ENGLISH 102B (01)

MAJOR FORMS OF LITERATURE
POETRY AND NOVELS

AL 124
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COURSE DESCRIPTION:

English 102 provides and introduction to the university-level study of four major forms of English literature. English 102A examines plays and short stories; English 102B examines poetry and novels.

For this course, I have arranged the poems according to type and theme rather than chronological sequence. An important aspect of our study will be to examine how a poem's form and language support its meaning.

We will consider some basic features of novels, such as character and plot development, as well as point of view. We will also apply certain basic critical approaches to the novels, such as reader response, structuralism, cultural criticism and feminism.

An online component will give students an opportunity to respond specifically to one of the novels and generally to other issues that the course raises. Because this class will be taped for use in Distance Education, the online component will also give students an opportunity to respond to practical aspects of the course, such as organization and requirements. (Please note that you will not appear on tape and your voice will not be used, although I may repeat or paraphrase a question or comment.)

OBJECTIVES:

English 102B has several related objectives:

1. To introduce you to some basic terms and concepts that will help you as you continue your studies in English.
2. To give you practice and training in reading and interpreting individual pieces of literature with greater insight and in making comparisons among them.
3. To help you write more effectively.
4. Through the use of an online component, to help you to articulate your responses and interact with other students.
5. To increase your enjoyment of reading (I hope!).
KEY TERMS:

Types of Poetry: e.g., narrative, pastoral, visual, sound.

Figurative Language: figures of speech (simile, metaphor, cataphresis, synaesthesia, metonymy, synecdoche, personification); symbolism (archetypal, conventional, contextual)

Prosody: types of rhyme (end, internal, perfect, imperfect, masculine, feminine); stanza forms (especially couplet, tercet, quatrain, etc.); conventional verse forms (especially ballad, Italian and English sonnets); basic rhythmic patterns (iambic, anapestic, trochaic, dactylic, spondeic); rhythmic variations (caesura, enjambment); and metre (especially dimeter, trimeter, tetramer, pentameter, hexameter).

Sound Patterns and Devices: alliteration, assonance, consonance, onomatopoeia

Persona, Voice, Diction: creating a persona; basic levels of language, especially monosyllabic, polysyllabic, archaic, colloquial, specialized, figurative (poetic), dialect.

Narrative elements: plot; characters; setting (time and place); point of view (especially first person, but some reference to third person); narrator (reliable, unreliable, homodiegetic, heterodiegetic); narrative distance; time and order (fabula, sjuzet, analepsis, prolepsis, paralipsis, achrony); direct and indirect speech (monologue, dialogue, interior monologue, stream of consciousness).

TEXTS:

The following texts are required:

Jon C. Stott et al., The Harbrace Anthology of Poetry, 3rd edition (Harcourt).
Charlotte Bronte, Jane Eyre (Oxford).
William Faulkner, As I Lay Dying (Vintage).
Jean Rhys, Wide Sargasso Sea (Penguin).

The following text is recommended:

Jane E. Aaron and Murray McArthur, The Little Brown Compact Handbook, Third Canadian Edition* (Addison-Wesley). [This text has useful sections on grammar, punctuation, and sentence errors, as well as suggestions for writing essays and a summary of the MLA style. All royalties derived from the sale of this text will be donated to the Department of English scholarship fund.]

*Or either of the first two editions
TENTATIVE SCHEDULE: (Page numbers refer to The Harbrace Anthology)

1. **Introductory Poems**: “I wandered lonely” (113); “Stopping by Woods on a Snowy Evening” (244).

2. **Old Ballads**: “Sir Patrick Spens” (28); “Bonny Barbara Allen” (30).

3. **Narrative Poems**: “The Rime of the Ancient Mariner” (116); “La Belle Dame sans Merci” (154); “The Lady of Shalott” (160); “anyone lived in a pretty how town” (handout).

4. **Interlude on Essay Writing**.

5. **Dramatic Poems**: “I’m Nobody” (209); “Telephone Conversation” (355); “My Last Duchess” (169); “Helen of Troy Does Counter Dancing” (382); “Hawk Roosting” (347); “The Ways We’re Taught” (handout).

6. **Interlude on Poetic Terminology (Figurative Language, Prosody, Sound and Sound Devices)**.

7. **Jane Eyre**.

8. **Sonnets**: “The Winter Fields” (221); “That time of year” (40); “My mistress’ eyes” (41); “Leda and the Swan” (237).

