

LIT 3024: PERSPECTIVES ON THE SHORT STORY

INSTRUCTOR: PHILIP GRECH

COURSE: LIT 3024-01

EMAIL: PGRECH@FSU.EDU

DAYS: TUE/THUR

OFFICE: WMS 331

TIME: 8AM-9:15AM

OFFICE HOURS: TUE/THUR 12:30-2:30 AND BY APPT.

ROOM: WMS 121

COURSE DESCRIPTION

This course introduces students to the critical reading of short stories dating from the nineteenth through the twenty-first century. This course aims to teach students to identify tone, narration, form, theme, characterization, and other formal aspects of short fiction. Students will be encouraged to formulate their own interpretation of the works we read based on their developing ability to recognize the decisions each author has made in constructing the text.

Students will be introduced to a variety of meaningful social and cultural contexts and asked to read the stories with an awareness of the social and cultural situations that inform our understanding of the story's thematic meanings. A central goal of this course is to not only have students understand how the cultural and social milieu in which writers are writing within (or are revisiting) are shaping their work, but in turn, how we as readers are being shaped by these authors' vision of social, cultural, and historical events.

An examination of any theme in a short story is not just a literary investigation, but also an examination of human nature. Concepts such as characterization, setting, symbolism, and so forth will be the platform from which we will explore. This course will revolve around decoding meaning from the latent and manifest content of literary works and connect that analysis to larger social, cultural, political, or economic issues particular to the works' historical and modern contexts.

COURSE OBJECTIVES

By the end of the course, students will demonstrate the ability to:

- compare and interpret a variety of intellectual and/or artistic works within their cultural milieu.
- compare, interpret, and create or model cultural artifacts that function as widely varied reflections of human perspectives and/or practices.
- select, critically evaluate, and apply relevant areas of scholarship to produce an original analysis, project, creative work, performance, or other scholarly work that reflects a body of knowledge relevant to the course.
- select, critically evaluate, and apply relevant areas of scholarship to produce an original analysis, project, creative work, performance, or other scholarly work that reflects a body of knowledge relevant to the course.
- articulate the process of producing a work, from initial plan, to critique, revision, and completion.
- critique existing applications of scholarship in order to learn from past success and failures.

REQUIRED COURSE TEXTBOOK:

Perspectives on the Short Story. Edited by Newcomer, Caitlin, and Scott Ortolano. Comp. Shonda Stevens. 5th ed. Boston: Pearson, 2016. ISBN-13: 9781323295441, ISBN-10: 1323295445

This Perspectives on the Short Story package for Florida State University contains a required custom access code. Please ensure that the package you purchase has the exact stated ISBN number.

Instructions for accessing MyLiteratureLab:

How to Register:	Go into your Canvas LIT 3024 course and click on the “MyLab and Mastering” link on the left-hand side navigation. Then, click on “MyLiteratureLab Course Home.” You will then be prompted through registration. An access code is required. Access codes are packaged with the newest edition of <i>Perspectives on the Short Story</i> book. These packages are available to purchase at both the FSU Bookstore and Bill’s Bookstore.
Cookies:	Cookies must be enabled on your browser. If you receive a message (after successfully registering your access code) saying “You do not have a subscription to this site,” you do not have cookies enabled on your browser. For information on how to enable cookies: http://247pearsoned.custhelp.com/app/answers/detail/a_id/497/kw/cookies
Pop-ups:	Pop-up Blockers MUST BE TURNED OFF. MyLiteratureLab opens assignments in pop-up windows. If you are clicking on assignments and do not think anything is happening, please be sure that a pop-up blocker is not on.
Support:	For any other issues, please contact Pearson’s 24/7 Technical Support website: http://247pearsoned.custhelp.com/

COURSE REQUIREMENTS

Reading

Assignments should be read prior to class meetings on the date assigned. The amount of reading for this course is considerable. There is no excuse for not reading. If you do not read, you will discover that passing this course is impossible. Note: If a Canvas reading is scheduled bring a hard copy or electronic copy to class.

