

LIT 3024: PERSPECTIVES ON THE SHORT STORY
FALL 2019

INSTRUCTOR: PHILIP GRECH

COURSE: LIT 3024-01

EMAIL: PGRECH@FSU.EDU

DAYS: TUE/THUR

OFFICE: WMS 313

TIME: 8AM-9:15AM

OFFICE HOURS: TUE/THUR 11-1 AND BY APPT.

ROOM: WMS 120

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 failure.

Inclusive Learning Statement

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.

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 participator:

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. With regard to unexcused absences, the grade for the course will incur a

penalty of half of one letter grade for each absence after four of your of allowed unexcused absences.

In accordance with University attendance policies, students will not be penalized for a reasonable number of absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect class attendance must be presented to the instructor by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks' worth of classes, students should enroll in a section that accommodates that calendar or drop the course in order to take it at a later semester. In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an adviser in the Office of Undergraduate Studies, A3300 University Center, (644-2451).

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	Final Grades			
➤ MyLiteratureLab Quizzes: 10%				
➤ Participation: 10%				
➤ Close Reading Paper: 20%	A	93 – 100	C	73 – 76
➤ Midterm: 30%	A-	90 – 92	C-	70 – 72
➤ Final Paper: 30%	B+	87 – 89	D+	67 – 69
➤ All assignments are due on the date specified. Late assignments receive a deduction of half a letter grade for every class period until the assignment is turned in. Assignments are not accepted after the last day of class.	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.

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). Although we all have a right to our 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. This classroom functions on the premise of respect. Any student who violates any part of this statement on civility will be asked to leave the classroom.

COURSE ASSIGNMENTS

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. (Do not close your browser before finishing and submitting.)

MyLiteratureLab Quiz 1: Plagiarism and Working with Sources

Due by Friday, September 13 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 Friday, October 11 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 Friday, November 8 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 Tuesday, October 8th in class.

MLA format, 2-3 pages, no sources.

The purpose of this thesis-driven analytic paper is to familiarize yourself with close reading to argue 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.

Paper should be 2-3 pages using MLA formatting. Papers that are fewer than 2 pages will not receive credit. No sources are allowed for this paper because I want you to focus your analysis on your own ideas and interpretations.

Each paper’s topic should be on a reading from our textbook. 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. These papers should include very little summary (generally, only as much summary as necessary to base your analysis on). Papers must include quoted material from our course texts to support your argument.

Midterm: Tuesday, October 22nd.

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 5th 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. Paper should be approximately 5-7 pages using MLA formatting. The same rules and stipulations from the previous paper apply. You are also encouraged to contact me with any questions and/or visit the Reading Writing Center (see pages 6-7).

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.

ACADEMIC HONOR POLICY AND PLAGIARISM

tl;dr: if you plagiarize, you will fail the assignment and the course.

The integrity of students and their written and oral work is a critical component of the academic process. The submission of another's work as one's own is plagiarism and will be dealt with using the procedures outlined in the FSU Undergraduate Bulletin. Allowing another student to copy one's own work violates standards of academic integrity. Work submitted for a grade in this class must be the student's own, and it must be developed in conjunction with this class (no written work submitted previously for this course or others will be accepted, as this practice is considered self-plagiarism).

All directly or indirectly quoted research material used in essays in this or any other class must be correctly attributed to the original author. 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.

Ignoring this policy constitutes academic misconduct and will result in a failing grade for the assignment and class.

Information on plagiarism and ways to avoid it will be provided in class. Consult the FSU Undergraduate Bulletin for further information on disciplinary procedures and appeals in cases of alleged plagiarism.

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>.)

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/>

GENERAL RESOURCES

SELF-CARE

Many students find their first semester, their first-year, and indeed various times of their college career to be very challenging. Asking for support sooner rather than later is almost always helpful. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, I strongly encourage you to seek support. The University Counseling Center (UCC) is here to help: visit their website, <https://counseling.fsu.edu/> or visit them at the University Counseling Center, on the 2nd floor of the Askew Student Life Center during regular business hours, Monday- Friday, 8am-4pm. In case of a mental health emergency after regular business hours and/or on weekends, please call their after-hours hotline at (850) 644-TALK(8255). Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

READING/WRITING CENTER (RWC)

The Reading/Writing Center, with locations in Williams (Room 222C), Strozier Library, and Johnston Ground, offers writing support to all FSU students, including first-year undergraduates, students in all majors, international and other ELL students, CARE students, student athletes, and graduate students across the disciplines. Its approach to tutoring is to provide guidance to help students grow as writers, readers and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students' ideas and writing, helping them develop their writing in many areas. RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit <http://fsu.mywconline.com/>

DIGITAL STUDIO

The FSU Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a web site, 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. The Digital Studio currently offers consultation at two locations, Williams 222B and Johnston G0062. Consultants in the Digital Studio offer assistance in composing digital and multimedia assignments/projects, such as

designing an electronic portfolio, designing a website, creating a blog, composing a visual essay, selecting images to embed in a text, adding audio and/or video into a text, and creating a presentation.

Students who attend the Digital Studio are not required to work with a tutor: The Digital Studio is also open to those seeking to work on their own to complete assignments/projects or to improve overall capabilities in digital communication. However, tutor availability and workspace are limited so appointments are recommended. Digital Studio hours vary by semester. To view the schedule or make an appointment at the Johnston Digital Studio, please visit <http://fsu.mywconline.com>. To view the schedule or make an appointment at the Williams Digital Studio, please visit <http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-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 English and thus is designed to help you become a clear, creative, and convincing communicator, as well as a critical reader.

