ENGLISH 102B (02)

MAJOR FORMS OF LITERATURE
POETRY AND NOVELS

PHY 235

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COURSE DESCRIPTION:

English 102 provides an 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 topics rather than
chronological sequence. An important aspect of our study will be to examine how a
poem’s form supports its meaning.

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

An online component will give students an opportunity to apply the topics to a
particular poem, and to respond to two of the novels on the syllabus.

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 articulate your responses, as well
   as work with others.
5. To increase your enjoyment of reading (I hope!)
KEY TERMS:

Conventional verse forms: ballad, Italian and English sonnets, free verse.

Patterns: stanzas (form and content); sentences (statements, questions, commands); tracking verbs, pronouns, images, etc.

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

Prosody: types of rhyme (end, internal, perfect, imperfect, masculine, feminine); stanza forms (couplet, tercet, quatrain); types of rhythmic feet (iambic, anapestic, trochaic, dactylic, spondeic); the terminology for describing the length of a line of verse (especially trimeter, tetrameter, pentameter, and hexameter)

Figures of sound: alliteration, assonance, consonance, onomatopoeia.

Voice and Persona: dramatic monologue.

Diction: levels of language (formal, informal, monosyllabic, polysyllabic, archaic, colloquial, etc.)

Speech acts: E.g., command, invitation, confession, prayer, reminiscence.

Narrative elements: plot, characterization; setting (time, place); points of view (especially first and third person); narrator (reliable, unreliable, homodiegetic, heterodiegetic); time and order (especially analepsis, prolepsis, paralipsis, and simultaneous narrating).

TEXTS:

The following texts are required:

Charlotte Bronte, Jane Eyre (Oxford).
William Faulkner, As I Lay Dying (Vintage)
Mark Twain, Huckleberry Finn (Bantam)
English 102B: Supplementary Poetry Readings (available from the bookstore).

(NOTE: Many of the poetry selections will be from Literature: Reading, Reacting, Writing, edited by Laurie G. Kirszner et al. For students who do not have this text from 102A, the selections will be available through Courseware Solutions.)

The following text is recommended:

Jane E. Aaron and Murray McArthur, The Little, Brown Compact Handbook, 2nd 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.]
TENTATIVE SCHEDULE:

Jan. 5: Introduction to Course.

Jan. 7: Form: The Old Ballads: "Sir Patrick Spens"; "Edward" (Supplement).


Jan. 19: Form: Narrative: "La Belle Dame sans Merci" (791); "Jabberwocky" (694); "anyone lived in a pretty how town" (623); "Cinderella" (590).

Jan. 21: Form: Sonnet: "Winter Fields" (704); "That Time of Year" (507).

Jan. 26: Patterns: "l (a)" (510); "r-p-o-p-h-e-s-s-a-g-r" (overhead); "The Lamb" (764); "The Tyger" (765); "Did I Miss Anything?" (832); "Green Rain" (801).

Jan. 28 & Feb. 2: Figurative Language and Figures of Sound: "The Secretary Chant" (653); "the sky was candy" (719); "Nothing Gold Can Stay" (639); "I Wandered Lonely" (837); "The Road Not Taken" (779); "Uphill" (740); "Jazz Fantasia" (listening); "The Weary Blues" (listening).

Feb. 4: Prosody: "My Papa's Waltz" (516); "The Ruined Maid" (Supplement).

Feb. 9 & 11: Jane Eyre.

Feb. 16 - 20: READING WEEK.

Feb. 23, 25, & March 1: Jane Eyre (if necessary); Huckleberry Finn.

March 3: Prosody: Continued.

March 8 & 10: Voice and Persona: "We Real Cool" (621); "I am Nobody" (714); "The Chimney Sweeper" (763); "Not Waving but Drowning" (824).

March 15 & 17: Diction and Speech Acts: "The Passionate Shepherd to His Love" (524); "The Nymph's Reply" (525); "My Last Duchess" (568); "Gretel in Darkness" (564); "Daddy" (656).

March 22: Students' Poems.

March 24 & 29: As I Lay Dying.

March 31: Review.
GRADING AND ASSIGNMENTS:

1. There will be an online component for novels which will be worth 15% of your final mark. You are guaranteed 10% for completing the tasks; 5% is based on my general impressions of the quality of the content and writing.

2. One comparative essay (approximately five typewritten, double-spaced pages) will be worth 25% of your final mark; 5% of this mark will be based on an online proposal.

3. One poetry analysis (approximately five typewritten, double-spaced pages) will be worth 25% of your final mark; 5% of this mark will be based on online group work.

4. The final exam will account for the remaining 35% of your final mark.

Class participation will affect the final mark positively (up to 5%). There may be some deduction of marks (up to 5%) if your attendance is noticeably irregular.

Also one number grade (1%) may be subtracted for each day that an essay is late, unless an extension has been granted in advance.

