

11-91
AP- 2/7/12
InB - 2/2/12

Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: ENGL 342 Short Fiction

Instructor(s) of Record: Dr. Chauna Craig


Phone: 7-2280 Email: ccraig@iup.edu

Step Two: Departmental/Dean Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

 01/26/2012
Signature of Department Designee Date

Endorsed:  1/31/12
Signature of College Dean Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

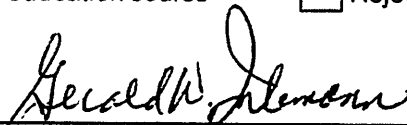
Negative

 2/8/12
Signature of Committee Co-Chair Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

Approved as distance education course Rejected as distance education course

 2/14/12
Signature of Provost Date

Forward form and supporting materials to Associate Provost.

Received	Received
FEB 8 2012	JAN 31 2012
Liberal Studies	Liberal Studies

A1. How is the instructor qualified in the distance education delivery method as well as the discipline?

Dr. Chauna Craig has had training sessions in the Desire 2 Learn learning management system. Additionally, she attended two full-day workshops at IUP and Clarion focused on feminist pedagogy and adapting face-to-face courses to online. She taught her first fully online course, ENGL 121, in Winter Session 2011. Also, as part of this pilot program to put English BA courses online, she has participated in a teaching circle with individual training sessions with the specialists in IT.

Dr. Craig has taught in IUP's English Department for eleven years, was hired as a fiction writer, and has taught this literature course in short fiction twice before.

A2. How will each objective in the course be met using distance education technologies?

ENGL 342: Short Fiction has five primary course objectives. I list the objectives followed by a response in bold as to how they will be achieved online.

1. Analyze the formal elements that define the short story as a genre
Students will learn the content (formal elements) through reading and online content (PowerPoint lectures, uploaded documents) and show evidence of knowing how to analyze these elements in short stories through short reading journals (Dropbox on D2L) and discussion forums
2. Explain major historical and cultural developments in the evolution of short fiction as a genre, including changing aesthetics
Again, online content in the form of uploaded handouts, links to scholarly webpages, PowerPoint slides, and the text provide the information. Student will then demonstrate their ability to explain the developments in short fiction as a genre through short answer tests on the Quizzes function of D2L and in discussion forums developed for that purpose.
3. Apply a variety of theoretical approaches to reading and interpreting short fiction
Most students have learned basic theoretical approaches to literature in previous classes, especially our introductory majors course, ENGL 122. They will apply the approaches in their reading journals in which they respond to posted prompts and turn in the formal papers to Dropbox.
4. Analyze short stories through writing and discussion
As with the previous objective, students will turn in reading journals in which they formally analyze the short fiction we read, and the discussion forums on D2L will give them the opportunity to analyze their reading in less formal ways.

5. Apply studies in short fiction to student-identified interests, including personal reading, coursework, and teaching.

The group presentations in this course are intended to allow students to select a topic related to the course material that links to their personal interests or other coursework and teach the rest of the class about this. Students can collaborate online to do this and, depending on their type of presentation, use Google Docs, Wikis, Glogster (for multimedia poster presentations), YouTube, and other technologies within and beyond D2L to achieve this objective.

A4. How will student achievement be evaluated ?

As in the face-to-face classroom, I will grade reading journals on a rubric appropriate to writing activities and leave written feedback through Dropbox. The midterm exam, designed by me and calculated through Quizzes, will reveal whether students have read and retained course materials, and participation can be effectively evaluated with a rubric that takes into account quantity and word-count of posts and responses to others' posts. Group presentations will be evaluated based on a rubric, and the involvement of all participants can be measured by evidence of involvement on discussion forums, wikis, etc.

A5. How will academic honesty for tests and assignments be addressed?

The quizzes/midterm exam will be timed so that the average student cannot look up every answer and finish the test. Questions will be randomized from a large question bank so that two people on computers side by side would not be able to take the tests together. Also, the quizzes can be set up so only a few questions show at a time and students cannot go back once they've committed to those answers. Dropbox automatically runs papers through Turnitin.com as one test for plagiarism. I also write prompts very specific to the combination of texts we read so that generic papers bought or borrowed online cannot fulfill the assignment. Even then, students will plagiarize parts of other papers. In face-to-face classrooms, I've caught plagiarists by running sentences unusual to the student's normal style through Google, and could do this more easily when the papers are electronically submitted.

Midterm Exam (100 points)

This will be a timed quiz in D2L with multiple choice and short answer questions. It will test that you've read the works closely and can apply course concepts to the stories read. There will be a twenty-four hour period during which you can take this exam, and you will only be allowed one attempt.

