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ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 3-2-2009

1. ACADEMIC UNIT: Department of English
2. COURSE PROPOSED: ENG 352 The Short Story Three
3. CONTACT PERSON: Name: Dr. Steve Farmer Phone: 480-965-7998
Mail Code: 0302 E-Mail: Steve.Farmer@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.
5. 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. (Please submit one designation per proposal)

Core Areas

Awareness Areas

Literacy and Critical Inquiry-L [X]
Mathematical Studies-MA [ ] CS [ ]
Humanities, Fine Arts and Design-HU [ ]
Social and Behavioral Sciences-SB [ ]
Natural Sciences-SQ [ ] SG [ ]

Global Awareness-G [ ]
Historical Awareness-H [ ]
Cultural Diversity in the United States-C [ ]

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

See Attached Description

CROSS-LISTED COURSES: [X] No [ ] Yes; Please identify courses: \_\_\_\_\_

Is this amultisection course?: [X] No [ ] Yes; Is it governed by a common syllabus? \_\_\_\_\_

Neal A. Lester
Neal A. Lester



ARIZONA STATE UNIVERSITY

Chair/Director (Print or Type)

Chair/Director (Signature)

Date: April 08, 2009

**Norton Anthology of Short Fiction (Seventh Edition)**

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**C-4**

**Some Course Assignments and Assignment Instructions for  
English 352**

## English 352 (C-4)

### Weekly One-Page Writing Assignment Guidelines

Every week this semester, I'll ask you to create a one-page explanation / analysis / evaluation of sorts, a brief discussion of some element(s) of at least one of the stories that have been assigned for the week. These short assignments are not reading quizzes. They are opportunities for you to begin to develop some valuable comparative and critical reading skills about the various works of fiction you've been assigned.

Whereas the longer papers and exams that you write this semester will ask you to draw solid and substantial "conclusions" about the fiction you've read, I mean for these short assignments to serve more as "starting points" for our discussions, starting points that may well give way to more thorough examinations or explorations in the longer papers and on the exams. With that in mind:

- On some occasions, I may give you a specific prompt for your consideration; on other occasions, I may ask you to draw up your own individual directions for the brief paper. And on some occasions, we may decide as a class which direction a particular assignment should take
- On some occasions, you'll create these one-pagers in class; on other occasions, I'll ask you to write them at home and bring them (typed) to class. And perhaps on some occasions we may use our class site—[myasucourses.asu.edu](http://myasucourses.asu.edu)—as a forum for these short papers.
- On some occasions, I'll ask you to focus on very particular aspects of a story or some stories; on other occasions, I'll ask you to make a very broad comment on theme or themes.

Obviously, every response is not going to be a model of expository writing, and I'll take the brevity, as well as the short-notice, of the assignments into consideration as I read and evaluate them. The grading will run along the "check +"/ "check"/ "check -" scale, and I'll be looking primarily for thoughtful, passionate, interested and interesting responses to the stories. I'll accept these assignments only on the days they are due, and I will work diligently to provide you with my responses to these assignments as quickly as possible (I certainly hope by the next class period). There should be enough of these writing assignments over the course of the semester that missing one or two won't do too much damage to your grade. Certainly, though, the more of them that you do successfully, the better off you'll be.

And finally, about the only ways you can go wrong on these one-pagers are to:

- Offer your audience only a plot summary;
- Present a hollow "I don't get it" or "This story was boring" type of response;
- Fail to write the thing.

**English 352--Final Paper (Writer-Generated Rubrics) (C-2)**  
**Due: December 1, 2008**

Rather than give you specific topics for the final paper, I'm presenting you with some ideas that we have or will have discussed in class. Consider some of these general issues as preliminary steps to focusing your final paper, which should use some of the various texts we've studied since you wrote the first paper to draw some interesting and provocative conclusions and connections about some of the matters we've been discussing. Since I'm giving you broad topics and open-ended instructions, it will be your responsibility to narrow, to focus, and to develop a workable main argument. With that in mind, I would like you to give me, by November 24<sup>th</sup>, some sort of brief prospectus and a list of secondary works to be used so that I may be certain that you're heading in the right direction with this project. The paper 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 as long as it needs to be, but I'm guessing that it will probably run you about seven or eight typed pages.

**Topics:**

Literary Naturalism and Determinism

Sex and sexuality

The impact of violence on art

The Quest

The idea of "wandering between two worlds / One dead, the other powerless to be born."

