

CHAMINADE UNIVERSITY OF HONOLULU
SCHOOL OF HUMANITIES & FINE ARTS
DIVISION OF ACCELERATED PROGRAMS
Course Outline and Syllabus

WE '00
EN255^{3U} Short Story/Novel
Semester:
Location:
Instructor: Robert A. Rogers
H#: 524-3012

INTRODUCTION TO THE COURSE

Welcome to EN255! This survey course is designed to increase students' 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. It is understood that not every student will be profoundly moved by every work of every author, but it is the sincere hope and intention of this course that some of these widely recognized names in the world of literature will become, in a sense, highly regarded and personally valued academic friends - members of one's own immediate literary "family," so to speak. Furthermore, it is hoped that students will be motivated to go beyond the requirements of the course and the ten weeks of the semester to continue the enriching process of discovery: new stories, new authors, and new insights into the human experience as reflected in literature. Finally, it should be mentioned that in our frantically busy, over-scheduled lives, few people really have the time to read much anymore. And so this course has the added value of giving students an important reason to make time for one of life's most privileged luxuries - the opportunity to sit down with a good book. Enjoy!

REQUIRED TEXTBOOKS

The possession and conscientious use of the following books are requirements of the course:

1. Classics of Modern Fiction (5th Edition), Irvine Howe
2. The Heath Introduction to Fiction (5th Edition), John Clayton
3. Any standard dictionary, desk size or larger, for reference
4. Any standard EN102 text for MLA term paper format reference

COURSE PREREQUISITES

The first prerequisite of this course is EN102, which may usually be taken concurrently with prior approval. Students are responsible for the application of all relevant and appropriate MLA research techniques to the writing of the term paper as presented in EN102. Also, this paper must adhere to commonly accepted university standards of formal, written English as used for academic purposes.

The second course prerequisite is as follows. Because reading is both time and focus intensive, it is indeed essential that students be willing and able to make a significant commitment of time and effort to the successful completion of this course. And although it is not a formal prerequisite, a love of reading would be most beneficial.

ACADEMIC REQUIREMENTS OF THE COURSE

A successful and rewarding experience in EN255 will include the following. First, students must demonstrate careful reading of the assignments and preparation for each class with detailed, interactive and insightful class discussions. Second, students must respond with fully developed and clearly focused short essay answers to the three exams of the course. And third, students must produce a short term paper (4-6 pages of text) using the MLA writing style and incorporating the views of at least two critics. Also, there will be an extra credit option.

OBJECTIVES OF THE COURSE

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 any author on the syllabus as well as the responses of at least two critics of that author;
3. to gain greater insight into any author's most extraordinary creative accomplishment - bringing characters to life through language;
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 "character" in literature - the conflicts, the flaws, the weaknesses and strengths, the recognition of human limitations and of human potential and of that occasional heroic response from the common man;
6. to acknowledge certain universal thematic concerns common to all literature as they are revealed by the central characters of a work. One approach to character and theme, an instructor originated construct, is "T³" which essentially examines the thematic significance of transgression, transformation, and transcendence as they are relevant to literature;
7. to recognize that the best of literature stands the test of time and transcends cultural specifics and the limitations of place. Therefore, characters, in all their humanity, are both authentically individual as well as valid universal reflections of our world and ourselves.

ATTENDANCE POLICY

University policy mandates that accurate attendance records be kept for each meeting of the class. This is particularly important for students who are benefiting from government tuition subsidies and loan programs, because the university itself has an obligation to report problems of non-attendance to appropriate government agencies. Therefore, it is the students' responsibility to be in class on time as much as humanly possible. Students are not allowed to sign in for a particular class meeting unless they are present for the entire instructional period, or unless they have the instructor's prior permission. Because of the critical importance of class discussions, excessive absences would have a significant negative impact on the course grade. However, students on verified deployment or medical or emergency leave will receive full credit for written work mailed and postmarked by the due date to the following address: 1137 Wilder Ave. #803, Honolulu, HI 96822-2757.

GRADING POLICY

The course grade will be determined based on five grades of equal value. There are three major exams, the term paper, and the level of sustained, active class participation. The dates of the major exams and the term paper are indicated on the course syllabus in capital letters. Please note that it is imperative for students to be in class on these dates because makeups would be quite challenging. At the conclusion of the course, students who submit a stamped, self-addressed envelope together with their final exam will have it returned to them corrected within a reasonably short time. Included also will be the course grade.

