



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from [Class Search/Course Catalog](#).

Academic Unit CLAS Department English

Subject ENG Number 352 Title Short Story Units: 3

Is this a cross-listed course? (Choose one)
If yes, please identify course(s) No

Is this a shared course? (choose one) If so, list all academic units offering this course No
Course description:

Requested designation: (Choose One)

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- ☒ Signed General Studies Program Course Proposal Cover Form
- ☒ Criteria Checklist for the area
- ☒ Course Catalog description
- ☒ Course Syllabus
- ☒ Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Steve Farmer  Phone 480-965-7998

Mail code 0302 E-mail: steve.farmer@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Mark James Date: Feb. 11/2015

Chair/Director (Signature): 

Arizona State University Criteria Checklist for

HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	See Syllabus, Sample Assignments, and Calendar of Readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	See Syllabus, Sample Assignments, and Calendar of Readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	See Syllabus, Sample Assignments, and Calendar of Readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	See Syllabus, Sample Assignments, and Calendar of Readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	See Syllabus, Sample Assignments, and Calendar of Readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	See Syllabus, Sample Assignments, and Calendar of Readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	See Syllabus, Sample Assignments, and Calendar of Readings
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	See Syllabus, Sample Assignments, and Calendar of Readings

ASU - [HU] CRITERIA		
	THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
	<ul style="list-style-type: none">• Courses devoted primarily to developing skill in the use of a language.	
	<ul style="list-style-type: none">• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
	<ul style="list-style-type: none">• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
ENG	352	Short Story	HU

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Values, Belief Systems, Aesthetic Experience	From social/political/historical angles, to discussions of race, to discussions of gender and sexuality, to discussions of aesthetic bliss, this course (more than any other I teach) introduces students to a wide variety of cultural experiences.	Please see the course text's Table of Contents, as well as the calendar of readings and note the wide array of cultural, social, aesthetic, political, religious, ethical belief systems considered over the course of the semester. Every story introduces something new and challenging for the reader.
Interpretation and Analysis	All we DO in this course is interpret written texts in an effort to gain some understanding of the historical and cultural traditions in their various contexts.	Please see the course text's Table of Contents, as well as the calend of readings to get an idea of the wide variety of aesthetic experiences this course offers the students. From Faulkner's racialized south to Woolf's mesmeric language experiments, to Wolfe's condemnations of academia, to Hawthorne's views of piety in religion, to Abbott's exploration of violence in the twenty-first century, to O'Brien's wrenching accounts of Viet Nam, this course asks to the students to experience quite a bit!
Historical Development	This course covers a period from the mid-nineteenth century to the present day as it asks the students to consider how the short story form has shifted and developed in the past couple of centuries.	Please see the course text's Table of Contents, as well as the calendar of readings and note the different cultural and historical contexts that make up this course! From Hawthorne's early stories to deMaupassant's perfection of plot to Woolf's or Nabokov's experiments, to social commentary on a twenty-first century with which the students are quite familiar, this course traces the development of the form.
Human Thought, Aesthetic Systems and the Creative Process, and Literary Traditions	This course challenges students to note the development of literary traditions within the short story form, yet it also challenges them to view these various and many stories through many different critical lenses. The course, in other words, makes the students aware that there are many, many different ways to view a single story.	Please see the course text's Table of Contents, as well as the course calendar of readings and included writing assignments for some indication of the many and varied systems of thought and cultural interpretation at play in the readings for the course.

Course Catalog Description

Short Story

Development of the short story as a literary form; analysis of its technique from the work of representative authors.

ENG
352

Allow multiple enrollments: No

Primary course component: Lecture 3L or HU

Repeatable for credit: No

Grading method: Student Option

Offered by: College of Liberal Arts and Sciences -- Department of English

Prerequisite(s): ENG 102, 105 or 108 with C or better

COURSE OUTLINE--ENGLISH 352-SHORT STORY - Spring Semester 2014

All Subject to Change

Dr. Steve Farmer

Course Line Number – 23791

Course Room Number – LLB 10

Office: Language and Literature Building, Room 545D

Office Hours: 8:15-10:15 MW

Phone: 480-965-7998

E-Mail: Steve.Farmer@asu.edu

Course Description:

English 352 is defined by the ASU General Catalog as a course that traces the “development of the short story as a literary form,” a course that offers an “analysis of [the short story’s] technique from the work of representative authors.” I hope to accomplish more than a bit of tracing and analysis, though. We will read forty or fifty stories (maybe more) in hopes of drawing some thoughtful conclusions about the legitimacy and power of fiction as a form and the short story in particular. By the end of the semester, you should be able to assess the importance of short fiction through a variety of critical social, political, and cultural lenses. C-1

Please read the following statement, which I quote in full from the ASU Faculty Senate:

“Every instructor in every class every semester should follow the guidance of the faculty senate, which stated: ‘If the instructor believes it is necessary, a syllabus should communicate to students that some course content may be considered sensitive.’”

