

ENGLISH LITERATURE

Course Syllabus

Title of the course	English Literature: A History of Stories		
Title of the Academic Programme	Philology		
Type of the course	Mandatory		
Prerequisites	Students should have fluent English. They need to have taken World Literary History (История мировой литературы) in their first year and The Literary History of Europe and the USA (История литературы Европы и США) in their second year.		
ECTS workload	4		
Total indicative study hours	Directed Study	Self-directed study	Total
	42	110	114
Course Overview	<p>The course consolidates the students' awareness of concepts and trends in Western literary history and supplements their notional bank of literary genres through the close reading of, reflecting upon, and discussing Anglophone short stories from the last two centuries. Course activities comprise lectures and group tutorials, as well as homework preparation and online contribution. At lectures, students learn about critical, cultural, and historical trends around a particular short story in English. At seminars, they take it in turns to present several other texts from the same era, selecting one from the course short story bank. Reading and discussing all stories presented by their classmates and the lecturer, students accumulate a well-grounded understanding of the dynamic changes in narrative themes and devices from late romanticism to late postmodernism.</p>		
Intended Learning Outcomes (ILO)	<p>The course is aimed at equipping students with a professional grasp of rhetorical and narratological parameters of the short story genre and of the changing trends in subject matter selection by English and American prose writers from the 19th to the 21st century.</p> <p>Upon completion of the course, students will be able to:</p> <ul style="list-style-type: none"> - Understand and analyze short-prose fictional narratives in English - Search for, find, select, and process primary and secondary texts from various sources for classroom use and research - Conduct efficient and ethically acceptable communication of research procedures and results to academic audiences - Engage in fluent written and oral professional interaction in English - Apply the accumulated knowledge of the English short story in individual research and college classroom contexts - Participate in guided discussions of fiction, criticism, and theory relevantly and valuably - Organize and coordinate classwork activities around a responsibly selected text of the student's own choice - Learn to present, explain and popularize literary works and relevant interpretations thereof to contemporary audiences 		

Teaching and Learning Methods		Lectures with visuals, seminars (group tutorials), groupwork, individual presentation activities, guided discussions, online contributions.			
Content and Structure of the Course					
№	Topic / Course Chapter	Total	Directed Study		Self-directed Study
			Lectures	Tutorials	
1	19th-Century Stories	56	8	8	40
2	20 th -Century Narratives	70	10	10	50
3	21 st -Century Texts	26	2	4	20
Total study hours		152	20	22	110
Indicative Assessment Methods and Strategy		<ul style="list-style-type: none"> - 25% In-Class Participation – Students are expected to attend all lectures and seminars and contribute to discussions. They need to be prepared for class by having read the assigned text(s). They contribute to seminar discussions by answering and asking questions relevant to the corresponding class section. Example discussion topics and questions: <ul style="list-style-type: none"> - <i>Trace the realization of the concept of reality split in a romantic novella</i> - <i>How does the text speak to the paradoxical notions of fin-de-siècle aestheticism?</i> - <i>Characterize the narrative embedding and introspective reference in a modernist narrative.</i> - <i>Point out metafictional devices in a typical postmodern short story.</i> - 10% Online Contribution – Students post messages to the topics of the LMS online forum for initiated and/or follow-up discussions, either before or after classes. Example forum topics: <ul style="list-style-type: none"> - <i>Is 19th-century Realism Realistic?</i> - <i>Male vs. Female Writing: Is There Such a Thing?</i> - <i>My Personal Feel of Postmodern Self-Referentiality</i> - <i>Who Was David Foster Wallace?</i> - 10% Test(s) – In one or several lectures or seminars, students are given a test of 10 questions based on a short story/several short stories analyzed at lectures by the course instructor. The test is conducted at no advance notice. The exact number of tests and the questions they contain are kept secret. There can be no more than 10 tests conducted during the course. The test(s) cannot be retaken; if a student has missed a test, the result is marked 0 (zero). The mark for this course requirement is the mean of the marks for all the tests offered throughout the course duration. Sample test questions <ul style="list-style-type: none"> - Correct the following quotation: “Mr. Kurtz is dead.” - In Faulkner’s “The Rose for Emily,” Emily’s last name is a) Compson b) Pearson c) Grierson d) Tearsome - The narrator in Toni Morrison’s “Recitatif” is black. – True/False/Not Stated 			