Student Participation

This course’s success largely depends on *your* participation. I expect you all to be engaged in discussions and readings and to attend class regularly. One of the most important benefits of taking a college level literature class is the opportunity to interact within an intellectual community, test your ideas with your peers, and receive feedback to sharpen your ability to analyze and articulate. This is impossible without taking an active role in class.

Here are four ways to be a good participant:

1. Ask questions and make comments that further the discussion in a meaningful manner.
2. Actively take notes.
3. Bring the required textbook and course readings to every class meeting.
4. Participate in all classroom activities and exercises. Consistently doing these things will demonstrate your engagement with the material and maximize your experience of the course.

Attendance and Lateness

Attendance is required. More than four absences can be cause for failure of the course. Being late to class three times equals one absence.

Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

Each absence after the permitted four will result in the deduction of half a letter grade from your final grade. For example, if your final grade is a B, but you have seven absences, your final grade will be a B-; or, if you have eight absences, your final grade will be a C+.

All students are expected to abide by this class attendance policy. Students must also provide, when possible, advance notice of absences as well as relevant documentation regarding absences to the instructor as soon as possible following the illness or event that led to an absence. Regardless of whether an absence is excused or unexcused, the student is responsible for making up all work that is missed.

University-wide policy also states that students who do not attend the first class meeting of a course for which they are registered should be dropped from the course by the academic department that offers the course. In order to enforce this policy, instructors are required to take attendance at the first class meeting and report absences to the appropriate person in their department or school/college.

GRADING

For the sake of transparency, consider the percentages listed below as part of an overall total number of points. In other words, your final grade in the class is determined out of one hundred (100) possible points.

Grading breakdown:

MyLiteratureLab Quizzes: 10%

Participation: 10%

Close Reading Paper: 10%

Midterm: 20%

Final Paper: 25%

Second Exam: 25%

All assignments are due on the date specified. If late, I deduct half a letter grade for every class period until the assignment is turned in. I will not accept any assignments after the last day of class.

FINAL GRADES

A	93 – 100	C	73 – 76
A-	90 – 92	C-	70 – 72
B+	87 – 89	D+	67 – 69
B	83 – 86	D	63 – 66
B-	80 – 82	D-	60 – 62
C+	77 – 79	F	0 – 59

**College-level
Writing
Requirement**

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” (2.0) or higher in the course, and earn at least a “C-” average on the required writing assignments. If the student does not earn a “C-” average or better on the required writing assignments, the student will not earn an overall grade of “C-” or better in the course, no matter how well the student performs in the remaining portion of the course.

COURSE ASSIGNMENTS AND EVALUATION

MyLiteratureLab Quizzes:

Assigned and completed via MyLiteratureLab (accessed through our course Canvas page). Must be completed to receive a course grade other than zero. Must be completed during week assigned. These assignments cannot be made-up and must be completed in one sitting per assignment. (Do not close your browser before finishing and submitting.)

MyLiteratureLab Quiz 1: Plagiarism and Working with Sources

Due by TBA

10 multiple choice questions. 15 minutes to complete.

Due by September 13 11:59pm

Regarding basic plagiarism and citation knowledge. 15 minutes to complete. You can prepare for this assignment by reviewing the e-Text section “Avoiding Plagiarism and Integrating Evidence” beginning on page 1493.

MyLiteratureLab Quiz 2: Literary Terms

Due by TBA

25 total questions. 15 minutes to complete.

You will receive the definition of a term pulled directly from the e-Text “Glossary Terms” section and will be asked to identify the correct term from four options. You can prepare for this assignment by reviewing “Glossary Terms” in the e-Text, starting on page 1511.

Due by October 16 11:59pm

MyLiteratureLab Quiz 3: Reading and Writing about the Short Story

Due by TBA

15 multiple choice questions. 20 minutes to complete.

Due by November 8 11:59pm

You will be asked to apply common literary vocabulary, identify quality thesis statements and other writing basics, and answer questions about the practice of close reading and annotating literary texts. You may review for this assignment by reading “Reading Fiction Critically” from e-Text page 1503, reviewing the “Sample Student Essay” from e-Text page 1507, and by reviewing your notes from the semester and on any submitted essays.

Close Reading Paper: Due Tuesday, October 9th in class.

