The Major Forms of Literature: Short Stories and Drama

Prof. Kathryn McArthur
HH 262, X3398
Office Hours: T/R 2:30-3:30, or by appointment

Texts:
Required:
Kirszen et al., *Literature: Reading, Reacting, Writing (Nelson)*
Sheridan, *School for Scandal*

Recommended:
(Royalties from the sale of this book go to an English Scholarship Fund)

Course Description:

English 102 provides an introduction to the university-level study of four major forms of English Literature. English 102A focuses the Short Story and Drama and English 102B on Poetry and the Novel.

This section of 102A is organized, then, around the Short Story in the first six weeks and Drama in the second six weeks of the term. We will be looking at how formal and structural elements of the selected works contribute to their meaning through close reading and analysis, considering as well historical, contextual, and theoretical issues. The course is designed overall as an introduction to critical practice in English studies, allowing students to start building a critical and analytical facility for future study.

Assignments, Tests, and Exams:

**Essay 1:** 750 words, maximum 3 pages typed, due October 14, worth 15%.
**Essay 2:** 1500 words, maximum 6 pages typed, due November 11, worth 35%.
**Term Test:** 1 hour, in-class, October 21, format to be announced, worth 15%.
**Final Exam:** 3 hours, worth 35%.

Class Schedule (Subject to revision):
Although we have a very large class, we will try to have sessions that are part lecture and part discussion- your active participation is encouraged. In addition, sections of the Thursday classes in weeks 2-5 will be devoted to essay writing principles. Unless otherwise indicated, the page numbers below are to *Literature*. 
September

9 Introduction
“Point of View” pp.179-185
16 Hawthorne: “Young Goodman Brown” p. 273
“Symbol and Allegory” pp. 268-272
Gilman: “The Yellow Wall-Paper” p. 164
“Setting” pp. 144-148
18 Lawrence: “The Rocking-Horse Winner” p. 333
“Theme” pp. 314-318

Essay Writing: Kirzner: Chapter 2 pp. 16-35
Chapter 3 pp. 51-55
LBCH: Section 1, 1-3 pp. 3-23

23 Kafka: “The Metamorphosis” p. 402

25 Faulkner: “A Rose for Emily” p. 84
“Barn Burning” p. 202

Essay Writing: Kirzner: Chapter 3 pp.55-69
LBCH: Section 1, 4-5 pp. 24-39

October

2 King: “Borders” p. 186

7 Hemingway: “A Clean, Well-Lighted Place” p. 240
“Style, Tone and Language” pp. 227-233

9 Joyce: “Araby” pp. 234

LBCH: Section 3 pp. 111-146

14 Joyce: “Eveline” p. 398

FIRST ESSAY DUE

16 Kogawa: “Obasan” p. 438
Munro: “Boys and Girls” p. 483

21 TERM TEST

23 Introduction to Drama: “The Origins of the Modern Theatre” p. 844ff
“Kinds of Dram” pp. 853-858

28 “The Ancient Greek Theatre” and Oedipus the King pp. 845 &1197ff

November

4 Oedipus

11 18th C Theatre: Sheridan: School for Scandal

SECOND ESSAY DUE

13 The School for Scandal
18 “The Modern Theatre” p. 850

20 Highway: Dry Lips Oughta Move to Kapuskasing p. 1139
25 Dry Lips Oughta Move to Kapuskasing

27 Review and Exam Preparation
Policies and Expectations:

1. Essays are due in class on the due date. If you do need an extension you must request it at least a week before the due date, no questions asked; late submissions without prior permission will be penalized 2 marks per day, including weekends. Essays submitted more than two weeks after the due date or with no supporting documentation may not be accepted at all. The formal essays will be marked for the quality of literary interpretation and of writing. The term test and the final examination will be marked for the quality of knowledge about, and analysis of, the texts.

2. You should keep up with the reading, and have read each work or section of a work listed on the schedule before you come to class. This habit is crucial for comprehension and application of the material covered and for useful participation in any discussion.

3. Likewise, the only way to benefit fully from the course is to attend class regularly and always have your textbook with you.

4. You are also asked to observe all the conventions of reasonable and polite professional behavior (i.e. turning off all cell phones, not creating a disturbance in class, distracting your fellow students with talk or food). Disruptive behaviour falls under Policy #71 (referred to below) and will not be tolerated.

The Dean of Arts office requires the inclusion of the following statement on all undergraduate course outlines:

"Note on avoidance of academic offenses: All students registered in the 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: I 1). 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 discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean."

Note: Undergraduate Calendar, p. 1: I I is also available at http://www.adm.uwaterloo.ca/infoucal/UW/pouey_7 I.html

A very useful link is available as well on the Arts Faculty Web page, “How to Avoid Plagiarism and Other Written Offences: A Guide for Students and Instructors” (http://watarts.uwaterloo.ca/~sager/plagiarism.html).