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Introduction to Literature I: Short Story and Novel

Tony Howard
Collin College

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COLLIN COLLEGE

COURSE SYLLABUS

Course Information

Course Number: ENGL 2342.S01 (CRN 10450)

Course Title: Introduction to Literature I: Short Story and Novel

Course Description: Study of short stories, novels, and nonfiction. Analysis and evaluation of major writers, their techniques, and their contributions to our literary heritage.

Course Credit Hours: 3
Lecture Hours: 3

Prerequisite: ENGL 1302 or ENGL 2311

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

1. Demonstrate familiarity with a scope and variety of works.
2. Demonstrate knowledge of literature as expressions of individual and cultural values within social, political, historical, and religious contexts (Social responsibility)
3. Demonstrate critical thinking skills in oral and written discussion and argumentative analysis (Critical Thinking and Communication Skills)
4. Demonstrate correct MLA documentation conventions (Personal Responsibility)
5. Relate literature to personal experiences

Withdrawal Policy: See the current *Collin Registration Guide* for last day to withdraw.

Collin College Academic Policies: See the current *Collin Student Handbook*

Americans with Disabilities Act Statement: Collin College will adhere to all applicable federal, state and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal educational opportunity. It is the student's responsibility to contact the ACCESS office, SCC-D140 or 972.881.5898 (V/TTD: 972.881.5950) to arrange for appropriate accommodations. See the current *Collin Student Handbook* for additional information.

Professor:

Mr. Tony J. Howard.

Spring Creek Campus

Office #L259

2800 E. Spring Creek Pkwy

Plano, Texas 75074

Phone: 972.578.5597 **Email:** thoward@collin.edu

Web: <http://iws.collin.edu/howard/howardt.htm>

Office Hours: Tuesdays/Thursdays 10:00am – 1:00pm & by appointment

Texts

Burgess, Anthony. *A Clockwork Orange*. Edited by Mark Rawlinson, Norton Critical Editions, 2010.

Hacker, Diana, and Nancy Sommers. *Rules for Writers*. 8th ed, Bedford/St. Martin's,

2016. (Recommended)

James, Henry. *The Turn of the Screw*. Edited by Deborah Esch and Jonathan Warren.

2nd ed., Norton Critical Editions, 1999.

Johnson, Greg and Thomas R. Arp. *Perrine's Story & Structure*. 15th ed., Cengage,

2018.

Note: Please do not attend class without bringing the assigned text(s). Also, it is *crucial* that you have these specific editions.

Course Description & Objectives

ENGL 2342 is a reading and writing intensive course designed to introduce students to the elements of fiction--plot, character, point of view, symbol, style, theme--and to encourage critical thinking about literary topics. Upon successful completion of this course, you should be able to demonstrate skills in literary analysis of short stories and novels; and, building upon skills developed in ENGL 1302, you should be able to demonstrate competence with MLA documentation and research. Our goal is to become more enlightened readers, those able to discriminate between commercial and literary fiction, between fiction offering flight *from* reality and fiction offering insight *into* reality.

Student Learning Outcomes

1. Demonstrate understanding of structure/function of the short story and novel.
2. Demonstrate ability to read and think critically about each genre.
3. Demonstrate ability to interpret literature through thoughtful written critical analyses.
4. Demonstrate functional grasp of appropriate literary terminology.
5. Demonstrate an understanding of mechanics of library research.
6. Demonstrate an understanding of correct documentation procedure.

Attendance and Late Work Policy

To receive credit for the course, you may miss no more than five classes while maintaining at least a 2.0 average for coursework completed. As a rule, I do not accept late work nor do I give makeup work. Please be sure to attend classes punctually, prepared, and with the assigned work completed. Hard copies of essays are due by the date assigned in the syllabus. *Do not submit work electronically.* It is your responsibility to follow the syllabus and to contact classmates if you are absent in order to stay current. Occasionally circumstances may require that I change the syllabus. However, I will make every attempt to provide sufficient notice. Please do not email me and ask if you 'missed anything important'; most of us like to think what we teach is 'important.' Bottom line: to receive three credit hours for a course means that you were actively present, engaged, and successfully completed the assignments for the three hours per week that the class met. Fair enough?

If you withdraw from the course *after* the census date (9/10/18), a grade of W will be posted to your transcript. **The last day to drop is Friday 19 October 2018.** Students who have stopped attending classes but have not officially withdrawn in the Registrar's Office by then will receive an "F" on their transcripts.

