ENGLISH 102B

MAJOR FORMS OF LITERATURE
POETRY AND NOVELS

HH150

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Office Hours: Tues. 10:00-11:00, 
2:00-3:00

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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.

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

*Figurative Language:* figures of speech (simile, metaphor, synesthesia, metonymy, synecdote, 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 dimeter, 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 fabula, sjuzet, analepsis, prolepsis, paralipsis, and simultaneous narrating).

TEXTS:

The following texts are required:


Mark Twain, *Huckleberry Finn* (Norton).

*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:

May 4: Introduction to Course.

May 6: Form: The Old Ballads: "Sir Patrick Spens"; "Edward" (Supplement).

May 11: On-line Demonstration in the Flex Lab (Second floor, Dana Porter Library).


May 18: Form: Narrative: "La Belle Dame sans Merci" (791); "Jabberwocky" (694); "anyone lived in a pretty how town" (623); "Cinderella" (590).

May 20: Form: Sonnet: "Winter Fields" (704), "That Time of Year" (507).

May 25: Patterns: "l (a)" (510); "r-p-o-p-h-e-s-s-a-g-r" (overhead); "Stopping by Woods on a Snowy Evening" (handout); "Infant Joy" (handout); "Infant Sorrow" (handout); "The Lamb" (764); "The Tyger" (765); "Did I Miss Anything?" (832); Green Rain (801).

May 27 & June 1: 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).

June 3 & 8: Prosody: "My Papa's Waltz" (516); "The Ruined Maid" (Supplement).

June 10, 15, & 17: Jane Eyre.

June 22 & 24: Huckleberry Finn.

June 29 & July 6: Voice and Persona: "Theme for English B" (790); "We Real Cool" (621); "I'm Nobody" (714); "The Chimney Sweeper" (763); "Not Waving but Drowning" (824).

July 8 & 13: Diction and Speech Acts: "Our Bog Is Doo" (handout); "The Passionate Shepherd to His Love" (524); "The Nymph's Reply" (525); "My Last Duchess" (568); "Daddy" (656).

July 15 & 20: Beloved.

July 22: Students' Poems & Wrap-up
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 adequately; 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 (approximately). Students in each group will discuss on the novel board their responses to reading Jane Eyre and Beloved. This will be done on an online board, and you are encouraged to set up your responses in discussion threads. (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 Beloved 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. May 19, 3 pm (Fri. May 21, 3pm):** Jane Eyre, vol. 1 (pp. 7-151)

**Wed. May 26, 3 pm (Fri. May 28, 3pm):** Jane Eyre, vol. 2 (pp. 153-296)

**Wed. June 2, 3pm (Fri. June 4 , 3pm):** Jane Eyre, vol. 3 (pp. 297-452)

**Wed. June 30, 3pm (Fri. July 2, 3pm):** Beloved (pp. 3-132)

**Wed. July 7, 3pm (Fri. July 9, 3pm):** Beloved (pp. 133-275)

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(2) **Preparation for Assignment 2:** Each group will be given two poems to discuss online on the poetry board. Your group will be asked to look at specific issues in the poems following our discussions in class; *I will assign due dates in class.* Each student will take the ideas discussed online to write his/her second essay, an analysis of *either of the two poems.* Five marks of the 25 marks for your essay will be based on your contributions online.

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(3) By May 27, 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 atyle.

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**ON-LINE ACTIVITIES:**

1. Each week I will be posting lecture notes, 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 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 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:
Due: June 10, 2004.
Length: Approximately five typewritten, double-spaced pages (1250 words)

Write an essay on one of the following topics:

1. To what extent does the tradition of the Old Ballads contribute to the effectiveness of the narration in "The Rime of the Ancient Mariner"? 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, one of which should be the ballad form.

CONTINUED ON NEXT PAGE.
3. How is it that, despite the unusual language, readers can make sense of either "Jabberwocky" or "anyone lived in a pretty how town"? Organize your essay around three principal reasons. (If you wish, you may write on both "Jabberwocky" and "anyone" in terms of the unusual language and the reader's ability to decipher it, focus on three points of comparison.)

4. A student once commented that the original prose version of "Cinderella" by the Brothers Grimm is "poetic" and Anne Sexton's poetic version is "prosaic." Basing your essay on three principal points of comparison and/or contrast, discuss this assessment. If you're philosophical, you may wish to use this essay to discuss issues of prose versus poetry. (For the Grimm version see http://www.pitt.edu/~dash/grimm021.html)

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Assignment 2:
Due: July 22, 2004
Length: Approximately five typewritten, double-spaced pages (1250 words).

Write an analysis of one of your group's poem. Choose the one on which you can produce the better essay. 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 your group's 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."