Windward Community College – Language Arts Division

English 271: Short Story and the Novel
Course Syllabus – Summer Session II - 2011
Three Credits
Meeting Days/Times: Online

INSTRUCTOR: Jill Dahlman, Ph.D., Instructor
dahlman@hawaii.edu
OFFICE HOURS: By appointment through Skype

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT
Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O‘ahu’s Ko‘olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION
Study and criticism of short stories and novels and how they are created.

Activities Required
• Homework, including but not limited to CompClass discussion board (reading response) postings, reading of graphic novel Maus, novels Moloka‘i and The Forever War, short stories as noted on the syllabus, and other homework that may be noted in the weekly schedule
• Two examinations (midterm and final) to be completed at a proctored site
• Writing assignments (3)
• Frequent checking of email and CompClass discussion board

STUDENT LEARNING OUTCOMES
The student learning outcomes for the course are:
• Use concepts and terminology particular to literary study to analyze and interpret imaginative literary works.
• Respond to a work of literature as an expression of a culture’s values and compare those with the student’s own culture and values.
• Enjoy a more creative, enlightened, and fulfilled life through an appreciation of literature’s social, cultural, political, and philosophical themes and techniques.
• Exhibit knowledge about selected writers and their characteristic themes and techniques.

COURSE TASKS
1. Complete all assigned readings on time.
2. Complete all assignments on time.
3. Utilize library resources for scholarly credibility.
4. Take the initiative to ask the instructor relevant questions
5. Contribute to online class discussions.

**COURSE ASSIGNMENTS:**

Assignment descriptions are noted below.

<table>
<thead>
<tr>
<th>ASSIGNMENT</th>
<th>VALUE</th>
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<tbody>
<tr>
<td>Discussion Board Postings (3 per week x 5 pts each) + intro/exit postings</td>
<td>100</td>
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<tr>
<td>Quizzes (3 unit quizzes at 75 points), Midterm (100), and Exit (150)</td>
<td>525</td>
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<td>Examinations; Literary Term Quiz (50)</td>
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<tr>
<td><em>Maus</em> Analytical Paper</td>
<td>75</td>
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<td><em>Moloka’i</em> Analytical Paper</td>
<td>100</td>
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<td><em>The Forever War</em> Analytical Paper</td>
<td>150</td>
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<td>Portfolio</td>
<td>50</td>
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<td><strong>TOTAL</strong></td>
<td>1000</td>
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**LEARNING RESOURCES**

Students are expected to obtain CompClass, which contains the textbook *A Writer's Reference* by Diana Hacker and the short stories required for reading; the graphic novel *Maus* by Art Spiegelman, the novel *The Forever War* by Joe Haldeman, and *Moloka’i* by Alan Brennert, and the book *Writing About Literature* by Janet E. Gardner. Additionally, students will be required to have an active hawaii.edu account and an Internet account. Although you are not required to own a computer, **access to** both a computer and the Internet is a "must" for this class.

**Additional Information**

A "UNIVERSITY PERFORMANCE" STANDARD - Students are expected to make a very serious academic commitment to their success in their course. This is demonstrated by maintaining the syllabus schedule as a minimum, or working ahead of it with respect to all readings and by submitting all papers on time as indicated above. It is always strongly recommended that students work slightly ahead of the syllabus whenever possible to compensate for the unexpected.

**PLAGIARISM POLICY** – The University of Hawaii system defines plagiarism as follows: Plagiarism includes, but is not limited to, submitting, to satisfy an academic requirement, any document that has been copied in whole or in part from another individual’s work without identifying that individual; neglecting to identify as a quotation a documented idea that has not been assimilated into the student’s language and style; paraphrasing a passage so closely that the reader is misled as to the source; submitting the same written or oral material in more than one course without obtaining authorization from the instructors involved; and “dry-labbing,” which includes obtaining and using experimental data from other students without the express consent of the instructor, utilizing experimental data and laboratory write-ups from other sections of the course or from previous terms, and fabricating data to fit the expected results (emphasis mine).