Course Repeat Policy: Beginning Fall 2016, Texas residents attempting a course more than twice at Collin College are subject to regular tuition plus an additional \$50 per semester credit hour. Please see the "Repeating Courses" section of the Fall 2018 Registration Guide for more information. Also note that students enrolled in Texas colleges/universities may drop a *maximum* of six courses (18 credit hours) during their *entire* college career. Bottom line: choose your drops carefully, but it is certainly better to bail than fail.

Etiquette:

In order to maintain a respectful, positive learning environment:

- 1) Please do not interrupt the class by coming in late.
- 2) Please do not schedule doctor's appointments or other business during class.
- 3) Please **turn off your cell phone and place it out of sight.** If I see it, I may be rude.
- 4) Please bring your text(s) with you to every class.
- 5) Please do not carry on private conversations outside of class discussions or study for other courses or balance your checkbook or file your nails or eat or sleep or, indeed, engage in any other behavior disrespectful of your classmates and professor.
- 6) Please do not use your laptop computer during class unless you have a special need and I have given my prior approval.
- 7) Please use your Cougarmail email account when corresponding with me; I may not respond to your private email accounts.

Course Requirements

25% Reading Quizzes: You will be asked to complete weekly reading quizzes based on the assigned readings in order to assess how closely you are reading the texts. These quizzes will range from the simple multiple choice to the more involved short essay response. Missed quizzes may not be made up, but I will drop your two lowest quiz grades.

25% Short Story Analysis: You will be asked to write a five page, MLA documented essay covering our study of the short story. No late essays will be accepted.

25% Novel Analysis: You will be asked to write a five page, MLA documented essay covering our study of the novel. No late essays will be accepted.

25% Final Exam: You will be asked to complete a comprehensive final exam comprised of a section of quotations for identification by author and title, plus a section of short analytical responses based on those quotations.

Scale: A = 90>, B = 80-89, C = 70-79, D = 60-69, F = <60

I will provide you with your course average at least twice during the semester, and you may always ask me about your average after class or during office hours.

Plagiarism Policy: Other than sources documented and cited according to MLA format, all work submitted for a grade must be your own original work. Submitting another's words as your own is plagiarism and may *result in an "F" for the course*. Further, the College may initiate disciplinary proceedings against students accused of academic dishonesty. Quote carefully and document fully in order to avoid even the *appearance* of plagiarism. Please section 54 in *Rules for Writers* as well as the *2018-2019 Student Handbook* regarding definitions and penalties for Scholastic Dishonesty.

Americans with Disabilities Act Compliance: It is the policy of Collin College to provide reasonable accommodations for qualified individuals who are students with disabilities. The College will adhere to all applicable Federal, State and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal educational opportunity. It is the student's responsibility to contact the faculty member and/or the Services for Students with Disabilities at 972.881.5950 in a timely manner to arrange for appropriate accommodations.

Grading Standards for College-Level Writing

Closely graded work will indicate your strengths and weaknesses. I provide specific guidelines for matters of style and substance, and I encourage students to strive for clarity of expression in addition to depth of thought. *Clear writing mirrors clear thinking.* For additional help with writing, consider the free tutoring available in the Writing Centers on each campus. (Spring Creek = D203/972.881.5843). Also, the college offers free tutoring throughout the semester; phone 972.881.5128 for assistance.

Superior (A = 90-100, B = 80-89)

Note: Although "A" and "B" papers possess many of the same features, the style, originality and level of excellence of the "A" paper are exceptional.

Preparation: The student adapts his thinking to the form and requirements of the assignments, and develops his paper through preliminary outlines and drafts.

Contents: The paper contains a significant and central idea clearly defined and supported with concrete, substantial, and consistently relevant detail. The superior paper displays freshness and originality of perception; it moves through its ideas with an inevitability organic to its central idea.

Development: The paper engages attention and interest at the beginning, progresses by ordered and necessary stages, and ends with a conclusion that supports the bulk of the essay without being repetitive. Development is economical, original, well proportioned, and emphatic; paragraphs are coherent, unified and properly developed; transitions between main ideas are effective and logical.

Sentence Structure: Sentences are unified, coherent, forceful, and varied to promote a lively and interesting rhythm.

Diction: The language is distinctive, fresh, economical, and precise.

Grammar and Punctuation: (See the handout on the Basics of grammar and punctuation.) Correct grammar, punctuation, spelling, and mechanics reflect clear and effective thinking.

