ENGLISH 102A: THE MAJOR FORMS OF LITERATURE--SHORT STORIES AND DRAMA

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Office: Hagey Hall 228D
Office Hours: Tuesday and Thursday, 1:30-2:30, 4:00-4:30

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COURSE DESCRIPTION:

The primary aim of English 102A/B is to introduce you to the university-level study of English literature through the examination of the major genres and forms in which English literature is written. English 102A deals with short stories and drama; English 102B (in the winter term) deals with the novel and poetry.

A second and related aim of the course is the development of skills in critical thinking and effective writing.

TEXTS:

John J. Clayton (ed.). The Heath Introduction to Fiction (Fourth Edition)
T. S. Eliot. The Family Reunion (Harcourt, Brace, Jovanovich)
Sean O'Casey. Three Plays (Pan)
William Shakespeare. Timon of Athens (New Penguin)

GRADING AND ASSIGNMENTS:

Two essays of five or six double-spaced, typewritten pages (or the equivalent in handwriting). These two essays together will account for 40% of the final grade.

One creative assignment, which may be the writing of an original short story or the adaptation of a short story to a film, stage play or radio play. Stories should be eight to twelve pages in length; adaptations should aim for a 20-30 minute production. This assignment must be accompanied by a brief commentary and will account for 30% of the final grade.

One three-hour final exam, which will account for the remaining 30% of the final grade.

In addition, each student will be required to present a brief (five minute maximum) talk to the class on an assigned topic. This presentation (considered along with class participation and attendance) will affect the final grade positively (up to 5%). On the other hand, there may be some deduction of marks (up to 5%) if you do not show up for your presentation or if your attendance is noticeably irregular.

(NOTE ALSO: One number grade (1%) may be subtracted for each day a paper is late, unless an extension has been granted in advance. No paper will be accepted after the other students' papers have been returned to them.)
TENTATIVE SCHEDULE OF READINGS:

Our exploration of the short story will focus on such topics as the following: (1) plot construction, (2) point of view (focus and voice), (3) methods of characterization, (4) thematic concerns, (5) artistry in language, and (6) narrative kinds.

In addition, we will consider the stories in the light of (1) formalistic criticism, (2) psychological criticism, (3) sociological criticism, (4) historical criticism, (5) feminist criticism, and (6) ethical criticism.

Our exploration of the drama will focus, in addition to most of the above concerns, on performance-criticism and genre (tragedy, comedy, modern drama).

I. SHORT STORIES (from The Heath Introduction to Fiction):
1. Shirley Jackson, "The Lottery" (p. 643)
2. Gabriel Garcia Marquez, "A Very Old Man with Enormous Wings" (p. 745)
3. Nathaniel Hawthorne, "Young Goodman Brown" (p. 69)
4. F. Scott Fitzgerald, "Babylon Revisited" (p. 435)
5. Zora Neale Hurston, "Sweat" (p. 497)
6. Toni Cade Bambara, "The Lesson" (p. 872)
7. Louise Erdrich, "Marie Lazarre" (p. 894)
8. William Faulkner, "A Rose of Emily" (p. 469)
9. Charlotte Perkins Gilman, "The Yellow Wallpaper" (p. 221)
10. Virginia Woolf, "An Unwritten Novel" (p. 361)

II. DRAMA:
11. William Shakespeare, Timon of Athens
12. T. S. Eliot, The Family Reunion
13. Sean O'Casey, Juno and the Paycock.

(Time permitting, we will listen to Eugene O'Neill, The Emperor Jones.)

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