9. **Poems for Reading Aloud**: “Blackman Dead” (403); “Meditation on the Declension . . .” (405); “My Ledgers” (409).

10. **Visual Poems (Not for Reading Aloud)**: “l(a)” (281); “r-p-o-p-h-e-s-s-a-g-r” (overhead); “Apfel” (handout) “The Horizon of Holland” (handout).

11. **Sound Poems (Not for Writing Down)**.

12. **Wide Sargasso Sea**.

13. **Poems of Childhood**: “The Lamb” (97); “The Tyger” (101); “Nurse’s Song” (100); “Nurse’s Song” (103); “Fern Hill” (313).

14. **Parents and Children**: “Little Black Boy” (98); “My Papa’s Waltz” (296); “Digging” (handout); “Daddy” (348); “To a Sad Daughter” (398).

15. **Poems of Death**: “After a Death” (handout); “Music when soft voices die” (handout); “She dwelt among the untrodden ways” (111); “I heard a Fly buzz” (210); “Because I could not stop for Death” (212).

16. **As I Lay Dying**.
GRADES AND ASSIGNMENTS:

Online tasks (15%) will be apportioned as follows: 10% for short online quizzes, and 5% for online group response to *Wide Sargasso Sea*.

One essay of approximately five typewritten, double-spaced pages (1200 words) will account for 20% of the final mark. (The title page of this essay should include a thesis statement and a very brief outline of the basic organization; a sample will be provided.)

A second essay, which may involve a creative topic and which therefore may be longer than the other essay, will account for 30% of the final grade.

One two-and-a-half hour final exam will account for the remaining 35% of the final grade.

Class participation, as well as online participation in the discussion board, will affect the grade positively (up to 5%). There may be some deduction of marks (up to 5%) if your attendance is noticeably irregular.

*Note also:* One number grade (1%) may be subtracted for each day an essay is late, unless an extension has been granted in advance. *No essay will be accepted after the other students' essays have been returned to them.*

ONLINE TASKS:

Everyone has computer access through the university. Online tasks account for 15% of your final grade, as indicated above.

A series of short quizzes (5 questions each) will test your reading and comprehension of the following:
- *Jane Eyre*, volume 1 (pp. 7-151)
- *Jane Eyre*, volume 2 (pp. 153-296)
- *Jane Eyre*, volume 3 (pp. 297-452)
- Punctuation
- Formatting Quotations
- Terminology, especially figurative language, sound devices, and prosody (3 quizzes)

A schedule of due dates will be given in class.

Later in the term, students will be divided into groups of five (approximately) to discuss their responses to *Wide Sargasso Sea*. This will be done in two discussions: Part I of the novel (pp. 15-51), and Parts II and III of the novel (pp. 55-156). I will explain in class what I mean by responses, and suggest ways for setting them out in threads. A schedule of due dates will also be given in class.
ONLINE ACTIVITIES:

Check regularly for Announcements. These will appear on the main page. Also check under Lessons for Lecture Outlines, which will summarize the key terms and ideas discussed in class. I would recommend making and keeping copies of the lecture outlines.

Class Discussion Board: I will use this board to prod you to consider some questions for upcoming classes. You may also wish to enter into some discussion of issues raised in class. Since this board will be edited for Distance Education, I encourage your comments on practical matters, such as the organization of the material, the value of the assignments, and the effectiveness of the online activities.

Optional Poetry Board: There will be a board available for students to post original poems and for other students to respond to these poems. I hope to have a class toward the end for volunteers to read their own poems.

I will post links to websites that may be of interest to students. This will include an online style manual with information on punctuation, grammar, hints for good essay writing, and MLA style. Through the university library, you can also access the Oxford English Dictionary (OED), the ultimate authority on the English language.

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The Faculty of Arts requires that we notify you of the following:

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

General Notes:

1. You will need to find a suitable way of selecting and organizing the material of your essay and of focussing your ideas in a clear direction. Give special attention to your introductory paragraph, which should identify the main topic or set of issues which your paper will treat, identify the direction of your essay, and interest your reader.

2. Provide evidence for generalizations that you make. Try to strike a balance between general argument and specific illustration. Use quotations to support your ideas, but don't overquote.

3. Before you submit your paper, be sure to proofread it, carefully checking for errors of typing, spelling, punctuation, and grammar. Consider your readers: Will they have trouble following your ideas?

4. I prefer that you base your ideas on your own careful and thoughtful reading of the texts. Feel free to use ideas from class discussions, but please do not consult other sources unless you see me first.

