

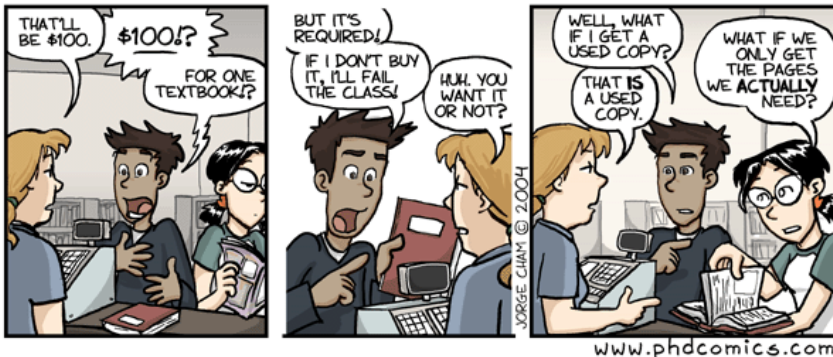
Narrative Force and Form

English 50:350:099: Section 02
Instructor: Candice Kaup
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Class Times: MWF 10:10am – 11:05am, Atg 109

Fall 2007
Office Hours: M & W 11:05am - noon
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Required Reading & Materials:

- [1] Joanne Harris' *Chocolat* (ISBN: 0-14-100018-3)
- [2] *The Best American Essays 2006* (ISBN: 0-618-70529-5)
- [3] *The Brief Penguin Handbook*, Second Edition (purchased from the University bookstore with enclosed CD-ROM for MyCompLab and registration number)
- [4] library e-reserve (list attached)



This Course on the Web:

Sakai Course Tools: <https://sakai.rutgers.edu/portal>

Sakai will be used extensively in this course, so please familiarize yourself with this resource as soon as possible. Handouts, notes, forms, and many other writing tools will be available on Sakai for use at home.

Course Description & Objectives:

In this course we will examine the differing effects of various narrative choices and the art of storytelling. We will begin by exploring the dual narrative in *Chocolat*, a novel in which the reader encounters two distinct narrators offering different views of the same events. We will then investigate the effect and place of the personal essay in contemporary America where the first person narrative is most common in all forms of communication. Following the study of the essay form, we will apply our knowledge of differing narratives and literary techniques to different forms of poetry, looking at both verse and prose forms and how poetic technique has developed in New Jersey, specifically.

The course focuses on reading comprehension and essay writing, so class time will mostly be spent performing literary analysis and developing good grammar and punctuation usage, leading to the completion of two three-page literary analysis essays and one three-page personal essay. We will achieve these goals by using class time and assignments to:

- Determine the sub-text of pieces of literature and poetry as well as the assumptions and strategies of essayists, based upon analysis of prose and close-reading skills.
- Practice writing response papers and applying critical reading skills to your own response papers by internalizing peer-review skills.
- Identify the unifying principle of paragraphs and employ this principle in your own writing.

- Manage the flow of information in the paragraph and sentence, learning to revise sentences according to principles of style.
- Internalize self-correcting measures for grammatical, syntactical, and mechanical errors.
- Identify and employ the basic structure of the analytic paper, by developing ideas into 2-3 page essays, complete with introduction and thesis, unified body paragraphs, and conclusion.

Grading:

Essays: You are required to write 3, three-page essays. This will provide you with the bulk of the work in this course, and consequently, will be given the most weight when it comes to your final grade. Further, these essays will comprise your final portfolio.

Assignments: Various kinds of homework will be assigned: writing, grammar, reading, etc. Homework will not always be graded but is expected to always be done so that you may fully participate in class and build upon the knowledge gained through the homework. Your assignment grade will be calculated based on a total 100 points available: 2 abstracts, 10 points each; 3 half drafts, 10 points each; 3 full drafts, 10 points each, Chocolate festival, 10 points; homework, 10 points.

Presentation: You will be expected to give a 5-10 minute presentation either alone or in a group, on one of the poems/poets we do *not* cover in class.

Assignment	Description	Overall Worth
Essay 1	<i>Chocolat</i> Essay	10%
Essay 2	Personal Essay	10%
Essay 3	Poetry Essay	15%
Midterm Exam		15%
Presentation		10%
Assignments	Includes prewriting, close reading analyses, etc.	20%
Portfolio	Your final 3 essays & a cover letter	20%

This course is pass/fail, so you will not receive a letter grade for the course. However, in order to provide you with an idea of your academic progress, your midterm exam and final papers will receive letter grades. In order to receive a passing grade for the course, your work must be equivalent to a “C” or better. “D” level coursework is defined as “unsatisfactory” and indicates you are not prepared for the level of writing Composition 101 will require of you. **Therefore, in order to pass the course, your final grade must be equivalent to a C.**

On Writing:

Plagiarism: This includes, but is not solely restricted to, 1] the buying of an essay either from a friend or online website, 2] not citing the source when quoting ideas or information. For further details concerning what constitutes plagiarism, review page 227 in your *Penguin Handbook*. If I find plagiarism the assignment becomes an automatic zero and further disciplinary action on behalf of the university may follow. Additionally, depending on the seriousness of the infraction, the student may receive a failing grade for the entire course.

