

**Hacettepe University Faculty of Letters**  
**Department of English Language and Literature**

**COURSE SYLLABUS FALL 2016**

**Title of the Course:** IED 281(2) The Short Story (Elective)  
**Instructor:** Dr. Jason Mark WARD  
**Class Hours / Class:** Friday 9:00-11:50 / B2/204  
**Office Hours:** 10:00-12:00 Tuesday and Thursday  
**E-mail:** jasonhacettepe@gmail.com  
**Phone:** 0312-297-8475 (ext. 126)  
**Class Website:** <http://yunus.hacettepe.edu.tr/~jason.ward/ied281shortstory/>  
**Turnitin url:** <http://turnitin.com/>  
**Turnitin Id.:** 13682647 Turnitin PIN: 1234

**I. COURSE DESCRIPTION:**

What is a short story? Are there any definitive stylistic or generic tropes that can be found in all short stories? Why does the short story tend to be subservient to longer works? How is a short story's opening line and denouement significant? Is the short form more frequently associated with myth or verisimilitude? Why are short stories often dismissed for being less accomplished than longer works? Do short stories attract more creative interpretations? In what ways does the short story challenge and reward the reader? Is there a distinct philosophy of the short story? What does the short story say about our contemporary malaise? What can be gained from studying stories written over a hundred years ago? These are some of the many questions, concerns and misconceptions raised by the study of short stories. Telling and responding to stories is fundamental to human communication. This elective course will draw upon the modern short story in its many guises and the discourse surrounding it. In addition, the students will be provided with opportunities to think critically, express their thoughts verbally and in prose, and make effective use of their knowledge and skills in formulating their thoughts for a range of diverse assessments and activities. The class is student-based and develops the students' understanding of the short story through writing, critical and interpretive reading, formal presentations, and in-class discussions. The course content is based on a selection of critical readings ranging from an introductory literary guide to chapters on short story theories in academic monographs and scholarly journals to ideas discussed by online communities (of experts and enthusiasts). The selection of short stories stretches from the 1800s to the present day and includes canonized texts from Britain, France, North America and Russia alongside current innovators in the genre.

**II. WEEKLY SCHEDULE:** You should ensure that you have read the following texts before the week scheduled to ensure that you are prepared for class and any possible pop quizzes! Note that if any of the classes are cancelled due to holidays etc. then the presentation scheduled for the cancelled class will automatically take place in the following week's class and we will have two presentations together:

Week 1 (7 Oct). Anton Chekov "[The Avenger](#)" (1887) & "[The Bet](#)" (1889)

Week 2 (14 Oct). D.H. Lawrence "[The Rocking-Horse Winner](#)" (1923) "[Odour of Chrysanthemums](#)" (1909-1914) [Teacher Demonstration of the Short Story PowerPoint assignment](#). Thomas C. Foster [How to Read Like A Literature Professor](#) (2003)

Week 3 (21 Oct). (Student Presentation 1) Edgar Allan Poe "[The Fall of The House of Usher](#)" (1842) and (SP 2) W.W. Jacob "[The Monkey's Paw](#)" (1902). Critical reading: Ann Charters "[The Elements of Fiction](#)."

Week 4 (28 Oct) . Film adaptations of short stories

Week 5 (4 Nov). (SP 3) Kate Chopin "[The Story of An Hour](#)" (1894) (SP 4) Guy de Maupassant "[The Diamond Necklace](#)" (1884). Critical reading: Frank Myszor "[Critical Approaches](#)"

Week 6. (11 Nov). (SP 5) Ernest Hemingway "[A Clean Well-Lighted Place](#)" (1933) & "[The Killers](#)" (1927) (SP 6) Raymond Carver "[Why Don't You Dance?](#)" (1977). Critical reading: Ann Charters' "[Writing About Short Stories.](#)"

Week 7 (18 Nov). (SP 7) John Cheever "[The Swimmer](#)" (1964) [\[audio\]](#) and (SP 8) Santiago Vaquera-Vásquez "[One Day I'll Tell You The Things I've Seen](#)" (2015). Prof. Santiago will come to our class for you to interview him about his story, so make sure you have a good question and you could win participation points!

