

FE 99

Przy



ENG 255⁵⁰ Short Story/Novel

Chaminade University of Honolulu
Off Campus Program – Fall, 1999
Friday 4:45-8:55pm
Pearl Harbor
Instructor: Mary L. McCarrick
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Course Objectives

The following are intended to maximize the personal and academic value of this course for students:

1. To explore a reasonably large number of short stories and short novels, thus giving students a wide range of exposure to a great diversity of authors and their writing styles;
2. To produce a short term paper, which allows students their choice of additional reading of work(s) by an author approved by me, as well as the response of at least two critics of that author;
3. To produce a presentation one of the works or authors discussed in class;
4. To appreciate that writing is an intensely personal experience, and to respect the fact that every author reveals much about his or her sense of the world in the writing process so that, at some level – literal, psychological, or imaginative – every story is to a degree autobiographical;
5. To examine the “character” in literature – the conflicts, the flaws, the weaknesses and the strengths, the recognition of human limitations and of human potential, and of that occasional heroic response from the common man or woman.

Final Grade

Your final grade will be determined by the following:

1. Presentation on an author and his or her short story or novel (from syllabus)
2. Final paper on an author approved by the instructor (usually 5 pages or so)
3. Reflective papers that explore your reactions to, and ideas about, the stories we’ve read for the week (usually 2 pages or so each)
4. Weekly quizzes over the reading

Course description & goals	Welcome to English 255! This course is designed to increase student's awareness and appreciation of the enormous diversity of authors and their individual styles of writing through a detailed examination of their short stories and novels. Hopefully, you will be introduced to some authors who will enrich your mind and give you different ways of viewing the world in which we live. Literature allows us new insights into the human experience, into our history, and into our selves. This class also has the added bonus of giving you the opportunity to make time for one of life's luxuries – sitting down and enjoying a good book!
Required Textbooks Other Requirement:	<i>Classics of Modern Fiction</i> . 5 th ed., Irvine Howe <i>The Heath Introduction to Fiction</i> . 5 th ed. John Clayton You will also need an email account. You may get one for free from Chaminade, or you can go to Hotmail.com or Yahoo.com and sign up for a free account online.
Suggested Purchases	Any standard college dictionary Any standard thesaurus MLA Handbook for Writers of Research Papers, 5 th edition Two 3.5" HD Formatted disks
Course prerequisites	English 102 I expect all students to use the MLA documentation style for papers, and to use standard American English. It is also important that students are willing and able to make a significant commitment of time and effort to the reading in this class.
Attendance	Your participation and attendance in class are vital to developing the intense, thought provoking discussions that come from literature classes. Your regular participation and attendance are required. I give you two (2) absences with no penalty. After that, your final grade will be lowered <i>one full grade</i> (i.e. A to B) for each subsequent absence. Military deployment, illness, and special

	<p>circumstances will be dealt with on an individual basis and at the discretion of the instructor.</p> <p>It is your responsibility to sign in for class at each session.</p>								
Participation	<p>I believe that discussion is extremely important to the study of literature; therefore, I encourage each member of the class to contribute verbally to the class. Whether you are presenting on a particular day, or taking part in class discussions, you will have plenty of opportunity to make your unique voice and ideas heard.</p>								
Final Grade	<p>You final grade will be made up of the following:</p> <table> <tr> <td>Presentation</td><td>25%</td></tr> <tr> <td>Final Paper</td><td>25%</td></tr> <tr> <td>Reflective Papers</td><td>25%</td></tr> <tr> <td>Weekly Quizzes</td><td>25%</td></tr> </table>	Presentation	25%	Final Paper	25%	Reflective Papers	25%	Weekly Quizzes	25%
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Weekly Quizzes	25%								
Preparation of Papers	<p>All papers must be typed or computer generated, double-spaced, with one inch margins. Your name, course title and location, my name and date should be on the upper left-hand corner of the first page. Your last name and page number should be on each subsequent page. Make sure print is dark.</p> <p>Always title your paper!</p>								
Late Papers	<p>All papers are due at the beginning of class. Late reflection papers will NOT be accepted, unless you have been out on deployment. You may hand in hard copies of papers, or you may email them to me. I will not accept late final papers; however, you may turn them in early!</p>								

ENG 255
Assignments

WEEK OF	ASSIGNMENT
October 8	Introduction to class; syllabus; sign up for presentations
October 15	READING: From <i>Heath Intro to Fiction (HIF)</i> <ul style="list-style-type: none"> • Intro: On Fiction pp. 1-32 • How to Read Fiction pp. 33-46 • Story Groupings pp. 47-50 • 19th Century Fiction pp. 51-52 • Nathaniel Hawthorne pp. 53-74 • Edgar Allan Poe pp. 75-105
October 22	From <i>HIF</i> <ul style="list-style-type: none"> • Sarah Orne Jewett pp. 179-188 • Kate Chopin pp. 196-201 • Mary E. Wilkins Freeman pp. 202-215 • Charlotte Perkins Gilman pp. 216-229 From <i>COF</i> <ul style="list-style-type: none"> • Willa Cather – Intro and <i>My Mortal Enemy</i> pp. 393-445
October 29	From <i>HIF</i> <ul style="list-style-type: none"> • Writers in the Modern Canon pp. 295-298 • Edith Wharton pp. 331-348 • Virginia Woolfe pp. 349-358 • William Faulkner pp. 412-434 • Ernest Hemingway pp. 435-440 From <i>COF</i> <ul style="list-style-type: none"> • * Leo Tolstoy Intro and ‘The Death of Ivan Ilych’ pp. 117-184
November 5	From <i>HIF</i> <ul style="list-style-type: none"> • Zora Neale Hurston pp. 448-458 • Katherine Anne Porter pp. 459-467 • Flannery O’Connor pp. 544-556 • Doris Lessing pp. 590-598 • Joyce Carol Oates pp. 603-616 From <i>COF</i> <ul style="list-style-type: none"> • Flannery O’Connor Intro & ‘The Displaced Person’ pp. 485-538
November 12	From <i>COF</i> <ul style="list-style-type: none"> • Franz Kafka Intro and ‘The Metamorphosis’ pp. 281-340

	<ul style="list-style-type: none"> • Contemporary Fiction pp. 601-602 • Chinua Achebe pp. 637-642 • Toni Cade Bambara pp. 644-650 • Alice Walker pp. 652-660
November 19	<p>From <i>HIF</i></p> <ul style="list-style-type: none"> • Grace Paley pp. 661-678 • Edna O'Brian pp. 679-698 • John Updike pp. 699-708 • Ruth Prawer Jhabvala pp. 709-723 <p>From <i>COF</i></p> <ul style="list-style-type: none"> • Gabriel Garcia Marquez Intro & 'No One Writes to the Colonel' pp. 635-694
December 3	<p>From <i>HIF</i></p> <ul style="list-style-type: none"> • Nadine Gordimer pp. 747-755 • Bobbie Ann Mason pp. 779-790 • Louise Erdrich pp. 791-802 • Susan Minot pp. 803-811 • Tim O'Brian pp. 838-854 <p>**Final paper due this week!!**</p>
December 10	**Final Exam**

I reserve the right to change this schedule at any time during the term.