**Professor Christopher Carney Ed.D, M.A.**

Houston Community College, Northwest (Katy Campus); Office #229

 **Email:**  christopher.carney@hccs.edu

Office Hours: **M/W: 11:00- 12:00 , TU/TH 1:00 – 2:00 …** *and by appointment*

**3 Credit Hours / 48 hours per semester / 16 weeks**

Class Time / Locations: 11:00 – 12:30 TU/TH / RM 360D

**Spring 2013**



 **INTRODUCTION to FICTION**

 **English 2342**

**I. Communication and Contact:**

ecause I firmly believe that **communication is vital**, both to your success and mine, please bring any concerns, questions, criticisms, suggestions, or comments in general to my attention as soon as they arise—regardless of how small or seemingly insignificant you might *think* they are! While I prefer that you talk to me in person about such concerns, please feel free to write an email or a handwritten note if you prefer. When it comes to communication, *never* feel as though you cannot talk to me!! There are no “dumb” questions, and I would *never* be personally offended if you need to offer constructive criticism about any aspect of my teaching or our class—provided your tone and word choices are both respectful and collegiate.

Beyond official office hours and formal appointments, the best time to raise your question or discuss a concern with me is during class time—either in our open-class setting for everyone to hear, or as a question directed at me individually when the class is engaged in a collaborative, group exercises.

I check my **email** frequently, and I usually try to reply to messages immediately after I read them unless I plan to write a lengthy response (in which case I will let you know of my plan in a quick reply). Some days certainly involve more frequent checking of email than others, but rest assured that I check my email a few times every day! On some occasions, especially if I receive an email within a short period of time before our class meets, I might determine that I can meet your needs more effectively if I address your email in class and/or in person, as opposed to giving you a long, potentially confusing written response; on these occasions, I will simply state this in a quick one-liner. **NOTE:** I will **not** reply to messages requesting a repeat of all the information a student misses in the event of an absence, as doing so uses time and energy that is better spent addressing concerns or questions students have with their actual assignments or their progress in the course. It is***your* responsibility** to find out what *you* miss in the event of an absence by **contacting one of your classmates and/or referring to the schedule.** Therefore, being part of a reliable group of peers (i.e. “study group”) goes a long way to ensure your success—and theirs! Again, I will not reply to messages requesting information about what you miss in the event of an absence, so don’t ask. Also, be sure to have your HCC email account activated and check it often; whenever I have announcements for the class, I send them to everyone in group message format via HCC email.

**II. Course Description:**

This course is designed to introduce the student to works of short and long fiction from a variety of cultural backgrounds and methods of analysis. Students gain an understanding and an appreciation for imaginative thinking and expression. This class is short on lecture and long on discussion, group work, and projects. I will give you very specific guidance as to how to develop assignments.

**III. Course Goals:**

1. Read stories written by professional writers and effectively analyze and interpret their meanings.

2. Construct a coherent, effectively organized creative research assignment showing understanding of literary

 elements and genres.

3. Create and perform an oral analysis and presentation of a short story as part of a group, speaking before an

 audience of peers.

**IV. Student Learning Outcomes:**

1. Explain and illustrate stylistic characteristics of representative works of fiction (short stories and novels).

2. Connect representative works of fiction to human and individual values in historical and social contexts.

3. Demonstrate knowledge of various works of fiction.

4. Analyze critical texts relating to works of fiction.

5. Critique and interpret representative works of fiction.

6. Experiment in creative and reflective approaches to writing

**V. Learning Objectives:**

1. Demonstrate the ability to coherently analyze short stories by gaining a better knowledge of the implications

 of setting, plot, characterization, symbols, imagery, tone, point of view, irony, and themes;

2. Apply the basic principles of critical thinking—evaluation, analysis, and synthesis— to the nuances and

 challenges of the human condition through the characters studied in stories;

3. Distinguish the differences in setting, plot structure, characterization, symbols, imagery, tone, point of view,

 irony, and theme in various works of fiction;

4. Synthesize cultural and historical research to recreate the context of a work of fiction;

5. Creatively express ideas and make arguments using multiple genres;

6. Expand the scope, confidence, and creativity of written and oral expression.

7. Complete and comprehend reading assignments. Assignments vary in length, but a typical assignment

 requires 2 hours of out of class for each hour in class.

