



**Course Requirements:**

*Participation:* You are expected to have completed each reading and/or writing assignment before the class for which it is assigned. You should bring your texts and writing materials to every class, and you should come prepared with notes on and questions about the assignments for the day. Participation in class discussions is required and constitutes 15% of your course grade, so regular attendance is important.

If you miss a class, you are responsible for finding someone else in the class to catch you up; in other words, I will not repeat lecture material for you, but I will discuss what happened in class if it is evident that you've made an effort to get notes from another student first. Also, I do not distinguish between excused and unexcused absences, except in very unusual circumstances, so you should save your absences for dire emergencies (death in family, severe illness, work commitments). Coming to class late or leaving early counts as a partial absence. If you miss more than four classes, there will be a significant reduction in your participation grade.

Around mid-term, I will give you a progress report about your participation, which will look like this:

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**Mid-term Progress Report--Participation Grade  
English 202**

Student \_\_\_\_\_

To this point, your participation earns the grade of \_\_\_\_\_. If your participation continues at the same level for the rest of the semester, you will earn the grade of \_\_\_\_\_.

Criteria for grading participation:

A= Regular attendance (no more than 4 absences) and frequent participation in class discussions and other activities.

B= Regular attendance (no more than 4 absences) and consistent participation in class discussions and other activities.

C= Regular attendance (no more than 4 absences) and occasional participation in class discussions and other activities.

D= Irregular attendance (5-6 absences) and rare participation in class discussions and other activities.

F= Extremely irregular attendance (more than 6 absences) and rare or no participation in class discussions and other activities.

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*Writing Exercises:* You'll do a series of writing exercises, which will constitute 35% of the final grade. Each exercise should be at least 600 words. You can type your responses or handwrite them. The purpose of the exercises is not only to help you learn how to use specific literary conventions and critical perspectives but also to help you generate material for your 8-10 page short story and 6-8 page critical paper. Expect to share what you've written in class. I typically will pick up the exercises on the day they are due, and I will not accept late exercises. I will give you an informal grade around midterm, so you know how you're doing, and you will receive a formal letter grade for the entire set when you turn them in as part of a writing portfolio at the end of the semester.

*8-10 Page Short Story:* You will write one 8-10 Page Short Story, double-spaced and typed, which is due at the end of the semester and worth 25% of the final grade. I don't expect you to become a genius short story writer in one semester, but I do expect you to produce a literarily interesting story that uses the specific conventions we've discussed in class. You will be required to submit a plan for your story and a rough draft of your story (at least 8 pages) in order to get credit for the final draft. You also will be expected to participate in an in-class workshop in which you will receive constructive criticism about your rough draft from several of your classmates. You will be responsible for providing additional copies of the rough draft for your classmates to critique.

*Critical Paper:* You will write a 6-8 page critical paper, double-spaced and typed, worth 25% of the final grade. The paper should demonstrate your ability to critically analyze one of the short stories we've read from one of the critical perspectives we're studying this semester. You will be required to use outside sources for this paper. We will discuss the details regarding this paper as the semester progresses, and we will workshop rough drafts (at least 6 pages), just as we did the short story drafts. You must complete a rough draft to get credit for the final draft.

### **Grading Scale and Criteria:**

The grading scale is based on the grading system approved by LMU. I will assign numerical grades for all major assignments, and I will use the final grade sheet attached to this syllabus to figure final grades. The numerical/letter grade correlation is as follows: 94-100=A, 90-93=A-, 87-89=B+, 84-86=B, 80-83=B-, 77-79=C+, 74-76=C, 70-73=C-, 60-69=D, and 0-59=F. See attached handouts for details about the grading criteria for the major assignments in the course.

### **Late Assignments:**

Expect deductions for late assignments. Typically, I deduct 10 points per 24 hours; for example, a paper that earns 90 points and is a day late will drop to an 80. No papers will be accepted via email, and no double submissions (same project submitted for another class) allowed.

### **Electronic Equipment and Visitors in the Classroom:**

No cell phones, pagers, CD players, tape recorders, or other electronic equipment in the classroom. If you want to bring a laptop to class, record lectures, or bring a guest to class, you must get my approval first.

