

LIT 3024: PERSPECTIVES ON THE SHORT STORY

SPRING 2020

INSTRUCTOR: PHILIP GRECH

COURSE: LIT 3024-02

EMAIL: PGRECH@FSU.EDU

DAYS: TUE/THUR

OFFICE: WMS 313

TIME: 9:30-10:45AM

OFFICE HOURS: TUE/THUR 11:30-1:30, AND BY APPT.

ROOM: WMS 0002

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.
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- 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.

REQUIRED MATERIALS

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

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.

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 POLICIES

ATTENDANCE 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). With regard to unexcused absences, the grade for the course will incur a penalty of half a letter grade for each absence after your four allowed absences.

TARDINESS Students who are late to class may receive one absence if they are tardy three times.

CANVAS Assignments, readings, and other links to class information may be accessed through the Canvas online course portal. The class will rely on the Canvas portal for submission of drafts and final essays. Assignments submitted through this site will automatically be screened for possible plagiarism, using Turnitin. Students will be able to view the report generated by that service at the time of submission, allowing for revisions before the due dates of each assignment.

ACADEMIC HONESTY AND PLAGIARISM 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. Ignoring this policy constitutes academic misconduct and will result in a failing grade for both the assignment and course. 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.

LATE WORK Students are responsible for keeping up with assignment due dates. Assignments submitted after the deadline will be penalized a quarter of a letter grade per day for up to seven days after the assignment's due date. Late assignments will not be accepted after this time. The extension of deadlines in the case of extreme circumstances will be determined at the instructor's discretion.

MISSED IN-CLASS WORK With the exception of quizzes, tests, and exams, in-class work may be made up. Quizzes, tests, and exams (including the midterm and final) may not be taken after the scheduled date and they cannot be rescheduled, even with advance notice.

TECHNOLOGY Students will need access to a computer and the Internet to complete this course. The course requires access to email, Canvas, and other Internet applications. The use of the Canvas portal will be explained during class time, but students may see the instructor for additional assistance if necessary. Problems with the technology are not an excuse for missed or late work. If a personal computer and Internet access are unreliable or unavailable at home, students need to schedule time to be on campus to get work done in one of the easily accessible, freely available computer labs.

SCREEN POLICY Regardless of the classroom setting, please be mindful that (1) you are here to learn, (2) your classmates are here to learn, and (3) real, meaningful learning is hard work. Your classroom behavior should reflect these three assumptions. Thus, the ultimate test of anything you do in our class is: Does it help you and your classmates learn? Here are some implications of this test: Any technology or device is welcome in our classroom, so long as it is used to learn. Conversely, using it for purposes other than learning (checking personal email, browsing social media, playing games) is inappropriate. You are expected to monitor your use of technology in accordance with this rule, but if the rule is violated, the use of personal electronic devices will be severely curtailed.

SYLLABUS CHANGE This syllabus is a guide for the course and is subject to change with limited advanced notice. Any changes will be made primarily for the benefit of the entire class.

CIVILITY 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.

VIDEO AND AUDIO RECORDINGS Students may ask my permission to use their electronic devices to record audio or video during class. The instructor's consent for such recording will be premised on the student's promise not to distribute the recorded material and to limit its use for studying or completing course requirements.

OFFICE HOURS Outside of conferences, you are always welcome to visit me during office hours. As there is simply not enough time during class to meet with you individually and check your progress throughout the course, such visits are not only expected, but also encouraged.

AMERICANS WITH DISABILITIES ACT 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. 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/>

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.

GENERAL RESOURCES**SELF-CARE**

Many students find their first semester, indeed their first year, of college 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.

FREE TUTORING FROM FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options at <http://ace.fsu.edu/tutoring> or tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

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/>

THE 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 Goo62. 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>.

