

Summer 2018
ENGLISH 2010-101:
LITERATURE AND GENRE
Thematic Title: *Crafting the Short Story*
an entirely online course

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I provide these phone numbers only in case of emergency; please try email first.

“Crafting the Short Story” takes advantage of the unique format offered by the six-week summer term to offer a hybridized version of the typical English 2010 course that takes place entirely online, offering its students the opportunity to produce creative writing alongside traditional scholarly prose. These two modes of writing, normally kept distinct in the English curriculum, will be blended together here to make this intensive six-week course a unique and formative intellectual experience for its students.

The course is built around Tom Bailey’s short-story anthology *On Writing Short Stories* (2nd edition), which combines a vibrant anthology of twentieth-century short stories with writerly reflections on the mechanics of short story construction and the craft of creative short story composition. For the weekday assignments, students explore a particular core concept of the short story—character, perspective, plot, setting, metaphor, voice, and genre—alongside a celebrated short story that exemplifies or challenges our understanding of that concept. Students will respond to the stories during the week in a critical and analytic mode, using the D2L forums for extended discussion and scholarly debate. In the weekend assignments, students will work together in a “rewriting lab” composing short pieces that experiment with each concept from a more creative perspective.

Alongside their assigned reading, forum responses, and directed creative pieces, students will also spend the first month of the summer term drafting and revising an original short story of their own devising. In the final two weeks of class, students will share their stories with me and their peers in supportive online workshop groups, receive both due praise and constructive critical feedback, and then craft a revision of the story that they feel proud of as their final exam.

WHAT IS ENGLISH 2010?

Students in English 2010 learn to analyze literature and its genre conventions in a deliberate, logical, and rigorous manner, organized around a particular literary form, concept, historical moment, or theme. This semester our organizing principle will be *crafting the short story*, looking at the elements and formal construction of the short story with an aim towards writing your own.

Please note that both English 2000 and English 2010 are **repeatable courses**, provided the content is significantly different for each section of the course taken. Please contact me if you have any questions about repeating English 2000 or 2010.

LEARNING GOALS

University Core Learning Goals

Upon completing the UCCS course in literature and the performing arts, Marquette University students will be able to:

- Produce oral and written assessments of literary and cultural texts and / or performances using the language and concepts of one of these two knowledge area disciplines.
- Articulate how literary and cultural texts and/or performances can transform one's understanding of self, others, and communities.
- Apply the methodologies of literary criticism to representative works of literature.

English Department Learning Outcomes

- Articulate how the imaginative constructs of poetry, drama, and prose (fiction and nonfiction) illuminate fundamental questions of human experience.
- Define critical theories/methods of reading.
- Identify rhetorical tactics within texts.
- Analyze the function of rhetorical tactics within texts.
- Argue for interpretations and evaluations of texts.
- Reflect on the validity of personal bases for evaluating texts in light of textual, historical, and cultural evidence.
- Construct well-written texts in a variety of genres and/or media.
- Deliver effective multi-media presentations.
- Demonstrate effective strategies for collaboration with peers.

ENGL2010, "Crafting the Short Story" Learning Outcomes

- Identify and understand various formal characteristics of the short story, including character, plot, setting, image, and authorial voice;
- Demonstrate understanding of the cultural, historical, and political contexts in which various short stories have been produced;
- Apply techniques of critical analysis as appropriate to diverse short stories;
- Produce an original short story and revise it in accordance with constructive peer feedback, as well as provide constructive and helpful feedback on peers' stories;
- Use literary study as a means to develop skills for careful reading and clear writing;
- Read and discuss short stories on the levels of both form and content.

REQUIRED TEXTS

The only required textbook is Tom Bailey, *On Writing Short Stories* (2nd edition). The ISBN-13 for this book is 978-0195395655. You should have this book by the first day of class.

Additional readings and course materials will be made available via D2L.

COURSE REQUIREMENTS

4% initial icebreaker posts, learning contract, syllabus quiz

12% week one assignments

4% Wednesday—posts

4% Friday—posts

4% Weekend—Rewriting Lab (including story journal)

12% week two assignments

4% Wednesday—posts

4% Friday—posts

4% Weekend—Rewriting Lab (including story journal)

12% week three assignments

4% Wednesday—posts

4% Friday—posts

4% Weekend—Rewriting Lab (including story journal)

8% week four assignments

4% Wednesday—posts

4% Friday—posts

52% week five and six assignments

Pass/Fail Initial Story Upload on Monday, June 18

8% Tuesday—Initial Workshop Feedback (peer story one)

8% Tuesday—Initial Workshop Feedback (peer story two)

4% Friday—Followup Workshop Response (peer story one)

4% Friday—Followup Workshop Response (peer story two)

2% Sunday—Followup Workshop Response (your own story)

26% Week Six—Short Story Revision and Reflective Essay

Additional details on all assignments are available on D2L.