### **Plagiarism:**

Plagiarism is the act of presenting someone else's ideas or words as your own. It is a serious academic offence and may result in a failing grade for the assignment, a failing grade for the course, and/or university disciplinary action. For more details about the university's policy on this issue and other forms of academic dishonesty, see the Undergraduate Bulletin. If you are unsure about how to integrate others' ideas or words into your work without plagiarizing, consult your English handbook and/or come talk to me. I'll be glad to help you avoid plagiarism!

### **Drop policy:**

If you do not want a "W" on your record and want a full tuition refund, you must drop the course before the end of the first week of classes. From week 2-10, you may drop, but you will receive a "W" and will not receive a full tuition refund.

### Resources for Students:

**Tutoring Center:** The Tutoring Center is located on the second floor of Daum Hall. Experienced tutors are available to help students who wish to improve their writing. For an appointment, call 338-2847.

**Advising:** For questions about the undergraduate English curriculum, see an adviser in the English department. If you are an English major and you haven't talked to an adviser yet, you should do so as soon as possible.

**Disability Support Services:** Persons with disabilities are welcome in this classroom. If you have a disability and need specific accommodations, please register with DSS and then come talk to me. DSS is located in the Academic Resource Center, Room 224 in Daum Hall. The phone number is 338-4535.

### Class Schedule

The dates and activities listed below are subject to change, but I will do all I can to keep us on schedule. You are responsible for noting any changes in the syllabus. All page numbers refer to *The Art of the Short Story*, except where noted. FWW=*Fiction Writers' Workshop*.

Week 1:

M, 1/9: Introduction to the course

#### The Language of Writers

W, 1/11: Why We Write and Choosing Subject Matter/Theme

Cheever, "The Swimmer" and "Why I Write Short Stories" (123-32)

Wharton, "Roman Fever" and "The Subject of Short Stories" (832-42)

(Also read the biographical information for each author. You should do this for all the authors we read this semester, even though I haven't specifically indicated this on the syllabus.)

Week 2:

M, 1/16: NO CLASS—Martin Luther King, Jr.'s Birthday

W, 1/18: Writing Exercise: Choosing Subject Matter/Theme

Read pp. 9-20 in FWW. Then, choose exercise 3, 4, 11, or 15 and write up at least 600 words in response to the prompt. The author of FWW sometimes will indicate a different page length, but all of your writing exercises should be at least 600 words. It's ok to turn in handwritten responses for these exercises.

Week 3:

M, 1/23: Setting

"Setting" (859-60)

Hurston, "Sweat" and "Eatonville When You Look at It" (378-88)

W, 1/25: Writing Exercise: Setting

Read pp. 26-39 in *FWW*. Then, choose exercise 1, 6, 7, or 10 and write up at least 600 words in response to the prompt.

Week 4:

M, 1/30: Character

“Characterization” (854-57)  
Singer, “Gimpel the Fool” and “The Character of Gimpel” (745-56)

W, 2/1: Writing Exercise: Character

Read pp. 45-58 in *FWW*. Then, choose exercise 1, 2, 6, or 12 and write up at least 600 words in response to the prompt.

Week 5:

M, 2/6: Plot

“Plot” (849-54)  
Welty, “Why I Live at the P.O.” and “The Plot of the Short Story” (820-30)

W, 2/8: Writing Exercise: Plot

Read pp. 64-80 in *FWW*. Then, choose exercise 2, 8, 11, or 14 and write up at least 600 words in response to the prompt.

Week 6:

M, 2/13: Narration/Point of View

“Point of View” (857-58)  
Chekhov, “The Lady with the Pet Dog” (135-47)  
Excerpt from Oates, “The Lady with the Pet Dog” (handout)

W, 2/15: Writing Exercise: Narration/POV

Read pp. 87-103 in *FWW*. Then, choose exercise 1, 2, 6, or 11 and write up at least 600 words in response to the prompt.

Week 7:

M, 2/20: Writing Exercise: Short Story Plan

No reading in *FWW*, but write up 600 words in which you articulate your plan for your short story. Include a statement about your creative vision for the story, the main plot points for the story, and how you plan to approach the other elements of fiction we’ve discussed this semester.

