens"; "The Twa Corbies"; "The Unquiet Grave"; "Sumer Is Icumen In"; plus For Comment section.

WEEKLY CLASS RESPONSE:

Verbal--Very little opportunity for class response. Monday was taken up by an in-class theme, and Wednesday and Friday were primarily lectures. However, class questions on Wednesday devoted to specific problems on form of research paper.

Compositions--In-class composition on proposed research paper topic. No grades given on this composition, only helpful hints on developing the topics into research papers. Only two or three proposed topics were found to be completely untenable.

DAILY CLASS DISCUSSION:

4/21/69 In-class theme; no discussion.

4/23/69 Returned and discussed papers on proposed research topics. Clarified footnote and bibliography form. Reviewed pp. 108 et al. in multilith material (footnote and bibliography form).

4/25/69 Introduction to poetry. Ambiguity. Compressed and condensed language. History of poetry. Nursery rhymes. Literal, dictionary, denotative meaning. Figurative, emotional, connotative meaning. Imagery.

WEEKLY ASSIGNMENT: Thirteenth week (4/28/69 - 5/2/69)

Read pp. 398-407 in text ("The Passionate Shepheard to his Love" by Marlowe; "The Nymphs Reply to the Shepheard" by Raleigh; Sonnets 18, 55, 73, and 116 by Shakespeare; "Since ther's no helpe" by Drayton; Song "Goe, and catche a falling starre," "The Baite," "The Flea," "A Valediction:Forbidding Mourning," "Sonnet:Death be not proud,"

and "Sonnet: At the round earths imagin'd corners" by Donne). Also read pp. 12-17 in multilith material (detailed analysis of Shakespeare's Sonnet 73). Research papers due on Friday.

WEEKLY CLASS RESPONSE:

Verbal--Excellent response on "Edward"; nearly every member of class was involved and discussion was very enthusiastic. Discussion remained good throughout ballads. Wednesday was mainly a review lecture, but class questions were frequent and helpful. Friday's discussion was very poor. Class did not seem to understand Shakespeare's sonnets or the questions concerning them. Response was also very poor on metrics. Compositions--Research paper due Friday. Results were fairly consistent with past performance, with one-third of the class receiving grades of C or above. There were eight F grades, three of which were failed because of plagiarism. Major problems on this paper: not enough specific detail, too general; not enough use of primary source; problems with secondary sources; serious misunderstanding of novel or topic; lack of support for thesis; no clear thesis; too much summary; and footnote and bibliography mistakes.

DAILY CLASS DISCUSSION:

4/28/69 Began discussing poetry. Interpretation of "Edward." Elements of ballad in "Edward." Interpretation of "The Unquiet Grave." Imagery in poem. Metaphor of transiency in "The Unquiet Grave." Characteristics of the ballad. Similarities of "Sir Patrick Spens" and "Edward." Interpretation of "Sir Patrick Spens." Irony in last two lines.

4/30/69 Review of research paper requirements: eight page minimum, use of primary source, at least three secondary sources. Review bibliography technique and answer questions on footnoting and bibliographies. Interpretation of Shakespeare's Sonnet 73. Metaphors. Imagery.

5/2/69 Began discussion of metrics. Reviewed p. 382 in text. Pre-dominancy of iambic in English. Normal stress in poetry (nouns and verbs). Monotony of regular meter. Variance from basic rhythm.

WEEKLY ASSIGNMENT: Fourteenth week (5/5/69 - 5/9/69)

Read pp. 417-427 in text ("Lycidas" by Milton, "Sonnet: When I consider how my light is spent" and "Sonnet: Methought I saw my late espoused Saint" by Milton, "The Definition of Love" and "To His Coy Mistress" by Marvell. Write out-of-class composition #13 on "Go, lovely rose" by Waller or "Ancient Music" by Pound--how imagery functions in poem.

WEEKLY CLASS RESPONSE:

Verbal--Participation was below average on Donne, although some elements in poems brought out enthusiastic comments. Almost no participation on Milton's "Lycidas." Class questions on imagery and sonnets clarified both these terms. Compositions--Out-of-class composition #13: 3-5 pages on "Go, lovely rose" by Waller or "Ancient Music" by Pound. Discuss what

poem conveys through its imagery, whether the imagery forms a coherent pattern, what the pattern is, how it helps the poem, and how the poem would be different without imagery. Results showed some improvement; over half the class made C grades or better. Most students showed a good grasp of the material.