CHAMINADE UNIVERSITY OF HONOLULU
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DIVISION OF ACCELERATED PROGRAMS
Course Outline and Syllabus

EN255: Short Story/Novel
Semester: Winter 2000
Location: Tripler, 08:00-12:10
Instructor: Robert A. Rogers
H#: (808) 524-3012

MEETING/DATE MATERIALS TO BE COVERED

- 1, S-1/15:
 1. Course Introduction.
 2. Discussion: Reading for enjoyment and appreciation, exploration and discovery.
 3. EN255 Prerequisite Sign-In Sheet and Checklist.
 4. EN255 Class Participation Self-Assessment Form.
 5. Handout: "Exploring the World of Literature."
 6. Handout: "Academic Honesty. . ." (Chaminade University of Honolulu General Catalog, 49).
 7. Literary analysis: Theme, form, content, style; "T³."
 8. Handout: "Theft, or Cutting Corners?"
 9. Short story handouts: "Bacus and Philemon," "Ninotchka: a Love Story," "What a Thought," and "Survivor Type."
- 2, S-1/22:
 1. The short story as a reflection of the writer's world; point of view in Heath, 1-12.
 2. Class discussion: "Young Goodman Brown."
 3. Class discussion: "Survivor Type."
 4. Class discussion: No One Writes to the Colonel.
 5. Class discussion: "The Chrysanthemums."
- 3, S-1/29:
 1. Narrative structure, focus, imagery and tone in the short story as discussed in Heath, 12-32.
 2. Class discussion: "Bartleby the Scrivener."
 3. Class discussion: "Charlie's Return."
 4. Class discussion: "The Secret Sharer."
 5. Class discussion: The Death of Ivan Ilych.
 6. Review: Strategies for mid-term preparation and the handout, Structuring Short Essay Answers.
- 4, S-2/5:
 1. EXAM #1.
 2. Class discussion: "The Yellow Wall-Paper" and "Homepage."
 3. Class discussion: "The Open Boat."
 4. Review of handout: Term Paper Guidelines.
 5. "How to Read and Write about Fiction" in Heath.

ASSIGNMENT FOR NEXT CLASS MEETING

1. Overview of the texts.
 2. Heath, 1-12, 53-54, 64-74, 468-77.
 3. Classics, 635-93, 695-705.
 4. Handout: "Survivor Type."
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1. Heath, 12-32, 106-34, 297-330.
 2. Handout: Structuring Short Essay Answers.
 3. Handout: "Charlie's Return."
 4. Classics, 117-84.
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1. Heath, 33-45, 216-49.
 2. Handout: Term Paper Guidelines.
 3. Handout: "From Dazzle to Dispair: . . . F. Scott Fitzgerald."
 4. Handout: "Charlotte Perkins Gilman Homepage."
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1. Deadline: Term paper author and specific work(s).
 2. Heath, 590-99, 756-57, 769-78, 803-11.
 3. Classics, 185-225.