ON-LINE TASKS

Everyone will have computer access. During the second week one class will be devoted to online procedures. Note: BIG BROTHER IS WATCHING YOU! The instructor has access to all submissions, knows what you have done and will reward you accordingly. Online work will account for 25% of your final mark (see above). It should also help you to get a higher mark on your essays and exam.

There will be three main tasks for the online component:

1. Students will be divided into groups of five or six. Students in each group will discuss on the novel board their responses to reading *Jane Eyre* and *As I Lay Dying*. This will be done on an online board. (I will explain in class what I mean by responses, and I will also put suggestions for responding in the first week's online topic.)

I have divided *Jane Eyre*, as it originally was, into three volumes; I have divided *As I Lay Dying* approximately in half. There will be two deadlines: by the first date, each student in the group should have written a brief response, which should take into account any other responses that *might* have been posted; by the second date (the one in parentheses, which is two days later), students in the group can look over all the responses and make further comments, if they wish. (Note: As soon as you have done the reading, go online to post your responses, even if it's several weeks before the due date. Comment only on the required reading; don't give later parts of the story away.)
Reading and Responding Schedule:

Wed. Jan. 21, 3 pm (Fri. Jan. 23, 3pm): Jane Eyre, vol. 1 (pp. 7-151)
Wed. Jan. 28, 3pm (Fri. Jan. 30, 3pm): Jane Eyre, vol. 2 (pp. 153-296)
Wed. Feb. 4, 3pm (Fri. Feb. 6, 3pm): Jane Eyre, vol. 3 (pp. 297-452)
Wed. Mar. 10, 3pm (Fri. Mar. 12, 3pm): As I Lay Dying (pp. 3-136)
Wed. Mar. 17, 3pm (Fri. Mar. 19, 3pm): As I Lay Dying (pp. 137-261)

(2) Each group will be given a poem to analyze for the second essay. These poems will be discussed online on the poetry board, according to the following schedule: first impressions (to be discussed by Mon. Jan 19); form (to be discussed by Mon. Jan. 26); patterns (to be discussed by Mon. Feb. 2); figures of speech and figures of sound (to be discussed by Mon. Feb. 9); prosody (to be discussed by Mon. Mar. 8); voice and persona (to be discussed by Mon. Mar. 15); diction and speech acts (to be discussed by Mon. Mar. 22). Each student will take the ideas discussed online to write his/her analysis of the poem. Five marks of the 25 marks for your essay will be based on your contributions online.

I may also ask groups to consider some aspects of poems that we don't have time to discuss in class.

(3) By Jan. 29 students will be required to submit a proposal for their first essay online. This proposal should consist of: (1) your proposed thesis statement; (2) a list of at least three key ideas, preferably corresponding to the divisions in your essay; (3) two sentences that you might use in your essay, each of which contains a quotation and a source citation in MLA style; and (4) your list of Works Cited in MLA style.

ON-LINE ACTIVITIES:

1. Each week I will be posting topics, which will summarize the key terms and ideas discussed during the week. Occasionally, I will also post announcements. Be sure to check the topics and announcements on a weekly basis. It would be smart to make a copy of the topics.

2. Optional: There will be a board available for students to post original poems. I have set aside a class at the end of term to discuss students' poems.

3. Optional: There will be a task on plagiarism, and possibly one on punctuation, that you may wish to complete. We will post the URLs for some online style guides, which contain information about such things as punctuation, grammar, hints for good essay writing, and MLA style.
ESSAY TOPICS AND DUE DATES:

General Notes:

1. You will need to find a suitable way of selecting and organizing the material of your essay and of focusing 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 strong 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 in typing, spelling, punctuation and grammar. Consider your readers: Will they have any 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 discussion, but please do not consult secondary 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 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 in anthologies.

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

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Essay 1:
Length: Approximately five typewritten, double-spaced pages (1250 words)

Write an essay on one of the following topics:

1. What does "The Rime of the Ancient Mariner" owe to the tradition of the Old Ballads? Limit your discussion to three significant ballad characteristics.

2. Compare the poems "Edward" and "La Belle Dame sans Merci." Limit your discussion to three points of comparison.

CONTINUED ON NEXT PAGE.
3. How is it that, despite the unusual language, readers can make sense of "anyone lived in a pretty how town"? Organize your essay around three principal reasons.

4. Discuss three principal differences between a prose version of Cinderella and Anne Sexton's version in poetry. What does the story gain by being told in poetry?

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Assignment 2:
Due: March 29, 2004
Length: Approximately five typewritten, double-spaced pages (1250 words).

Write an analysis of your group's poem. Focus on what you consider to be the three most significant topics, although you may bring other issues into your essay. You are free to use ideas from the discussion board, but the selection, organization and writing of this essay must be your own work.

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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 in 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."