8. Attend class regularly, missing no more than 12.5% of instruction.

9. Participate in small group and/or class discussions in which assigned literary works are analyzed and

 interpreted.

10. Write at least 5,000 words in completing written assignments of varying types and lengths that are

 relevant to course content. At least one written assignment will include information obtained through

 research that is related to one or more prominent European or American literary work of the eras covered

 and is presented in current MLA format.

11. Participate in at least one oral presentation of a literary work.

12. Explain and illustrate stylistic characteristics of authors and literary works included in the course syllabus.

13. Express clearly and support convincingly an interpretation or analysis of a literary text.

14. Explain similarities and differences among writers studied and/or among literary works studied.

15. Explain the characteristics of each literary period covered, with particular attention to prominent literary

 themes.

16. Use a word processor to fulfill written assignments and use the computer as well as the library to research

 a literary topic.

17. Maintain an overall average of 70 or above on written assignments and tests.

*Also: In 2300-level literature courses, the student will gain increased capability in* ***all six basic intellectual competencies*** *in the HCCS Core Curriculum (reading, writing, speaking, listening, critical thinking, and computer literacy). Student progress in the Core competencies will be measured in the activities outlined in the objectives and requirements section of this syllabus.*

**VI. Perspectives in the HCCS Core Curriculum:**

2300-level literature courses help students attain the following:

1. Establish broad and multiple perspectives on the individual in relationship to the larger society and world in which he or she lives and to understand the responsibilities of living in a culturally and ethically diverse world.
2. Stimulate a capacity to discuss and reflect upon individual, political, economic, and social aspects of life in order to understand ways in which to be a responsible member of society.
3. Develop personal values for ethical behavior.
4. Develop the ability to make aesthetic judgments.
5. Integrate knowledge and understanding of the interrelationships of the scholarly disciplines.



**VII. Required Books/Materials:**

1**.Open Sources for most of the works we will read!** This is great news for your pocketbook, as my

 decision to use open sources (free, online books)—as opposed to a traditional textbook—saves you a

 considerable amount of money. HOWEVER, with that said, **you are entirely responsible for reading**

 **these works online, and/or printing ALL required** **portions of them throughout the semester, along with other**

 **required handouts. No excuses will be** **accepted, and no exceptions will be made, for not having required**

 **printed pages of these texts.** For a list of all the works of fictionwewill cover in the class, follow this link to my

 **Learning** **Web** page:

 <http://learning.hccs.edu/faculty/christopher.carney/engl.2342/fiction>

2. ***1984* by George Orwell**. Feel free to find your hardcopy/paperback anywhere you can find it for the lowest price! I

 even recommend going to a used bookstore (or “Half-Price Books”), which will allow you to get it for a mere two or

 three dollars. Since we won’t be arranging our schedule or daily activities around particular page numbers, but rather

 chapters, it doesn’t really matter if we all have different copies of the book!

3.  *Little Seagull Handbook*

4. A bound writing notebook with three divided sections

5. 2 full size blue books (for the midterm and final exam

**VIII. Behavior**

**eneral Premise:** *Because you are all* ***adults*** *who are taking this* ***college course*** *by* ***choice****, it should go without saying that everyone will demonstrate* ***maturity, responsibility,*** *and an* ***eagerness to learn.*** *The following policies ensure that everyone experiences a rewarding learning environment.* ***NOTE: Disruptive behavior/activities which interfere with teaching and/or learning will not be tolerated, and may result in an administrative withdrawal without refund”***

 **a. Attendance and Withdrawal Policies –** Missing class means missing opportunities to learn; therefore, in keeping with the HCC policy on attendance, “students may be dropped after missing more than 6 hours of class time.”