Please note the importance of the bolded, Pass/Fail assignment above. The first draft of your short story is ungraded, as it is not intended to be perfect and in fact the point of the last week of class is to improve the short story through revision. But the Week Five assignments both for you and for your classmates hinge on your submission of that short story on time that Monday; consequently, any student who has not uploaded their completed story by 11:59:59 PM on Monday, June 18 *will* fail the course.

GRADING

Grades for written assignments in this course will follow the rubrics that have been made available on D2L. Please consult them to see what is expected of you, both in your D2L responses and in your short story.

FORMAT OF WRITTEN WORK

Most of your written work in this course is published using D2L's forums. You should compose your work in a word processing programming, not in your browser, and then copy and paste it into the appropriate discussion forum when the post is finished. Composing your work in a word

processing program will make it easier for you to save a copy of the work on your own hard drive, as well as prevent you from losing your work if your browser crashes, resets, or otherwise fails to successfully upload the material.

Your short story should be approximately eight-to-ten pages, typed in twelve-point font, double-spaced with one-inch margins, saved in a format Microsoft Word can open. Your filename should contain *your name* in it, for example, yourlastname-firstpaper.docx.

I expect you to *edit* and *proofread* all written work.

Please give each piece of writing an original title, and include your name, the name of the assignment, and the due date in a header on the first page.

PAPER SUBMISSION

Your responses and rewritings should be submitted via D2L's discussion forums by class time by the due date. **Late responses will receive half credit; very late responses will receive no credit, at the discretion of the instructor.**

I understand that the summer term covers an unusual period of time that includes a major holiday, as well as the likelihood of travel. My recommendation is that you consult the syllabus and plan ahead, completing work due on such days ahead of time. I will not grade work differently that has been submitted in advance.

The first draft of your short story should be submitted in the appropriate forum on D2L as well, and as noted above must be uploaded by 11:59:59 PM on Monday, June 18, or you will receive a failing grade in the course. The revised version of your short story, along with the reflective essay that describes your process of creation and revision, should be submitted via D2L Dropbox by 11:59:59 PM on Saturday, June 30.

Aside from those two immovable deadlines, the most inflexible days of the course are Tuesday and Wednesday, June 19-20, in which I ask you to provide feedback on two of your peers' short stories after receiving them that Monday. Please email me if you think you will have a problem completing this assignment within the requested time frame, and we will make alternative arrangements on a case-by-case basis.

Except in very unusual circumstances, work will not be accepted by email.

TECHNOLOGY IS TERRIBLE: PLAN AHEAD!

The Internet goes down. Files become corrupted. Computers crash. These are predictable facts of twenty-first century life, not emergencies. For this course, for all your courses, for the rest of your career and your life in this world you need to develop work habits and strategies that take into account the basic, inescapable unreliability of computers. Start your assignments well in advance of the due date; save them often, while they are still in process; save backup copies of essential documents like your short story, including copies off-site using a service like Carbonite,

Dropbox, or Google Drive. Even just periodically emailing your story-in-process to yourself will prevent you from losing your short story to a computer crash at the last minute.

ATTENDANCE AND CLASS PARTICIPATION

This class meets entirely online, and therefore uses discussion practices that are appropriate to the online space. Please consult the discussion forum response rubric provided on D2L for a description of how your discussion in this class will be graded.

I will be reading the discussion forum regularly and will also be participating in the discussion. This will be the primary way we collectively interact as a class over the course of the summer term, so it is important that every participate enthusiastically, cogently, and in a timely fashion. Failure to keep up with the discussion-forum-based written assignments in the course may result in a WA grade (Withdrawn-Absences), in accordance with the university attendance policy described here: <http://bulletin.marquette.edu/undergrad/academicregulations/#attendance>

EMAIL

Students in this class are required to check their official Marquette email account—whatever account D2L sends its emails to—at least once a day, in case there are any last-minute announcements or disruptions.

I endeavor to respond to all emails within several hours, usually much less—but please understand that I do travel frequently and face the same constraints on my time as you have during the summer session. Please do not send me urgent emails regarding your assignments on the night before they are due and expect an immediate reply.