My policy: If you are caught plagiarizing in any manner that even remotely resembles the UH-system policy, you will be dealt with severely. This could include punishment from a zero
on the assignment to an expulsion from the class or university. If plagiarism is suspected, the student will be expected to conference with me, producing every single piece of documentation used in the assignment, and to orally defend his/her paper. If concern is still raised, or if the student requests independent assessment, then the student shall be expected to appear before a panel of three professors with all evidence of documented sources and orally defend his/her paper. **In short, don't do it.**

**INCOMPLETE:** An Incomplete is not automatically given. An Incomplete is only considered when less than 10% of all coursework is left to complete and only under extreme circumstances. In short, don't expect it.

**RESEARCH DISCLOSURE**
All works in all media produced by students as part of their course participation at Windward Community College may be used for research and educational purposes. It is understood by the student that registration for and continued enrollment in a course where such use of student works is announced constitute permission by the student unless specifically set forth in writing. After such a course has been completed, any further use of student works will meet one of the following conditions: (1) the work will be rendered anonymous through the removal of all personal identification of the work's creator/originators(s); or (2) the creator/originator(s)' written permission will be secured.

**GRADING –**

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<tr>
<th>Grade</th>
<th>Points</th>
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<tr>
<td>A</td>
<td>900-1000</td>
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<td>B</td>
<td>800-899</td>
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<td>C</td>
<td>700-799</td>
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<td>D</td>
<td>600-699</td>
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<td>F</td>
<td>559 or below</td>
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**FULL-CREDIT ASSIGNMENTS (just do it and get the points!)**

**DISCUSSION BOARD POSTINGS (READING RESPONSES) - 100 POINTS (10%)**
We will be employing the use of discussion board postings in this class as a means of responding to and engaging with the reading material in this class. Thirty discussion board postings will be required (one original posting and two reply postings will be due each week). There should be no concern for grammar, punctuation, paragraphs, etc., as the purpose of these entries is to provide you with an opportunity to engage with the reading material with your fellow classmates. The most important part of an entry is the content. If you choose to respond to another student’s posting, you must be respectful when responding. There is no tolerance for name-calling, degradation, or any other form of slander against another student. In other words, attack the issue or argument, not the person. A discussion board posting must be 300 words in length (with a word count noted at the end of each posting) in order to qualify for full points. Each additional 300-word posting will earn you five points extra credit (up to 15 points extra credit).

**NOTE:** While there is no "definitive" due date for each discussion-board posting, do yourself a favor and keep current with these! The last thing you want to be doing the week of finals is writing thirty discussion board postings... And as an added incentive for keeping current, I award ten points extra credit at the end of the semester if you have kept current!
QUIZZES – UP TO 225 points (22.5%)

At the end of each unit, a quiz will be opened on CompClass. Each quiz will cover the unit’s readings (nothing but that week’s readings). Questions may be presented in multiple choice, matching, true/false, or essay format. Each quiz will be timed, so it will be essential that you study for each quiz since there will be insufficient time for you to read and take the quiz simultaneously.

LITERARY TERM QUIZ – 50 points (5%)

This quiz will be open the entire semester. Once you feel comfortable with literary terms, you may take the quiz. You must take it no later than August 12 at 11:55 p.m. You have two tries—the higher grade will prevail.

GRADED WRITING ASSIGNMENTS (unless otherwise indicated, these assignments are not full-credit, so submit your best work!)

WRITING ASSIGNMENTS - 325 points (32.5%)

Assignments are described below. Drafts (approximately one-half to three-fourths of the word count) and peer reviews are mandatory and are worth points (full-credit). Without these drafts and peer reviews, you will lose 20% of your grade on each assignment.

Good writing takes time and multiple revisions. By providing you with an opportunity to hand in a draft early in the process, you will be able to easily complete the assignment. This method not only helps you to understand the process it takes to turn in a good paper, it also provides you with ample time to complete and revise the assignment. All papers and all drafts are to be turned in through the Writing Tab found on CompClass by 11:55 p.m. unless otherwise noted on the schedule. Each draft that you are turning in for a grade must be submitted through the Writing Tab under the appropriate heading. If, for whatever reason, you cannot upload your document by the due date and time, call Tech Support to log the problem and email the paper to me that night.