MEETING/DATE MATERIALS TO BE COVERED

AS SIGNMENT FOR NEXT CLASS MEETING

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|-------------|---|---|
| 5, S-2/12: | <ol style="list-style-type: none"> 1. Characteristics of the novella and the short story. 2. Thematic class discussion: "How I Finally Lost My Heart," "Lust," and "What We Talk about When We Talk about Love." 3. Class discussion: <u>The Blue Hotel</u>. 4. Class discussion: "From Dazzle to Dispair: . . . F. Scott Fitzgerald" and "Babylon Revisited." | <ol style="list-style-type: none"> 1. Deadline: Term paper critics (min: 2). 2. Review of MLA style for term paper. 3. <u>Heath</u>, 253-70, 285-93, 459-67, 412-13 and 426-34. 4. Handout: "Ernest Hemingway: The Man and His Demons." |
| 6, S-2/19: | <ol style="list-style-type: none"> 1. Review: Student responsibilities for MLA style and format application to the term paper. 2. Class discussion: "The Jilting of Granny Weatherall." 3. Class discussion: "A Rose for Emily." 4. An examination of Chekhov's style and influence in "The Chekhov Tradition" and "The Lady with a Dog." 5. Preparation and review for Exam #2. | <ol style="list-style-type: none"> 1. Deadline: Rough draft of term paper. 2. <u>Heath</u>, 724-46, 435-40. 3. Handout: "Bright and Morning Star." 4. Handout: "Loi--The Bandit" excerpt from <u>Many Lives</u>. |
| 7, S-2/26: | <ol style="list-style-type: none"> 1. EXAM #2. 2. Class discussion: "A Silver Dish." 3. Class discussion: "Hills Like White Elephants" and "Ernest Hemingway: The Man and His Demons." 4. Class discussion: "Loi--The Bandit" from <u>Many Lives</u>. | <ol style="list-style-type: none"> 1. TERM PAPER. 2. <u>Heath</u>, 189-95, 603-17. 3. <u>Classics</u>, 281-339. |
| 8, S-3/4: | <ol style="list-style-type: none"> 1. Challenges of reading works in translation. 2. Class discussion: "Old Mother Savage." 3. Class discussion: "Bright and Morning Star." 4. Class discussion: "Where Are You Going, Where Have You Been?" ("Smooth Talk"). 5. Class discussion: <u>The Metamorphosis</u>. | <ol style="list-style-type: none"> 1. <u>Heath</u>, 486-93, 544-56, 557-82, 699-708. 2. Review for final exam. 3. Preparation for optional extra credit presentation. |
| 9, S-3/11: | <ol style="list-style-type: none"> 1. Class discussion: "The Lottery." 2. Class discussion: "Sonny's Blues." 3. Class discussion: "A Good Man Is Hard to Find." 4. Class discussion: "Separating." 5. Optional extra credit presentations. 6. Preparation and review for final exam. | <ol style="list-style-type: none"> 1. Review for final exam. 2. Preparation for optional extra credit presentation. |
| 10, S-3/18: | <ol style="list-style-type: none"> 1. FINAL EXAM. 2. Optional extra credit presentations. 3. Course evaluations. | <p>End of course.</p> |

The following notes are specific to the unique structure and challenges of a ten-meeting semester.

- NOTE #1: Attendance. In a ten-meeting semester, the importance of attendance cannot be overstated. The students' enrollment in this course is their contractual commitment to be in class on time and for the entire instructional period of each and every class meeting. Missing more than one class -- 10% of the semester -- would have a significant impact on the course grade.
- NOTE #2: Preparation. In a ten-meeting semester in a literature class, much reading is involved and class preparation can be challenging. Preparation needs to begin early in the week so that on Saturday students are ready for, and pro-actively responsive to, the entire time of the class meeting. On the three exam days, students need to be equally ready for the discussions which follow the exams. Therefore, it is recommended that students work slightly ahead of the syllabus whenever possible to compensate for the unexpected and to ensure that their participation in the second half of each class meeting is consistent with their best efforts during the first half of the class. (Please refer to your copy of the Class Participation Self-Assessment Form.)
- NOTE #3: Extra Credit. A fifteen minute extra credit option is scheduled during both the ninth and tenth meetings. This is a nice way to help your grade, and you are welcome to take advantage of it. Details will be forthcoming as the semester progresses.

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Instructor: Robert A. Rogers
Semester:
Location:

CLASS PARTICIPATION SELF-ASSESSMENT FORM

This form is being provided on a random basis during the second half of the semester to students in literature classes. As the syllabus indicates, the first requirement of a successful and rewarding experience in this course is that "students must demonstrate careful reading of the assignments and preparation for each class with detailed, interactive and insightful class discussions." As the syllabus also states, this is one of the five major grades for the course. In literature courses, these interactive student discussions and participation form a substantive basis for a shared understanding and appreciation of everything we read.

This self-evaluation is made available as a courtesy to students so that they may have some degree of input into this critical component of their course grades. Please note, if this course meets twice a week, the self-assessment should include all your contributions to class discussion for this meeting and the previous meeting earlier in the week. If this course meets once a week, your self-evaluation would take into consideration everything you just contributed to class discussions during this one extended class meeting.

A continuous level of "detailed, interactive and insightful class discussions" may include--but is not limited to--the following: reactions, questions, opinions, observations, agreements, disagreements, comments, and follow-up comments about the style and purpose of the author and the characters and themes of the stories. In other words, evaluate yourself on all the things you had to say about each short story and novel.