### The Language of Critics

W, 2/22: Formalist Criticism (also called New Criticism)

Baldwin, "Sonny's Blues" (27-49)

"Formalist Criticism" (879)

Clark, "Light and Darkness in 'Sonny's Blues'" (880-81)

M, 2/27 and W, 2/29: NO CLASS—Spring Break

Week 8:

M, 3/5: Reader-Response Criticism

Faulkner, "A Rose for Emily" (238-45)

"Reader-Response Criticism" (897-98)

Fish, "An Eskimo 'A Rose for Emily'" (898-99)

W, 3/7: Writing Exercise: Formalism and Reader-Response Criticism

Choose to analyze one of the short stories we've read this semester from EITHER the perspective of formalism OR reader-response criticism. Be sure not to infuse one school with elements of the other, and don't choose "Sonny's Blues" for formalism or "A Rose for Emily" for reader-response criticism. 600 words.

Week 9:

M, 3/12: Deconstruction

Joyce, "The Dead" (434-64)

"What is Deconstruction?" (handout)

Riquelme, Excerpt from "For Whom the Snow Taps" (handout)

W, 3/14: Writing Exercise: Deconstruction

Choose any short story we've read this semester except "The Dead" and analyze it from a deconstructive perspective. 600 words.

Week 10:

M, 3/19: Rough Draft of Short Story Drafts Due

Also, in class, we will discuss the critical paper assignment, and I will do a demonstration about how to gather sources using the MLA database.

W, 3/21: In-class Workshop of Short Story Drafts

Week 11:

M, 3/26: Psychological Criticism

Poe, "The Tell-Tale Heart" (721-25)

"Psychological Criticism" (887-88)

Hoffmann, "The Father-Figure in 'The Tell-Tale Heart'" (888-89)

W, 3/28: Gender Criticism

Gilman, "The Yellow Wallpaper" (297-308)

"Gender Criticism" (895)

Fleenor, "Gender and Pathology in 'The Yellow Wallpaper'" (896-97)

Week 12:

M, 4/2: Writing Exercise: Psychological Criticism or Gender Criticism

Choose to analyze one of the short stories we've read this semester from EITHER psychological criticism OR gender criticism. Be sure not to infuse one school with elements of the other, and don't choose "The Tell-Tale Heart" for psychological criticism or "The Yellow Wallpaper" for gender criticism. 600 words.

W, 4/4: NO CLASS—Easter Break

Week 13:

M, 4/9: Sociological Criticism (also called Marxist Criticism)

Lawrence, "The Rocking-Horse Winner" (517-28)

"Sociological Criticism" (892-93)

Watkins, "Money and Labor in 'The Rocking-Horse Winner'" (893-95)

W, 4/11: Historical Criticism

Borges, "The Garden of Forking Paths" (55-62)

"Historical Criticism" (884-85)

King, "The Argentine Context of Borges's Fantastic Fiction" (885-87)

Balderston, "Historical Situations in Borges" (handout)

Week 14:

M, 4/16: Rough Draft of Critical Paper Due

W, 4/18: In-class workshop of Critical Paper

Week 15:

M, 4/23: No class—open office hours to pick up Prof. Youngkin's comments on drafts

W, 4/25: No class—open office hours to discuss last-minute questions about the critical paper and/or short story

Your Writing Portfolio (which includes all your writing exercises, the rough draft of your short story, the final draft of your short story, the rough draft of your critical paper and the final draft of your critical paper) is due by 2:00 pm on Wednesday, May 1. There is no final exam for this course.

**Molly Youngkin**  
**Grading Criteria—Critical Paper**  
**English 202**

Below are the grading criteria for the 6-8 page Critical Paper. When I refer to the paper's thesis, I am referring to the main statement of your argument, which I expect to see early in the essay. When I refer to the argument, I mean the way in which the thesis is developed in the rest of the essay, through clear statements about where the argument is going at key points in the essay. Finally, when I refer to supporting evidence, I mean the specific examples from the text you are using to flesh out your argument. If you have not written this type of paper before, feel free to come talk to me about how to go about it.