Presentation (100 points)

Students will work in pairs and groups and select a topic related to short fiction and of interest to the group members to present to the rest of the class through any technological means available for an online course. These might include Wikis, PowerPoint or Prezi presentations, etc. I expect groups to consult with me before beginning work on this project.

IMPORTANT POLICIES

- **Civility:** Students tend to be more informal when posting online. I don't mind informality in tone, but you must remember that this is a college classroom and the same standards of civility apply. I expect respectful discussions that honor everyone's contributions while challenging ideas. I do not tolerate disrespect in any environment, and you run the same risk of being removed from an online class for disruptive behavior as you do in the face-to-face classroom.
- **Late work** is easy to determine on D2L. The exams and Dropbox and discussion forums will not be available after the stated date and time, and your work will be missing if you don't heed the deadlines. I will accept a late paper under extreme circumstances (and with 20% penalty). I will not reopen discussion forums or exams without good cause. The front page of D2L warns us all of any planned "down time," and any computer malfunctioning must be verified. In general, it's best that you get the work done on time. Also, note that you should not take exams by cell phone. D2L is not compatible at this time, and answers are not recorded properly.
- **Plagiarism:** I have many tools at my disposal to identify plagiarism. The IUP course catalog explains academic dishonesty in depth, and I follow the procedures in the catalog. Familiarize yourself with the definition, and do your own work. The web has many great resources related to our readings. Use the resources, but cite them. If you use ideas or papers that are not your own without properly acknowledging sources, you will not receive credit for the assignment and risk course failure. Exams are intentionally timed so that students have enough time to reflect and answer but not enough time to look up every answer. I expect you to know the material.
- **Grades:** I use a standard scale of 90%-100%=A, 80%-89.9%= B, 70%-79.9%= C, 60%-69.9% = D, and below 60%=F.

COURSE DESCRIPTION:

Prerequisites: ENGL 101, 122, or permission

Studies the form and theory of short fiction as a genre. Emphasizes major writers and movements as well as significant historical developments.

COURSE OBJECTIVES:

Upon completing this course, students should be able to

1. Recognize the formal elements that define the short story as a genre
2. Analyze how formal elements create meaning in short fiction.
3. Explain major historical and cultural developments in the evolution of short fiction as a genre, including changing aesthetics
4. Apply a variety of theoretical approaches to reading and interpreting short fiction
5. Apply studies in short fiction to student-identified interests, including personal reading, coursework, and teaching.

TEXT:

Charters, Ann. *The Story and Its Writer*. 8th Edition. New York: Bedford-St Martin's, 2011. ISBN: 978-0-312-64511-3

(note: if you buy another edition, you are responsible for any readings not in your version)

COURSE REQUIREMENTS:

Participation (100 points; in a 5 week session, this will translate to 20 pts/week)

- This is based on demonstrated involvement in class discussion forums and activities. The discussion forum for each week's reading will be open Monday morning at 8 a.m. through Saturday evening at midnight, after which it will be locked. During that period, you will be expected to write a minimum of five (5) original posts or responses to others' posts that are a minimum of 50 words. For full points the posts must show depth of thought and engagement with others' ideas in such a way that the conversation is pushed forward. Merely repeating what someone else wrote with minor changes will not count as a response. I will model the types of responses I am looking for early in the semester.

Reading Journals (5 at 20 points each =100 points)

- Turn in a reading journal of 500-750 words on the required due dates focusing on that week's reading. I will usually assign a specific topic emerging from discussion forums or the week's lessons. Note that these are critical reading journals and should reflect an awareness of the formal elements of short fiction as well as your own reader response.

ENGL 342: Short Fiction Daily Schedule (Online)

Prepared to fit a 5 Week Summer Session Schedule

Week One

UNIT ONE: Elements of Short Fiction and Early American Forms

Introduction to Elements of Short Fiction (Chronology vs. Plot Structure; External and Internal Conflict; Character Development; Setting; Imagery)

Read and discuss Chopin, "The Story of an Hour"

Folktale or Short Story?