Format of Assignments: All assignments due for homework are to follow the following format: 1 inch margins, 12 point Times New Roman font, double spaced. Points will be deducted for improper format.

Classroom Policies:

Attendance: As discussion & many important exercises are to be done in class it stands to reason that attendance will be vital to your success in this class. My policy is this: I allow you four absences, no questions asked. After four, however, I will lower your grade by 5 percentage points for each additional absence. I will not haggle about excused or unexcused; four absences should be sufficient for any illnesses or emergencies you encounter. I will also keep track of how many times you are late; twice tardy equals one absence.

Late Assignments: Computer errors, broken USB drives, and printer malfunctions are not acceptable explanations for a late assignment. There are *very few* acceptable reasons for a late assignment (ex. hospitalization, death in the family) and such incidents will be evaluated on a case by case basis.

Discussion: In order to encourage active and lively discussion, please be courteous to your fellow students by refraining from using inappropriate language and by avoiding inappropriate discussion topics.

Discrimination, or harassment, based on issues of race, color, gender, religion, disability, sexual orientation, or political affiliation is unacceptable. Much of the material we will be working with relates to adult themes and topics – if ever a topic is uncomfortable to you, please let me know and alternative arrangements will be made.



Lastly, **turn off electronic devices** before entering the classroom.

Schedule

*please note that this is subject to change

Week One

- September 5 Introduction to Course: learning to ask “So what?”
HW: Read “Let’s Think Outside the Box of Bad Cliches” and “A Primer on Electronic Communication”
- September 7 Basics of Fiction Analysis and Essay Writing
HW: Read *Chocolat* pgs. 1 – 43

Week Two

- September 10 *Chocolat* introduction, Close Reading
HW: *Chocolat* pgs. 44 – 85, close read 1 passage
- September 12 Discuss close readings; Introduction to Thesis Statements
HW: *Chocolat* pgs. 86 – 114, close read 1 passage
- September 14 Discussion, grammar/punctuation workshop
HW: *Chocolat* pgs. 115 – 184, read “Shitty First Drafts” (e-reserve), close read 1 passage that connects to one of your prior close readings

Week Three

- September 17 Review grammar/punctuation, close reading, Abstract, discuss paper format
HW: complete *Chocolat* abstract
- September 19 **Due: *Chocolat* abstract (1 pg)**
Share abstracts, grammar/punctuation workshop
HW: *Chocolat* pgs. 185 – 219, close read passage that connects to your thesis
- September 20 (Th) Short conferences (return abstracts)
- September 21 Close reading review/workshop, discuss half draft, paragraph structure
HW: complete *Chocolat* half draft

Week Four

- September 24 **Due: *Chocolat* half draft (1.5 pgs)**
Three types of paragraphs: introduction, body, conclusion
HW: *Chocolat* pgs. 220 – 251, close read passage that connects to your draft
- September 26 *Chocolat*, grammar/writing
HW: finish *Chocolat*, review handout, close read passage that connects to your draft
- September 28 *Chocolat*, grammar/writing
HW: “Teaching the N-Word” (*TBAE* pgs. 25 – 42), “The Culture of Celebrity” (*TBAE* pgs. 54 – 69),
work on *Chocolat* full draft

Week Five

- October 1 Essay introduction, grammar/punctuation
HW: *Chocolat* full draft, “A Rumble and a Scream” (e-reserve)
- October 3 **Due: *Chocolat* full draft (3 pgs)**
Essay style discussion
HW: “Beginning Dialogues” (*TBAE* pgs. 48 – 53), “Death of a Fish” (*TBAE* pgs. 85 – 95), “Relief” (*TBAE* pgs. 96 – 106), “A Matter of Life and Death” (*TBAE* pgs. 238 – 264), *Chocolat* final essay,
think about Chocolate Festival and next essay
- October 5 Conferences (no class)

Week Six

- October 8 Conferences (no class)
- October 10 The revision process, essay styles
HW: “501 Minutes to Christ” (*TBAE* pgs. 11 – 24), “Shame” (*TBAE* pgs. 151 – 158), “A Meal You Love” (e-reserve), complete *Chocolat* final essay
- October 12 **Due: *Chocolat* final essay (3 pgs)**
Discuss essays, personal essay assignment
HW: “Confessions of a Left-Handed Man” (*TBAE* pgs. 185 – 196), “Why Write?” (*TBAE* pgs. 197 – 207), “Notes on Camden” (e-reserve), “Taking the Nets” (e-reserve), complete personal essay abstract/half draft

Week Seven

- October 15 **Due: personal essay abstract/half draft (1.5 pgs)**
Essay discussion, grammar/punctuation workshop
HW: informal Chocolate Festival draft

October 17 Mid-term Review
HW: study for mid-term, complete Chocolate Festival display

October 19 **Mid-term Exam (morning); Chocolate Festival (afternoon, location: tba)**
No HW