Attendance will be taken every day at the beginning of class. Furthermore, regarding absences, it is very important to have a typed rough draft (meeting minimum length requirements) on peer response days in order to be considered present on such days; failure to come to class with a legitimate rough draft constitutes an absence.

In accordance with HCCS policy, students with more than 6 hours of absences (3 classes) may be dropped for excessive absence, and a daily record of attendance will be maintained throughout the semester. It is your responsibility to keep updated on course information if you miss class, so please make arrangements to contact other students should this become necessary. Refer to professionalism grade (see below).

**NOTICE: The State of Texas has begun to impose penalties on students who drop courses excessively . For example, if you take the same course more than two times, you have to pay extra tuition.** (Students who enroll for most credit CEU classes for a third or more times will be charged an additional $50.00 per semester credit hour and $3.00 per contact hours.) **In 2007, the Texas Legislature passed a law limiting new students (those starting college in Fall 2007) to no more than six total course withdrawals throughout their academic career in obtaining a baccalaureate degree. There may be future penalties imposed**.

Please ask me or your counselor about opportunities for tutoring or other assistance prior to considering course withdrawal, or if you are not receiving passing grades. In consideration of the above law, I will not give “W” as a grade option unless you have submitted the withdrawal form yourself before the deadline for withdrawal. I will only give whatever grades you earn (A, B, C, D, or F). **If you stop attending the class, you need to officially withdraw yourself prior to the withdrawal deadline**. **If you do not do so and simply disappear from class, you will receive an “F” in the course.**

***INTERNATIONAL STUDENTS:*** Receiving a **W** in a course may affect the status of your student Visa. Once a W is given for the course (after you have submitted a withdrawal form officially), it will not be changed to an F because of the visa consideration. Please contact the International Student Office at 713-718-8520 if you have any questions about your visa status and other transfer issues.

**b.** **Class Arrival/Departure** – **A pattern of arriving late to class is not only disruptive, it is disrespectful**–both to me and to the rest of the class. I understand that “life happens,” but the odd traffic jam, computer glitch, or request to stay late at work are clearly exceptions to the norm, and thus should only occur on a rare occasion. I generally have no tolerance for **patterns** of late arrival. However, if you are late, it is your responsibility to see me **after class** in order to change the recorded absence into a “late” in my record. **Be advised that a late arrival of more than 20 minutes will not be changed from an absence to a late; it will simply remain as an absence for the day**. I will also begin combining late arrivals into pairs of two *after* your second late arrival; I will then convert each pair of late arrivals into an absence. For those who acquire absences this way, the same policy regarding absences applies—namely, the potential of being dropped.

**I view premature departures from class, particularly when students believe they are doing so without my knowledge, as a behavioral issue**; doing so conflicts with the “general premise” of section V (see above). Anyone who departs from class this way will be counted absent, and he or she will lose all possible points that may have been earned in class for that day. If you have a necessary, rare obligation that requires you to leave early on a given day, simply talk to me beforehand and there shouldn’t be an issue with it. Furthermore, if an out-of-class assignment is due and/or collected on the day such a student leaves early, I will simply count it submitted on the following day (late submission policy imposed).

**c.** **Disruptive Talking** – Because I am a strong supporter of team learning in interactive groups, I provide ample opportunity throughout the semester to verbally engage in the learning process; I balance lectures with “workshops. ”**Therefore,** disruptive chatting when we are assembled as an entire class is completely unacceptable, regardless of what you may be chatting about. Such behavior is both disrespectful and immature; if necessary, I will resort to separating pairs/groups of talkers and assigning them seats on opposite sides of the room…*just like they do in the second grade!* I reserve the right to ask distractors, who have been warned at least once, to leave class for the day (which means receiving an absence for that day). Also, it is unacceptable at the end of workshops to talk as a group when other groups are presenting their ideas, as each group should demonstrate the same courtesy they expect from others when presenting their findings to the class. Individuals, or entire groups, who talk and/or distract the class, yet may or may not have been asked to leave, may nonetheless still lose credit on an assignment.