Ours is a course in which some of the content “may be considered sensitive.” The ideas expressed within the works we study and by your course instructor and/or classmates may challenge your personal views of art and the world. I’m certain most will agree that such challenges are good things.

Required Texts:

Cassill, R. V., ed. *The Norton Anthology of Short Fiction*. Seventh edition. New York: W. W. Norton, 2000.

Joyce, James, *Dubliners*. (Any edition will do.)

Course Requirements, Grades, and Percentages:

Two Papers: You will write two short, research-assisted papers (seven or eight pages each) worth 20% of the course grade each. I will give you specific written instructions for each of these papers well before they are due. **You must write these two papers if you are to be eligible pass the class.**

Two Exams: You will also write a midterm exam (short essays) worth 20% of the course grade, and a final exam (short essays) worth 20% of the course grade. **You must take these two exams if you are to be eligible to pass the class.** C-2, C-4

“Thinking and Writing Exercises”: You will write at least one one-page response to an assigned story or two for each week of the semester. These pieces of writing, as well as occasional reading quizzes, will count for 10% of the course grade, and since these short papers will be written in class, I will only accept them during class on the day they are due.

Attendance/Participation/Short Quizzes: The final 10% of your grade will be determined by your attendance (both corporal and spiritual), as well as active and enthusiastic participation.

A Final Note on Grades: I do not employ the university’s optional + / - grading system. Though you may receive a + or – grade on an individual assignment, your course grade will be either A, B, C, D, or E.

Other Concerns/Information:

Attendance and Punctuality: Attendance is mandatory. Excessive absences (more than two) will result in a grade penalty. **If you accumulate more than six absences, you cannot pass the class.** (I have found, too, that most students who miss class often do not know what is expected of them on exams and papers, and thus tend to earn low grades.) I will have a sign-up sheet each period to determine attendance. Be sure to sign it, or you might be counted absent. You should also try your best to be here and ready to begin at the scheduled starting time. And finally, it is best, I’ve come to realize, to read a little bit each day and to take extensive notes both on what you’ve read and what gets discussed in class.

Quizzes: Quizzes, when we have them, are designed solely to allow faithful readers to pad their grades and not as any sort of punitive exercise. They cannot be made up if missed, and there will be no extra credit work given.

Late Work: All major work (the two papers and two exams) must be turned in if you are to pass the course. Late major work will be penalized a letter grade each calendar day. I can’t accept late “Thinking and Writing Exercises” or quizzes, so keep up with them.

Disability Resources for Students: ASU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990m (ADA). If you have a disability and need a reasonable accommodation for equal access to education at ASU, please call Disability Resources for Students at 965-1234. Please feel free to discuss special accommodations with the instructor.

Accommodations for Students with Disabilities: Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. **Note:** Prior to

receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. Again, DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

Plagiarism: Plagiarism is theft. Whenever you borrow a phrase, sentence, paragraph or even an idea restated in your own words from *any* outside source without giving credit to that source, you have plagiarized. When you plagiarize, you cheat yourself and someone else. The consequences are severe, including failure for the assignment, probable failure for the course, disciplinary referral to the Dean, and possible expulsion from the University. Here is the definition of “plagiarism” supplied by your student manual:

“Academic Dishonesty: In the *Student Academic Integrity Policy* manual, ASU defines plagiarism as ‘using another’s words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another’s work or materials and for acknowledging and documenting the source appropriately.’ You can find this information and more concerning your academic responsibilities at the following addresses:

URL for the university academic integrity policy:

<http://provost.asu.edu/academicintegrity>

URL for the student code of conduct:

www.abor.asu.edu/1_the_regents/policymanual/chap5/5-308.pdf.

Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing and any other form of dishonesty.”

Also the following:

“Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.”

Plagiarism is not worth it! If you choose to plagiarize, I will find out, and you will fail the assignment, perhaps the course.