A= All material required for the assignment is present. The paper's thesis goes way beyond the obvious, and the argument presents a precise, informed, incisive, and satisfying critical investigation of the topic. The implications of the thesis are fully developed through the use of supporting evidence. The ideas within the essay are well organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

B= All material required for the assignment is present. The paper's thesis goes beyond the obvious, and the argument presents a clear and accurate investigation of the topic. There is some strong supporting evidence for the thesis, but the ideas may not be fleshed out as fully as they might be, or some readings may not be as precise as they could be. The ideas within the essay are well organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

C= All material required for the assignment is present. The essay has a thesis and details to support that thesis. The argument is adequate, but does not fully explore the implications of the topic or does not present a critical viewpoint that goes very far beyond the obvious. The supporting evidence for the argument may be adequate but not as fully developed as it could be and less convincing than it could be. The ideas within the essay are appropriately organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

D= Material required for the assignment may be missing. The essay has a weak thesis, and details to support the thesis are not developed adequately. The thesis does not go beyond the obvious or is more descriptive than analytical. Supporting evidence for the thesis may be missing or is so far off-base to be unconvincing. The ideas within the essay are not well organized, and the language used in the essay may not be appropriate to the audience. The essay may lack items related to MLA format.

F= Material required for the assignment may be missing. The essay has a very weak thesis or no thesis, and details to support the thesis are not developed adequately or are missing. The thesis does not go beyond the obvious or is more descriptive than analytical. Supporting evidence for the thesis may be missing or is so far off-base to be unconvincing. The ideas within the essay are not well organized, and the language used in the essay may not be appropriate to the audience. The essay may lack items related to MLA format.



**Molly Youngkin**  
**Grading Criteria—Short Story**  
**English 202**

The grading criteria for the 8-10 page Short Story are similar, except that I will use principles appropriate to creative rather than critical writing. Again, if you have not done this type of writing before, feel free to come talk to me about these principles.

A= All material required for the assignment is present. The creative vision of the story goes way beyond the obvious, and the story presents this vision in a precise and compelling manner. The complexity of this vision is fully developed through the use of specific literary conventions. The ideas within the story are well constructed, and the language used is inventive.

B= All material required for the assignment is present. The creative vision of the story goes beyond the obvious, and the story presents this vision in a clear manner. The creative vision of the story is well developed through the use of specific literary conventions, but some aspects of the story may not be fleshed out as fully as they might be, or some aspects may not be as precise as they could be. The ideas within the story are well constructed, and the language used is interesting.

C= All material required for the assignment is present. The story has a creative vision and uses literary conventions to present this vision. The vision and the conventions used to express this vision are adequate, but the vision is not strong enough and/or the conventions are not crafted well enough to present this vision in more than an obvious way. The ideas within the story are appropriately constructed but not well constructed, and the language used is appropriate but not interesting or inventive.

D= Material required for the assignment may be missing. The story has a weak creative vision, and the literary conventions to support this vision are not developed adequately. The work may be an unthoughtful use of literary conventions rather than use of these conventions in connection with a creative vision. The ideas within the story are not well constructed, and the language used in the story may not be appropriate to the audience.

F= Material required for the assignment may be missing. The story has a very weak creative vision or no creative vision, and the literary conventions are not developed adequately or are missing. The work may be an unthoughtful use of literary conventions rather than use of these conventions in connection with a creative vision. The ideas within the story are not well constructed, and the language used in the story may not be appropriate to the audience.

**Molly Youngkin  
Grade Calculation Sheet  
English 202**

Student \_\_\_\_\_

	Numerical Value	x	Percentage Weight	=	Total Weight
Participation	_____	x	___.15_____	=	_____
Writing Exercises	_____	x	___.35_____	=	_____
8-10 page Short Story	_____	x	___.25_____	=	_____
6-8 page Critical Paper	_____	x	___.25_____	=	_____
			Numerical Total		_____
			Final Grade		_____

Final Grade Scale

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
60-69	D
0-59	F

Directions

1) Fill in the appropriate numerical value for each assignment; 2) Multiply that value by the percentage weight in the second column; 3) Add the amounts in the "total" column; 4) Use the "final grade scale" to calculate your final letter grade.