*Week 8 (25 Nov). Midterm Exam*

Week 9 (2 Dec). (SP 9) James Joyce "[Araby](#)" (1914) (SP 10) Katherine Mansfield "[The Garden Party](#)" (1922). Critical Reading: Charles May [Introduction](#)

Week 10 (9 Dec). (SP 11) Angela Carter "[The Lady of The House of Love](#)" (1979) [\[audio\]](#) and (SP 12) G.G. Marquez "[A Very Old Man With Enormous Wings](#)" (1955). Critical Reading: Scott Bradfield "[Confessions of a Short Story Writer](#)"

Week 11 (16 Dec). (SP 13) Ray Bradbury "[The Veldt](#)" (1950) [\[audio\]](#) and (SP 14) Kurt Vonnegut "[Harrison Bergeron](#)" (1961). Discuss Term Papers.

Week 12 (23 Dec). (SP 15) Julian Barnes "[The Dream](#)" (1989) and (SP 16) Peter Stamm "[Sweet Dreams](#)" (2008/12) [\[audio\]](#). Discuss Term Papers.

Week 13 (30 Dec). (SP 17) Lionel Shriver "[Kilifi Creek](#)" (2013) and (SP 18) Orhan Pamuk "[Distant Relations](#)" (2009). Term Papers due.

Week 14 (6 Jan). (SP 19) Jorge Borges "[Shakespeare's Memory](#)" (1983) [\[audio\]](#) (SP 20) Franz Kafka "[A Country Doctor](#)" (1919)

### III. COURSE REQUIREMENTS AND STUDENT CONDUCT:

***Class attendance*** is obligatory and failure to attend one-third or more of the class hours will result in an F1. As this class will combine both lecture and discussion, students are expected both to attend every session and to take an active part in class—joining in discussions and raising questions.

***Academic dishonesty*** of any kind will not be tolerated. This includes all forms of plagiarism, cheating on assignments or exams, turning in work that has been written partially or entirely by someone else (i.e.: collusion), failing to appropriately represent and document sources, fabricating information or citations, or helping another student commit an act of academic dishonesty. Work containing plagiarism will get an F3 and the student will be referred to the Chair. Turnitin will be used to check for plagiarism and students must upload all of their work to this system to receive a grade.

***Late work*** will lose ten points per day late and late group work / presentations will not be graded. The easiest way to fail this course is to miss the deadlines. If you are working with a group and cannot submit your work on time or have decided to drop the course, please let the other group members know. If you miss a deadline because of an excused absence, then you must hand in your work at the beginning of the next class you attend with a paper copy of your official excuse attached.

***Do not email the teacher unless you have a question that cannot wait*** until the next lesson. This is because with so many students, it is very time-consuming and difficult to keep track of queries through email. If you do need to email a question, please include your full name, the course, a specific subject line and use this email: jasonhacettepe@gmail.com

#### **IV. METHOD OF INSTRUCTION:**

This student-centred course will be conducted through student presentations, discussions of stories and criticism, class activities, in-class writing, demonstrations and lectures.

#### **V. ASSESSMENT:**

There will be two midterms (15% each), one group presentation (10%), five pop-quizzes (10%) and a final exam (50%). For a passing grade, students must get at least 50 out of 100 in the final assessment. Up to 10% of the total score in each exam assessment will be deducted for poor English (e.g. bad grammar, worse spelling, etc.), so please do your best and allow time to proofread.

#### **Midterm 1: Write a story or a critical interpretation of one 15%**

In class, write a 500-600-word prequel or a sequel to one of short stories, or a story inspired by its characters, settings or events. Your aim is to creatively demonstrate your in-depth understanding of the tale through your creative reinterpretation of it. Your story must incorporate the following four aspects from the original story: at least one sentence copied verbatim and now used to propel your tale forward, at least one of the original characters along with his/her discernible traits, the same setting in period and place, and some exposition or foreshadowing containing one of the key events that happened in the original story.

or

Write a 500-600-word critical interpretation of one of the stories during the lesson. Although you should deploy the techniques discussed in the class readings (particularly Charters or Myszor), the reading must be your own personal response and should not contain any plagiarised phrases or ideas.