The purpose of this assignment is to familiarize yourself, through practice, with close reading to base your interpretation and analysis of a particular text. We will be discussing this throughout the semester and practicing close readings in class, so you will be well-prepared for this assignment. You are also encouraged to contact me with any questions and/or visit the Reading Writing Center (see pages 6-7).

Paper should be approximately 2-3 pages using MLA formatting and should be no less than 1^{3/4} pages (papers failing to meet this minimum requirement will not receive credit). Choose one story from *Perspectives* to do your close reading. You may focus on one author, text, or theme, or place multiple authors and texts in discussion. However, your topic should also be focused so your analysis has the opportunity to go in-depth. Finally, these papers should include very little summary (generally, only as much summary as necessary to base your analysis on). You may only write on a story that we have already read in class. Academic, scholarly sources are permitted but not required.

Midterm: Thursday, October 25th.

Midway through the semester you will take a cumulative midterm in which you will demonstrate your ability to analyze particular passages, connect themes and tropes across texts, and articulate your knowledge of the social issues encoded in the texts. The midterm will consist of passage identification/analysis, true/false and fill in the blank questions, and short essays.

Final Paper: Due Thursday, December 6th in class.

This is essentially a longer version of the close reading paper assigned earlier in the semester. We will discuss this at length in class. You are also encouraged to contact me with any questions and/or visit the Reading Writing Center (see pages 6-7). Paper should be approximately 5-7 pages using MLA formatting. The same rules and stipulations from the previous paper apply.

Second Exam: Thursday, December 6th in class.

Same concept and format as midterm. The second exam is not cumulative and will only cover class material introduced and discussed after the midterm.

COURSE PROTOCOLS

Whatever your reasons for choosing this course, your decision reveals your commitment to the subject matter as well as your interest in helping to create a productive learning environment. The following list comprises your responsibilities for maintaining productive and respectful classroom dynamics:

- Come to class having fully read the text(s) assigned along with questions and comments provoked by your reading.
- Among other reasons, you have chosen this course in order to learn something about its proposed topic. To do so, you must be exposed to in-class insights and assigned readings with which you may disagree or make you uncomfortable. No matter your political, social, and/or religious loyalties, engage these insights and readings with intelligent thoughtfulness. Avoid responses based solely on what you believe; instead, logically evaluate the strength of an argument based on its rhetorical and literary strategies.
- Be careful how you phrase your perceptions of the world, the readings, and/or other members of the community. Name-calling, accusations, verbal attacks and/or other negative exchanges are both counterproductive and unacceptable to the learning environment we are committed to creating.
- Recognize that not all social groups or identity categories are visible. Sexual orientation, nationality, disability, ethnicity, HIV status, mental health status, economic and/or social class, as well as one's conservatism, liberalism, radicalism, and/or religion are some of the categories that may be represented in the classroom but may not be visible to the eye. Please don't make assumptions based on what you think you see.
- Be mindful that an individual from a particular group does not represent that entire group. Refrain from in/directly asking any individual (including yourself) to do so.

CIVILITY CLAUSE

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category).

While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility.

ACADEMIC HONOR POLICY

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>.)

If you submit work that has been copied without attribution from some published or unpublished source (including the Internet), or that has been prepared by someone other than you, or that in any way misrepresents someone else's work as your own, you will face severe discipline by the university. The minimum penalty for plagiarism is a failing grade for the assignment and for the course; the maximum is expulsion from the university.

You are responsible for citing sources fully and correctly according to MLA style guidelines.

Students are expected to learn and uphold the Academic Honor Code published in The Florida State University Bulletin and in the Student Handbook. <http://fda.fsu.edu/Academics/Academic-Honor-Policy>. The academic honor system of The Florida State University is based on the premise that each student has the responsibility (1) to uphold the highest standards of academic integrity in the student's own work, (2) to refuse to tolerate violations of academic integrity in the university community, and (3) to foster a high sense of integrity and social responsibility on the part of the university community.