Week Eight

October 22 Discuss mid-term, Chocolate Festival, upcoming personal essay full draft
HW: complete full personal essay draft (3pgs), read Collins, Kooser, Bly, Moore

October 24 **Due: full personal essay draft (3 pgs.)**
Poetry Introduction
HW: read Frost, Stevens, close read one; read "Tap the Water Table" (e-reserve)

October 26 Poetry discussion
HW: read Whitman, Williams, Ginsberg, Pinsky, Bishop, Doty; close read three poems
(write one paragraph for each close-reading, do not close read the same poet twice)

Week Nine

October 29 Conferences (no class)

October 31 Conferences (no class)

November 2 No Class

Week Ten

November 5 Poetry discussion
HW: complete personal essay final version

November 7 **Due: Final Personal Essay (3 pgs)**
Poetry discussion
HW: Eliot, Auden, Rilke; close read two of the poems

November 9 Poetry discussion
HW: read: Roethke, Webb, Kenyon, "New Jersey: The Movie" (e-reserve); write poetry abstract

Week Eleven

November 12 **Due: Poetry abstract (1 pg)**
Poetry discussion, choose presentations, *Garden State* introduction

November 14 *Garden State*, short conferences (pm – return abstracts)

November 15 (Th) Short conferences (return abstracts)

November 16 *Garden State*

Week Twelve

November 19 *Garden State*, discussion
HW: complete poetry half draft

November 21 **Due: Poetry half draft (1.5 pgs)**
Extra Credit Game!

November 23 No Class – Thanksgiving break
HW: presentation

Week Thirteen

November 26 Writing Round-Up: Polishing Your Prose (Thesis Statements, Grammar, Punctuation)
HW: presentation

November 28 **Due: Presentations**
Writing Round-Up: Polishing Your Prose (Thesis Statements, Grammar, Punctuation)

November 30 **Due: Presentations**
Writing Round-Up: Polishing Your Prose (Thesis Statements, Grammar, Punctuation)
HW: complete poetry full draft

Week Fourteen

December 3 **Due: Poetry full draft (3 pgs)**

December 5 Course Evaluations, discuss final paper and portfolio requirements

December 7 No class

Week Fifteen

December 10 Conferences (no class)

December 11 (Tu) Conferences

December 12 Last Class! Review final paper and portfolio requirements

December 17 (Mon) Final portfolio (includes final paper) due in my mailbox by noon

E-Reserve Contents

Essays

“A Meal You Love”

Author: Natalie Goldberg

“A Rumble and a Scream”

Author: Caren Lissner

“New Jersey: The Movie”

Author: Adam Lowenstein

“Notes on Camden”

Author: Lauren Grodstein

“Shitty First Drafts”

Author: Anne Lamott

“Taking the Nets”

Author: David Roth

“Tap the Water Table”

Author: Natalie Goldberg

Poetry

This packet will be distributed later in the semester. Please ensure you have all of the following poems in your packet (they are in the order that you will be reading them for class):

Billy Collins “Introduction to Poetry”

Ted Kooser “Selecting a Reader”

Robert Bly “The Moon”

Marianne Moore “Poetry”

Robert Frost “The Road Not Taken”

“Nothing Gold Can Stay”

“Stopping By Woods on a Snowy Evening”

“The Oven Bird”

Wallace Stevens “Thirteen Ways of Looking at a Blackbird”

“Not Ideas about the Thing but the Thing Itself”

“The Idea of Order at Key West”

Walt Whitman “Song of Myself – I, II, VI & LII”

“America”

William Carlos Williams “This is Just to Say”

	<p>“The Red Wheelbarrow” “The Dance”</p>
Allen Ginsberg	<p>“A Supermarket in California” “America” “Howl”</p>
Robert Pinsky	<p>“To Television” “Jersey Rain”</p>
Elizabeth Bishop	<p>“One Art” “The Fish”</p>
Mark Doty	<p>“Now You’re an Animal” “Oncoming Train” “Heaven for Paul” “Letter to Walt Whitman”</p>
T.S. Eliot	<p>“The Love Song of J. Alfred Prufrock”</p>
W.H. Auden	<p>“Funeral Blues”</p>
Rainer Maria Rilke	<p>“Archaic Torso of Apollo”</p>
Theodore Roethke	<p>“My Papa’s Waltz”</p>
Charles Webb	<p>“The Death of Santa Claus”</p>
Jane Kenyon	<p>“Biscuit”</p>
Edna St. Vincent Millay	<p>“First Fig” “Love Is Not All: It Is Not Meat Nor Drink” “I Shall Forget You Presently, My Dear”</p>
Dorothy Parker	<p>“Resume” “News Item” “One Perfect Rose”</p>
Frank O’Hara	<p>“Poem (Hate Is Only One Of Many Responses)” “Poem (Lana Turner has collapsed!)”</p>
Anne Sexton	<p>“The Truth the Dead Know” “For My Lover, Returning to his Wife” “Her Kind” “Sylvia’s Death”</p>
Sylvia Plath	<p>“Lady Lazarus” “Daddy”</p>