#### **Midterm 2: Term Paper 15%**

This is take-home essay assignment, in which you must compare and contrast two short stories, or a story and its film adaptation, using theoretical approaches taken from the critical readings (such as Charters, Myszor or May). It is recommended that you structure your work around three main points as a five or eight-paragraph essay:

##### ***Five paragraphs:***

1. Introduction
2. Supporting Point 1 Story A v Story B
3. Supporting Point 2 Story A v Story B
4. Supporting Point 3 Story A v Story B
5. Conclusion

##### ***Eight paragraphs:***

1. Introduction
2. Supporting Point 1 Story A
3. Supporting Point 1 Story B
4. Supporting Point 2 Story A
5. Supporting Point 2 Story B
6. Supporting Point 3 Story A
7. Supporting Point 3 Story B
8. Conclusion

You must include 3-5 short quotations, use MLA format, and express your opinions about the stories and the critical approaches.

#### **Short Story PowerPoint: Introduce the weekly story/stories 10%**

From week three, groups of two students will be responsible for introducing the short stories and connecting them to the readings presented in the previous weeks. These students must produce and present a PowerPoint presentation containing:

1. ***a 300-400 word plot synopsis*** (for two stories write 200 words for each) in your own words. You could use bullets if this is easier than connected sentences.
2. ***two discussion questions with written 100+ word answers*** (for two stories, write one for each)

3. **a quiz of two multiple choice questions (MCQ)** about the content or vocabulary with answers (for two stories, write one for each).
4. a slide with the **group members' full names and which tasks they completed**.

To distribute work fairly, two students should work together on the summary section and the person who writes the MCQ quiz (the easiest task) should be the one who also puts together all of the contributions into one PowerPoint document, checks it for errors, and prepares the slide showing who did what. You will share the same grade for this assignment so please ensure that all of your work is carefully checked for plagiarism and errors. It is your responsibility to ensure that you are in touch with your partner but if s/he disappears and, then you can just give a spoken synopsis for part 1 and focus all your energy on part 2 the written discussion questions and answers. Your deadline will depend on the story/stories you are assigned. We will start with Poe in week 4 and probably end with Kafka in week 15. The PowerPoint must be uploaded to Turnitin to be checked for plagiarism (please don't plagiarise or you will get a zero!) and graded (return to Turnitin later to see your feedback and grade).

### **Reading Pop Quizzes**

**6%**

There will be three pop quizzes to check that you are reading all of the short stories and able to participate fully. You should assume that there will always be a quiz (because you never know when one might pop up!) and read all of the stories to be prepared and benefit from the lesson. Each quiz is worth two points and there are no make-ups, so these quizzes also monitor attendance.

### **Participation (completing in-class activities, class contributions etc.)**

**4%**

Your participation grade will go up or down throughout the semester depending on your contributions to class, group work, and completion of in-class activities. The completion of homework tasks such as preparing an interview question for Prof. Santiago will increase your participation credit.

### **Final Assessment**

**50%**

#### ***Final Exam***

For the final examination, you will be given a short story to read a week before the exam. During the exam, you will answer a number of questions, both multiple-choice and short answer, which will allow you to demonstrate your understanding of this story and all of the others studied during the course and apply some of the theories we have discussed in the course.

## **VI. REQUIRED READING:**

In addition to all of the short stories listed in the Weekly Schedule, you must also read all of the following critical texts on the short story:

Bradfield, Scott. "Confessions of an Unrepentant Short Story Writer." *Critical Quarterly* 52.2 (2010). 47-60.

Charters, Ann. "The Elements of Fiction." *The Story and Its Writer: An Introduction to Short Fiction* (6th Edition). London: Vintage Classics, 2004. 1739-51.

Charters, Ann. "Writing About Short Stories." *The Story and Its Writer: An Introduction to Short Fiction* (6th Edition). London: Vintage Classics, 2004. 1753-70.

Foster, Thomas C. *How to Read Like a Literature Professor*. New York: Harper, 2003.

May, Charles E. "Introduction." *The New Short Story Theories*. Ed. May, Charles E. Athens, OH: Ohio University Press, 1994. xv-xxvi.

Myszor, Frank. "Critical Approaches." *The Modern Short Story*. Ed. Barlow, Adrian. Cambridge: Cambridge University Press, 2001. 100-10.

All texts are posted on our website and in the coursepack: [yunus.hacettepe.edu.tr/~jason.ward/ied281shortstory/](http://yunus.hacettepe.edu.tr/~jason.ward/ied281shortstory/)