Appearance: The superior paper is carefully proofread and correctly documented. It is typed or word-processed according to MLA style.

Average (C or 70-79)

The "C" paper is clear, competent, and controlled, but its style and originality are undistinguished.

Preparation: The paper contains evidence of at least one preliminary draft. The topic and content are clearly and competently adapted to the assignment.

Content: The central idea is apparent but too general, too familiar, or too limited. It is supported with concrete detail, though that detail may be occasionally repetitious, irrelevant, or sketchy.

Development: The plan of the paper is recognizable, but not developed or not consistently fulfilled. The essay might be disproportionately developed or exhibit an inappropriate emphasis. Transitions are clear but too abrupt, mechanical, or monotonous. The paragraphs are unified, coherent, and usually well developed.

Sentence Structure: The sentences are competent, but many lack force, variation in structure, or effective rhythm.

Diction: The language is appropriate to the paper's purpose, subject, and audience; it is not overly formal, abstract, or colloquial.

Grammar and Punctuation: Deviations from standard grammar, punctuation, spelling, or mechanics damage the paper's clarity and effectiveness.

Appearance: The "C" paper conforms to the guidelines established for the superior paper.

Unsatisfactory (D = 60-69, F = <60)

Though "D" and "F" papers may share the same faults (such as inadequate development or absence of a discernible thesis), the "F" paper exhibits an obvious breakdown in style and structure. A plagiarized paper will receive a zero.

Preparation: The student's ideas do not relate to the specific assignment, and there is little evidence of a preliminary draft.

Content: The central idea is missing, confused, superficial, or unsupported by concrete and relevant detail. Content is obvious, contradictory, or aimless.

Development: The essay has no clear and orderly stages and fails to emphasize and support the central idea. Paragraphs are typographical rather than structural; transitions between paragraphs are missing, unclear, ineffective or rudimentary.

Sentence Structure: Meaning is thwarted by sentences that are incoherent, incomplete, fused, monotonous, rudimentary, or redundant.

Diction: The level of language is inappropriate to the subject.

Grammar and Punctuation: Frequent mistakes in basic grammar, spelling, and punctuation obscure the ideas.

Appearance: An illegible presentation is always a liability.

On Grading

I do not. . .grade on potential, talent, improvement, effort, motivation, intention, behavior, personality, weight, height, sex, race, accent, appearance. I grade on accomplishment, subjectively, I admit, but to the standards I feel are appropriate to the course. A's represent exceptional work, far above average. B's represent good work, above average. C's represent average work. D's below-average work. And F's exceptional work in the wrong direction.

It is the work I am grading, not the student. It is work that can be shown to the student, to colleagues, to administrators; it is work that relates directly to the quality of the reference that would be given for the student when that student applies to more advanced courses or for a job. It is a grade that represents my evaluation of what the student has accomplished and demonstrated at the end of the course after the student has had the benefit of extensive writing and extensive reaction to that writing.

From A Writer Teaches Writing by Donald Murray

The Fallacy of Separable Form and Content

Any pretense that something called “content” can always be separated easily from something called “form” in a piece of writing is just that—a pretense. Naïve at best and, at worse, an excuse for careless writing and muddled thinking, such a notion denies language any self-sufficient communicative power and thrusts readers into the roles of psychics who glance at jumbled words, then mysteriously divine what the writer “really meant.” Very few have psychic powers, and, to the majority of readers, vague, confused writing succeeds only in expressing vague, confused thought.

Similarly, the comfortable old saw that “what one says” is more important than “how one says it” rests on the lazy assumption that language is the mere ornament of basic intention. If such really were the case, then why not reply to a respected host’s offer of a cup of coffee with “Yuk, no! Your coffee tastes like skunk toes”? According to the axiom that the intention of “what’s said” matters more than the manner of saying it, isn’t one simply refusing the coffee just as he would be refusing it by answering, “No, thank you”? Of course not; expression and impression here are of a piece, and attempting a reduction to some sort of “basic meaning,” as opposed to “form,” comically distorts the nature of social communication, if not of language itself.

In what one writes, even more than in what one says, lies all the meaning, or lack of it, an audience finds, for a writer can not often face his readers and protest “I didn’t really mean that.” Simply put, written work alone either makes sense, or it doesn’t; it communicates clear thinking to literate readers, or it doesn’t. And literate readers are hardly found only in college departments of English. Complaints that how a paper is written should matter only in English courses, aside from betraying a dangerous ignorance of the function of language, insults professors in all other disciplines by assuming they—though obviously literate—somehow don’t have the sense or the right to expect literate discourse from students.