E-Mail Communication:

I ALWAYS answer e-mailed questions. I ALWAYS address e-mailed concerns. I am ALWAYS interested in hearing from you about our class. That said, e-mail is a powerful but potentially troublesome tool, a tool that requires us to be very careful with how we communicate. As a friend of mine says, "e-mails are forever," meaning that you can't take them back once you've pressed the "Send" button, even though you often wish you could. So be thoughtful when composing an e-mail to a classmate or to any course professor. Do not use slang or the cryptic abbreviations common in text-messaging. Provide at least some pertinent information in the e-mail's subject line, employ a basic salutation, spell out as clearly as possible your reasons for writing the e-mail, and then sign off with your name.

Here's an example of an appropriate e-mail:

Subject: English 352 Assignment Question

Hi Dr. Farmer:

This is John Smith from your English 352 class. I have a family emergency to attend to this evening and am wondering whether you'll accept my in-class writing assignment tomorrow for partial credit. If not, I understand.

Thank you,

John

Cell Phones and Computers in the Classroom: I used to be amused by the occasional cell phone ringing in classroom. I'm not anymore. Don't let your cell phone ring during class. I'd recommend that you turn the phone off during our class, but if you choose to put it on "silent," don't answer it when or if it quietly alerts you to an incoming call. I used also to be amused by the occasional text messenger. I'm not anymore. Your class participation grade, which I take seriously, will suffer instantly and mightily if I notice furtive rustling and "clicking" fingers in a backpack or purse or under a desk or jacket. Also, if you use a laptop computer during class, you must show me your extensive (word-processed) class notes at the end of each period.

A Final Word: Classes are--or inevitably become over the course of three-plus months--small communities, complete with the blessings and curses of every community. Your classmates are sharing the community experience with you. We must all cooperate and collaborate to get the most out of the experience. Active and constructive participation is crucial, and it should come from all, for each of us has something to offer the others in this community. I sincerely hope, therefore, that the emphasis will lie on cooperation in this classroom.

Tentative Course Calendar and Schedule of Events – Subject to Change

January:

13 – Introduction to class and to short fiction; discussion of first handouts and several micro-stories: **Ron Carlson's "Reading the Paper at School."***

15 – **Jo Sapp's "Nadine at 35: A Synopsis"*** and Jamaica Kincaid's "Girl."

17 – Raymond Carver's "Cathedral" and "The Student's Wife."

20: Dr. Martin Luther King Day: No Class.

22 – Irwin Shaw's "The Girls in Their Summer Dresses" and Stuart Dybek's "We Didn't."

24 – Flannery O'Connor's "A Good Man Is Hard to Find," "Good Country People," and "Everything that Rises Must Converge."

27 – Continued discussion of Flannery O'Connor's "A Good Man Is Hard to Find," "Good Country People," and "Everything that Rises Must Converge."

29 – Bobbie Ann Mason's "Shiloh" and Ernest Hemingway's "Hills Like White Elephants."

31 – Catch-Up Day: Readings TBA.

February:

3 – Tim O'Brien's "The Things They Carried" and **"How to Tell a True War Story."***

5 – Lee Abbott's "One of *Star Wars*, One of *Doom*" and John L'Heureux's "Brief Lives in California."

7 – William Carlos Williams's "The Use of Force" and William Faulkner's "A Rose for Emily."

10 – William Faulkner's "A Rose for Emily" and "Barn Burning."

12 – William Faulkner's "Dry September" and Richard Wright's "The Man Who Was Almost a Man."

14 – (First Paper Due)

17 – Guy de Maupassant's "The Necklace"* and Shirley Jackson's "The Lottery."

19 – Ambrose Bierce's "An Occurrence at Owl Creek Bridge" and Nathaniel Hawthorne's "Young Goodman Brown."

21 – John Updike's "A & P" and Mark Twain's "The Invalid's Story."

24 – Robert Coover's "The Babysitter."*

26 – John Cheever's "The Enormous Radio" and Vladimir Nabokov's "Signs and Symbols."

28 – Franz Kafka's "A Hunger Artist" and Virginia Woolf's "Kew Gardens."

March:

3 – Review for First Exam.

5 – In-Class Portion of First Exam.

7 – Take-Home Portion of First Exam Due. Catch-Up Day: Readings TBA.

10-14: Spring Break: No Class

17– James Joyce's *Dubliners* – "Araby" and "Eveline."

19 – James Joyce's *Dubliners* – "An Encounter," "Little Cloud," and "Counterparts."

21 – James Joyce's "The Dead."

24 – William Maxwell's "The Thistles of Sweden" and Elizabeth Spencer's "Wisteria."

