ENGLISH 102B (02)

MAJOR FORMS OF LITERATURE
POETRY AND NOVELS

AL 113
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10:00-11:00

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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. Our emphasis on novels will be on such basic features as character, plot development, and narration. We will also apply certain basic critical approaches to the novels, such as reader response, structuralism, cultural criticism, and feminism.

OBJECTIVES:

English 102B has several related objectives:

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

Types of Poetry: e.g., ballad, sonnet.

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

Prosody: types of rhyme (end, internal, perfect, imperfect, masculine, feminine); stanza forms (especially couplet, tercet, quatrains, 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, tetrameter, 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 (first person, third person); narrator (reliable, unreliable; homodiegetic, heterodiegetic; omniscient, objective, internal); narrative distance; time and order (fabula, sjuzet, analepsis, prolepsis, paralipsis, achrony); direct and indirect speech (monologue, dialogue, interior monologue, stream of consciousness).

Reader-Response Terminology: horizon of experience, horizon of expectation, readerly, writerly, intertextuality, closed ending, open ending.

TEXTS:

The following texts are required:

- Thomas Hardy, Tess of the d’Urbervilles (Broadview).
- Mark Twain, Huckleberry Finn (Norton).

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)

(Please note that the class on Tuesday, March 11 will be cancelled due to Campus Day.)

1. **Introductory Poems**: “I wandered lonely” (111); “Stopping by Woods on a Snowy Evening” (214); “The Lamb” (97); “The Tyger” (101).

2. **Old Ballads**: “Sir Patrick Spens” (25); “Bonny Barbara Allen” (26).

3. **Narrative Poems**: “The Rime of the Ancient Mariner” (114); “La Belle Dame sans Merci” (151); “The Lady of Shalott” (156); “anyone lived in a pretty how town” (242).

4. **Interlude on Poetic Terminology**.

5. **Huckleberry Finn**

6. **Dramatic Poems**: “I’m Nobody” (183); “Telephone Conversation” (317); “My Last Duchess” (164); Helen of Troy Does Counter Dancing” (337); “Hawk Roosting” (347); “The Ways We're Taught” (362).

7. **Sonnets**: “I, Being Born a Woman” (235); “That time of year” (36); “My mistress’ eyes” (37); “Since there’s no help” (31); “Leda and the Swan” (206).

8. **Parents and Children**: “My Papa’s Waltz” (259); “Digging” (326); “Daddy” (311); “Little Black Boy” (98); “To a Sad Daughter” (353).

9. **Tess of the d'Urbervilles**

10. **An Anthology of “Favourites” from The Harbrace Anthology**.

11. **The Stone Diaries**
GRADES AND ASSIGNMENTS:

- On-line group discussions of *Tess of the d'Urbervilles* will account for 10% of the final grade (see below for details).

- One essay of four to 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 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 short midterm quiz, based on poetic terminology, will account for 5% of the final grade. This will be held in class after #4 in the course outline; the date will be announced in class and on-line.

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

- In addition I will **add** up to 5% for participation in class, in the “Coffee Club,” and/or in the “Class Poetry Board” on-line. I will **deduct** up to 5% if your attendance is noticeably irregular. One number grade (1%) may be subtracted for each day an essay is late, unless an extension has been granted in advance.

UW-ACE / ON-LINE ACTIVITIES:

There will be a course website which you can access through UW-ACE. See the last page of this syllabus for information on accessing.

- This website will contain **Class Announcements** which you should consult regularly.
- You may **Introduce Yourself** to the rest of the class.
- There will be a “**Coffee Club**” where you may wish to ask a question, or continue a discussion from class.
- There will be a **Class Poetry Board** where you can post original poems and respond to your peers' poems.
- **Downloadable Handouts** will be available. You may be asked to copy some of these prior to a class and bring them to class; others will be available to you after the class.
- **Links** to useful websites will also be provided, mainly for your information.
ON-LINE GROUP DISCUSSION:

Early in the term, you will be divided into groups of four to six students. In the Group Discussion Board, you will discuss *Tess of the d'Urbervilles*. It's best if you set up the discussion board in an interactive way; that is, continue the thread of a previous submission, or start a new thread if you change the focus of the discussion.

