

ENGLISH 176-1 “THE SHORT STORY” FALL 2016

(This syllabus is online at: www.sjsu.edu/english/ENGLgreensheets/2016ENGLfall/index.html)

Samuel Maio, Ph.D., Professor of English and Comparative Literature

English 176-1, MW 12:00-1:15 p.m., Sweeney Hall (SH) 411

Email: Samuel.Maio@sjsu.edu

Office: Faculty Office Building (FOB) 223

Hours: M 9:20–10:20 a.m.; W 2:50–3:50 p.m.; and Wednesday By Appointment

Phone: (408) 924-4483

Required Texts:

Poe, *The Fall of the House of Usher and Other Tales* (Signet Classics)

Hoffmann, *Tales of Hoffmann* (Penguin Classics)

Gogol, *The Diary of a Madman, The Government Inspector & Selected Stories* (Penguin)

Chekhov, *The Lady with the Little Dog and Other Stories, 1896-1904* (Penguin Classics)

Chopin, *The Awakening and Selected Stories of Kate Chopin* (Signet Classics)

Porter, *The Collected Stories of Katherine Anne Porter* (Harcourt Brace)

Hemingway, *The Snows of Kilimanjaro and Other Stories* (Scribner's)

Course Description and Objectives: English 176 is a course in the analysis and interpretation of selected American and European short fictive prose from the 19th century to the present, representing the essential philosophical, literary, and aesthetic movements of the genre as it transformed from “the tale” to “the short story.” Students will learn the identifying thematic and aesthetic characteristics of each movement – aesthetics being a focus on the art of the genre, its creative sources, its forms, and its effects – and be able to distinguish between various types within each movement through close readings of the texts as well as writing both analytically and creatively about them.

Course Student Learning Objectives (SLO): The Department of English and Comparative Literature has established the following Student Learning Objectives (SLO) for its baccalaureate courses, such as English 176: Students will demonstrate the ability to 1) read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric; 2) show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature; 3) write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject; 4) develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively; 5) articulate the relations among culture, history, and texts.

Assignments and Correspondence to SLO, Grading, and Due Dates:

There are four (4) written assignments, as follows:

- 1) First Take-Home Essay Examination, due **Wednesday, October 12th**.
Fulfills SLO 1, 2, 3, and 5.
- 2) Second Take-Home Essay Examination, due **Wednesday, November 16th**.
Fulfills SLO 1, 2, 3, and 5.
- 3) Aesthetic Statement, due (in final form) **Friday, December 16th**.
Fulfills SLO 1, 2, 3, 4, and 5.
- 4) Modeled Story, due (in final form) **Friday, December 16th**.
Fulfills SLO 1, 2, 3, 4, and 5.

Course Grade Distribution and Percentage Value by Assignment:

30% = First Examination

30% = Second Examination

10% = Aesthetic Statement

20% = Modeled Story

10% = Participation in Small Group Workshops

100%

Grading:

The Department of English and Comparative Literature reaffirms its commitment to the differential grading scale as defined by the SJSU Catalog (“Grades – Letter Grading”). Grades issued must represent a full range of student performance: **A+/A/A-** = excellent; **B+/B/B-** = above average; **C+/C/C-** = average; **D+/D/D-** = below average; **F** = failure. Within any of the letter grade ranges (*exempli gratia*, **B+/B/B-**), the assignment of a + (plus) or - (minus) grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment. In English and Comparative Literature courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

Department Policy on Grading Written Assignments:

Grades issued will adhere to the following SJSU academic standards of assessment:

The “ ‘A’ Range ” essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student’s ability to use language effectively and construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.

The “ ‘B’ Range ” essay will demonstrate competence in the same categories as the “ ‘A’ Range ” essay. The chief difference is that the “ ‘B’ Range ” essay will show some slight weaknesses in one of those categories. It may slight one of the assigned tasks, show less facility of expression, or contain some minor grammatical, mechanical, or usage flaws.

The “ ‘C’ Range ” essay will complete all tasks set by the assignment, but show weakness in fundamentals (usually development), with barely enough specific information to illustrate the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the “ ‘B’ Range ” essay.

The “ ‘D’ Range ” essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment – that is, too simplistic or short. The essay may reveal some problems in development, with insufficient specific information to illustrate the experience or support generalizations. It will contain grammatical, mechanical, and usage errors that render some sentences incomprehensible.

The “ ‘F’ ” essay will demonstrate a striking underdevelopment of ideas and insufficient or unfocused organization. It will contain serious grammatical, mechanical, and usage errors that render some sentences incomprehensible.