WORKSHOPS

The last week of the course is devoted to creative writing workshops in small groups; your groups will be assigned to you by the first day of class. Please consult the “Workshop Guide” provided on D2L for a description of how to be a helpful workshopper of your peers’ short stories. The constructive feedback you provide for your peers on their work constitutes 20% of your final grade in the course.

FLEXIBILITY

If it will benefit the class, changes may be made to the above.

ACCOMODATIONS

Students with disabilities who believe they may require accommodations in this course should contact me early in the semester so your learning needs can be appropriately met.

I am of course more than happy to work with you to make sure you are successful in this course and to make this course most accessible for you. However, without documentation, I am limited

in what I am able to do. Therefore, in order for me to help you most effectively, I need you to be proactive in contacting Marquette University's Office of Disability Services (located on the fifth floor of the 707 Building). ODS can be reached by phone at (414) 288-1645 or by email at ods@marquette.edu.

ACADEMIC DISHONESTY

Students are expected to abide by the academic honesty policy outlined in your undergraduate bulletin. I urge you all to examine this material and consult me with any questions you may have about plagiarism or academic integrity *before* it becomes an issue.

Ignorance of what constitutes plagiarism is not an acceptable excuse for plagiarism. **Academic dishonesty of any kind will not be tolerated and will result in a failing grade for the course.** No exceptions or special dispensations will be made.

Marquette students now sign an Honor Pledge, which states:

- *I recognize the importance of personal integrity in all aspects of life and work.*
- *I commit myself to truthfulness, honor, and responsibility, by which I earn the respect of others.*
- *I support the development of good character, and commit myself to uphold the highest standards of academic integrity as an important aspect of personal integrity.*
- *My commitment obliges me to conduct myself according to the Marquette University Honor Code.*

Full details of Marquette's academic integrity policy are available on the Internet at <http://www.marquette.edu/provost/academic-integrity.php>.

On a personal level, I (like everyone) hate being lied to. Please, do not feel you need to concoct elaborate stories. Simply be honest with me about whatever is going on and we will work it out.

ACADEMIC FREEDOM

We all enter this classroom with preexisting political, ethical, philosophical, and intellectual commitments. You are all required to engage the material—but you are absolutely *not* required to agree either with any of the writers we will discuss, or with me, in whole or in part.

RESPECT

This classroom is a community. It is crucial that we treat each other with the appropriate level of courtesy and respect. No one should be made to feel unwelcome here.

Failure to treat other students with the respect they deserve will **severely** negatively impact your class participation grade.

COURSE SCHEDULE AT A GLANCE

Please consult the full, detailed description of assignments available week-by-week on D2L.

Any changes to this schedule will be announced in class as they become necessary.

W	DATES	READING	ASSIGNMENT
1	Initial Post by W May 23 Responses by F May 25	Bailey on character Updike, "A&P"	Posts and Responses
1	Initial Post by F May 25 Responses by Sun May 27	Bailey on POV Hemingway, "Hills Like White Elephants" Wolff, "Bullet in the Brain"	Posts and Responses
1	Sat May 26 – Sun May 27	<i>none</i>	Rewriting Lab and Week 1 Journal
2	Initial Post by W May 30 Responses by F Jun 1	Bailey on plot O'Connor, "Everything that Rises Must Converge"	Posts and Responses
2	Initial Post by F Jun 1 Responses by Sun Jun 3	Bailey on setting Faulkner, "A Rose for Emily"	Posts and Responses
2	Sat Jun 2 – Sun Jun 3	<i>none</i>	Rewriting Lab and Week 2 Journal
3	Initial Post by W Jun 6 Responses by F Jun 8	Bailey on metaphor Chekhov, "The Lady with the Pet Dog"	Posts and Responses
3	Initial Post by F Jun 8 Responses by Sun Jun 10	Bailey on voice Carver, "Cathedral"	Posts and Responses
3	Sat Jun 9 – Sun Jun 10	<i>none</i>	Rewriting Lab and Week 3 Journal
4	Initial Post by W Jun 13 Responses by F Jun 15	Chandler on genre Díaz, "Nilda"	Posts and Responses
4	Initial Post by F Jun 15 Responses by Sun Jun 17	Atwood, "Happy Endings"	Posts and Responses
4	Sat Jun 16 – Sun Jun 17	<i>none</i>	<i>none</i>
5	M Jun 18	<i>none</i>	Short Story Draft
5	T Jun 19-W Jun 20	peer stories	Story Workshops
5	F Jun 22	peer stories and peer responses (group members' stories)	Story Workshops
5	Sun Jun 24	peer stories and peer responses (your own story)	Story Workshops
6	Sat Jun 30	<i>none</i>	Story Revision and Reflective Essay