**d.** **Classroom** **Attitude –** How subtle it is, but ever so revealing of a student’s views towards his or her role in society, adulthood, higher education, future career goals, and general self-respect. A healthy outlook in these areas is characterized by a classroom behavior that reflects those qualities stated in the general premise above. A few examples of actions which reveal a negative attitude include, but are not limited to, the following behaviors: *chatting, ignoring deadlines without communicating with me, sleeping, working on unrelated material, being confrontational, excessively exiting class, or refusing to participate in group activities.* If you find yourself engaged in any of these behaviors, let me just ask you to honestly consider why you are in college at all. Really—ask yourself that question. I’m not being judgmental here, nor am I being sarcastic; I’m simply saying you need to ask that question because these behaviors are indicative of an attitude that is not conducive to success in college. For what it’s worth, I know that attitude all too well because I had it myself when I was in high school….*but not in college!* The difference between these settings is huge, namely because college students are not *required* to be here; they attend by choice!

**e.** Academic Honesty, **Plagiarism, Collusion –** To plagiarize is to submit the words/ideas of another as one’s own

without giving them due credit. It is a form of theft, in addition to being academically dishonest and unethical. Like all other forms of cheating, plagiarism carries serious penalties that are not only enforced by me, but also by

HCC administrators. Be advised that **all three of your formal papers must be submitted to turnitin.com** **for review before they are submitted to me.** HCC Policy: *“Scholastic dishonesty includes, but is not limited to, cheating on a test, plagiarism, and collusion. Cheating on a test includes copying from another student’s paper; using, during a test, materials not authorized by the person giving the test; collaborating with another student during a test without authority; knowingly using, buying, selling, stealing, transporting, or soliciting in whole or in part the contents of an un-administered test; or bribing another person to obtain a test that is to be administered. ‘Plagiarism’ means the appropriation of another’s work and the unacknowledged incorporation of that work in one’s own written work for credit. ‘Collusion’ means the unauthorized collaboration with another person in preparing written work offered for credit.”* All work you submit must be your own. If you consult any sources, whether oral or written, you must clearly distinguish between your words/ideas and theirs at all times. Students who plagiarize, collude, or cheat may face disciplinary action including the grade of 0 for the assignment, an F for the course, and/or dismissal from the college (see on-line student handbook). For more on plagiarism, refer to *The New McGraw-Hill Handbook*, the HCC Library site (on the Northwest Writing Center site), or the HCC Student Handbook.

**f**. **Arriving to / Exiting Class –** Because we are all adults, there is no need to ask “permission” to use a restroom or exit the class to make an important phone call on a rare occasion; however, I will address students individually who appear to exit the room “excessively,” *habitually* using the restroom as an excuse for frequent interruptions. Generally speaking, it is inappropriate to consistently designate class time on a regular basis to use such facilities. Also, it is poor etiquette to let doors slam behind you when you exit or enter a room, especially when the class is in the middle of writing, reading, discussion, or viewing a film; please make an effort to close doors as quietly as possible and demonstrate basic courtesy when you enter or exit the room.

**g.** **Electronic Devices –** HCCS policy concerning camera phones, cameras, audio/tape recorders, video

recorders and any other electronic device that is capable of recording the human voice or image declares that the **“[u]se of recording devices, including camera phones and tape recorders, is prohibited in classrooms, laboratories, faculty offices, and other locations where instruction, tutoring, or testing occurs. Students with disabilities who need to use a recording device as a reasonable accommodation should contact the Office for Students with Disabilities for information regarding [such] accommodations.”** As a student who is active in our learning community, it is your responsibility to be respectful of our learning atmosphere. To show respect to your fellow students and instructor, **you will turn off your phone and other electronic devices** and will not use these devices in the classroom unless you receive explicit permission. If such a device sounds or is used during class, it will be considered a disruption of the educational process (such as other forms of inappropriate behavior) and will be treated as such. If a student expects an emergency call, he or she must speak to me in order to receive an exception to this policy. With that said, I will allow students to use their phones/laptops in class at designated times, such as group activities that require groups to utilize quick web searches to accomplish their goals.