- Richard Powers's play with ecocriticism in "The Seventh Event" is a) metafictional b) Borgesian c) self-reflexive d) a, b, and c
- **25% Presentation: Class Discussion Coordination Session** – At the beginning of the course, students sign up for 10 seminar sessions in the role of Class Discussion Moderators, 1-4 students per class, depending on the available number of time slots in one seminar. They select one short story from the course Short Story Pool that is recommended for discussion in the corresponding week, inform other students and the course instructor of their choice, and prepare to lead a 20-min discussion of the text at the class from the teacher's perspective, finding and providing classmates with reading texts in advance. They conduct the discussion leaning on and/or presenting extra materials of their choice and finding, aiming at everybody's understanding of the story and its place in literary history.

Example texts for discussion and options for extra materials and methods of discussion maintenance:

- Nathaniel Hawthorne's "Young Goodman Brown"
A ppt of Hawthorne's literary career; Herman Melville's "Blackness in Hawthorne's 'Young Goodman Brown'"; Edgar Allan Poe's "The Importance of the Single Effect in the Prose Tale"
- Henry James's "The Beast in the Jungle"
A test of reading comprehension of the story; Eve Kosofsky Sedgwick's "The Beast in the Closet: A Gender Critic Reads James's *The Beast in the Jungle*"
- Ernest Hemingway's "Hills Like White Elephants"
Printed hand-outs of the story for close reading and marking the text; audiobook recording of the story; a visual of Hemingway's "iceberg"
- John Cheever's "The Swimmer"
List of discussion questions; a selection of images illustrating the setting of the story; Cheever's "Why I Write Short Stories"

- **30% Exam** – Students write an examination paper consisting of 1-3 tasks in class. The exam lasts for 3 hours. No use of course materials and/or reference sources is allowed.

Example exam paper tasks:

- Complete the following statements with 1-3 words to make it correct.
James Joyce's "The Dead" was collected in his book _____. It was the _____ story in the collection. [etc.]
- Read the story and complete the tasks below.
 - In 1-3 sentences, identify and characterize the narrative instance.
 - Does the narrator coincide with the focalizer?
 - Date the story by decade based on its style and subject matter.
 - ... [etc.]
- Write an essay on one of the following topics.
 - Realist Poetics in 20th-Century Narrative.
 - The Historical Transition to Contemporary World as Reflected in ... (1 or 2 short stories from the course Pool)
 - A Novelist's Short Story: A Cross-Genre Comparison

- 4) . . . [etc.]
- Looking back at the seminar section that you led in class, write a reflective paragraph on what you succeeded at, and what you did not achieve as well as you had planned.

Readings / Indicative Learning Resources

Mandatory

- Goyet, Florence. *The Classic Short Story, 1870–1925: Theory of a Genre*. Open Book Publishers, 2014. *DOAB Directory of Open Access Books*.
<http://web.a.ebscohost.com/pfi/detail/detail?vid=0&sid=88926d9c-7a28-4f90-ac99-5d7c149d89d6%40sdc-v-sessmgr03&bdata=JnNpdGU9cGZpLWxpdmU%3d#AN=edp22747028&db=edspub>
- March-Russell, Paul. *The Short Story: An Introduction*. Edinburgh University Press, 2009. *ProQuest*.
<http://web.a.ebscohost.com/pfi/detail/detail?vid=4&sid=ff6c3e65-bdbf-4ab7-8bed-4e80ffd2daaf%40sessionmgr4008&bdata=JnNpdGU9cGZpLWxpdmU%3d#AN=edp1103587&db=edspub>