Procedures:

- 1) **All due dates are absolute.** Failure to hand in an assignment on its due date will result in a lowered grade or, in the case of the small group workshops of your Aesthetic Statement and Modeled Story, exclude you from participation. Should you have a legitimate, verifiable emergency, please contact me *before* the assignment is due, if possible.
- 2) **All assignments must be typed.** Use 14-point, double-space and paginate the manuscript and, as pertains to the two take-home examinations, turn in your work to me during class the day it is due. You must turn in a **hard copy** of each assignment. Emailed assignments are not accepted and will not count as your having submitted it. However, the drafts of your Aesthetic Statement and Modeled Story for small group workshop may be emailed to your classmates.
- 3) **The length of each examination** will vary from student to student, of course. Generally, the *approximate* length of a take-home examination is about 10 pp. The length of your story will be determined in large measure by the model you choose to follow, but generally 8-10 pp. is a good guideline. Your story, accompanied by an Aesthetic Statement of about 2-4 pp., must reflect in manner and style one of the stories on the Class Assignment Schedule below (except as noted). Your Aesthetic Statement must be clear and focused, stating which author and which fictive piece are reflected by your story’s technique, mood, theme, plot, structure, characterizations, etc. Be specific as to the type of your story – romantic, fantastic, realistic, impressionistic, etc. – and be certain to identify and articulate other elements of your story such as the use of humor, irony, narrative point of view, political or social ideology, history, etc. that reflect similar aesthetic practices by the author and story you have chosen to model. In short, you are to explain your story’s technique and composition in specific relation to your chosen model. Two examples of this assignment will be made available, one based on Gogol’s “Diary of a Madman” and the other on Chopin’s “The Story of an Hour.” You may **not** use either that particular Gogol or Chopin story to fulfill your assignment; however, you

are free to use any other Gogol or Chopin story on the Class Assignment Schedule. Further, you may ***not*** use Poe's "The Tell-Tale Heart" to fulfill this assignment.

- 4) **Concerning Attendance**: You must make a friend in the class from whom you can get notes for any lecture or discussion you should happen to miss. I cannot conduct private tutorials with you, either by email or during office hours, in order to replicate what you missed by not attending class. Do not ask me to do so. However, after you have caught up on the reading and thoughtfully considered your friend's notes, feel free to ask me specific questions should you need clarification.
- 5) **Please do not ask for special treatment** of any kind or to be exempted from any class procedure - any such request will not be granted.

University Policies: The link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.: www.sjsu.edu/gup/syllabusinfo/

176-1 FALL 2016 ASSIGNMENT SCHEDULE

- Aug. 24 Course Overview; Introduction to Romanticism
- 29 Romanticism
Poe, "The Black Cat" (p. 99)
- 31 Poe, "The Tell-Tale Heart" (p. 172) and "The Cask of Amontillado" (p. 152)
- Sept. 05 Labor Day (Campus Closed)
- 07 Poe, "The Fall of the House of Usher" (p. 109) and "The Balloon-Hoax" (p. 1)
- 12 Hoffmann, "The Sandman" (p. 85) and "Councillor Krespel" (p. 159)
- 14 Hoffmann, "The Entail" (p. 185) and "The Choosing of the Bride" (p. 339)
- 19 Fantasy
Gogol, "Diary of a Madman" (p. 174)
- 21 Gogol, "The Nose" (p. 113)

- 26 Gogol, "The Overcoat" (p. 140)
- 28 Realism
Chekhov, "The Kiss" (handout)
- Oct. 03 Chekhov, "The Bishop" (p. 293) and "Man in a Case" (p. 61)
- 05 Chekhov, "Gooseberries" (p. 74), and "About Love" (p. 85)
- 10 Chekhov, "The Lady with the Little Dog" (p. 223).
- 12 **First Examination Due**
Chopin, "The Story of an Hour" (p. 217) and "The Kiss" (p. 225)
- 17 Chopin, "At the 'Cadian Ball" (p. 178) and "The Storm" (p. 267)
- 19 Chopin, "A Shameful Affair" (p. 162) and "A Respectable Woman" (p. 212)
- 24 Impressionism
Porter, "Old Mortality" (p. 173)
- 26 Porter, "Noon Wine" (p. 222)
- 31 Extraordinary Realism: The Hemingway Code
Hemingway, "The Snows of Kilimanjaro" (p. 3)
- Nov. 02 Hemingway, "The Snows of Kilimanjaro"
- 07 Hemingway, "The Short Happy Life of Francis Macomber" (p. 121)
- 09 Cheever, "O Youth and Beauty!" (handout)

- 14 Cheever, "The Country Husband" (handout)
- 16 **Second Examination Due**
- 21 No class
- 23 Non-Instructional Day
- 28 **Aesthetic Statement (Draft) Due**
Small Group Workshop of Aesthetic Statement
- 30 Small Group Workshop of Aesthetic Statement
- Dec. 05 **Modeled Story (Draft) Due**
Small Group Workshop of Modeled Story
- 07 Small Group Workshop of Modeled Story
- 12 Small Group Workshop of Modeled Story
- 16 **Aesthetic Statement and Modeled Story (Final Draft) Due**
at the final examination time period assigned for this class: Friday,
December 16th, 9:45 a.m. - 12:00 p.m.