Universal verities

Imperialism

Industrialization

Childhood

Initiation

Identity and Identification

Autonomy and alienation

Power in all its various incarnations

Education

Class and Materialism / Ownership

The idea of the Family in its various incarnations

Faith and/or uncertainty

The artist's identity

The culture of politics

Literary form and structure

**OR, IF YOU CHOOSE NOT TO USE THE ABOVE LIST TO DEVELOP AND NARROW A TOPIC ON YOUR OWN, YOU MAY WORK INSIDE THE BOX WITH ONE OF THE FOLLOWING:**

**English 352**

**Final Paper (More Traditional Rubrics)**

**Due: December 1, 2008**

**Choose one of the following topics, which ask you to explore some aspect(s) of some of the various texts we've studied since you wrote the first paper. Use the topic to draw some interesting and provocative conclusions and connections about the text(s).** I would like you to give me, by at least November 24<sup>th</sup>, some sort of brief prospectus and a list of secondary sources to be used so that I may be certain that you're heading in the right direction with this project. The paper 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 as long as it needs to be, but I'm guessing that it will probably run you about seven or eight typed pages.

1. Explore the notion of money and class as it comes into play in Faulkner's novel. Recall Jason's obsessive interest in money, the fact that the Compsons sold land to pay for Quentin's education, the ritualistic check burning, Luster's quarter, and more, as you draw your conclusions. Is this a story of class? Is it a story of greed? And if the Compsons are "representatives," as discussed in class, what do their circumstances tell us about ourselves.
2. Explore Stephen Crane's deterministic philosophy as it appears in the three of his short stories that we've examined this semester: "An Episode of War," "The Blue Hotel," and "The Open Boat." Is this determinism or fatalism or something else? Draw on our class discussion of these stories as you develop your argument.
3. Examine the notion of the "arrested epiphany" (as discussed in class) in an assessment of Bub and his experiences in "Cathedral" or Nan and her experiences in "The Student's Wife."
4. Explore the interesting sexual undercurrent in either Willa Cather's "Paul's Case" or John Steinbeck's "The Chrysanthemums." As we discussed in class, each of these authors "buries the lead" in these stories, which makes for the possibility of some dramatically differing critical interpretations.

5. 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.
6. Examine the effectiveness and thematic appropriateness of some of the experiments in narrative/narrator that we've looked at lately: Virginia Woolf's "Kew Gardens," Vladimir Nabokov's "Signs and Symbols," or Robert Coover's "The Babysitter." These folks didn't experiment simply to experiment. Their experimentations are intimately tied to some of the themes of the fiction. So in this paper, you're essentially "connecting the dots."
7. During our two-period group exploration of James Joyce's "The Dead," we looked long and hard at Gabriel's Conroy's dawning sense of awareness as it unfolds over the last several pages of the story. Among other things, we looked at it in light of T. S. Eliot's consideration of an "objective correlative." In light of the characterization that Joyce provides in the first two-thirds of the story, draw some critical conclusions about the "riot of emotions" Gabriel experiences in the hours after the party.

## **English 352: Library Field Trip (C-2)**

1. Find these works
2. Note what they are (be able to describe the work briefly if it's on the shelf)
3. Note what is nearby on the stacks (be able to describe the landscape)
4. Bring the findings to class (in writing)
5. Do Not Ask A Library For Help (Ask Me For Help)

### **Journal Section (Basement):**

HQ1101 .F4x

HX1 .M18

NX458 .M6x

NX165 .P8

PS 3565 .C57 Z668

PS 3515 .E37 Z6192x

PS 3509 .L43 Z872

PS 374 .N4N43x

PS3511 .I9 2617

PS3511 .A86 z4584

PS3511 .A86 z552x

PR4579 .D49

### **Main Hayden Stacks:**

HQ 75 .15 T54 1997 (2nd Floor)

PN481 .G46x 1986 (3rd Floor)

PN98 .C6J3 1979 (3rd Floor)

PN 98 D43 L64 1991 (3rd Floor)

PN 56 .P92 F66 2000 (3rd Floor)

English 352 C-4  
Midterm Exam

Write four short essays after choosing topics from the list below. Each essay should be about **(but no more than)** two typed and double-spaced pages long, and each must argue a single assertion and use the text(s) to some degree in support of your claim. Two of the essays must answer *The Sound and the Fury* questions. I will be looking in particular for evidence of the evaluative reading skills we've discussed so far this semester, and for an awareness of literary and cultural thematic connections you make among the various works you write about. Each essay is worth fifty points for a total of 200. The exam is due at the beginning of class on October 20<sup>th</sup> for the Monday class and October 21<sup>st</sup> for the Tuesday class. This time around, do not use outside material for support. Do not use the Internet.