Optional

- Awadalla, Maggie; March-Russell, Paul eds. *The Postcolonial Short Story: Contemporary Essays*. Palgrave Macmillan, 2013. *Springer eBooks*.
<http://web.a.ebscohost.com/pfi/detail/detail?vid=7&sid=ff6c3e65-bdbf-4ab7-8bed-4e80ffd2daaf%40sessionmgr4008&bdata=JnNpdGU9cGZpLWxpdmU%3d#AN=edp1587076&db=edspub>
- Fallon, Erin, R. A. Feddersen, and James Kurtzleben. *A Reader's Companion to the Short Story in English*. Greenwood, 2000. *ProQuest*.
<http://web.a.ebscohost.com/pfi/detail/detail?vid=10&sid=ff6c3e65-bdbf-4ab7-8bed-4e80ffd2daaf%40sessionmgr4008&bdata=JnNpdGU9cGZpLWxpdmU%3d#AN=edp318920&db=edspub>
- Malcolm, David. *The British and Irish Short Story Handbook*. Wiley, 2012. *ProQuest*.
<http://web.a.ebscohost.com/pfi/detail/detail?vid=6&sid=ff6c3e65-bdbf-4ab7-8bed-4e80ffd2daaf%40sessionmgr4008&bdata=JnNpdGU9cGZpLWxpdmU%3d#AN=edp1212891&db=edspub>
- Nagel, James. *The American Short Story Handbook*. Wiley, 2015. *ProQuest*.
<http://web.a.ebscohost.com/pfi/detail/detail?vid=3&sid=ff6c3e65-bdbf-4ab7-8bed-4e80ffd2daaf%40sessionmgr4008&bdata=JnNpdGU9cGZpLWxpdmU%3d#AN=edp4191335&db=edspub>
- May, Charles E. *The Short Story: The Reality of Artifice*. Routledge, 2002. *ProQuest*.
<http://web.a.ebscohost.com/pfi/detail/detail?vid=5&sid=ff6c3e65-bdbf-4ab7-8bed-4e80ffd2daaf%40sessionmgr4008&bdata=JnNpdGU9cGZpLWxpdmU%3d#AN=edp2308434&db=edspub>

Indicative Self- Study Strategies	Type	+/-	Hours
	Reading for seminars / tutorials (lecture materials, mandatory and optional resources)	+	60
	Assignments for seminars / tutorials / labs	+	40
	E-learning / distance learning (MOOC / LMS)	+	10
	Fieldwork	-	0
	Project work	-	0
	Other (please specify)	-	0
	Preparation for the exam	+	0
Academic Support for the Course	Academic support for the course is provided via LMS, where students can find: guidelines and recommendations for the course; weekly homework, forums for online contribution and class discussion materials. Open-access platforms, such as Google Drive, may also be used.		
Facilities, Equipment and Software	Classrooms must be equipped with computers, projectors, speaker systems, and screens for presentations. A web browser, MS Word, MS Powerpoint, and pdf-reading software must be installed. Computers must have access to the Internet.		
Course Instructors	Ivan Delazari		

Intended Learning Outcomes (ILO) Delivering

Programme ILO(s)	Course ILO(s)	Teaching and Learning Methods for delivering ILO(s)	Indicative Assessment Methods of Delivered ILO(s)
УК-1, УК-2, УК-3, УК-6	Understand and analyze short-prose fictional narratives in English	In-class participation, class discussion coordination session	In-class participation, class discussion coordination session, tests, exam
УК-5	Searches for, finds, selects, and processes primary and secondary texts from various sources for classroom use and research	Preparing to lead the class discussion coordination session	Class discussion coordination session
УК-8	Conducts efficient and ethically acceptable communication of research procedures and results to academic audiences	In-class participation, class discussion coordination session	In-class participation, class discussion coordination session
ПК-2	Engages in fluent written and oral professional interaction in English	In-class participation, class discussion coordination session, online contribution	In-class participation, class discussion coordination session, exam
ПК-5	Applies the accumulated knowledge of the English short story in individual research and college classroom contexts	In-class participation, class discussion coordination session	In-class participation, class discussion coordination session, exam
ПК-9	Participates in guided discussions of fiction, criticism, and theory relevantly and valuably	In-class participation, class discussion coordination session	In-class participation, class discussion coordination session

PK-10	Organizes and coordinates classwork activities around a responsibly selected text of the student's own choice	Class discussion coordination session, online contribution	Class discussion coordination session, online contribution
PK-29	Learns to present, explain and popularize literary works and relevant interpretations thereof to contemporary audiences	In-class participation, class discussion coordination session	Class discussion coordination session

