This survey course culls from American short stories written in the nineteenth and twentieth centuries, from about 1820 to a few years ago to be more specific. As with all survey courses, it is impossible to review fully each crucial literary development during this time. And it is impossible to hit every major author along the way. Instead, I have tried to select a few quintessential representatives from the most popular literary periods and genres during these centuries. I have also tried to give voice to authors who have become more important during our time, even if they were not as widely read in theirs. In short, I have tried to design a class that is at once representative of what was written during this period and mindful of what our contemporary moment deems important.

Remember, the point of a short story course is to expose you to a wide range of writers and literary styles. You are not obligated to like every reading: however, you are responsible, as a student, for learning why each reading is significant. What makes the author’s style unique? How an author’s particular style speaks to that of other authors we are covering? How a particular work of literature reflects the time in which it was written? What it has to say to us today? These are some of the questions you might ask yourself as you encounter each new reading. My goal this semester is to help each of you develop clear oral and written responses to these texts, responses that reflect your own persuasive and cogent readings of them and, more importantly, show that you understand the short work’s major literary contribution.

So that we can chart the development of the short story throughout the last two centuries, I have arranged our readings chronologically. And although I believe it is useful to acknowledge how the story developed stylistically over time, I fear that thinking about its development chronologically might inhibit your desire to seek connections between short stories from different eras. Thus, let me say forthrightly that I encourage you to think about how a particular short story might speak to those that have come before or were written after it. Begin by analyzing how a story responds to cultural issues of its time; then analyze a story’s elements in a way that helps you make larger connections across what may seem like historical, cultural, and, ultimately, gendered divides. This kind of analysis will produce the richest, longest-lasting understanding of a story and will help you prepare for the two essays you will be writing.

Finally, I will end with some logistical comments. Attendance and preparedness is mandatory. I will take up the first half of class, but the second half of each class will be devoted to class discussion. I am asking everyone to write out at least three questions for each of the readings, or reading segments, assigned this semester. Occasionally, perhaps at crucial transitional moments between authors, I will ask you to turn in these questions. Aside from questions designed to impede the learning environment, no question you can come up with is too weird, stupid, trivial, etc. You should always contribute your wonderful questions and insights during discussion. I will use your class discussion and prepared questions to evaluate your class participation grade. You can improve your grade by participating on a regular basis. The occasional quiet day will not wreck your grade, but if by the midterm I am reading your paper and do not know who you are you have not helped yourself. Remember that documented illnesses and personal emergencies are the only legitimate reasons for missing class. However, these should be rare occurrences. If I notice that you are frequently absent, it will affect your grade. In any case, let me know what is going on. And, more importantly, please do not hesitate to get in touch with me to discuss the course, the readings, or your writing assignments. I am available during the mornings before class, if you let me know you are coming, and always after class to address any concerns you may have. You are responsible for completing the correct assignments. Please see the end of this document for assignments and grade distributions.
SCHEDULE OF CLASS MEETINGS AND READINGS

BB = Blackboard, otherwise in The Story and Its Writer

Friday January 16
Introduction, discuss course goals, text, etc.

Tuesday January 20
Appendices 1 & 2: “Reading Short Stories,” “The Elements of Fiction”

Friday January 23
Appendices 3 & 4: “A Brief History of the Short Story,” “Writing About Short Stories”; skim the “Glossary of Literary Terms”

Tuesday January 27
Washington Irving: “Rip Van Winkle” (1819) and “The Legend of Sleepy Hollow” (1820) (BB) (DP)

Friday January 30
Edgar Allan Poe: “The Tell-Tale Heart” (1843) and “The Cask of Amontillado” (1846) (RP)

Tuesday February 3
Nathaniel Hawthorne: “Young Goodman Brown” (1835); Herman Melville: “Bartleby, the Scrivener” (1853) (DP)

Friday February 6
Mark Twain: “The Celebrated Jumping Frog of Calaveras County” (1867) (BB); Sarah Orne Jewett: “A White Heron” (1886) (RP)

Tuesday February 10
Henry James: “Daisy Miller” (1878) (BB) (DP)