DAILY CLASS DISCUSSION:

5/5/69 Interpretation of "The Baite." Compared it to "The Passionate Shepheard to his Love" and "The Nymphs reply to the Shepheard." Interpretation of "Sone: Goe and catche a falling starre," "The Flea," and "A Valediction: Forbidding Mourning."

5/7/69 Interpretation of "Lycidas." Metrics of "Lycidas."

5/9/69 Discussion of the sonnet form. Interpretation of assigned Shakespeare sonnets, Milton sonnets, and Marvell's "The Definition of Love." Clarification of "sentimentality." Some confusion with this term.

WEEKLY ASSIGNMENT: Fifteenth week (5/12/69 - 5/16/69)

Read in text pp. 452-463 ("The Deserted Village" by Goldsmith); pp. 480-494 ("The Bridge of Sighs" by Hood; "A Psalm of Life" by Longfellow; "The Raven," "Ulalume," "The Bells," and "Annabel Lee" by Poe); p. 517 ("Pied Beauty" by Hopkins); p. 534 ("Design" by Frost); pp. 551-552 ("Preludes" by Eliot); pp. 569-571 ("The Ballad of the Rattlesnake"); and pp. 573-575 ("Dragon Country" by Warren). Write out-of-class composition #14.

WEEKLY CLASS RESPONSE:

Verbal--Discussion was somewhat slow, but several unsolicited questions and comments from students pointed out areas where help was needed. Compositions--Out-of-class composition #14 consisting of a short paper on the poetic form of: "Sweet and Low" by Tennyson (pp. 500-501); "Departmental" by Frost (pp. 533-534); "r-p-o-p-h-e-s-s-a-g-r" by Cummings (p. 563); or "A Coney Island of the Mind" by Ferlinghetti (p. 600). Explain what the form of the poem contributes to its meaning; scan first ten lines and name the metre and rime scheme. Explain why free verse is used, if it is, and why line stops where it does. Results showed improvement, with only three F papers and over half the papers receiving above C grades. The major problem on this paper was some students' inability to scan poetry.

DAILY CLASS DISCUSSION:

5/12/69 Interpretation of "The Deserted Village." Metrics of the poem. Explanation of masculine and feminine rime. Explanation of caesura. Explanation of personification. More clarification of "sentimentality."

5/14/69 Sound and meaning of "The Bridge of Sighs." Inappropriateness of sound to meaning. Mixed metaphors in "A Psalm of Life." Images and metaphors in the poem. Class was resistant to sentimentality and other faults of poems. They seemed to believe that any poem in the text was necessarily good and of the highest quality.

5/16/69 Discussion of "Pied Beauty." Imagery in the poem. Interpretation of "Design." Sonnet form of the poem. Use of color in the poem. Imagery in the poem. Irony in the poem. Interpretation of "Dragon Country." Credibility of poem. Dragon's functions. Effect of long lines in poem. Use of caesura in the lines.

SYLLABUS FOR SECTION B

EXPERIMENTAL LIT-COMP COURSE

WEEKLY ASSIGNMENT: 1/27/69 - 1/31/69

Read pp. 3-5, 14-16, 17, 28 from the class text, An Introduction to Literature.

WEEKLY CLASS RESPONSE:

Verbal--First two days spent in lecture. Quick review over short story terms brought forth good class response.

Compositions--None due.

DAILY CLASS DISCUSSION:

1/27/69 Discussion on literature--its characteristics and its classification as one of the arts. The term "esthetics" was introduced and defined. Esthetic responses described.

1/29/69 The discussion of esthetics was continued with emphasis on the characteristic qualities of beauty. The term "psychic or esthetic distance" was introduced and described, using both physical and mental examples. The two standards by which students may judge literature were explained: esthetic and ethical (universality, complexity, profundity, and credibility).

