ENGLISH 102A (003)

MAJOR FORMS OF LITERATURE:
SHORT STORIES AND DRAMA

Optometry 309 Mon. & Wed. 11:30-12:50

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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, as well as the exam, will give you the opportunity to compare the two genres.

OBJECTIVES:

- To introduce you to some basic terms and concepts that will help you as you continue your studies of English literature.
- 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 online component to help you articulate your responses, as well as work with others.
- To increase your enjoyment of reading (I hope).

TEXTS:

The following texts are required:
- Julia Gaunce and Suzette Mayr (ed.), The Broadview Anthology of Short Fiction (Broadview).
- Sophocles, Oedipus Rex (Dover)
- Euripides, Medea (Dover)
- Christopher Marlowe, Doctor Faustus (Dover)
- Tom Stoppard, Arcadia (Faber)

*Two stories and one short play are available online.
The following text is recommended:
(Addison-Wesley).
(* or any of the earlier editions)

**TENTATIVE SCHEDULE OF READINGS:**

**Sept. 10:** Introduction

**Sept. 12:** Introduction to Drama

**Sept. 17 & 19:** *Oedipus Rex*

**Sept. 24 & 26:** *Medea*

**Oct. 1 & 3:** *Doctor Faustus*

**October 8:** Happy Thanksgiving Day!

**Oct. 10:** Essay Discussion. Introduction to Short Stories.

**Oct. 15:** Robinson, “Queen of the North” (291)

**Oct. 17:** Munro, “Miles City, Montana” (183)

**Oct. 22:** Gilman, “The Yellow Wallpaper” (60)

**Oct. 24:** Faulkner, “A Rose for Emily” (125)

**Oct. 29:** Beckett, *Krapp's Last Tape* (available online—see Links)

**Oct. 31, Nov. 5 & Nov. 7:** Stoppard, *Arcadia*

**Nov. 12:** O'Brien, “The Things They Carried” (241)

**Nov. 14:** Jackson, “The Lottery” (available online—see Links)

**Nov. 19:** Moore, “You're Ugly, Too” (276)

**Nov. 21:** Mansfield, “The Doll's House” (119)

**Nov. 26:** Hawthorne, “Young Goodman Brown” (3)

**Nov. 28:** Bierce, “An Occurrence at Owl Creek Bridge” (available online—see Links)

**Dec. 3:** Wrap-up
GRADING AND ASSIGNMENTS:

- Online group discussion will be worth 15% of your final grade (see below).
- One shorter comparative essay (approximately five type-written, double-spaced pages) will be worth 20% of your final grade.
- One longer essay, or creative option, will be worth 30% of your final grade.
- One 2 1/2 hour final exam will account for the remaining 35% of your final grade.

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

UW-ACE / ONLINE 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.
- Downloadable handouts will be made available. Please make copies.
- Two of the short stories on the syllabus, as well as the short play Krapp's Last Tape, will be available through the Links to the relevant websites. Please make copies.
- For your protection, you may submit a copy of your essay to the Dropbox; however, I want a hard copy of your essay submitted in class on the day it is due.

ONLINE GROUP DISCUSSION:

During the first two weeks, students will be divided into groups of four or five. 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.

It is best if you discuss the stories 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. As a stimulus, you might consider the following questions:

- Summarize the plot in one sentence. This sentence should include the names of the main characters.
- What two or three features of the story struck you as being note-worthy?
- What puzzled you about the story?

Odd-numbered groups should complete their discussion by noon of the Friday preceding our class discussion of the story; even numbered groups should complete their discussion by noon of the preceding Tuesday.

I will read all comments. If you do participate regularly and satisfactorily, you will receive 15 / 15.
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 essay will treat, identify the direction of your essay, and interest your reader.

2. Provide evidence for the 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 over-quote.

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 you to base your ideas on your own careful and thoughtful reading of the texts. Feel free to use ideas from class or online discussions, and a good dictionary is a most useful resource, but please do not consult secondary sources about the works themselves 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 quoted from only one source. I will give you some information on how to use the MLA style to cite works in anthologies and editions of plays. The Little, Brown Compact Handbook contains excellent sections on documenting sources, as well as problems with grammar, punctuation, etc.

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

ESSAY 1:
Due: Monday, October 22, 2007
Length: Four or five typewritten, double-spaced pages (approximately 1000 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 Doctor Faustus. (You may compare this theme in both plays. Or, if you wish, you may examine one or two relevant scenes from both plays and discuss how they would have been presented on the Greek and Elizabethan stages and their impact on the original audiences.)

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 Doctor Faustus.

4. Someone once said that the Greek stage was designed mainly for the ear, the Elizabethan stage mainly for the eye. Explain what you think is meant by this comment, and then argue either for or against it. Refer to at least one of the Greek plays and to Doctor Faustus.
ESSAY 2:
Due: Monday, November 26, 2007
Length: Variable.

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

1. Select one story from the 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 time, shifts in perspective, and anything else that you consider important. This topic requires careful organization and handling. Aim for approximately six pages (1500 words).

2. This assignment is in two parts:
   (a) Write an original story of not more than 10 typewritten, double-spaced pages. If your story goes longer, end at a suitable break, and summarize the rest, so as not to exceed 10 pages. Your story should display some sophistication in narrative technique. Limit the setting and number of characters, and don't drag out an individual character's problems.
   AND (b) Write a personal commentary of four or five 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 your story interesting, effective and innovative (e.g., point of view, personality of narrator, audience addressed, handling of time, etc.)? (4) How did your readings in the course help you to make narrative choices? (5) Any other points that seem relevant.

3. This is a challenging assignment in two parts:
   (a) Rewrite Krapp's Last Tape as a short story. Do not exceed 10 pages.
   AND (b) Write a personal commentary of four or five typewritten, double-spaced pages. In your commentary discuss some of the difficulties that you faced in adapting the play into a short story. You may also discuss some of your narrative choices (point of view, personality of narrator, relationship with audience, handling of time), and show how the readings in the course helped you to make some of these choices.

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 academic offenses, 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, section 1; on the web at www.adm.uwaterloo.ca/infousec/Policies/policy71.htm). If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission; how to follow appropriate rules with respect to 'group work' and collaboration; 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."
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.

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.