Friday February 13 Quiz 1
Henry James: “The Real Thing” (1892) (BB) (RP)

Tuesday February 17
Ambrose Bierce: “An Occurrence at Owl Creek Bridge” (1891); Charles Chesnutt: “The Goophered Grapevine” (1899) (BB) (DP)

Friday February 20
Kate Chopin: “Desirees Baby” (1892) and “The Story of an Hour” (1894); Charlotte Perkins Gilman: “The Yellow Wallpaper” (1892) (RP)

Tuesday February 23
Writing Day

Friday February 27 Essay 1 due
Stephen Crane: “The Open Boat” (1897); Willa Cather: “Paul’s Case” (1905) (DP)

Tuesday March 3
Sherwood Anderson: “Hands” (1919); Katherine Anne Porter “He” (1927) (RP)

Friday March 6 MIDTERM

Tuesday March 10
Zora Neale Hurston: “Sweat” (1926); Ernest Hemingway: “Hills Like White Elephants” (1927) (DP)

Friday March 13
Richard Wright: “The Man Who Was Almost a Man” (1940/1961) Film (RP)

Spring Break

Tuesday March 24
William Faulkner: “A Rose for Emily” (1931); F. Scott Fitzgerald: “Babylon Revisited” (1931) (BB); Edith Wharton “Roman Fever” (1934) (BB); Eudora Welty: “The Worn Path” (1941) (DP)

Friday March 27
Flannery O’Connor: “A Good Man is Hard to Find” (1955) and “Everything that Rises Must Converge” (1965) (RP)

Tuesday March 31
Ralph Ellison: “Battle Royale” (1952); James Baldwin: “Sonny’s Blues” (1957) (DP)

Friday April 3 Quiz 2
Tillie Olsen: “I Stand Here Ironing” (1961); Shirley Jackson: “The Lottery” (1948) (RP)

Tuesday April 7

Friday April 10
Toni Cade Bambara: “The Lesson” (1972); Alice Walker: “Everyday Use” (1973) (RP)

Tuesday April 14

Friday April 17

Tuesday April 21

Friday April 24

Tuesday April 28
Jhumpa Lahiri: “When Mr. Pizzada Came to Dine” (1999); Ha Jin: “Saboteur” (2000) (DP)

Friday May 1

Tuesday May 5, 9AM - FINAL EXAM
Essay 2 due

Your grades will be comprised of two quizzes, a midterm and final, two essays, and the discussion posts.

Quizzes: 10%
Midterm: 15%
Final Exam: 15%
Essay 1: 15%
Essay 2: 25%
Homework: 10%
Class Participation: 10%
Grading Standards for Class Participation:
Students who receive an A for participation have completed all of the reading assignments on time and have
questions to ask and issues to raise in discussion. A students take risks in discussion, which means that they may
share thoughts or positions they are not 100% sure about. Moreover, A students listen and respond thoughtfully to
issues raised by other students.

Students who receive a B for participation have completed all the reading assignments on time. They listen intently
to what others have to say, but they do not always put forth their own questions. Overall, B students do not fully take
initiative. B students wait for someone else to take the lead. They participate, but only occasionally.

Students who receive a C for participation attend class and listen attentively to the discussion, but they rarely
participate unless directly asked a question. C students seem somewhat disinterested in their own development as
writers. It is also unclear whether or not C students have done the reading.

Students who receive a D for participation have clearly not done the readings. They do not have their readings in
class and are unwilling to participate or answer questions when called upon. D students frequently look like they are
asleep or doing work for other classes.

Note: A few quiet days in class are normal. Everybody has off days or struggles with some of the material
sometimes. I will use this grade to communicate to you your overall in-class performance throughout the semester.

Microsoft Word Software Requirement:
I only accept documents I can open with Microsoft Word. I do not accept Pages or Google Word, etc. FSU offers
students and faculty a relatively inexpensive deal on Microsoft Word, or it may even be free now. Please get Word
immediately if you do not have it.

Grading Standards for Assignments (A#s):
Note – All homework is turned in electronically and is due when indicated on the course website.
All A# assignments will receive a numerical grade from 0 – 100 based on completeness and merit. Each grade
weighs somewhere between .5-1 percent of the 15% total.