1/31/69 Discussion of the term "symbol." Quick review of short story terms and the devices of fiction. Discussion of fairy tale, its characteristics, definition, and elements in popular literature.

WEEKLY ASSIGNMENT: 2/3/69 - 2/7/69

Read "The History of Krakatuk" by Hoffman; "Hop-Frog" by Poe; "My Kinsman, Major Molineaux" by Hawthorne.

WEEKLY CLASS RESPONSE:

Verbal--The response in discussing the first two assigned short stories was particularly vital; the discussion lagged more so on "My Kinsman, Major Molineaux."

Compositions--None due.

DAILY CLASS DISCUSSION:

2/3/69 Relation of "The History of Krakatuk" to the elements of the fairy tale. Similarities of "Hop-Frog" and "Krakatuk" were discussed and then the differences. Discussion of "comedy," its characteristics and its application to the two above named short stories. Comic contrasts in "Hop-Frog."

2/5/69 Discussion of "My Kinsman, Major Molineaux." Review of plot, characterization of Robin, symbols.

2/7/69 Continuation of "My Kinsman." Climactic scene and its meaning to total story. Dream patterns. Various levels of meaning. Relation to Robin to colonists. Theme. "For Comment" section reviewed.

WEEKLY ASSIGNMENT: 2/10/69 - 2/14/69

Write ten separate sentences, each one making a point about the short stories read. During class this week, the students were to write a paragraph using one of the above assigned topic sentences. A further assignment was made to write one more paragraph at home each night. The students were to polish the sentences written in class as to spelling and punctuation. By Friday they were to have five completed paragraphs ready to turn in.

WEEKLY CLASS RESPONSE:

Verbal--None. Dr. Rohrberger examined each student's efforts as he worked quietly in class. Individual aid was given with an emphasis on writing a restricted topic sentence with related supporting sentences.

Compositions--Gradually the students began to write coherent topic sentences and paragraphs.

DAILY CLASS DISCUSSION:

The entire week was spent on individual writing of expanded paragraphs written from previously written topic sentences. Dr. Rohrberger spent the hour making individual suggestions for improvement.

WEEKLY ASSIGNMENT: 2/17/69 - 2/21/69

Read pp. 1-11; 35-86 in The Problem of Interpretation and the Nature of Analysis. Read "The Egg" by Anderson; "The Rocking Horse Winner" by Lawrence, and "Flight" by Steinbeck. The students were to choose one of their paragraphs and expand it into a composition to be handed in on Friday.

WEEKLY CLASS RESPONSE:

Verbal--Individual consultation on the students' paragraphs and theme all during the week during the class hour.

Compositions--Work on first composition to be handed in being done continuously in class, with an emphasis on relating each sentence in the paragraph to the topic sentence and relating each paragraph to a restricted thesis statement. Maintaining an adequate length was also stressed.

DAILY CLASS DISCUSSION:

2/17/69 Basic structure of a composition explained. Topic sentence with related sentences in each paragraph. Thesis statement. Introduction--from general to specific; conclusion--from specific to general. Transitions.

2/19/69 and 2/21/69 Continued work on compositions in class with aid from instructor.

WEEKLY ASSIGNMENT: 2/24/69 - 2/28/69

Turn in composition on each Friday based on thesis statement derived from one of the pieces of literature read during the week. Read "My Oedipus Complex," by O'Connor; "Petrified Man," by Welty; "A Good Man Is Hard to Find," by O'Connor, and "The Black Prince," by Grau.

WEEKLY CLASS RESPONSE:

Verbal--Good response on all the short stories read during the week, particularly on "The Egg." Response was far less vital on "Petrified Man."

Compositions--The majority of students had difficulty in relating sentences to the thesis statement. Spelling errors minimal. Papers far too short.

DAILY CLASS DISCUSSION:

2/24/69 Discussion of "The Egg." Theme as related to chicken imagery. Grotesqueries in the story. Use of first person narrator. Symbols. Narrator as protagonist.

2/26/69 Discussion of "The Rocking Horse Winner." Fairy tale motifs. Description of family life. Set of values propounded--luck, money, love, and sex. Horse as symbol. Climactic scene. Lawrence's indictment of society. Possibilities for theme writing topics discussed. Beginning discussion of "Flight." Careful examination of first paragraph--tone and structure of sentences.