The paper is due on the date indicated. Unless you are dead or in a documented coma, there will be NO EXCEPTIONS.

BASIC GUIDELINES FOR WRITTEN ASSIGNMENTS:

If you don’t follow instructions, you will be docked points as noted.

1. Place your name in the top left corner of the first page as noted.
2. Highlight your thesis statement (worth 4 points) in one color.
3. Highlight each in-text citation in another color (worth 2 points).
4. Place a word count at the end of the document (worth 4 points).
5. A Bibliography or Works Cited page must be attached to each paper (if not attached, a 4 point deduction will occur).
6. Be sure you have completed your entries in the Source Journal and submitted a Reflection paper under the author’s note.

7. **Reminder:** ALL FINAL PAPERS ARE DUE ON THE DATE INDICATED, NO EXCEPTIONS!

**CHECKLIST FOR ALL WRITING ASSIGNMENTS** (Use this to insure you have completed all components prior to handing in the final.)

- [ ] Is your name on the paper?
- [ ] Have you highlighted your thesis in one color?
- [ ] Have you highlighted all in-text citations in another color?
- [ ] Have you incorporated at least three sources?
- [ ] Have you placed a word count on the bottom of the document?
- [ ] Have you included a Works Cited?

**ASSIGNMENT #1 – 75 points** – Analysis paper of *Maus* – 4 outside sources incorporated into your paper; one counterargument

Word count: 1000-1250 words

Rough Draft (7 points) due 7/11, Peer Review (8 points) due 7/13, and Final paper due 7/16

Using the book and four outside scholarly/peer reviewed sources as support (use the Literary Reference Center and EBSCO databases found on the WCC library website or Google Scholar to find these articles), choose one of the following questions and write a fully-developed essay that answers the question you have chosen.

1. Describe the faces in *Maus*. Are they iconic (could be anyone) or particular (could only be Vladek)? Why do you think Spiegelman drew the characters this way? Hitler reduced Jews to vermin. Is Spiegelman doing the same thing? Why or why not?

2. In what way are the animal depictions of cultures and ethnicities representative of those cultures or ethnicities? Address the use of masks to represent oneself as some race or ethnicity. Even if an individual uses a mask to represent him/herself, does that change who the individual is on the inside?

3. What are stereotypes? Are they harmful, and if so, how? What are some current examples of stereotypes? How does Spiegelman use stereotypes in *Maus*? Seek and select specific examples. Summarize his techniques, and analyze why he uses them. Infer the artist’s attitudes, and the reasons for his choices.

4. Spiegelman has been often criticized for using a comic book medium to portray the atrocities of the Holocaust. Address this issue. Do you think the criticisms are justified? In what way does the use of a graphic novel intensify the situation? In what way is the situation downplayed by the use of a graphic novel?

5. Choosing one or more of the short stories “The Outcasts of Poker Flat,” “An Occurrence at Owl Creek Bridge,” “How it Feels to be Colored Me,” or “The Open Boat,” draw parallels between the short story and *Maus*. What message are the authors attempting to convey to the reader? What common theme do the two stories share? How are the uses of symbolism similar to each other or speak to one another? How are the themes similar to each other or speak to one another? (Choose EITHER symbolism or themes—to address both is too difficult in a paper of this size.)
ASSIGNMENT #2 – 100 points – Analysis paper of *Moloka’i* – 5 outside sources incorporated into your paper; one counterargument

Word Count: 1250-1500 words

Rough Draft (10 points) due 7/22; Peer Review (10 points) due 7/24; Reflection paper (10 points) and Final paper (90 points) due 7/27

Using the book and five outside scholarly/peer-reviewed sources found on the Literary Reference Center and EBSCO databases (WCC Library website) or articles found on Google Scholar as support, choose one of the following questions and write a fully-developed essay that answers the question you have chosen.

1. Choosing any of the Literary Criticisms and Literary Theories in Chapter 8 of *Writing about Literature*, discuss the book *Moloka’i* following the parameters set forth for a particular analysis.

2. There are many men in Rachel’s life—her father Henry, her Uncle Pono, her first lover Naha, her would-be lover Jake, her husband Kenji. What do they have in common? What don’t they? How do these people fit in (or not fit in) with the idea of ’ohana?