1. Roskus claims sardonically, "Taint no luck on this place," Quentin cries "theres a curse on us its not our fault is it our fault," Quentin says at one point, "If I'm bad, it's because I had to be," and Mr. Compson suggests that "man who is conceived by accident and whose every breath is a fresh cast with dice already loaded against him will not face that final main which he knows before hand he has assuredly to face without essaying expedients ranging all the way from violence to petty chicanery...." Even Jason "could see the opposed forces of his destiny and his will drawing swiftly together now..."

This is your cue to discuss naturalism/determinism in connection with Faulkner's vision and *The Sound and the Fury*.

2. In the novel's penultimate paragraph, we witness furious violence as Jason slashes at Queenie, "cut[ting] her again and again," and as he strikes both bellowing Benjy and the terrified Luster. In fact, Faulkner describes it as an "unbelievable crescendo" of noise and violence. But in the last paragraph, Faulkner shifts us to a scene of quiet and calm. Look again at the book's concluding image: "The broken flower dropped over Ben's fist and his eyes were empty and blue and serene again as cornice and facade flowed smoothly once more from left to right; post and tree, window and doorway, and signboard, each in its ordered place." Why the noise? Why the calm? Why the violent juxtaposition?

3. As has been mentioned in class, Faulkner explodes time in this novel. Why? Examine that signifier as you explore the notion of time as treated by Faulkner in this novel (synchronically) or the notion of time both within and outside of the work (diachronically). Consider the Sartre essay that we explored during class discussion.

4. In his "Philosophy of Composition," Edgar Allen Poe argues the following: "If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression--for, if two sittings be required, the affairs of the world interfere, and everything like totality is at once destroyed." You've now read several pieces of short fiction and a novel. Using some of the material we've explored, defend or assail this statement.

5. In response to people who ask me occasionally, "why didn't we read more happy stories in this class?" I sometimes present this paragraph from Franz Kafka:

"Altogether, I think we ought to read only books that bite and sting us. If the book we are reading doesn't shake us awake like a blow to the skull, why bother reading it in the first place? So that it can make us happy? Good God, we'd be just as happy if we had no books at all; books that make us happy we could, in a pinch, also write ourselves. A book must be the axe for the frozen sea within us. This is what I believe."

Using a story (or at most a couple of the stories) we've read the last half of this semester, argue against (or defend) his position.

## **Criteria Checklist for the Designation for English 352**



**Arizona State University Criteria Checklist for**  
**LITERACY AND CRITICAL INQUIRY - [L]**

**Rationale and Objectives**

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

**Notes:**

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

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

<b>ASU - [L] CRITERIA</b>			
<b>TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i></p>	<p>See attached Course Syllabus, which states that 90% of the course grade depended on prepared essays and an in-class essay examination. There were two substantial (7-8 pages) research-enhanced argumentative papers, a take-home examination consisting of essay responses to several questions, an in-class essay final exam, and weekly in-class responses to assigned reading. (C-1 highlighted in red text.) Also see included Course Assignment materials.</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>			

## ASU - [L] CRITERIA

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 2:</b> The composition tasks involve the gathering, interpretation, and evaluation of evidence	Each week the students were responsible for reading upwards of five or six pieces of short fiction, and each class session would be driven by at least one literary or social/cultural "theme," often more than one. The students were responsible for drawing thematic connections among the various stories based on the evaluative criteria explored during the lecture/discussion portion of the course. Via the classroom computer, my students and I also examined important on line secondary texts to help them support their various assessments of the primary course material. We explored ways to use these sources, as well as secondary material culled from library visits, in the students' two substantial written arguments. (C-2 highlighted in blue in the enclosed material.)
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1. Please describe the way(s) in which this criterion is addressed in the course design

2. Also:

Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".