One can no more limit making sense in writing to English courses than he can confine the use of numbers to math classes. Understandable language, whether it take the form of sentences or of equations, is too basic, too necessary to civilized living to admit restriction. All college courses require students to write literately. To require any less would deny the social purposes of a liberal education.

--M.L. Lawhon (late professor of Shakespeare at SMU)

Calendar of Assignments

Reading assignments should be completed by the date assigned. Depending on how quickly you read and assimilate the material, each assignment should require an average of two hours for completion (excluding the essays, of course, which will require an additional commitment). Please try to budget your time wisely between employment, recreation, and education. For example, *if you work full-time (40 hours per week), you should not be enrolled for more than nine hours of college credit.* Be realistic, not sociopathic.

Monday 27 August: Introduction to course.

Wednesday 29 August: “Reading the Story,” pp. 2-39 (Connell, “The Most Dangerous Game,” & Wolff, “Hunters in the Snow”).

Monday 3 September: Labor Day Holiday

Wednesday 5 September: “Plot & Structure,” pp. 43-64 (Greene, “The Destroyers”).

Monday 10 September: Chopin, “The Story of an Hour,” pp. 540-542; Faulkner, “A Rose for Emily,” pp. 543-550.

Wednesday 12 September: “Characterization,” pp. 88-92; Joyce, “Araby,” pp. 132-136; Updike, “A & P,” pp. 304-309.

Monday 17 September: “Theme,” pp. 138-144; Welty, “A Worn Path,” pp. 173-180; Gordimer, “Once Upon a Time,” pp. 180-185.

Wednesday 19 September: “Point of View,” pp. 186-192; Jackson, “The Lottery,” pp. 210-217; Hemingway, “Hills Like White Elephants,” pp. 226-230.

Monday 24 September: “Symbol, Allegory, & Fantasy,” pp. 232-242; Flannery O’Connor, pp. 383-396 “A Good Man is Hard to Find.”

Wednesday 26 September: pp. 397-414 “Good Country People.”

Monday 1 October: pp. 414-432 “Revelation.” **Assignment of short story analysis.**

Wednesday 3 October: “Writing About Fiction,” pp. 497-533.

Monday 8 October: Short Story analysis due. Grading conferences in L259. Bring a copy of your essay to read for evaluation.

Wednesday 10 October: Grading conferences in L259.

Monday 15 October: Grading conferences in L259.

Wednesday 17 October: Grading conferences in L259.

Friday 19 October: Last day to drop courses with a grade of W.

Monday 22 October: James, *The Turn of the Screw*, pp. 1-32.

Wednesday 24 October: James, *The Turn of the Screw*, pp. 32-65.

Monday 29 October: James, *The Turn of the Screw*, pp. 65-85.

Wednesday 31 October: *The Turn of the Screw*. Critical Essays. “Early Reactions,” pp. 149-160; Goddard, “A Pre-Freudian Reading of *The Turn of the Screw*,” pp. 161-168.

Monday 5 November: *The Turn of the Screw*. Critical Essays. Wilson, “The Ambiguity of Henry James,” pp. 170-173; Heilman, “The Freudian Reading of *The Turn of the Screw*,” pp. 177-184.

Wednesday 7 November: Burgess, *A Clockwork Orange*, pp. 3-50. Part One.

Monday 12 November: Burgess, *A Clockwork Orange*, pp. 51-84. Part Two.

Wednesday 14 November: Burgess, *A Clockwork Orange*, pp. 85-121. Part Three.

Monday 19 November: *A Clockwork Orange*. Critical Essays. "Anthony Burgess on *A Clockwork Orange*," pp. 131-173.
Assignment of novel analysis.

Wednesday 21 November: Thanksgiving Holiday

Monday 26 November: *A Clockwork Orange*. Critical Essays. Aggeler, "Pelagianism and Augustinianism," pp. 269-275; McCracken, "Free Will and Ludovico's Technique," pp. 275-281.

Wednesday 28 November: Writing Workshop (bring typed rough drafts for credit and critique).

Monday 3 December: Novel Analysis due.

Wednesday 5 December : Review for Final Exam.

Wednesday 12 December: Final Exam