3. Discuss the parallels and inversions between the tale of heroic mythology Rachel relates on pages 296-298 and what happens to Kenji later in this chapter.

4. Choosing one or more of the short stories “Rappacini’s Daughter,” “The Story of an Hour,” “The Yellow Wallpaper,” or “The Horse Dealer’s Daughter,” draw parallels between the short story and *Moloka’i*. What message are the authors attempting to convey to the reader? What common theme do the stories share? How are the uses of symbolism similar to each other or speak to one another? How are the themes similar to each other or speak to one another? (Choose EITHER symbolism or themes—to address both is too difficult in a paper of this size.)

ASSIGNMENT #3 – 140 points – Analysis paper of *The Forever War* – 6 outside sources incorporated into your paper; two counterarguments

Word count: 1500-2000 words

Rough Draft (14 points) due 8/3; Peer Review (14 points) due 8/5; Reflection paper (10 points) and Final paper (122 points) due 8/8

Using the book and six outside scholarly/peer-reviewed sources found on the Literary Reference Center and EBSCO databases (WCC Library website) or articles found on Google Scholar as support, write a fully-developed essay that answers one of the questions you have chosen.

1. *The Forever War* addresses ideas about relativistic time-distortion and the futility of war. Address one of these concepts (or suggest one of your own) that stands out particularly strongly. For example, you might want to discuss how life continues even with the absence of the soldier and how, regardless of time spent in one location or another, when the soldier returns home, nothing can ever be the same. (In other words, address the time gone for both Mandella and Marygay.) How has he dealt with it in comparison to other soldiers who are gone from their loved ones? Or your might want to address how Mandella struggles to remain human in the midst of war and especially in the midst of change in society. You are not constricted to these ideas; however, you will need to address some area of critique that the author (Handelman) makes concerning war, the prevention of war, or the changes in society in relationship to that war.
2. Compare *The Forever War* with the movie *Starship Troopers*. In what way are these two storylines similar? What messages are the respective authors attempting to put forth? Be certain you use both stories (the novel and the movie) and six outside sources for this paper.

3. Choosing one or more of the short stories “Rip Van Winkle,” “The Country of the Blind,” “The Machine Stops,” or “A Martian Odyssey,” draw parallels between the short story and *The Forever War*. What message are the authors attempting to convey to the reader? What common theme do the stories share? How are the uses of symbolism similar to each other or speak to one another? How are the themes similar to each other or speak to one another? (Choose EITHER symbolism or themes—to address both is too difficult in a paper of this size.)

**MIDTERM (100 points) and FINAL (150 points) EXAMS**

Midterm – taken anytime the TLC is open during Week Three (July 18 through July 22, 2011, at WCC testing center (or other place mutually agreed upon—I need to make requests a minimum of one week in advance, so be certain to get requests in early—otherwise I will assume you will take this test at the WCC testing center).

Final – taken anytime the TLC is open during Week Six (August 8 through August 12, 2011, at WCC testing center (or other place mutually agreed upon—I need to make requests a minimum of one week in advance, so be certain to get requests in early—otherwise I will assume you will take this test at the WCC testing center).

Two proctored examinations will be required. These examinations are essay examinations based off of what stories have been covered up to the time of the exam. You may bring the stories/novels and any supplemental articles that I have posted with you. (The proctor will have a list of acceptable aids to help you take these examinations.)

Approximately one week prior to the examination, I will post 5-10 possible questions for the essay exam. Once at the site, you will be provided with a code to unlock the examination on CompClass. Click on the exam. You will receive five questions. Choose one question to answer in essay format. Turn in all of your notes and sheets of paper you used to construct your answers to the proctor. Unlike other essay examinations, the process of writing is also graded—that means your notes, outlines, clusters, freewrites, etc. will be part of the grade (30%). You will also be graded upon completeness of the answers. This means that the more detail and evidence you provide, the higher your score.

You must pass these exams in order to pass this class.

**PORTFOLIO – 50 points (5%) – due August 12**

The idea behind the portfolio is to allow you, the writer, to view the progress that you have made in your writing over the course of this semester, to refine the work that you have previously submitted, and to present your "best foot forward" for your work. With your submission of a portfolio, each paper submitted should be polished as a fine gemstone using all of the skills that you have acquired during this semester.