Course Content

- 1) *The Short Story on the Timeline: Literariness in the 19th Century*
(The genre story in context: newspaper publication and the borders of fictionality in Poe.)
- 2) *What Is So Romantic about Romantic Stories?*
(Reading Irving, Scott, and Hawthorne.)
- 3) *Romanticism and Realism: Clash or No Clash?*
(Literary schools: worldview and poetics. Melville's case.)
- 4) *Stories of Victorian Mores*
(Reading Dickens/Thackeray, George Eliot, and Kipling)
- 5) *On Decadent Storytelling*
(Narrative forms of Wilde's aestheticism)
- 6) *Women Writers at the Turn of the Century*
(Reading Cooper Woolson, Chopin/Wharton, and Cather/Mansfield)
- 7) *Darkness Falls? The Shifting Foci of Narrative*
(Reading Conrad's visual imperialism)
- 8) *Edwardian Prose*
(Reading Wells, Bennett, and Galsworthy)
- 9) *Modern Fiction in Use*
(On Woolf's quarrel with senior contemporaries)
- 10) *A Schooling in Ambiguity*
(Reading Henry James, Joyce, and Sherwood Anderson)
- 11) *Constructing a World*
(Mapping Faulkner's Yoknapatawpha: on the short story cycle and/as a novel)
- 12) *Writing's Zero Degrees: Style and Simplicity*
(Reading Hemingway, O'Connor, and Carver/Beattie)
- 13) *Identity Crises*
(On race, class, and sexuality in Baldwin)
- 14) *Diversity and Seriousness*
(Reading Achebe/Hurston, Roth/Silko/Tan, and Alice Walker/Bambara)
- 15) *Entering the Postmodern*
(Fowles in Context)
- 16) *More Traditionalists and Innovators*
(Literary tensions in the 1960s and 70s: reading Pynchon, Gass/Barthelme/Coover, and Cheever/Gardner/Greene)
- 17) *On Narrative Listening*
(Reading Toni Morrison)
- 18) *Late Twentieth-Century Woman Writers*
(Reading Le Guin, Oates, and Erdrich)
- 19) *On Retrospective Metafiction*
(Ecocriticism and Borges in Richard Powers)
- 20) *Postcolonial and Global*
(Reading Rushdie, Lahiri, and Smith)
- 21) *Stories of Our Time*
(Reading Martin Amis/Updike, David Foster Wallace, and Adam Johnson/Ian McEwan)

Assessment Methods and Criteria

Assessment Methods

Types of Assessment	Forms of Assessment	Modules			
		1	2	3	4
Formative Assessment	Test	*	*		
	Essay				
	Report/Presentation	*	*		
	Project				
	In-class Participation	*	*		
	Other (online contribution)	*	*		
Interim Assessment (if required)	Assignment (e.g. written assignment): Mid-term paper				
Summative Assessment	Exam		*		

Assessment Criteria

Test

Grades	Assessment Criteria
Excellent (8-10)	8-10 correct answers
Good (6-7)	6-7 correct answers
Satisfactory (4-5)	4-5 correct answers
Fail (0-3)	0-3 correct answers

Presentation: Class discussion coordination session

Grades	Assessment Criteria
Excellent (8-10)	The student is well-prepared. Discussion session materials are distributed to seminar participants in advance. The instructions and/or questions are clear. The chosen background data and presentation methods are engaging. Coordinating the session, the student is informative, confident, encouraging, and polite. Other students are given a chance to speak. The 20-minute time limit is observed.

Good (6-7)	The student is well-prepared. Discussion session materials are distributed to seminar participants in advance, but there is some confusion with the instructions and/or questions. The chosen background data and presentation methods are standard and routine. Coordinating the session, the student is informative and polite, but not energetic. Other students are given a chance to speak, but they are not quite sure what to say. The 20-minute time limit is observed, almost.
Satisfactory (4-5)	The student is not thoroughly prepared for the class. Discussion session materials are distributed at the seminar, and the instructions are boring and/or confusing. The chosen background data and presentation methods do not work. Other students are not given a chance to speak. The 20-minute time limit is not observed.
Fail (1-3)	The student comes unprepared for the class and improvises. No discussion session materials are available, and the instructions are not backed with substance. Hardly any background data and presentation methods are used. The session is embarrassing for all participants. The 20-minute time limit is made irrelevant.
Fail (0)	The student does not conduct a session.

