MODERN SHORT STORY
ENG 374
4 Credits
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult several outside sources, including digital-research databases, as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.

This course continues to meet bacc core requirements for Literature and the Arts.

The four credit version will:
• add a 5-7 page critical essay requiring research in print and non-print sources;
• add instruction in research using digital databases appropriate to the field;
• add a primary text.
The core syllabus below is the three credit version most recently taught.

Course Description:
A concentrated study of forms of the modern short story from the 1830s to the present.

Student Learning Outcomes:
• Identify key authors and texts of the period (1830s-present).
• Analyze and identify the major forms and themes of the short story in the 19th and 20th centuries, and to our own time.
• Account for and explain historical trends and issues that affected the rather sudden popularity and development of this literary genre.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, and academic writing in the humanities.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about the American short story and its cultural traditions.
Evaluation of student performance:
1. Class attendance is mandatory. Understanding class procedures and maintaining the IC packet are your responsibilities.
2. Numerous Short Exercises (some in-class, most out-of-class; in each case the response will take the form of an exposition [study, study, and study again the Expository Paragraph sheet on Blackboard!], a single paragraph, single thesis, about 350 words long). 3 X 4% = 12%
3. Four weekly quizzes on Preparation Sheet topics. 16%
4. Critical essay (5-to-7 pages) incorporating online and print sources. Due at beginning of Dead Week. 22%
5. A midterm examination: expositions. 20%
6. A final examination: essay and other expository elements. Monday @ 1400 (No Earlier Final) 30%

Required Texts:
Carver & Jenks, eds. American Short Story Masterpieces. Code: ASSM
Bausch & Cassill, eds. The Norton Anthology of Short Fiction. Code: N
Preparation & Discussion Material and some stories on Blackboard CODE: B
In-class Handouts Code: IC

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

SCHEDULE OF ASSIGNED READINGS
SCHEDULE It is necessary that before class you read each story with purpose. In the beginning, this purpose will be stipulated by the Preparation Sheet of that week. You must know these important sheets very thoroughly.

Jan.  8  INTRODUCTION: Narrative Everywhere! Aesop; Carter, “Werewolf”; New Testament, etc. IC
10  POINT OF VIEW/NARRATIVE PERSPECTIVE Preparation Sheet #1: Point of View B; Gilman “The Yellow Wallpaper” N302; Shea “True Love” B; Hemingway “Hills Like White Elephants” N335

Jan. 15  POINT OF VIEW/NARRATIVE PERSPECTIVE Dubus, “A Father’s Story” B; Frost, “Carbohydrates” B; Thurber “The Secret Life of Walter Mitty” N720 QUIZ 
#1: Narrative Perspective
17  **PLOT/ARRANGEMENT**  *Preparation Sheet #2: Plot B;* Ellison “King of the Bingo Game” N228; Cheever “The Enormous Radio” N101; Beattie “Weekend” SSM33

Jan.  22  **PLOT**  Miller “The Misfits” SSM343; Oates “Where Are You Going, Where Have You Been?” SSM361; Lawrence “The Horse-Dealer’s Daughter” N431  Quiz #2: Plot

24  **THEME & IDEOLOGY**  *Preparation Sheet #3: Theme & Ideology B;* Chopin “The Story of an Hour” N123; “Roth “The Conversion of the Jews” SSM440; Frank O’Connor “My Oedipus Complex” B

Jan.  29  **THEME & IDEOLOGY**  Flannery O’Connor “A Good Man Is Hard to Find” SSM378; Doctorow “Willi” SSM150; Oates “How I Contemplated the World from the Detroit House of Corrections and Began My Life Over Again” N591

Quiz #3: Theme & Ideology

31  **COMEDY/IRONY/AMBIGUITY**  *Preparation Sheet #4: Comedy/Irony/Ambiguity B;* Chekhov “The Lady with the Dog” N110; Le Guin “Horse Camp” B; Kincaid “Girl” N429

Feb.  5  **COMEDY/IRONY/AMBIGUITY**  Le Guin “The Ones Who Walk Away From Omelas” N454; Carver “Fever” SSM101; Anderson “I Want to Know Why” N1 QUIZ #4: Comedy/Irony/Ambiguity

7  Taylor “A Sprinster’s Tale” B; Berriault “The Bystander” SSM49

Feb. 12  **UPDike** “The Christian Roommates” SSM461; McPherson “‘Why I Like Country Music” N517; Capote “Miriam” N66

14  Hawthorne “Young Goodman Brown” N325; Bierce, “An Occurrence at Owl Creek Bridge” N51

Feb. 19  **Wolff** “In the Garden of the North American Martyrs” N810; Olsen “O Yes” N648

21  Welty “A Worn Path” N799; Faulkner “Barn Burning” N249

Feb. 26  **Gogol** “The Nose” B; Malamud “Angel Levine” N459

28  **TONE**  *Preparation Sheet #5: Tone B;* Chekhov “A Doctor’s Story” B; Maupassant “An Adventure in Paris” N511; Robison “Yours” B

March 4  **Atwood** “Rape Fantasies” B; Blount “Raleigh” B; Poe, “The Fall of the House of Usher” N661 [662, first page only] Quiz #5: Tone

6  Kafka, “The Metamorphosis” N386

March 11  **Dubus** “The Fat Girl” SSM158; Carver “Cathedral” N75 Term Paper Due, in class.

13  Joyce, “The Dead” N355

Mar. 17  **FINAL EXAMINATION** (Monday @ 1400)