2/28/69 Continuation of discussion of "Flight." First paragraph--effect of short sentences, poetic use of language, conflict in values, conflict in nature. Snake imagery. Discussion of Pepe as protagonist.

WEEKLY ASSIGNMENT: 3/3/69 - 3/7/69

In addition to reading the short stories assigned, begin reading The Great Gatsby.

WEEKLY CLASS RESPONSE:

Verbal--Improving class response. Excellent degree of interest in "A Good Man Is Hard to Find."

Compositions--Most of the students still had difficulty in fully supporting their thesis statement. Mechanical errors abounded, but spelling errors still remained minimal.

DAILY CLASS DISCUSSION:

3/3/69 Discussion of "My Oedipus Complex." Oedipus pattern explained. Comic contrasts. Reason for particular point of view. Effect of very evident Oedipal pattern.

3/5/69 Discussion of "Petrified Man." Initial responses asked. Description of beauty shop and its credibility. Description of the various women portrayed in the story. Relationship between the women. Freak show as related to characters. Significance of the petrified man--irony. Beginning discussion of "A Good Man Is Hard to Find." Description of family. Significance of names. Vacation as American practice. Animal motif.

3/7/69 Continuation of "A Good Man Is Hard to Find." Discussion of Red Sammy and establishment. Change in tone. The Misfit. Question of who is the protagonist. Climax. Title--indictment of present day society. Beginning discussion of "The Black Prince." Initial reactions. p. 320--Miss Grau's reply. Legend vs. fairy tale.

WEEKLY ASSIGNMENT: 3/10/69 - 3/21/69

Read Everyman, Macbeth, and The Glass Menagerie; p. 23--origins of theatre.

WEEKLY CLASS RESPONSE:

Verbal--Hesitant discussion on the first day of The Great Gatsby. More enthusiastic discussion on the second day.

Compositions--More of the students began to write coherent, cohesive, related paragraphs. Many still remained unable to relate their paragraphs to a restricted thesis.

DAILY CLASS DISCUSSION:

3/10/69 Continuing discussion of "The Black Prince." Reaction of people to devil. Alberta as the protagonist. Motifs and their effect. Devil as symbol. Purpose of setting.

3/12/69 Beginning discussion of The Great Gatsby. General reaction. Question of who is the protagonist. Initiation theme. Determinism. Discussion of characters: Tom, Daisy, Jordan Baker, Gatsby. Relationship between Tom and Daisy. All of the above pertained to Chapter I. Beginning discussion of Chapter II. Valley of ashes as symbol.

3/14/69 The Great Gatsby continued. Chapter II. Wasteland symbol. Dr. Eckleburg. Gatsby as a gangster. Wilson and Myrtle. The apartment vs. the Buchanan house. Chapter III. Ready for introduction to Gatsby. Owl-eyed man. First impression of Gatsby. Auto accident. Nick's initiation. Names of partygoers.

3/17/69 The Great Gatsby, continued. Description of Gatsby's car. Emphasis on time. Chapter VI. Gatsby's true story comes to light. Heat imagery. Death scene. Fairy tale motifs.

3/19/69 The Great Gatsby, continued. Analysis of last page of the book. Wasteland encroaching on whole country. Religious values questioned.

3/21/69 Mid-term examination. (See exam and range of grades at end of syllabus.)

WEEKLY ASSIGNMENT: 3/31/69 - 4/4/69

Have the above named plays read.

WEEKLY CLASS RESPONSE:

Verbal--Interested response to the drama section in general. Discussion of Macbeth was belabored, but the reaction to The Glass Menagerie was very enthusiastic.

Compositions--The main mechanical error was the students not using present tense in literary analysis. Tense problems were still prevalent at this point. Most students were now writing fairly well organized papers.

DAILY CLASS DISCUSSION:

3/31/69 Discussion of the nature of drama. Differences from other genres. Importance of stage settings. Shakespeare's theatre--its major characteristics. Use of the aside. Beginning discussion of Macbeth. Use of witches. Characteristics of the tragic hero. Scene I--discussion of witches' voices and tone set. Scene II--exposition and characterization of King.

