ENGLISH 102A (002)

MAJOR FORMS OF LITERATURE:
SHORT STORIES AND DRAMA

HH 280

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   1:00-2:30, or by appointment

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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 organized the plays in chronological sequence so as to give
a sense of stage history and the development of drama. I have organized the stories
mainly according to point of view and narrative technique. Some assignments will give
you the opportunity to compare the two genres.

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 on-line component to help you articulate your responses, as well
   as work with others.
5. To increase your enjoyment of reading (I hope!)

TEXTS:

The following texts are required:

Laurie G. Kirzner et al (eds.), Literature: Reading, Reacting, Writing (Nelson)
Euripides, Medea (Dover)
Christopher Marlowe, Doctor Faustus (Dover)
George Bernard Shaw, Major Barbara (Dover)
TENTATIVE SCHEDULE OF READINGS:

Sept. 8: Introduction

Sept. 10: Sophocles, *Oedipus the King* (Kirschner 1198)

Sept. 15: Introduction to online component (N.B. We will meet at 9:30 in the Flex-lab: Dana Porter Library, Room 329)

Sept. 17: Sophocles, *Oedipus* (Cont'd)

Sept. 22 & 24: Euripides, *Medea* (Dover)

Sept. 29 & Oct. 1: Marlowe, *Dr. Faustus* (Dover)

Oct. 6: Watson, "Antigone" (Kirschner 259)

Oct. 8: Munro, "Boys and Girls" (Kirschner 483)

Oct. 13: Happy Thanksgiving Day!

Oct. 15: Catch-up; Essay discussion

Oct. 20: Gilman, "The Yellow Wallpaper" (Kirschner, 164)

Oct. 22: Faulkner, "A Rose for Emily" (Kirschner 84)

Oct. 27, 29, & Nov. 3: Shaw, *Major Barbara* (Dover)

Nov. 5: Beckett, *Krapp's Last Tape* (film)

Nov. 10: Marquez, "A Very Old Man with Enormous Wings" (Kirschner 393)

Nov. 12: Jackson, "The Lottery" (Kirschner 284)

Nov. 17: Heighton, "Flight Paths of the Emperor" (Kirschner 318)

Nov. 19: Hawthorne, "Young Goodman Brown" (Kirschner 273)

Nov. 24: Mansfield, "Miss Brill" (Kirschner 104)

Nov. 26: Joyce, "Eveline" (Kirschner 398)

GRADING AND ASSIGNMENTS:

1. There will be an online component which will be worth 15% of your final mark.

2. One shorter, comparative essay (approximately five typewritten, double-spaced pages) will be worth 20% of your final grade.

3. One longer essay, or creative option, will be worth 30% of your final grade.

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

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A. Online Component:

Everyone will have computer access. On September 15, we will meet in the Flex-lab (Dana Porter Library, Room 329) to go over the procedures for the online component.

There will be two main requirements for the online component:

(1) Students will be divided into groups of three or four. Odd-numbered groups will be responsible for the short stories to be discussed on Monday; even-numbered groups will be responsible for the short stories to be discussed on Wednesday.

An editor will be selected for each group on a rotating basis. Students will submit to the editor their ideas about, and reactions to, the story. This will be done online, as a response to three questions: (1) Summarize the plot in one sentence; this sentence should include the names of the main characters. (2) List two or three features of the story that struck you, or that you consider noteworthy. (3) What puzzles you about the story?

The editor will then take the ideas of the group and use them to formulate a paraphrase-summary in no more than two sentences. This paraphrase-summary should mention characters, plot, and note-worthy features of the story, and should take into account the comments of the students in the group. The editor will also submit the questions from the group that he/she considers worth discussing.

Deadlines for the editors' submissions will be Friday noon for the odd-numbered groups and Tuesday noon for the even-numbered groups. (Note that the instructor will have access to all submissions, and the mark for the online component will be based on his impressions of what you have done. If you do everything satisfactorily, you will receive 15 / 15.)
(2) In addition, by October 8, 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 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.

I also plan to post follow-up notes to some classes. You should at least read them; you may wish to copy them.

**B. 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 discussions, 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 cite works in anthologies and editions of plays; your main text book also has a summary of MLA style.

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

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Essay 1:
Due: October 22, 2003.
Length: Approximately five typewritten, double-spaced pages (1250 words).

Write an essay on one of the following topics. The topics emphasize comparisons. They also emphasize arguing from a specific point of view.

1. Argue EITHER that Oedipus and Dr. Faustus are both responsible for their downfalls, OR that they are both victims of greater forces.

2. Discuss the presentation of magic and the supernatural in Medea and in Dr. Faustus. How do you think the original audiences would respond to seeing these themes presented on stage? (If you wish, you may focus your ideas on one or two scenes from Medea and one or two scenes from Dr. Faustus. You may also wish to consider the structure of the Greek stage and the Elizabethan stage.)

3. By what devices were Elizabethan dramatists able to limit, and even eliminate, the Greek Chorus? Your essay should refer to the role of the Chorus in either Oedipus or Medea, and should discuss Dr. Faustus.

4. Someone once said that the Greek stage was designed mainly for the ear, the Elizabethan stage mainly for the eye. Referring to at least two of the plays from our syllabus, argue against this opinion.

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Essay 2:
Due: Tuesday, November 24, 2003.
Length: Variable.

Do one of the following topics. Some topics are creative.

1. Select one story from our syllabus, and analyze it in terms of the method of its narration. Some of the issues that you might consider include: point of view, the reliability of the narrator, the narrator's diction and tone, the audience addressed, the handling of narrative time, shifts in perspective, and anything else that you consider important. This topic requires careful organization and selection. You should aim for six to eight pages (approximately 1500-2000 words).
2. This assignment is in two parts:

(a) Write an original story of not more than 12 typewritten, double-spaced pages. Your essay should display some sophistication in storytelling. Focus your ideas on a single story-line, and limit the setting and number of characters. Don't drag out an individual character's problems.

AND (b) Write a personal commentary of four to six typewritten, double-spaced pages. Your commentary may consider the following questions: (1) How did the idea of the story come to you? (2) How did you create your characters? (3) By what narrative techniques did you consciously try to make the story interesting, effective, and innovative (point of view, personality of narrator, audience addressed, handling of time, etc.)? (4) How did your readings in the course help you in your narrative choices? (5) Any other points that seem relevant.

3. This assignment is in two parts:

(a) Create a journal entry of no more than four pages written in the voice of any character or narrator of a short story from the syllabus. The journal entry should represent further reflection on a particular issue that has been presented in the original text. The journal entry must also be consistent with the character's or narrator's diction and style, so you have to pay attention not only to content but also to language. Quote selectively from the original story, but also use your own imagination to truly inhabit the character's mind and, as it were, write beyond the original text. Keep in mind, however, that you must be able to substantiate everything you create in terms of the original story.

AND (b) Write a four to six-page analysis of your journal entry, commenting on why you made certain writing decisions, and stating what you were hoping to achieve. The emphasis is on analysis: Don't simply summarize what you have done in the journal entry.

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The Faculty of Arts requires that we notify you of the following:
"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. 1:11). 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 discipline policy, ask your course instructor for guidance. Other resources regarding the disciplinary policy are your academic advisor and the Undergraduate Associate Dean."