

ENGL 253.004, MWF 11-11:50 a.m.
ENGL 253.005, MWF 12-12:50 p.m.
149 Fulton Hall
Fall 2015

John Kalb
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The Short Story

Text: Beverly Lawn, *40 Short Stories: A Portable Anthology*, Fourth Edition

Course Objectives: The objectives of the course are

- 1) to acquaint students with a representative sampling of some of the forms and voices of the short story genre;
- 2) to help students read literature actively and critically;
- 3) to familiarize students with the vocabulary and critical tools required in order to discuss and write about literature, and particularly short fiction, successfully;
- 4) to foster students' awareness of the similarities and differences among various stories; and
- 5) to help students relate literature, whenever possible, to their daily lives and the world in which they live.

Course Requirements: You will need to read all assignments **before** coming to class and come to class prepared to discuss them. You must bring the short story anthology to class each day. In addition, you will participate in daily class discussions, take 15 (of 17) quizzes, take three tests and a final examination, prepare a brief (5 source) annotated bibliography, and write three formal 3-4 page essays—a Character Analysis, a Source Evaluation essay, and a Comparative Analysis.

Grading:	Class Participation	100 points possible
	15 Quizzes @ 10 points possible each	150 total points possible
	Character Analysis Essay	100 points possible
	Annotated Bibliography	50 points possible
	Source Evaluation Essay	100 points possible
	Comparative Analysis Essay	100 points possible
	3 Tests and Final Exam @ 100 points possible	400 total points possible

900-1000 points = A; 800-899 points = B; 700-799 points = C; 600-699 points = D

Please note: Failure to complete any of the course requirements may mean failing the course. None of these **requirements** is optional.

Class Preparation/Participation: The best ways to illustrate that you are an active, engaged, and interested student are by reading all assignments before coming to class and contributing regularly to class discussions. Active readers take notes; underline important, meaningful and mystifying passages; make margin comments to themselves, to authors, to characters; take the time to think about what they've read; re-read the story (highly recommended); and come to class prepared to ask and answer questions.

Quizzes: You can expect a quiz on any day for which you have a reading assignment. There will be quizzes on 17 of those dates. You need only take 15 quizzes. If you take all 17 quizzes, I will drop your lowest 2 quiz grades. Quizzes will consist of questions which should be easily answerable by anyone who has read the assignment carefully. If you wish to take a quiz, you **must** arrive on time. **There will be no make-up quizzes.** If you do not attend class on the day of a quiz or arrive too late to take a quiz, you forfeit those 10 possible points.

Tests and Final Exam: All tests will be partially objective and partially essay in nature. You will usually have some choice among the essay questions. **Except in extreme circumstances, there will be no make-up tests.**

Formal Essays and Annotated Bibliography:

Character Analysis Essay: For this assignment, which is due on Monday, October 5, you will study one character's motivation as revealed in one of our first stories: "Young Goodman Brown" through "Winter Dreams." In other words, you will explain why a character behaves or acts in a particular way in a specific moment in the story. I will provide more details about this paper in a week or so.

Annotated Bibliography and Evaluative Source Essay: Each student will be assigned a specific short story—from "The Story of an Hour" through "Sonny's Blues"—and will be required to locate (and read) five formal analytical (academic) essays. Each student will prepare an annotated (descriptive) bibliography of those five essays. For the Evaluative Source essay, students will write an essay in which they analyze both the story and one of the essays, explaining why they agree or disagree (or possibly a little of each) with the essay author's interpretation/analysis of the story. This essay will require thoughtful consideration of both the short story and the critical essay. The annotated bibliography is due on Monday, November 2, and the essay is due on Monday, November 16. I will provide more details about this assignment in a separate handout on October 5.

Comparative Analysis: For this essay, due on Friday, December 11, you will look closely at two of the stories for the course (one of which must come from the second half of the semester and you may not use a story you wrote about for either the character analysis or the annotated bibliography) in which you find significant similarities and contrasts of conflict or resolution. Later in the semester, I will offer more details and examples of paper topics for this comparative essay.

Late papers will be graded 10 points lower for each day (or portion) they are late. In addition to submitting a "hard copy" of the essays by the due dates above, students are required to submit their essays to Turnitin through MyClasses.

The numerous writing activities indicate that the instructor is a firm supporter of writing as a means of learning and of SU's Writing Across the Curriculum policy.

Turnitin: Salisbury University contracts with Turnitin for plagiarism detection and deterrence in support of The Salisbury Promise and academic integrity policy. As a condition of participating in this course, all required formal papers will be subject to submission for textual similarity review and plagiarism detection through Turnitin (through MyClasses). All papers submitted to Turnitin will be included as source documents in the Turnitin reference database solely for the purpose of detecting plagiarism consistent with fair use principles under federal copyright law.

Plagiarism: The English Department takes plagiarism, the unacknowledged use of other people's ideas, very seriously indeed. As outlined in the Student Handbook under the "Policy on Student Academic Integrity," plagiarism may receive such penalties as failure on a paper or failure in the course. The English Department recognizes that plagiarism is a very serious offense and professors make their decisions regarding sanctions accordingly. Each of the following constitutes plagiarism:

1. Turning in as your own work a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author, or from an Internet contributor.
2. Turning in a paper that includes unquoted and / or undocumented passages someone else wrote.
3. Including in a paper someone else's original ideas, opinions or research results without attribution.
4. Paraphrasing without attribution.

A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited or Works Consulted at the conclusion of the essay. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

Students are advised to consult the latest copy of the SU Student Handbook for the "Policy on Student Academic Integrity" for penalties and sanctions for students who are found guilty of academic dishonesty.