C-2

## ASU - [L] CRITERIA

<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 3:</b> The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	The two substantial argumentative papers asked that the students prepare their written explorations of assigned short fiction over the course of two to three weeks. The take-home midterm examination asked the students to take a week to prepare substantial essay responses to questions posed about the assigned literature and related in-class discussions. (C-3 highlighted in green text.) Also see attached paper assignments and midterm exam.
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. Also:</p> <p>Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-3".</p> <p>C-3</p>			

<b>ASU - [L] CRITERIA</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i></p>	<p>Since this class met once a week, I made it a point ALWAYS to return my students' written work at the class period after its submission for evaluation. Some piece of writing was due each week of the semester, so my students received a constant stream of written feedback concerning their writing, their developing critical reading skills, and their progress as evaluators of literature. (C-4 materials include a couple of assignments and an Assignments Explanation.)</p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div>			
<p>C-4</p>			

Course Prefix	Number	Title	Designation
ENG	352	The Short Story	L

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)
1 and 3	This course demands a great deal of critical writing from each student. Ninety percent of the course grade is determined by the writing that the students do for the class. Half of the graded writing for the course is completed out of class over the course of a few weeks (per assignment); the other half is done in class per class session. The students are also asked over the course of the semester to develop and put to use a number of critical reading and writing skills, skills that allow them to assess the merits of culturally significant literary works and to present those assessments convincingly in writing.	Those sections of the course syllabus highlighted by red and green text explain how Criteria 1 and 3 are met by English 352. These sections of the syllabus are also marked C-1 and C-3.
2	The course asks students to familiarize themselves with both on line and library research processes and to incorporate secondary material into their evaluations of written texts.	Those sections of the enclosed syllabus and course assignments highlighted in blue text give an indication of how Criterion 2 is met by English 352. There are library assignments and research components for some of the written work in the class. These materials are also marked C-2.
4	The instructions for the various writing assignments show that this course makes clear to the students that they are in class to develop and hone critical reading and writing skills, and to employ those skills often in various writing assignments. The instructions inform the students that their instructor uses these various writing assignments to gauge the developmental progress of those skills.	The included course writing assignments--a paper's guidelines, an exam, a set of instructions for a series of short papers, and a library field trip worksheet--are all marked C-2 and/or C-4.

**(Highlighted) Course Syllabus for English 352**

## **COURSE OUTLINE--ENGLISH 352-SHORT STORY- Fall Semester 2008**

**\*\*\*All Subject to Change\*\*\***

### **Dr. Steve Farmer**

Course Line Numbers – Monday's Class: 85770; Tuesday's Class: 85771

Course Room Numbers – Monday's Class: LLB-13; Tuesday's Class: LLB-60

Office: Language and Literature Building, Room 545D

Office Hours: 4:00-6:00 M, 2:30-4:30 T, and happily by appointment or coincidence

Phone: 480-965-7998

E-Mail: Steve.Farmer@asu.edu

Web Information: Blackboard MyASU

### **Course Description and Goals (C-1)**

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) and a novel in hopes of drawing some thoughtful conclusions about the legitimacy and power of fiction as a form and the short story in particular. We will also use the fiction that we study to try to come to terms with those serious and uniquely human concerns that William Faulkner labeled "universal verities," truths of the human condition. Some of the themes to be explored consider Man's relationship with Nature, with his God or gods, with his mortality, with his family or community, and with his own creative capacity as an artist. And we will explore these various themes from a variety of literary and cultural critical perspectives.

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."

This is a course in which some of the content may be considered sensitive.

### **Required Texts**

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

Faulkner, William. *The Sound and the Fury*. New York: Random House, 1990.

### **Course Requirements, Grades, and Percentages (C-1, C-2, and C-3)**

**Two Papers:** You will write two short research-enhanced papers (seven or eight pages each) worth 15% of the course grade each. I will give you specific written instructions



for each of these papers well before they are due. These papers will afford you the opportunity to examine the assigned readings using the themes and critical perspectives discussed over the course of the semester. You must write these two papers if you are to be eligible pass the class.

**Two Exams:** You will also write a take home midterm exam (short essays) worth 20% of the course grade, and an in class final exam (short essays) worth 20% of the course grade. As with the two papers, these exams will allow you to examine assigned material via the evaluative criteria provided during class lectures and discussions. You must take these two exams if you are to be eligible to pass the class.

**Weekly “One Pagers”:** You will write at least one one-page (200-250 word) response to an assigned story or two for each week of the semester. These pieces of writing will count for 20% of the course grade, and since these short papers will almost always be written in class, they will only be accepted on the day they are due. There may also be weekly reading quizzes to supplement these one-pagers.