In-class participation

Grades	Assessment Criteria
Excellent (8-10)	The student attends most classes, reads all the recommended texts and demonstrates excellent preparation for classes. At discussion sessions, the student is always active. Comments are relevant and cause classmates to respond.
Good (6-7)	The student attends most classes, reads most recommended texts and demonstrates good preparation for classes. At discussion sessions, the student speaks regularly and relevantly.
Satisfactory (4-5)	The student attends half of the classes, but is not really prepared for them. At discussion sessions, the student speaks rarely and routinely.
Fail (1-3)	The student skips most of the classes and fails to show evidence of being prepared for them. At discussion sessions, the student remains silent.
Fail (0)	The student fails to show up in class.

Online contribution

Grades	Assessment Criteria
Excellent (8-10)	8-10 or more relevant LMS forum posts. Reads and responds to posts by other people.
Good (6-7)	6-7 relevant posts. Occasionally responds to posts by other people.
Satisfactory (4-5)	4-5 relevant posts. Does not follow what other people write.
Fail (1-3)	1-3 posts. No response to others.
Fail (0)	No online contribution.

Written Exam

Grades	Assessment Criteria
Excellent (8-10)	Most answers are correct. The essay is well-structured and substantial. The content is relevant and insightful. Knowledge of short stories and skills for analyzing them are demonstrated convincingly. Style and register are appropriate, and language accuracy is high.
Good (6-7)	Most answers are correct. The essay is imperfectly structured, but substantial. The content is relevant, but ideas are predictable. There are some imprecisions in terms of the texts, but skills for short story analysis and contextualization are demonstrated. Style and register are appropriate, and language accuracy is fair.
Satisfactory (4-5)	Most answers are incorrect. The essay is badly structured and incomplete. The content is loosely relevant, but some ideas are odd. There are errors with respect to the short stories discussed in the course, and analysis is limited. Style and register are improper, and language accuracy is low.
Fail (1-3)	Almost all answers are incorrect. The essay has no structure and fails to communicate any relevant ideas. The content is irrelevant, and no knowledge of the course texts is demonstrated. Analysis is next to nil. Style and register are inappropriate, and the language is incomprehensible.
Fail (0)	The student is caught cheating at the exam.

Recommendations for students about organization of self-study

Self-study is organized in order to:

- Systemize theoretical knowledge received at lectures;
- Extending theoretical knowledge;
- Learn how to use legal, regulatory, referential information and professional literature;
- Development of cognitive and soft skills: creativity and self-sufficiency;
- Enhancing critical thinking and personal development skills;
- Development of research skills;
- Obtaining skills of efficient independent professional activities.

Self-study, which is not included into a course syllabus, but aimed at extending knowledge about the subject, is up to the student's own initiative. A teacher recommends relevant resources for self-study, defines relevant methods for self-study and demonstrates students' past experiences. Tasks for self-study and its content can vary depending on individual characteristics of a student. Self-study can be arranged individually or in groups both offline and online depending on the objectives, topics and difficulty degree. Assessment of self-study is made in the framework of teaching load for seminars or tests.

In order to show the outcomes of self-study it is recommended:

- Make a plan for 3-5 presentation which will include topic, how the self-study was organized, main conclusions and suggestions and its rationale and importance.
- Supply the presentation with illustrations. It should be defined by an actual task of the teacher.

Recommendations for essay

An essay is a written self-study on a topic offered by the teacher or by the student him/herself approved by teacher. The topic for essay includes development of skills for critical thinking and written argumentation of ideas. An essay should include clear statement of a research problem; include an analysis of the problem by using concepts and analytical tools within the subject that generalize the point of view of the author.

Essay structure:

1. *Introduction and formulation of a research question.*
2. *Body of the essay* and theoretical foundation of selected problem and argumentation of a research question.
3. *Conclusion* and argumentative summary about the research question and possibilities for further use or development.

Special conditions for organization of learning process for students with special needs

The following types of comprehension of learning information (including e-learning and distance learning) can be offered to students with disabilities (by their written request) in accordance with their individual psychophysical characteristics:

1. *for persons with vision disorders:* a printed text in enlarged font; an electronic document; audios (transferring of learning materials into the audio); an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
2. *for persons with hearing disorders:* a printed text; an electronic document; video materials with subtitles; an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
3. *for persons with muscle-skeleton disorders:* a printed text; an electronic document; audios; individual assignments and advising.