This portfolio allows you to re-submit two papers as a “do over.” If you are unhappy with the grade you received, you may re-submit the papers, and I will re-grade them as if they were fresh, new submissions. This will have the effect of wiping out the old grade and replacing it with the new grade. The higher grade will prevail.
A reflection paper (500 word minimum) on what you learned from the first paper to the last is a required part of this grade. Even if you choose not to submit a paper for re-grading, you still must turn in the reflection paper.

Points will be assessed as follows:

| Reflection paper | 25 points (full-credit, depending upon its completeness and effort) |
| Re-submission #1 | 15 points (full-credit, depending upon its completeness and effort, plus the new grade will be substituted) |
| Re-submission #2 | 10 points (full-credit, depending upon its completeness and effort, plus the new grade will be substituted) |

**COURSE SCHEDULE**

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<th>DATE</th>
<th>To be read/written/performed…</th>
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| **WEEK ONE**
**MONDAY**
7/5 to **SUNDAY**
7/10 | • Read the syllabus and expectations. Post questions on the discussion board under “Your Space.” Others may share your concern(s) or have the same question(s)! 😊  
• Read *Maus*, “The Outcasts of Poker Flats” by Bret Harte, “An Occurrence at Owl Creek Bridge” by Ambrose Bierce, “How It Feels to Be Colored Me” by Zora Neale Hurston, “The Open Boat” by Stephen Crane  
• Read Chs 1, 2, and 8 in *Writing About Literature*  
• Post Discussion Board (DB) (reader-response) postings |
| **WEEK TWO**
**MONDAY**
7/11 to **SUNDAY**
7/17 | • Post DB postings  
• Read through Assignment #1  
• Read Chs. 3 and 4 in *Writing about Literature*  
• Begin reading *Moloka‘i*, “Rappaccini’s Daughter” by Nathaniel Hawthorne, “The Story of an Hour” by Kate Chopin (found in *Writing About Literature* pg. 61), “The Yellow Wallpaper” by Charlotte Perkins Gillman, (found in *Writing About Literature* pg. 63), “The Horse Dealer’s Daughter” by D. H. Lawrence (rough draft of second paper is due next week)  
Rough Draft Paper #1 due 7/11  
Peer Review Paper #1 by 7/13  
Quiz #1 on Unit 1 due by 7/16  
Final Paper #1 due 7/16 (be sure to use the checklist to insure that you have done all of the work!) |
### WEEK THREE
**Monday 7/18 to Sunday 7/24**
- Post DB postings
- Go to proctored site to complete Midterm (exit examination #1) any time this week
- Rough Draft #1 of Paper #2 due 7/22
- Peer Review of Paper #2 due 7/24

### WEEK FOUR
**Monday 7/25 to Sunday 7/31**
- Post DB postings
- Read Ch 7 in *Writing about Literature*
- Quiz #2 due by 7/27
- Final Paper #2 due 7/27 (be sure to use the checklist to insure that you have done all of the work!)

### WEEK FIVE
**Monday 8/1 to Sunday 8/7**
- Post Discussion Board postings
- Rough Draft #1 of Paper #3 by 8/3
- Peer Review of Paper #3 by 8/5

### WEEK SIX
**Monday 8/8 to Friday 8/12**
- Post Discussion Board postings
- Quiz #3 due by 8/8
- Final paper #3 due 6/10 (be sure to use the checklist to insure that you have done all of the work!)
- Make arrangements to take final exit exam (due 8/12)
- Portfolio due 8/12
- Literary Term Quiz due 8/12
Some final notes:

• All papers/quizzes, etc. are due by 11:55 P.M. unless otherwise noted
• CompClass has multiple help buttons and downloadable PDFs found under “Course Materials.” Please make use of them.
• Contact me if you have questions, if anything doesn’t make sense, or if you have a suggestion. Good luck!

**MOST IMPORTANTLY** Contact tech support if you have a question about CompClass. I can fix NOTHING on CompClass, but the technicians can! 😊