26 - Margaret Atwood's "Rape Fantasies"* and Kate Chopin's "The Story of an Hour."

28 – Willa Cather's "Paul's Case" and Anton Chekhov's "The Lady with the Dog."

31 – Anton Chekhov’s “The Lady with the Dog” and John Steinbeck’s “The Chrysanthemums.”

April:

2 – George Orwell’s “A Hanging”* and George Garrett’s “Wounded Soldier.”

4 – Tobias Wolff’s “In the Garden of North American Martyrs” and Alice Walker’s “Everyday Use.”

7– Amy Tan’s “Rules of the Game” and Ralph Ellison’s “King of the Bingo Game.”

9 – Mary Wilkins Freeman’s “A New England Nun” and Charlotte Perkins Gilman’s “The Yellow Wallpaper.”

11 – Katherine Mansfield’s “The Garden-Party”* and Ella Hepworth Dixon’s “One Doubtful Hour.”*

14 – Robert Stone’s “Under the Pitons” and Jack London’s “To Build a Fire.”*

16 – Stephen Crane’s “The Open Boat” and “The Blue Hotel.”

18 – Stephen Crane’s “An Episode of War”* and Luigi Pirandello’s “War.”

21 – Robert Olen Butler’s “Three Ways to Die from the Fifties”* and James Alan McPherson’s “Why I Like Country Music.” (Second Paper Due.)

23 – Eudora Welty’s “A Worn Path” and Louise Erdrich’s “Matchimanito.”

25 – Catch-Up Day: Readings TBA.

28 – D. H. Lawrence’s “Rocking Horse Winner” and “The Horse Dealer’s Daughter.”

30 – Ernest Hemingway’s “The Short Happy Life of Francis Macomber”* and Richard Ford’s “Issues.”*

May:

2 – Review for Second Exam.

Second Exam: May 5th – 9:50-11:40 a.m.

* = A short story that is NOT in our textbook; you will receive these stories either as in-class handouts or through Blackboard.

English 352--First Short Paper
Due Date: February 17

Any paper for this course should demonstrate a consistent level of careful and developed analysis, analysis driven by a thoughtful and carefully crafted central assertion. To demonstrate that you've considered the critical reading skills discussed in class, it must support its main claims through the use of appropriate references to the primary work and to secondary material (a minimum of three approved outside sources). It should bring into play the literary and cultural themes we've been exploring this semester. And, finally, it should be free of major syntax, grammar, punctuation, diction, and style errors. The paper should be seven to eight pages long.

As you can see once you've perused the topics below, I've left them for this first paper rather wide open. That, of course, is a double-edged sword. On the upside, you *get* to focus the paper on your own, creating your own substantial and workable main claim(s) and drumming up from the text your own support. You *get* to narrow and shape the topic in any way you see fit. On the downside, you *have* to focus the paper on your own, creating your own substantial and workable main claim(s) and drumming up from the text(s) your own support. You *have* to narrow and shape the paper on your own. *NB:* I am quite willing to help you narrow and shape the paper's focus, to help you establish a main assertion to be explored. C-2, C-3, C-4

- Discuss gender issues and the patriarchal construct as focal points in the fiction of Atwood, Hemingway, Mason, Chopin, Hepworth Dixon, Sapp, Kincaid, Carver, Shaw, or Dybek.
- Discuss the class issues and class values as central concerns in the fiction of O'Connor, O'Brien, Hemingway, Mason, Mansfield, Chopin, Kincaid, or Sapp.
- Discuss love and/or sex and/or obsession in the fiction of Hemingway, Carlson, L'Heureux, Hepworth Dixon, Chopin, Kincaid, Sapp, O'Brien, Carver, Shaw, Dybek, or Atwood.
- Discuss the intertwining of art and violence as a focal point in the fiction of Abbott, Carlson, L'Heureux, Atwood, O'Brien, O'Connor, or Williams.
- Discuss race/ethnicity as focal points in the fiction of O'Connor, Orwell, Wright, Kincaid, or Faulkner.
- Discuss the politics of the family structure in the fiction of Faulkner, Wright, Williams, Mason, O'Connor, Chopin, Kincaid, Sapp, O'Brien, Carver, Shaw, or L'Heureux.
- Discuss Howells's notion of "hiding the joint" and its relation to any of the fiction that we've discussed so far. In other words, generate an argument in which you make some claim(s) about the realism or lack thereof in some of the fiction we've read to date.
- Apply the notions of O'Connor-esque "moments of grace," or her "reasonable use of the unreasonable," or Faulknerian "universal truths/verities," or Carverian "arrested

epiphanies” to any of the fiction we’ve read in an attempt to convince that these ideas are not unique to the artist herself/himself.