**Attendance/Participation/Short Quizzes:** The final 10% of your grade will be determined by your attendance (both corporal and spiritual), active and passionate participation, and reading quiz results.

**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 four 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. The class lasts each period for nearly three hours (or until it is formally dismissed). That’s a long class! I will have a break at about the midway point of each session. Leaving at the break will count as an absence. You should please try your best to be here and ready to begin at the scheduled starting time. And please do not try to do a week’s worth of reading on the day we discuss material. 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.

**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](http://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.”

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

**Quizzes:** Quizzes, if 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.

**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**

### **August:**

25 – Introduction to class and to short fiction; discussion of first handouts and several micro-stories: Ron Carlson’s “Reading the Paper at School,” Jo Sapp’s “Nadine at 35: A Synopsis,” Jamaica Kincaid’s “Girl,” and Kate Chopin’s “The Story of an Hour”

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### **September:**

1 – Labor Day: No Class

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8 – Bobbie Ann Mason’s “Shiloh,” Ernest Hemingway’s “Hills Like White Elephants,”  
“Katherine Mansfield’s “The Garden-Party,” and Ella Hepworth Dixon’s “One Doubtful  
Hour”  
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15 – Flannery O’Connor’s “A Good Man Is Hard to Find,” “Good Country People,” and  
“Everything that Rises Must Converge”  
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22 – Tim O’Brien’s “The Things They Carried” and “How to Tell a True War Story,”  
and “Orwell’s “A Hanging,” Lee Abbott’s “One of *Star Wars*, One of *Doom*,” John  
L’Heureux’s “Brief Lives in California,” and William Carlos Williams’s “The Use of  
Force”  
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29 – William Faulkner’s “A Rose for Emily,” “Barn Burning,” and “Dry September,” and  
Richard Wright’s “The Man Who Was Almost a Man” (**First Paper Due**)  
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### **October:**

6 – William Faulkner’s *The Sound and the Fury*  
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13 – William Faulkner’s *The Sound and the Fury*  
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20 – Shirley Jackson’s “The Lottery,” Ambrose Bierce’s “An Occurrence at Owl Creek  
Bridge,” Guy de Maupassant’s “The Necklace,” Nathaniel Hawthorne’s “Young  
Goodman Brown,” and Mark Twain’s “The Invalid’s Story” (**First Exam Due**)  
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27 – Robert Coover’s “The Babysitter,” John Cheever’s “The Enormous Radio,”  
Virginia Woolf’s “Kew Gardens,” Vladimir Nabokov’s “Signs and Symbols,” and Franz  
Kafka’s “A Hunger Artist”  
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### **November:**

3 – Stephen Crane’s “The Open Boat,” “The Blue Hotel,” and “An Episode of War,”  
Robert Stone’s “Under the Pitons,” and Jack London’s “To Build a Fire”  
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10 – Raymond Carver’s “Cathedral” and “The Student’s Wife,” Irwin Shaw’s “The Girls in Their Summer Dresses,” and Stuart Dybek’s “We Didn’t”

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17 – James Joyce’s “Araby,” “Eveline,” “Little Cloud,” and “The Dead,” John Updike’s “A & P,” and Elizabeth Spencer’s “Wisteria”

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24 – John Steinbeck’s “The Chrysanthemums,” Willa Cather’s “Paul’s Case,” and Anton Chekhov’s “The Lady with the Dog”

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**December:**

1 – Ernest Hemingway’s “The Short Happy Life of Francis Macomber,” Alice Walker’s “Everyday Use,” and Ralph Ellison’s “King of the Bingo Game” (**Second Paper Due**)

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8 – Short Fiction TBA, Course Summary, and Final Exam Review

15 – **Final Exam** during our class time slot

**Course Description (As Stated Also in the Course Syllabus)**

## **Course Description and Goals**

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) and a novel in hopes of drawing some thoughtful conclusions about the legitimacy and power of fiction as a form and the short story in particular. We will also use the fiction that we study to try to come to terms with those serious and uniquely human concerns that William Faulkner labeled “universal verities,” truths of the human condition. Some of the themes to be explored consider Man’s relationship with Nature, with his God or gods, with his mortality, with his family or community, and with his own creative capacity as an artist. And we will explore these various themes from a number of literary and cultural critical perspectives.