DISABILITY SERVICES

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center - 874 Traditions Way - 108 Student Services Building
Florida State University - Tallahassee, FL 32306-4167
(850) 644-9566 (voice) - (850) 644-8504 (TDD) - sdrc@admin.fsu.edu - <http://www.disabilitycenter.fsu.edu/>

SUPPORT

Reading Writing Center (RWC)

The Reading/Writing Center, located in Williams 222-C, is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others. The RWC serves mostly walk-in tutoring appointments; however, it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing. The tutors in the RWC, all graduate students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing, and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies.

Our approach to tutoring is to help students grow as writers, readers, and critical thinkers by developing strategies for writing in a variety of situations. During the fall and spring semesters, the RWC is open Monday through Thursday from 10-6 and Friday from 10-2. Hours of operation vary in summer. Visit the RWC website or call 644-6495 for information.

Digital Studio

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. The Digital Studio currently has two locations: Williams 222-B and Johnston Ground. Students can use the Digital Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a workstation is available. However, tutor availability and workspace are limited so appointments are recommended. For hours and to make an appointment, visit the studio's website: <http://wr.english.fsu.edu/Digital-Studio/How-to-Make-an-Appointment>.

LIBERAL STUDIES FOR THE 21ST CENTURY

The *Liberal Studies for the 21st Century* Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the Liberal Studies requirements for Humanities and Cultural Practice and thus is designed to help you become a thoughtful patron of and participant in cultural practice.

SYLLABUS CHANGE POLICY

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

DAILY SCHEDULE

WEEK 1

28 August: Syllabus and Introductions

30 August: Kristen Roupenian “Cat Person” (2017) (Canvas Files)

In-class exercise: How to do a “close reading”

WEEK 2

4 September: Nathaniel Hawthorne “The Minister’s Black Veil” (1836) p. 435

6 September: Edgar Allan Poe “The Fall of the House of Usher” (1839) p. 1391 (e-text)

WEEK 3

11 September: Edgar Allan Poe “The Man of the Crowd” (1840) (Canvas Files)

13 September: Herman Melville “Bartleby, the Scrivener: A Story of Wall-Street” (1853) p. 623

*MyLitLab Quiz: Plagiarism and Working with Sources – Due by September 13 11:59pm

WEEK 4

18 September: Charles Chestnutt “The Sheriff’s Children” (1889) p. 199

20 September: Zora Neale Hurston “Sweat” (1926) p. 457

WEEK 5

25 September: Richard Wright “Down by the Riverside” (1938) p. 935

27 September: Ralph Ellison “Battle Royal” (1947) p. 293

WEEK 6

2 October: James Baldwin “Sonny’s Blues” (1957) p. 61

4 October: Toni Morrison “Recitatif” (1983) p. 647

WEEK 7

9 October: Percival Everett “The Appropriation of Cultures” (1996) p. 311

*Close reading paper due today

11 October: William Faulkner “That Evening Sun” (1931) p. 317

WEEK 8

16 October: Nikolai Gogol “The Nose” (1836) p. 385

*MyLitLab Quiz: Literary Terms – Due by October 16 11:59pm

18 October: Gabriel García Márquez “The Handsomest Drowned Man in the World” (1968) p. 355

WEEK 9

23 October: Frank O’Connor “First Confession” (1939) p. 689

25 October: Midterm

WEEK 10

30 October: Raymond Carver “Cathedral” (1983) (Canvas Files)

1 November: David Foster Wallace “The View from Mrs. Thompsons” (2001) (Canvas Files)

WEEK 11

6 November: Terry Bisson “They’re Made Out of Meat” p. 115

8 November: Sandra Cisneros “Never Marry a Mexican” (1991) p. 215

*MyLitLab Quiz: Reading and Writing about the Short Story – Due by November 8 11:59pm

WEEK 12

13 November: Charlotte Perkins Gilman “The Yellow Wallpaper” (1892) p. 359

15 November: Kate Chopin “The Storm” (1898/1969) p. 211

WEEK 13

20 November: Dorothy Parker “Big Blonde” (1929) p. 731

22 November: Thanksgiving – No Class

WEEK 14

27 November: Doris May Lessing “To Room Nineteen” (1969) p. 555

29 November: Kim Addonizio “A Brief History of Condoms” (1999) p. 15

WEEK 15

4 December: R. K. Narayan “Forty-Five a Month” (1943) p. 661

6 December: Second Exam

*Final paper due today