Please evaluate yourself using the following five criteria on a scale of one to ten, a valuable way to track your own progress and growth as a student in this class:

1. During this last week have you been consistently proactive in class discussions, making perhaps 9 to 10 or more contributions? If so, start with a rating of 9 or 10.
2. During this last week have you been reasonably proactive in class discussions, making perhaps 6 to 8 contributions? If so, start with a rating of 6, 7, or 8.
3. During this last week have you been marginally active in class discussions, making perhaps 4 to 5 contributions? If so, start with a rating of 4 or 5.
4. During this last week have you had nothing, almost nothing, or very little to contribute to class discussions? If so, start with a rating of 1, 2, or 3.
5. Obviously, my own bottom line assessment is not purely or even primarily numerical. Some students make fewer contributions but have wonderfully valuable things to say, which counts heavily in their favor. Other students might be constantly responsive to the literature but perhaps offer less relevant comments or observations. Therefore, using your initial ratings as a point of reference from which to start, factor these other critically important considerations into the final rating of your self-assessment.

Name of Student

Name of Course

Date & Meeting #

Self-Assessment

Please elaborate: In your opinion what do you consider was your most interesting or insightful class contribution during this past week?

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MLA Prerequisite Checklist

EN255: Short Story/Novel
Semester:
Location:
Instructor: Robert A. Rogers

This prerequisite checklist is designed to help ensure each student's success with a critically important grade requirement of EN255, the term paper which is due during the second half of the semester. Please be reminded that both EN101 and EN102 are prerequisites for all other Chaminade University English courses, and that it is each student's responsibility to use all specific components of the Modern Language Association (MLA) style of formal academic writing correctly and precisely for a successful term paper at the university level.

Are you completely capable and confident about the correct use of the following? Please respond to each of the following components of MLA format and style on a scale of one to five as follows:

5 - - - - -	4 - - - - -	3 - - - - -	2 - - - - -	1
I am very knowledgeable, capable and proficient	Almost certain, but I need to use a MLA reference text for verification occasionally	A vaguely generalized idea of what to do, but I need to use a MLA text consistently	I've heard of it, but I don't remember what it means or how it is applied	No clue!

Component of MLA Format or Style

Proficiency

1. Title Page format, spacing, capitalization	
2. Format of text pages, numbering, spacing, margins	
3. Format of optional Notes Page	
4. Format of Works Cited Page	
5. Use of historical or academic present verb tense in running acknowledgements (RA)	
6. Structure of RA for first time source reference	
7. Structure of RA for subsequent source reference	
8. Situations in which a RA is preferable preceding a direct quote (DQ)	
9. Situations in which a RA is mandatory preceding a DQ	
10. Situations in which a RA is absolutely mandatory preceding summarized source material	
11. Structure of a RA preceding a quote within a quote	
12. Grammatical structure of a RA preceding a long DQ	
13. Use of your own topic sentences in paragraphs containing source materials	
14. Use of your own transitional sentences and follow-up sentences in paragraphs containing source materials	

Component of MLA Format or Style	Proficiency
20. Use and spacing of ellipsis points in DQ	
21. Use of brackets in DQ	
22. Use of <u>sic</u> in DQ	
23. Use and formats for three major variations of in-text documentation	
24. Use of quotation marks for titles	
25. Use of underlining or italics for titles	
26. Works Cited Page (WCP) 42 variations for entries	
27. Use of dashes for selected WCP entries	
28. WCP internet entries	
29. Sequencing of WCP entries	
30. Proofreading techniques for quality control	

If your self-evaluation for any of the above components of MLA format and style is less than four or five, you need to conduct an intensive review of a reference text like the Holt Handbook. If you gave yourself a score of four in any of the above categories, you need to conduct a selective review of a MLA reference text. Your signature below acknowledges that you understand and accept this EN255 MLA prerequisite responsibility.

Printed Name

Signature

Date

Location

Although your MLA reference text is your primary source of information, please be assured that your EN255 instructor will be glad to answer any and all specific questions that any student may have before class, during class or after class. Also, a copy of this preliminary checklist is available to all students to assist in the proofreading of their term papers.