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 **Austen’s *Pride and Prejudice* Bronte’s *Wuthering Heights* Kafka’s *Trial* Rand’s *Anthem***

   

**Wilde’s *Portrait of Dorian Gray* Joyce’s *Dubliners* Morrison’s *Song of Solomon* Bradbury’s *Fahrenheit 451***

**Presentation Groups:** *As each group considers the list of 11 online novels from which to make a selection, remember that only one group per novel is allowed; once a group selects one of these, they own it. Also, as you consider the various works, I suggest “googling” or “you-tubing” their titles and authors to learn more about them (i.e. overview). You are free to obtain and read from a paperback if you prefer paper over electronic screens!*

  

 **Ellison’s *Invisible Man* Cather’s *Oh, Pioneers* Huxley’s *Brave New World***

**IX. Student Assignments:**

This class begins with a steep learning curve, then levels off, so students can gain mastery of the skills taught. Each story builds upon the next so that by the end of the semester, the attentive student will know how to effectively appreciate and discuss the fiction of literary writers.

***Assignments Include …***

***a. Midterm Exam:***In-class examination to show student understanding and comprehension of literary texts. Students must be able to effectively identify texts and discuss the effects of **setting, point of view, irony, characterization, symbols, and themes of the texts studied in the first half of the semester.**

***b. Creative Research Paper:***a 2000+ word creative paper that synthesizes research and the student’s imagination to answer a question not answered in a short story or novel. The paper requires the use of various genres to prove his or her thesis.

***c. Literary Analyses:*** Two typed papers that are shorter than the research paper, as these assignments will pertain directly to the analysis of short stories and/or their authors for one of these; the other will pertain directly to our class novel, ***1984***. Critical analysis of the text through the examination of various literary elements and sociological factors will be part of both papers. Biographical details of the authors may also be included in these analyses.

***c. Oral Group Presentation***: a ten-fifteen minute in-class presentation by a group that usually consists of three students. For this assignent students select one of the 11 online/free novels I’ve listed on the Learning Web (located in the *Intro to Fiction* class folder) and present the literary elements of the work to the class in an interesting, creative way. Part of this assignment also involves explaining/illustrating/synthesizing which aspect(s) of the novel connect to our contemporary society.

***d. Final Exam:***As in the midterm, the final is an in-class examination to show student understanding and comprehension of literary texts. In addition to the literary elements studied in the first half of the course, students are responsible for knowing the qualities and effects of ancient storytelling, including myth, parable, fable, and folk tales.

***e. Class Notebook (highly informal):*** The only requirement for the notebook is for it to have bound paper, as this keeps all of the various exercises (answers to questions I assign, web finds, group discussions, etc.) in one secure place.

**Submission of Materials:**

As in any activity, like baseball, for example, writing follows certain rules so that audience and participants know what to do and what to expect.

*o* ***In-class exams*** *must be written on blue books. Writing must be clean and clear or the exam will not count.*

*o* ***The out of class*** *papers are to be turned in at the beginning of the class period on which they are due: first 20 minutes. Papers and other work will be penalized one letter grade (10 points) after the beginning of class when due and every calendar day they are late up to three days. After that a paper is no longer accepted. Make-up of in-class exams follows the same criteria.*

*o* ***Out-of-class essays must follow basic MLA rules*** *(****Modern Language Association****) and be typed, double spaced, and printed on 8 1/2 x 11" white paper with 1" margins and use a 12 pt. plain font. For my class, unless told otherwise, please do not submit title sheets, cover booklets, or bindings. Secure the required materials with a staple or paper clip. Points will be deducted from papers that do not meet requirements.*

*o* ***Class Notebook/Journal:*** *I will stamp various entries as we go along, but I will only collect/review them twice in the semester. Simply have your notebook with you in class every time we meet, as you will use it to take notes in class, jot-down answers to questions I present in class about our readings (individual and group), or respond to something outside of class pertaining to our readings.*

**X. Student Assessments:**

• Midterm Exam: Comprehensive of the stories reviewed and elements of fiction: 100

• Creative Research Paper: 200

• Literary Analyses: 200 (2 @ 100 pts)

• Oral group presentation: 200

• Final Exam: Comprehensive of the stories reviewed since the midterm and (additional) elements: 100

• Class Participation, Quizzes: 100

• Notebook : 100

**XI.** **Where to Find Copies of Specific Assignments and Written Support for this Class:**

On my Learning Web page, this syllabus and calendar, assignments, handouts, and open sources texts are available to read, download and/or print. Use this resource!!!!