I'll provide you with some suggestions for discussing a novel. For *Tess*, I'd like you to pause after each of the following parts, collect your thoughts and post them. These parts are based on Hardy's own divisions:

- Phase the First and Second (pp. 33-130)
- Phase the Third and Fourth (pp. 131-254)
- Phase the Fifth, Sixth and Seventh (pp. 255-424)
- **If you wish**, discuss Appendices G and H (pp. 483-502)

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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."

\[end\]
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:** Thursday, February 14, 2008  
**Length:** Approximately five double-spaced, typewritten pages (1200 words).  
**Topic:** One of the following. The title page of your essay should include a brief thesis statement and three-point outline.

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 patterns and devices*, and discuss their implications. *If you wish,* you may also raise issues suggested by Loreena McKennitt'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. Show how “The Rime of the Ancient Mariner” is like and/or unlike the Old Ballads. Organize your ideas around **three** characteristics of the Old Ballads, one of which should be prosody. *If you wish,* use “Sir Patrick Spens” as a sample Old Ballad by which to compare the “Ancient Mariner.”

3. Compare **all three** versions of “Bonny Barbara Allen” (the one in *The Harbrace Anthology* and the two from the course Downloads). Organize around **three** main points of comparison, one of which should be the ballad stanza. *If you wish,* you may assume that the version in the text is the earliest of the three, and base your comparison on why you think that the other versions developed from it.

4. 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 stanza.

5. 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: Tuesday, March 25, 2008.

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) Write an original sonnet (either Italian or English) which draws its inspiration from one of the following relationships: Sir John and Barbara Allen; Sir Lancelot and the Lady of Shalott; La Belle Dame and the knight-at-arms; the Duke and his new Duchess; the father and the "Sad Daughter"; Tess and Angel Clare, at any point in their relationship. (2) Accompany your sonnet with an essay of four or five pages in which you trace the process of writing your sonnet. Include an analysis of your final version.

2. Compare the creation of a persona in any two of the following poems: "I'm Nobody," "Helen of Troy Does Counter Dancing," "My Last Duchess," "I, Being Born a Woman." Organize around three points of comparison, one of which should focus on diction, and another consider the speaker's relationship with the addressee (and/or with the reader). Keep in mind that a comparison can involve differences, as well as similarities.

3. Discuss father-daughter relationships in "Daddy" and "To A Sad Daughter." Organize around three main points, one of which should discuss the different point of view in each poem.

4. Compare Blake's poem "The Tyger" with Hughes's poem "Hawk Roosting." Organize around three points of comparison, one of which should consider the potential symbolism of the animal (evil?). Keep in mind that a comparison can involve differences, as well as similarities.

5. What issues concerning race and racism are raised in Huckleberry Finn, "Little Black Boy," and "Telephone Conversation"? Organize around three points. Your discussion of each point need not involve all three works, but in the course of the essay you should mention all three works.

6. What do you think is meant by the accusation that Tess is a "man's woman"? Argue either for or against this accusation. If you wish, refer to Twain's depiction of women in Huckleberry Finn by way of comparison or contrast.
Information for Students Using UW-ACE

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.

1. 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:

2. Choosing a Browser

ANGEL is designed to support the widest variety of client-side operating systems and client-side browsers through its limited use of client-side technologies. While ANGEL products generally function well in many browsers, the following are formally supported and tested:

- With PCs running Windows OS: Internet Explorer, Firefox and Mozilla
- With Macs running OS X: Firefox and Mozilla

Testing is performed on the latest generally available versions for the above platforms and browsers with each General Release of ANGEL products, ensuring full support at that time. For additional information on browser support please visit [http://support.angellearning.com](http://support.angellearning.com).

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

3. Locating UW-ACE on the Web

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

[http://uwace.uwaterloo.ca](http://uwace.uwaterloo.ca) or go to the University of Waterloo's homepage and select the UW-ACE hyperlink

Provide your Quest/UWdir 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.

4. Checking Your Userid and Password

Your password can be checked by going to:

[http://ego.uwaterloo.ca/~uwdir/UW-Passwd.html](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:


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.

5. 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 ANGEL 7.1 Student Guide -- Quickstart Overview Guide.

Additional queries can be sent to [uwacehelp@ist.uwaterloo.ca](mailto:uwacehelp@ist.uwaterloo.ca).