Attendance: Your success in the course will be contingent upon your preparation for and participation in class sessions. You may miss three class meetings (for whatever reason) without direct penalty. For each day you are absent beyond those three “freebies,” you will lose 25 points per day. If you have a schedule conflict with this class, you should select a course that better fits your schedule.

Remember that YOU are responsible for meeting deadlines and making up any missed work.

There is no such a thing as an “excused absence.”

I will, of course, also expect you to arrive promptly for class and stay for the duration of each session. **Three “lates” will constitute an absence** (see the attendance policy above). Schedule your other activities around this course, not vice versa. In addition, students who come to class ill-prepared (i.e., without the anthology, having not read the assignment) may be asked to leave the classroom and invited to return another day on which they are better prepared.

Courtesy and Respect: I expect students to treat their fellow students and professor with courtesy and respect. Please abide by the following:

- # Stow your electronic devices for the duration of our class sessions.
- # Take care of your dietary and eliminatory needs PRIOR to entering the classroom.
- # Should you absolutely need to arrive late or leave early for a class session, sit as near to the door as possible and avoid disrupting class by drawing attention to your entry or exit.
- # Listen attentively to what your professor and fellow classmates contribute to our discussions.
- # Raise your hand and wait to be acknowledged before you enter the discussion.

Office Hours: Monday and Wednesday, 1:00-2:45 p.m and Friday, 1:00-2:00 p.m. These times are set aside for you; don't hesitate to take full advantage of my availability at that time. Please feel free to speak with me about any concerns or interests during those hours or, if those times are inconvenient, by appointment.

Assignment Calendar

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| Aug. | 31: | Introduction to Course |
| Sept. | 2: | Introduction ctd. |
| | 4: | Elements of Fiction |
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| Sept. | 7: | Labor Day, No Class |
| | 9: | Nathaniel Hawthorne, “Young Goodman Brown,” 1-13 |
| | | “Close-Reading Short Stories,” 545-50 |
| | 11: | Edgar Allan Poe, “The Cask of Amontillado,” 14-20 |
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| | 14: | Kate Chopin, “The Story of an Hour,” 66-68 |
| | 16: | Charlotte Perkins Gilman, “The Yellow Wallpaper,” 85-100 |
| | 18: | Guy de Maupassant, “The Necklace” (handout) |
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| | 21: | D. H. Lawrence, “The Rocking-Horse Winner,” 169-83 |
| | 23: | Willa Cather, “Paul’s Case,” 101-19 |
| | 25: | Cather, “Paul’s Case,” ctd. |
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| | 28: | TEST #1 |
| | 30: | F. Scott Fitzgerald, “Winter Dreams,” 198-218 |
| Oct. | 2: | William Faulkner, “A Rose for Emily,” 219-27 |
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| | 5: | Faulkner, “A Rose for Emily,” ctd. |
| | | Paper #1 Due: Character Analysis Essay |
| | | Annotated Bibliography and Source Evaluation Essay Assignment |
| | 7: | Ernest Hemingway, “Hills Like White Elephants,” 228-32 |
| | 9: | Dorothy Parker, “You Were Perfectly Fine” (handout) |

12: O'Connor, "A Good Man Is Hard to Find," 294-308
14: Welty, "A Worn Path," 233-40
16: TBA

19: Alice Munro, "Child's Play," 320-47
21: Munro, "Child's Play," ctd.
23: **TEST #2**

26: Ralph Ellison, "Battle Royal," 241-54
28: James Baldwin, "Sonny's Blues," 264-93
30: Toni Cade Bambara, "The Lesson," 385-92

Nov. 2: Alice Walker, "Everyday Use," 393-401
Due: Annotated Bibliography
4: John Updike, "A & P," 348-54
6: Joyce Carol Oates, "Where Are You Going, Where Have You Been?" 369-84

9: Tim O'Brien, "The Things They Carried," 402-19
11: O'Brien, "The Things They Carried," ctd.
13: **TEST #3**

16: **Paper #2 Due: Source Evaluation Essay**
18: Raymond Carver, "Cathedral," 355-68
20: Sherman Alexie, "The Lone Ranger and Tonto Fistfight in Heaven," 478-83

23: Junot Díaz, "Drown," 504-13
25: Thanksgiving Break, No Class
27: Thanksgiving Break, No Class

30: Ha Jin, "Saboteur," 468-77
Dec. 2: Jhumpa Lahiri, "Interpreter of Maladies," 484-503
4: Chimamanda Ngozi Adichie, "Birdsong," 514-27

7: T. Coraghessan Boyle, "Balto," 420-38
9: Téa Obreht, "Blue Water Djinn," 528-44
11: **Paper #3 Due: Comparative Analysis Essay**
Wrap Up

Final Exam: ENGL 253.004 (11 a.m. class), Thursday, December 17, 1:30-4:00 p.m.
ENGL 253.005 (12 p.m. class), Monday, December 14, 10:45 a.m.-1:15 p.m.

NOTE: This schedule of assignments is subject to change, with notice, of course.

Statement from the Writing Center: At the University Writing Center (GUC 206, above the Fireside Lounge), trained consultants are ready to help you at any stage of the writing process. It is often helpful for writers to share their work with an attentive reader, and consultations allow writers to test and refine their ideas before having to hand papers in or to release documents to the public. In addition to the important writing instruction that occurs in the classroom and during teachers' office hours, the center offers another site for learning about writing. All undergraduates are encouraged to make use of this important student service. For more information about the Writing Center's hours and policies, visit the Writing Center or its website at www.salisbury.edu/uwc.