4/2/69 Difficulties in language--explanation of language shifts. Scene III--difference in structure and lines; description of witches; notation of Macbeth's logic. Scene IV--"Divine Right of Kings"; Lady Macbeth's speech. Scene VI--Duncan arrives. Scene VII--first soliloquy. Act II, Scene I--stormy weather; dialogue between Banquo and Macbeth. Scene II--Murder performed; Macbeth's reaction.

4/4/69 Act II, Scene II--knocking builds up emotion. Scene III--Porter scene as comic relief; bad weather as description of universe. Scene IV--Storm as an unnatural act reflects horrible murder of Duncan. Act III, Scene I--Banquo's verbal irony; scene Macbeth and murderers shows an attempt to psychologically motivate. Scene II--change in Lady Macbeth, now like an early Macbeth. Scene III--murder scene. Scene IV--Ghost of Banquo arrives. Scene V--Question as to whether or not Shakespeare wrote this scene. Scene VI--Lenox for expositon and irony. Act IV, Scene I--weird mood provided for by witches. Scene II--murder of wife and children. Scene III--change in Malcolm; test of Macduff's loyalty.

WEEKLY ASSIGNMENT: 4/7/69 - 4/11/69

Have The Glass Menagerie read. Read "On Secondary Sources."

WEEKLY CLASS RESPONSE:

Verbal--The class response noticeably picked up when discussion of The Glass Menagerie began. The students were eager to discuss all aspects of the play, particularly characterization.

Compositions--Paragraph organization for most students was now completely under control. Occasional ambiguities and unclear statements were noticeable. Only a few students had severe organization problems to correct.

DAILY CLASS DISCUSSION:

4/7/69 Continued, Macbeth. Act IV, Scene III--Macduff learns of the death of his wife and children from Ross. Act V, Scene I--famous sleepwalking scene. Scene II--expositon. Scene III--recalling of

prophecy. Scene IV--how the forest will come to Dunsinane. Progression of short scenes produces fast action. Significance of the carrying of Macbeth's head. Student reaction to Macbeth and Lady Macbeth asked. Discussion of theme. Production of the play--persons to play the various roles.

4/9/69 Beginning discussion of The Glass Menagerie. Protagonist. Antagonist. Careful examination of each major character and their relation to each other: Tom, Amanda, Laura, and Jim.

4/11/69 Continued, The Glass Menagerie. The word each character uses the most. Storm-foreshadowing. Pantomime at the end of the play produces dreamlike, memory quality. Production notes: lighting, screen device, music, and curtains. Tom as narrator.

WEEKLY ASSIGNMENT: 4/14/69 - 4/18/69

Begin working on research paper, to be due May 12. No compositions due in interim. Paper may be done on The Great Gatsby or Everyman.

WEEKLY CLASS RESPONSE:

Verbal--One of the best days of class response was evident on the day poetry was introduced. The discussion was very active and most students participated.

Compositions--None due.

DAILY CLASS DISCUSSION:

4/14/69 Concluding discussion of The Glass Menagerie. Symbolic action. Beginning discussion of the research paper.

4/16/69 Read from manuscript on secondary sources, stressing important ideas. Development of paper. Use of secondary source material. Beginning with an original idea. Method of procedure of synthesizing secondary and primary material. Method of handling critics.

4/18/69 Research paper form. Title page. Pagination. Endnote form. Bibliography. Beginning discussion of poetry. Began by reading "Annabel Lee" and discussing it. Essential quality of rhythm. Discussion of why people do not like poetry. An emotional genre. Definition of poetry. Sound patterns in poetry--"Hiawatha" beat out on lectern. "When I Was One and Twenty." "Jabberwocky"--portrayal of animals in students' minds; movement through connotation and pattern.

WEEKLY ASSIGNMENT: 4/21/69 - 4/25/69

Read "After Apple-Picking" and "if everything happens that can't be done." Continue work on research paper.

WEEKLY CLASS RESPONSE:

Verbal--All of classes on poetry had good to excellent class response, this week included.

Compositions--None due.