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Grading Standards for Final Versions of Essays:
All final essays will receive a letter grade from A-F. See the grading rubric on Blackboard for specific details about
my essay grading criteria.

Plagiarism Policy for All Essays and Assignments:
- Drafts or Final Essays containing instances of non-attribution and patchwriting will need to be revised
  before receiving a grade. Unrevised essays will be granted a zero.
- Essays containing cheating receive an immediate and un-revisable zero.

Academic Honesty Policy:
In this class I will teach you how to recognize plagiarism and how to avoid it. You are expected to understand what
academic honesty means. Review the catalogue if you have any questions:
Late Policy for Assignments and Final Essays:
In the interest of fairness, I lower final grades 1/3 of a grade point (e.g. from an A- to a B+) per day (including weekends) that the work is late. I will not grant a passing grade to any work that comes in more than five days after it is due. You will still need to turn in the work, but the highest grade you will be able to get will be a 55. I only excuse late work if you have official documentation from the Dean of Students’ Office or your advisor explaining why it is late.

Requesting Extensions for Final Essays:
I will grant a one day extension (24 hours) if you show me that you have gone to CASA for help and could use the extra day to get the work done. You will need to request your extension 24 hours in advance of when it is due. Note: CASA often fills up fast, so you should try to schedule an appointment far in advance of the due date if you know that you will need help with an essay. When grading the essays, I verify that you have gone to CASA. They email me a list of students who have gone to them for help. If I cannot verify your visit, the standard late policy applies.

Otherwise, you need to provide the proper documentation for me to grant an extension. You must go through the Office of the Dean of Students or your advisor and provide official documentation regarding your need for an extension. NOTE: The Office of the Dean of Students will only excuse absences of three days or longer. Look into their policy early in the semester and find out exactly what you will need to do in order to have your absences excused. Attendance is a very big part of this class and could be a very big part of your grade. It is important for you to try to make it to all the classes.

Common Courtesy:
There should be no media gadgets out or on during class (cell phones, Ipods, Iphones, Blackberrys, etc.). Similarly, you should not be emailing, shopping, or IMing (in any form, including Facebook) during class. You are here for less than two hours, and in that time I need you to be concentrating on your work and on the class.

Official Policies:
Framingham State University offers equal opportunities to all qualified students, including those with disabilities and impairments. The University is committed to making reasonable accommodations as are necessary to ensure that its programs and activities do not discriminate, or have the effect of discriminating, on the basis of disability. Academic Support serves students with learning and psychiatric disabilities as well as students with visual, mobility and hearing impairments. For further information about this, please visit the website at http://www.framingham.edu/center-for-academic-support-and-advising/disability-services/index.html or contact Ms. LaDonna Bridges, Director of Academic Support/Disability Services, in the Center for Academic Support and Advising (CASA) at 508-626-4906 or lbridges@framingham.edu.

This course website may contain copyrighted materials that are used in compliance with U.S. Copyright Law. Under that law, materials may not be saved to your computer, revised, copied, or distributed without permission. They are to be used in support of instructional activity as part of this course only and shall be limited to the duration of the course, unless otherwise specified by the instructor or owner of the material. You may only download or print materials at the direction of your instructor who knows which materials are copyrighted and which are not.

Student Support Services:
- Professional writing tutors are available at CASA (Center for Academic Support and Advising) at x 4509.
- You may also go to the Career Center for assistance with writing cover letters, resumes, and exploring employment possibilities (x 4635).
- Counseling Services are available at the Health and Wellness Center in Foster Hall (x4640). They are there to help with all kinds of issues: roommate struggles, trouble sleeping or staying awake, or even just stress. Even though you may not be able to see how, they will be able to help you!
- The Dean of Students is where you go when you need to announce a trip during the semester, in order to have absences excused, and generally just as the go-to place to let the university know when factors outside and in school are affecting your work. Find them in the McCarthy Center, Fifth Floor, Suite 504, M-F from 9am to 5pm (x 4596).

*This syllabus is subject to change.*