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.

<u>DAILY SCHEDULE</u>

Legend		
What we're doing in class	Read for this class period	Assignment Due

<u>WEEK 1: INTRODUCTIONS</u>	
27 August	29 August
<ul style="list-style-type: none"> • Syllabus and Introductions 	<ul style="list-style-type: none"> • Kristen Roupenian “Cat Person” (2017) (Canvas Files) • In-Class exercise: how to do a close reading

<u>WEEK 2: INDIVIDUALS IN THE SOCIAL LABYRINTH</u>	
3 September	5 September
<ul style="list-style-type: none"> • Nathaniel Hawthorne “The Minister’s Black Veil” (1836) p. 435 • Discuss plagiarism and working with sources 	<ul style="list-style-type: none"> • Edgar Allan Poe “The Man of the Crowd” (1840) (Canvas Files)

<u>WEEK 3: A STORY OF CAPITALISM</u>	
10 September	12 September
<ul style="list-style-type: none"> • Herman Melville “Bartleby, the Scrivener: A Story of Wall-Street” (1853) p. 623 	<ul style="list-style-type: none"> • R. K. Narayan “Forty-Five a Month” (1943) p. 661 • Due: MyLitLab Quiz: Plagiarism and Working with Sources – Due by September 13 11:59pm

<u>WEEK 4: A STORY OF COMPLICATED RACE</u>	
17 September	19 September
<ul style="list-style-type: none"> • Charles Chestnutt “The Sheriff’s Children” (1889) p. 199 	<ul style="list-style-type: none"> • Toni Morrison “Recitatif” (1983) p. 647

<u>WEEK 5: PEOPLE AND THEIR ENVIRONMENT</u>	
24 September	26 September
<ul style="list-style-type: none"> • Richard Wright “Down by the Riverside” (1938) p. 935 	<ul style="list-style-type: none"> • Edgar Allan Poe “The Fall of the House of Usher” (1839) (Canvas Files)

<u>WEEK 6: SAME WORLD, DIFFERENT VIEW</u>	
1 October	3 October
<ul style="list-style-type: none"> • Raymond Carver “Cathedral” (1983) (Canvas Files) 	<ul style="list-style-type: none"> • Gabriel García Márquez “The Handsomest Drowned Man in the World” (1968) p. 355

<u>WEEK 7: BLACK IN A WHITE WORLD</u>	
8 October	10 October
<ul style="list-style-type: none"> • Ralph Ellison “Battle Royal” (1947) p. 293 • Due: Close Reading Paper 	<ul style="list-style-type: none"> • Percival Everett “The Appropriation of Cultures” (1996) p. 311 • Due: MyLitLab Quiz: Literary Terms – Due by October 11 11:59pm

<u>WEEK 8: LOVE AND MARRIAGE (IT'S COMPLICATED)</u>	
15 October	17 October
<ul style="list-style-type: none"> Dorothy Parker "Big Blonde" (1929) p. 731 	<ul style="list-style-type: none"> Sandra Cisneros "Never Marry a Mexican" (1991) p. 215 Midterm Prep
<u>WEEK 9: MIDTERM AND A BRIEF STORY ABOUT CONDOMS</u>	
22 October	24 October
<ul style="list-style-type: none"> Midterm 	<ul style="list-style-type: none"> Kim Addonizio "A Brief History of Condoms" (1999) p. 15
<u>WEEK 10: AMERICANS AT WAR</u>	
29 October	31 October
<ul style="list-style-type: none"> David Foster Wallace "The View from Mrs. Thompsons" (2001) (Canvas Files) 	<ul style="list-style-type: none"> Phil Klay "Redeployment" (2019) (Canvas Files)
<u>WEEK 11: A WOMAN CONFINED AND A WOMAN LIBERATED</u>	
5 November	7 November
<ul style="list-style-type: none"> Charlotte Perkins Gilman "The Yellow Wallpaper" (1892) p. 359 	<ul style="list-style-type: none"> Kate Chopin "The Storm" (1898/1969) p. 211 Due: MyLitLab Quiz: Reading and Writing about the Short Story – Due by November 8 11:59pm
<u>WEEK 12: FEAR, SWEAT, AND LABOR</u>	
12 November	14 November
<ul style="list-style-type: none"> William Faulkner "That Evening Sun" (1931) p. 317 	<ul style="list-style-type: none"> Zora Neale Hurston "Sweat" (1926) p. 457
<u>WEEK 13: INDIVIDUALS IN A COMPLICATED WORLD</u>	
19 November	21 November
<ul style="list-style-type: none"> James Baldwin "Sonny's Blues" (1957) p. 61 	<ul style="list-style-type: none"> Frank O'Connor "First Confession" (1939) p. 689
<u>WEEK 14: A BREAK THAT SHOULD HAVE COME SOONER</u>	
26 November	28 November
<ul style="list-style-type: none"> TBA 	<ul style="list-style-type: none"> No Class – Thanksgiving
<u>WEEK 15: EXODUS</u>	
3 December	5 December
<ul style="list-style-type: none"> No Class – Optional 20 min conference to review your paper (set up appt with me via email) 	<ul style="list-style-type: none"> Course evaluations Due: final paper