**XII. Instructor Grading Criteria**

• Midterm and Final Exam grades are based on the accuracy and completeness of answers to the prompts. Each prompt has a defined number of points attached to it so students know the value of each response;

• Creative Research Paper will receive a contract grade, a B, if all requirements are met, higher with exceptional writing. A contract grade also expects clear, clean English but focuses on the requirements that a certain type of paper demands. This also applies to the literary analysis / shorter papers

• Notebook / Journal: completion of exercises/entries and/or participation in a timely manner, as represented by the attainment of a stamp, constitutes acceptable work (i.e. full credit); none of the work in the notebook is evaluated qualitatively.

• Oral Group Presentation receives an individual grade based on a student’s degree of participation and engagement in the project and its presentation.

**XIII. H.C.C. Grading Scale**

 **90 – 100: A**

 **80 – 89: B**

 **70 – 79: C**

 **60 – 69: D**

 **59 and below: F**

**XIV. HCC Student Services Information:**

Student Services provides masters and doctoral-level counseling for the Northwest College student body. Counselors are available at each campus to assist students in creating class schedules, evaluating college transcripts, and completing degree/certificate plans.

Student Services regular business hours are the same at both campuses. Phone numbers:

\* 8 a.m. – 7 p.m. M – Th.

\* 8 a.m. – 1 p.m. F – Sat.

**\* Katy Campus, 713-718-5751**

\* Spring Branch Campus, 713-718-5669

Additional Information:

<http://northwest.hccs.edu/northwest/campus-servies>

**Early Alert:** HCC has instituted an Early Alert process by which your professor will “alert” you through counselors of concerns that you might fail a class because of excessive absences and/or poor academic performance.

  

**Short Stories….**

“[**Leiningen Versus the Ants**](http://learning.hccs.edu/faculty/christopher.carney/engl.2342/short-stories/leiningen-versus-the-ants/leiningen-versus-the-ants)” by Carl **Stephenson**; “[**A Shameful Affair**](http://learning.hccs.edu/faculty/christopher.carney/engl.2342/short-stories/a-shameful-affair/a-shameful-affair)” by Kate **Chopin;** “**Regret**” by Kate **Chopin;** “**The Tell-Tale Heart**” by **Edgar Allen Poe**; “**On the Gull’s Road**” by Willa **Cather**; “[**An Occurance at Owl Creek Bridge**](http://learning.hccs.edu/faculty/christopher.carney/engl.2342/short-stories/an-occurance-at-owl-creek-bridge/an-occurance-at-owl-creek-bridge)” by Ambrose **Bierce**; “**The Lottery**” by Shirley **Jackson;** “**The Critical Bookstore**” by William Dean **Howells**; “**The Army of a Dream**” by Rudyard **Kipling**; “**The Beggar**” by Anton **Chekhov**; “[**Found on a Drowned Man**](http://learning.hccs.edu/faculty/christopher.carney/engl.2342/short-stories/found-on-a-drowned-man/found-on-a-drowned-man)” by Guy **de Maupassant**; “**A Story Told by the Sea**” by W.C. **Morrow**; “**An Experiment in Misery**” by Stephen **Crane**; “**Harrison Bergeron**” by Kurt **Vonnegut**; “**Thank You, M’am**” by Langston **Hughes**; “**The White Rose Road”** by Sarah **Orne Jewett**;

As with the novels, all of the above stories are available for **free** through my **Learning Web** page:

<http://learning.hccs.edu/faculty/christopher.carney/engl.2342/fiction>