As you make your choice, consider any or all of the following questions/prompts. They may guide you as you attempt to focus the paper.

- What is the most “appropriate” way to read these stories? What are the “most important” elements of our critical interpretations of these stories? What are the “important elements of the stories? You can be sure that these are loaded questions.
- What do these stories contain? What do they possess?
- Consider these stories from particular critical methodologies, from particular critical approaches. Does the text support your methodology consistently?
- Consider authorial intent and/or the idea of anti-intentionalism in relation to these stories.
- Consider the short story as a form. What does a short story do? What must a short story do? What about Poe’s claims about the form and length?
- Are the worlds of the stories small? Vast? Similar to ours? Dramatically different from ours?
- Does the author care about “hiding the joint” or not? Are these realistic stories, naturalistic, deterministic? Are they something else?
- Think about “Big Ticket” issues that these stories bring up, explore, embrace.

English 352--Second Paper
Due: Monday, April 21

Any paper for this course should demonstrate a consistent level of careful and developed analysis, analysis driven by a thoughtful and carefully crafted central assertion. To demonstrate that you've considered the critical reading skills discussed in class, it must support its main claims through the use of appropriate references to the primary work and to secondary material (a minimum of three approved outside sources). It should bring into play the literary and cultural themes we've been exploring this semester. And, finally, it should be free of major syntax, grammar, punctuation, diction, and style errors. The paper needs to be seven or eight typed pages. C-2, C-3, C-4

1. Explore Stephen Crane's deterministic philosophy and the notion of personal responsibility as it appears in "An Episode of War," "The Blue Hotel," or "The Open Boat."
2. Explore the interesting sexual undercurrent in either Willa Cather's "Paul's Case" or John Steinbeck's "The Chrysanthemums." There's a clear sexual repression at work in each story. Why? What has that to do with the themes at play? Neither of these stories ends happily; it that a comment on the power of repression?
3. Walter Wells writes, "John Updike's penchant for appropriating great works of literature and giving them contemporary restatement in his own fiction is abundantly documented--as is the fact that, among his favorite sources, James Joyce looms large. With special affinity for *Dubliners*, Updike has, by common acknowledgment, written at least one short story that strongly resembles the acclaimed "Araby," not only in plot and theme, but in incidental detail." He goes on to argue in the same article that we can see many incidental and thematic connections between "Araby" and Updike's "A & P." Build an argument around such a comparison of these two stories.
4. Examine the effectiveness and thematic appropriateness of some of the experiments in narrative/narrator that we've looked at lately: "Kew Gardens," "Signs and Symbols," "The Babysitter," or "The Enormous Radio." How does the writer use narrative experimentation to his or her advantage, and how is this experimentation part and parcel of the story's theme(s)?
5. Explore the notion of paralysis in the Joyce stories that we've looked at. Is this a comment on Ireland? On Dublin? On man? On society? Or is there something else at work here?
6. Have the people in "The Lady with the Dog" found true love by the end of the story? Has it changed them? For the better? Is this a love story? A story about humanity? A literary Tragedy? Something uplifting? You might want to play this story off against the Chekhovian statements at the front of Brian Boyd's essay "Brief Encounters."
7. Examine the notion of gained or lost identity in "The King of the Bingo Game" or "The Chrysanthemums" or "Paul's Case" or "The Short Happy Life of Francis Macomber."

8. Explore Gabriel's epiphany at the end of Joyce's "The Dead." Does he learn? Does he change? Does he change for the better? Is the ending hopeful? You'll probably need to characterize Gabriel before you explore the significance of his awakening.

9. Alice Walker presents us with a dilemma in "Everyday Use." Does Dee have an argument or not when it comes to the quilts? Answer that question, and defend your decision.

10. Consider the humor in some of the darker stories we've considered this semester. Just as we discussed the interesting intermingling of beauty and violence, explore the notion that humor can aid the thematic progress of even the darkest stories. Some candidates? "To Build a Fire," "Under the Pitons," "Paul's Case," "The Short Happy Life of Francis Macomber," or "King of the Bing Game." Are the authors playing with the notion of man's place in the universe as some sort of cosmic joke? Or is it something else?

The Norton Anthology of Short Fiction

RICHARD BAUSCH • R.V. CASSIL



S E V E N T H E D I T I O N

Chronological Table of Contents

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