DAILY CLASS DISCUSSION:

4/21/69 Explanation of the term "parody" by using as example poems "Sumer is Icumen In" and "Ancient Music." Random reading of some four line poems and limericks. Discussion of sound as related to meaning, using example poems of "The Raven" and "Annabel Lee." Students asked how they would produce "The Raven" on television. Rhythmic structure creates moods.

4/23/69 Introduction of some poetry terms: various rhythm meters, blank verse, free verse, and sonnet. Discussion of "Stopping by Woods on a Snowy Evening" asking the students why Frost chose the metrical pattern, sounds, and rhyme that he did. Prose paraphrase done of each stanza. Last stanza repeat. Discussion of words related to tone and mood in this poem.

4/25/69 Discussion of Blake's "The Lamb" and "The Tiger." General response. Difference in reaction to the two poems. How they differ in tone even though they have the same metrical scheme: Poet addresses rhythm to bodily response. "You, Andrew Marvell"--continuous movement through no punctuation. "Departmental"--irony, wording.

WEEKLY ASSIGNMENT: 4/28/69 - 5/2/69

Reread and analyze "My Papa's Waltz" and "The Lovesong of J. Alfred Prufrock."

WEEKLY CLASS RESPONSE:

Verbal--The response this week was poorer than on previous days spent on poetry. The students were very reticent to verbalize about "After Apple-Picking" and "The Lovesong of J. Alfred Prufrock."
Compositions--None due.

DAILY CLASS DISCUSSION:

4/28/69 Discussion of "After Apple-Picking." Rhythm. Tone. Dream movements. Questions of life after death. "if everything happens that can't be done." Rhythm as related to dance movement. Strange page form.

4/31/69 Discussion of "My Papa's Waltz." Rhythm as related to type of "waltz." Tone, distance, irony. "Contemporary Song." Irony. "Epitaph." Description of people. Bitter irony. Beginning of detailed discussion of "Lovesong." Mood, tone, speaker.

5/2/69 Line by line discussion of "The Lovesong of J. Alfred Prufrock," stressing the methods Eliot uses to produce the mournful tone and theme.

WEEKLY ASSIGNMENT: 5/5/69 - 5/9/69

Reread "The Baite." Study "Song," and "The Flea."

WEEKLY CLASS RESPONSE:

Verbal--The student response was by far more perceptive this week than others on poetry. Many more students participated than usual.
Compositions--None due.

DAILY CLASS DISCUSSION:

5/5/69 continued of "J. Alfred." What question is J. Alfred asking himself? Is the world worth acting in? Beginning discussions of "The Hollow Men." Ritualistic, futile, despairing, prophesying, slow fading away.

5/7/69 continued "The Hollow Men." "Prickley pear" refrain. Relation of this poem to "Prufrock." Discussion of the ballad, its definition, rhyme scheme, and essential characteristics. "I Sing of a Maiden." Discussion of literary ballads. "La Belle Dame Sans Merci." Discussion of a series of songs related to one another: "The passionate Shepherd to his love," "The Nymphs Reply to the Shepherd," and "The Baite."

5/9/69 Class dismissed due to lack of study by class.

WEEKLY ASSIGNMENT: 5/12/69 - 5/16/69

Read "Ode on a Grecian Urn," "Song of Life," "Ulalume," "Bells," and the Emily Dickinson poems in the text. Research paper due on May 12.

WEEKLY CLASS RESPONSE:

Verbal--The response was sporadic, as students related to some poems and did not to others. The students seemed to find Emily Dickinson difficult to understand.
Compositions--None due.

DAILY CLASS DISCUSSION:

5/12/69 "The World is too much with us"---need a close identification with the natural world. "Ode on a Grecian Urn"---notice devices used to slow down movement of the poem; tone; metrical pattern. "Psalm of Life"---a bad poem, why? Inappropriate rhythm, bald statements, inconsistent use of metaphors. Discussion of several of Emily Dickinson's poems: "I felt a Funeral, in my Brain," "I heard a Fly buzz when I died," and "Because I Could Not Stop for Death."

5/14/69 Concluded the course with a discussion of two poems: "A Bird came down the Walk" and "Ars Poetica".

