

## LIT 3024: PERSPECTIVES ON THE SHORT STORY

Instructor: Philip Grech

Course: LIT 3024-04

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Days: Tue/Thur

Office: WMS 331

Time: 12:30-1:45PM

Office Hours: Tue/Thur 11-12, 2:30-3:30 and by appt.

Room: BEL 0048

### 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:

<b>How to Register:</b>	Go into your Canvas LIT 3024 course, and click on the “MyLiteratureLab” link on the left-hand side navigation. Then, click on “MyLiteratureLab XL 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.
<b>Cookies:</b>	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: <a href="http://247pearsoned.custhelp.com/app/answers/detail/a_id/497/kw/cookies">http://247pearsoned.custhelp.com/app/answers/detail/a_id/497/kw/cookies</a>
<b>Pop-ups:</b>	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.
<b>Support:</b>	For any other issues, please contact Pearson’s 24/7 Technical Support website: <a href="http://247pearsoned.custhelp.com/">http://247pearsoned.custhelp.com/</a>

## COURSE REQUIREMENTS

### *Reading*

Assignments should be read and/or written 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. A failing grade is great for making you wish you could go back in time and do the reading. Note: If a Canvas reading is scheduled bring a hard copy or electronic copy to class.

### *Student Participation*

I do 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.

Participation involves taking an active role in class discussions and in-class writing assignments. Here are four ways to be a good participator: (1) ask questions and make comments that further the discussion in a meaningful manner; (2) actively take notes; (3) bring the required textbook to every class meeting; and (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. Missing the equivalent of more than two weeks of class (more than four absences) can be cause for failure of the course. Being late to class three times equals one absence. If you arrive more than fifteen minutes late to class, you will be counted as absent. 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 amount of excused absences 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.

*Course Assignments, Quizzes, and Exams* (listed below)

### 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.

Recommendation on backing up: I will not allow you to turn assignments in late due to any computer failure. Your work should always be backed up and saved. I strongly recommend that you all back up your work regularly throughout the semester, for all of your classes, including this one.

## 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

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**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.

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## 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 Monday, January 29th at 11:59pm.

10 multiple choice questions. 15 minutes to complete.

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 Monday, February 26<sup>th</sup> at 11:59pm.

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.

## MyLiteratureLab Quiz 3: Reading and Writing about the Short Story

Due by Monday, April 2<sup>nd</sup> at 11:59pm

15 multiple choice questions. 20 minutes to complete.

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 Thursday, February 15<sup>th</sup> 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 page 7). Paper should be approximately 2-3 pages using MLA formatting and should be no less than 1<sup>3</sup>/<sub>4</sub> pages (papers failing to meet this minimum requirement will not receive credit). Choose one story from *Perspectives* to do your close reading.

Midterm: Thursday, March 8<sup>th</sup>.

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. Thus, the midterm will consist of passage identification/analysis, true/false and fill in the blank questions, and short essays.

Final Paper: Due Thursday, April 19<sup>th</sup> in class.

The purpose of this assignment is to make and support an argument based on one of the short stories we have read in class using textual evidence. 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 page 7). Paper should be approximately 5-7 pages using MLA formatting.

Second Exam: Thursday, April 26<sup>th</sup>

Same as 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, fascism, 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 INTEGRITY

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 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](mailto: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 21<sup>ST</sup> CENTURY

The *Liberal Studies for the 21<sup>st</sup> 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.

## MLA REMINDERS

Here are some basic MLA requirements:

- All papers must be entirely and thoroughly double-spaced and in Times New Roman font, size twelve (12).
- Paper should be in “No Spacing” format (Select ‘Home’ in Word – On right side of header, select “No Spacing” (Word defaults this to “Normal”).
- Last name and page number in upper right-hand corner (e.g. Grech 1).
- In upper left-hand corner, put: Name, instructor name, class, date. For example,

Your name

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- One inch margins on all sides.
- Leave only one space after periods or other punctuation marks.
- Indent the first line of paragraphs one half-inch from the left margin.
- Paper titles are centered and creative.
- Staple your paper.

## DAILY SCHEDULE

## WEEK 1

## INTRO

9 January: Syllabus and Introductions

11 January: Junot Díaz “The Sun, the Moon, the Stars” (1998) p. 275

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

## WEEK 2

## THE AMERICAN RENAISSANCE

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

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

## WEEK 3

## THE AMERICAN RENAISSANCE

23 January: Edgar Allan Poe “The Man of the Crowd” (1840) (Canvas Course Library)

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

\*Due on January 29<sup>th</sup>: MyLitLab Quiz Due: Plagiarism and Working with Sources

## WEEK 4

## AFRICAN-AMERICAN LITERATURE

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

1 February: Zora Neale Hurston “Sweat” (1926) p. 457

## WEEK 5

## AFRICAN-AMERICAN LITERATURE

6 February: Richard Wright “Down by the Riverside” (1938) p. 935

8 February: Ralph Ellison “Battle Royal” (1947) p. 293

## WEEK 6

## AFRICAN-AMERICAN LITERATURE

13 February: James Baldwin “Sonny’s Blues” (1957) p. 61

15 February: Toni Morrison “Recitatif” (1983) p. 647

\*Close reading paper due today

## WEEK 7

## AFRICAN-AMERICAN AND WHITE PERSPECTIVES: THE CRIPPLING FEAR OF THE OTHER

20 February: Percival Everett “The Appropriation of Cultures” (1996) p. 311

22 February: William Faulkner “That Evening Sun” (1931) p. 317

\*Due on February 26<sup>th</sup>: MyLitLab Quiz Due: Literary Terms

## WEEK 8

## BREAKING FROM “REAL”-ITY

27 February: Nikolai Gogol “The Nose” (1836) p. 385

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

## WEEK 9

## FIRST CONFESSIONS AND MIDTERM

6 March: Frank O’Connor “First Confession” (1939) p. 689

8 March: Midterm

## WEEK 10

## SPRING BREAK

13 March: Spring Break—No Class

15 March: Spring Break—No Class

## WEEK 11

## AMERICA FOR WHOM?

20 March: Sherman Alexie “The Lone Ranger and Tonto Fistfight in Heaven” (1993) p. 19

22 March: Sandra Cisneros “Never Marry a Mexican” (1991) p. 215

WEEK 12

WOMEN’S LITERATURE

27 March: Charlotte Perkins Gilman “The Yellow Wallpaper” (1892) p. 359

29 March: Kate Chopin “The Storm” (1898/1969) p. 211

\*Due on April 2<sup>nd</sup>: MyLitLab Quiz Due: Reading and Writing About the Short Story

WEEK 13

WOMEN’S LITERATURE

3 April: Dorothy Parker “Big Blonde” (1929) p. 731

5 April: Tillie Olsen “I Stand Here Ironing” (1961) p. 707

WEEK 14

WOMEN’S LITERATURE

10 April: Doris May Lessing “To Room Nineteen” (1969) p. 555

12 April: Kathy Acker “Florida” (1978) p. 5

WEEK 15

GOING INTERNATIONAL

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

19 April: Assia Djébar “There is No Exile” (1959) p. 285

\*Final paper due today

WEEK 16

EXODUS

24 April: TBA

26 April: Second Exam