5. Give your essay a descriptive title that includes the title of the work(s) that you will be considering. Also include your name and the course number on the first page. A separate title page is not necessary. All page references to the works go in parentheses at the end of your sentence but before the period. A Works Cited list is required, even if you have only quoted from the primary text. I will give you some information on how to use MLA style to quote poetry and to cite works from anthologies; for more detail, see The Little, Brown Compact Handbook.

6. I mark essays holistically, taking into consideration content, organization, and style and correctness.
ASSIGNMENT 1:

**Due:** Friday, October 28, 2005

**Length:** Approximately five double-spaced, typewritten pages (1200 words).

**Topic:** One of the following:

1. Tennyson has been called one of the most “musical” of the British poets. Examine “The Lady of Shalott” in terms of its “musicality.” Refer to relevant terms listed under *prosody* and *sound devices*, and discuss their implications. If you wish, you may also raise issues suggested by Loreena McKennet’s musical adaptation. To write a coherent essay, organize your ideas under three principal headings; this will help to avoid the problem of your essay sounding too much like a list of items.

2. Compare the poems “Bonny Barbara Allen” and “La Belle Dame sans Merci.” Limit your discussion to three key points of comparison, one of which should be the ballad form.

3. **EITHER:** Discuss how issues like point of view, diction, and poetic form contribute to the creation of the persona in one of the following poems: “Telephone Conversation,” “Helen of Troy Does Counter Dancing,” “My Last Duchess,” “Hawk Roosting,” “The Ways We’re Taught.”

   **OR:** Using the issues mentioned above, compare the methods by which the persona is created in two of these poems.

4. How is it that, despite the unusual language, readers can understand, and respond to, “anyone lived in a pretty how town”? Organize your essay around three principal reasons.
ASSIGNMENT 2:

Due: Friday, November 25, 2005.
Length: Variable, but at least five typewritten pages in total (1200 words).
Topic: One of the following:

1. This is a two-part assignment. (1) Create a journal entry of no more than four pages written in the voice of any character, narrator, or speaker of a novel or poem. The journal entry should represent further reflection on a particular issue that has been presented in the original text. The journal entry must also be consistent with the character's or narrator's or speaker's diction and style, so you have to pay close attention not only to content but also to language. If you wish, quote selectively from the original work, but also use your own imagination to truly inhabit the character's mind and, as it were, write beyond the original text. Keep in mind, however, that you must be able to substantiate everything you create in terms of the original text. (2) Then write a four or five page analysis of your journal entry, commenting on why you made certain writing decisions and stating what you were hoping to achieve. The emphasis is on analysis: don't simply summarize what you have done.

2. Write one or two poems in which you react to any poem on the syllabus (e.g., "Bonny Barbara Allen," "Daddy"). A couple examples of responses in The Harbrace Anthology are "The Nymph's Reply" (p. 36) to "The Passionate Shepherd to His Love" (p. 38), or "Marvell's Garden" (p. 333) to "The Garden" (p. 65). If you wish, you may experiment with voice or form. Accompany your poem with an essay of four or five pages in which you trace the process of writing your poem. Include an analysis, especially as it relates to the original poem.

3. Discuss father/daughter relationships in "Daddy" and "To A Sad Daughter." How does the point of view of the poem affect your interpretation?

4. We sometimes feel that a female author is at a disadvantage when she creates a male character. Organizing your ideas around three points, compare the success (or failure) of Charlotte Bronte and Jean Rhys in creating the character of Rochester.
Information for Students Using UW-ACE
(University of Waterloo ANGEL Course Environment)

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

Logging Into UW-ACE

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

PCs
Netscape 7.1 or higher or Internet Explorer 6.0 or higher or Firefox/Mozilla (please note that Firefox will not access Flash-based SCORM items properly, so should not be used for courses with flash (animation) file activities and you may encounter problems when using the HTML Editor)

We have had the best success with Netscape 7 or higher.

Macintoshes
Safari 1.1 or higher or Mozilla 1.4 for OS X
Safari 1.2 or higher or Mozilla 1.4 for OS X

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

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

http://uwace.uwaterloo.ca

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

Checking Your Userid and Password

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

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

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

Getting Help

A UW-ACE student guide can be found by selecting Help on left hand panel of the UW-ACE home page, and selecting the hyperlink UW-ACE (ANGEL 6.2) Student Quickstart Guide. Additional queries can be sent to uwacehelp@ist.uwaterloo.ca.