5/16/69 Final exam. (See exam and range of grades at end of syllabus.)

FINAL EXAMINATION: SECTION A

English 1113.13

Read the directions for each question carefully and follow them closely. Your answers will be graded not only for their content but also for their quality of writing so be careful to avoid gross errors of grammar and usage. Check your spelling. The examination is worth 200 points.

1. (40 minutes; 40 points). How does the imagery of the poem convey its meaning? Describe the rhyme scheme, the predominant meter, and explain any unusual words in the poem. If such devices as alliteration and assonance appear, point out example(s). Is the form of the poem appropriate to the content?

The Mill

by E. A. Robinson

2. (15 minutes; 15 points). Discuss the characterization of ONE of the following: Banquo, Macduff, Malcom from Macbeth; Tom Buchanan, Daisy Buchanan, Myrtle Wilson from The Great Gatsby. You may refer to specific passages by page number in either the anthology or the novel.

3. (45 minutes; 45 points). Write a coherent essay on ONE of the topics below. State your thesis clearly, develop and illustrate it with examples from the assigned reading this semester, and conclude your essay. You may refer to specific examples by page number in either the anthology or the novel.

- A. Compare the basic appeal to the average reader of fiction and poetry OR poetry and drama.
- B. Explain why a piece of imaginative literature "is always more than the sum of its parts."
- C. Why is struggle or conflict the basis of so much of our fiction, poetry, and drama. Be sure to discuss at least one example of each type.
- D. The fusion of sound and sense is a significant element in poetry. Explain what fiction and drama have of equal significance to the reader. What specific devices of these types of literature are as important to them as sound and sense to poetry?

4. (10 minutes). Read over your paper and make any changes or corrections you wish.

Final Examination
May, 1969

Range of Grades:

A - 1
B - 3
C - 10
D - 2
F - 8

MID-SEMESTER EXAMINATION: SECTION A

English 1113.13

Write on ONE of the following topics. You may use your anthology and any notes you may have written into it. In your essay, state your main idea (thesis) clearly and support it with specific references to the stories, either by paraphrasing the action or by page-number, making clear to which passage(s) you refer.

1. Compare and contrast the use of foreshadowing in "Flight" with its use in "The Catbird Seat." How do Steinbeck and Thurber prepare the reader for the outcome each story reaches. Are their techniques similar or different?
2. Compare and contrast the use of the Oedipal theme in "The Rocking-Horse Winner" and in "My Kinsman, Major Molineux." How does the presence of this theme contribute to the effect of each story? Do you consider its presence an advantage or disadvantage to the story?
3. Choose any two of the assigned stories that use the same narrative point of view (first-person, third-person omniscient, third person limited). Why is each author's choice of narrative point of view suited or unsuited to that particular story? Which story do you consider the more effective? Why?

Examination-Essay
March, 1969

Range of Grades:

A - 1
B - 0
C - 11
D - 6
F - 6

MID-SEMESTER EXAMINATION

English 1113.8

Discuss three of the following:

1. Fairy tale motifs in "The Rocking-Horse Winner."
2. Comic contrasts in "Hop-Frog."
3. The petrified man as central symbol in "Petrified Man."
4. The chicken farm as microcosm in "The Egg."
5. The importance of setting in "Flight."

Range of Grades:

A - 1
B - 9
C - 7
D - 4
F - 3

FINAL EXAMINATION: SECTION B

English 1113 (Experimental)

(50 min.)

- I. Consider the following poems. Rate them in 1, 2, 3 order. 1 being the best, etc. State your standards of judgment and justify your rating by reference to the poems.

- (1) "Prufrock"
- (2) "Stopping by Woods on a Snowy Evening"
- (3) "My Papa's Waltz"

(20 min.)

- II. Discuss one of the following:

- (a) The function of the Valley of Ashes
- (b) Religious allusions in The Great Gatsby

(40 min.)

- III. Analyze Act II, Scene II Macbeth, in so far as it relates to the entire play.

Range of Grades:

- A - 2
- B - 7
- C - 5
- D - 8
- F - 2

(with slight variation (names of poems) same examination used in starred section of 2413, 1/69.)

Should be noted that examination was open book.