GRADING

Assignment Values and Weight	Final Grades			
MyLiteratureLab Quizzes: 10%	A	93 – 100	C	73 – 76
Close Reading Paper 1: 20%	A-	90 – 92	C-	70 – 72
Midterm: 20%	B+	87 – 89	D+	67 – 69
Final Close Reading Paper: 20%	B	83 – 86	D	63 – 66
Second Exam: 20%	B-	80 – 82	D-	60 – 62
Participation: 10%	C+	77 – 79	F	0 – 59
Failure to complete an assignment will result in a “0”				

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

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, January 24 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, February 21 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, March 27 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, March 12th in class
 MLA format, 2-3 pages, no sources, works cited required

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 focus on a reading from class. You may focus on one author, text, or theme, or place two authors or 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. Need help writing? Contact me with any questions and/or visit the Reading Writing Center (see page 4).

Midterm

In class on Tuesday, March 3rd

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 Close Reading Paper

Due Tuesday, April 21st in class
 MLA format, 5-7 pages, sources optional but not required, works cited required

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. Papers fewer than 4 ¼ pages will receive no credit. The same rules and stipulations from the previous paper apply. Need help writing? Contact me with any questions and/or visit the Reading Writing Center (see page 4).

Second Exam

In class on Thursday, April 23rd

This is quite similar to a final exam and will be taken on the last day of class. This exam will be in similar form and structure to our midterm exam. It will cover only the material that we have discussed in class since our midterm.

**DAILY
SCHEDULE**

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

<u>WEEK 1: INTRODUCTIONS</u>	
Tue, January 7	Thur, January 9
<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 (19TH CENTURY)</u>	
Tue, January 14	Thur, January 16
<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>	
Tue, January 21	Thur, January 23
<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 Friday, Jan 24 11:59pm

<u>WEEK 4: CONFLICTS IN RACIAL COMPLICATIONS</u>	
Tue, January 28	Thur, January 30
<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>	
Tue, February 4	Thur, February 6
<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>	
Tue, February 11	Thur, February 13
<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: FIGHTING BLACK IN A WHITE WORLD</u>	
Tue, February 18	Thur, February 20
<ul style="list-style-type: none"> • Ralph Ellison “Battle Royal” (1947) p. 293 	<ul style="list-style-type: none"> • Percival Everett “The Appropriation of Cultures” (1996) p. 311 • Due: MyLitLab Quiz: Literary Terms – Due by Friday, February 21 11:59pm

<u>WEEK 8: AMERICANS AT WAR</u>	
Tue, February 25	Thur, February 27
<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) Midterm Prep
<u>WEEK 9: LOVE AND MARRIAGE (IT'S COMPLICATED)</u>	
Tue, March 3	Thur, March 5
<ul style="list-style-type: none"> Midterm 	<ul style="list-style-type: none"> Sandra Cisneros "Never Marry a Mexican" (1991) p. 21
<u>WEEK 10: WRITING PAPERS</u>	
Tue, March 10	Thur, March 12
<ul style="list-style-type: none"> Discussion: everything you need to know paper writing 	<ul style="list-style-type: none"> Due: Close Reading Paper
<u>WEEK 11: SPRING BREAK</u>	
Tue, March 17	Thur, March 19
<ul style="list-style-type: none"> No Class 	<ul style="list-style-type: none"> No Class
<u>WEEK 12: LITERARY WOMEN CONFINED AND LIBERATED</u>	
Tue, March 24	Thur, March 26
<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 Friday, March 27 11:59pm
<u>WEEK 13: FEAR, SWEAT, AND LABOR</u>	
Tue, March 31	Thur, April 2
<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 14: INDIVIDUALS IN A SOCIAL LABYRINTH (20TH CENTURY)</u>	
Tue, April 7	Thur, April 9
<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 15: PENULTIMATE WEEK PREPARATIONS</u>	
Tue, April 14	Thur, April 16
<ul style="list-style-type: none"> In-class workshop on Final Paper (bring a hard copy rough draft of your paper to class) 	<ul style="list-style-type: none"> No Class – Optional 20 min conference to review your paper (set up appt with me via email)
<u>WEEK 16: EXODUS</u>	
Tue, April 21	Thur, April 23
<ul style="list-style-type: none"> Course Evaluations Discuss Second Exam Due: Final Paper 	<ul style="list-style-type: none"> Second Exam (in class)