Read and discuss Hawthorne, "Young Goodman Brown" and Irving, "Rip Van Winkle"

UNIT TWO: Early Theories of the Short Story

Read and discuss Poe's "The Unity of Effect" and "The Cask of Amontillado"

Read Chekhov's notes on fiction and "The Lady with the Dog"

Read Joyce Carol Oates' "The Lady with the Pet Dog"

Reading Journal 1 and Discussion Forum Posts Due by 6 pm, Friday

Week Two

UNIT THREE: External/Internal Conflict and Realism/Naturalism in Short Fiction

Melville "Bartleby the Scrivener"

Crane "The Open Boat"

London "To Build a Fire"

Bierce "An Occurrence at Owl Creek Bridge"

Reading Journal 2 and Discussion Forum Posts Due by 6 pm, Friday

Week Three

UNIT FOUR: The Epiphany in Short Fiction

Joyce "Araby"

Charles Baxter "Against Epiphany"

UNIT FIVE: Truth and Perspective in Short Fiction, Part I

Woolf "Kew Gardens"

Akutagawa "In a Bamboo Grove"

Kafka "A Hunger Artist"

Borges "The Circular Ruins" and Garcia Marquez "A Very Old Man.."

Midterm Exam Open Wed. noon until Thurs. noon;

Reading Journal 3 and Discussion Forum Posts Due by 6 pm, Friday

Week Four

UNIT SIX: Truth and Perspective in Short Fiction, Part II

Baldwin "Sonny's Blues" and accompanying casebook:

Hurston "Six Gilded Bits" and Bambara "The Lesson"

ZZ Packer: “Brownies”; Lahiri “Interpreter of Maladies” & casebook commentary;

UNIT SEVEN: Minimalism and the Importance of Dialogue

Carver “What We Talk About When...”, “A Small, Good Thing” and “Cathedral”

Hemingway “Hills Like White Elephants”; Wolff “Say Yes”;

Reading Journal #4 and Discussion Forum Posts Due by 6 pm, Friday

Week Five

UNIT EIGHT: Contemporary Forms and Popular Genres

Moore “How to Be a Writer” and Diaz “How to Date..”

Mukherjee “The Management of Grief” and news articles on the bombing

Murakami “The Ice Man”

Bradbury “August 2026: There Will Come Soft Rains” and Millhauser “The Invasion from Outer Space”

Group Projects Due and available to the class by Thursday 3pm

Reading Journal #5 and Discussion Forum Posts Due by 6 pm, Friday

For UWUCC

Summary of Sample Module: The Epiphany in Short Fiction

Note: The assignments in this module help students achieve Objectives 1, 2, and 4 for this course. I have provided one copy of the associated PowerPoint for this module.

Sequence:

1. Students read PowerPoint lecture on the idea of the epiphany in short fiction
2. Listen to James Joyce’s “Araby” (embedded mp3) and write down what the narrator recognizes about himself as the story progresses
3. Discussion forum: post first ideas about what you believe the narrator recognizes and why
4. Read “Araby” in the text and pay attention to clues in the text, including the opening with the “blind street”
5. Discussion forum prompt: How would you revise your thinking on the last discussion question based on close reading?
6. Read Charles Baxter’s “Against Epiphany” (access through electronic library reserve), a contemporary writer’s take on the place of the epiphany in the contemporary short story and its evolution
7. Summarize Baxter’s argument then analyze why he is “against” epiphany. Leave responses in the Dropbox in order to access the discussion forum to add their ideas to that.

OCT 21 2008

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		08-391.	App-2/17/09	App-4/21/09

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person Wendy Carse	Email Address wcarse@iup.edu
Proposing Department/Unit English	Phone 357-2261

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) <input type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input type="checkbox"/> Course Revision <input checked="" type="checkbox"/> Course Number and/or Title Change <input checked="" type="checkbox"/> Catalog Description Change	
ENGL 216 Short Fiction	ENGL 342 Short Fiction
<i>Current Course prefix, number and full title</i>	<i>Proposed course prefix, number and full title, if changing</i>
2. Additional Course Designations: check if appropriate <input type="checkbox"/> This course is also proposed as a Liberal Studies Course. <input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African) <input type="checkbox"/> This course is also proposed as an Honors College Course.	
3. Program Proposals <input type="checkbox"/> New Degree Program <input type="checkbox"/> Program Title Change <input type="checkbox"/> Other <input type="checkbox"/> New Minor Program <input type="checkbox"/> New Track <input type="checkbox"/> Catalog Description Change <input type="checkbox"/> Program Revision	
<i>Current program name</i>	<i>Proposed program name, if changing</i>
4. Approvals	
Department Curriculum Committee Chair(s)	<i>[Signature]</i> 10/15/08
Department Chair(s)	<i>[Signature]</i> 10/15/08
College Curriculum Committee Chair	<i>[Signature]</i> 10/16/08
College Dean	<i>[Signature]</i> 10/21/08
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	<i>Gail Secluit</i> 2/17/09

Received * where applicable

OCT 21 2008

Liberal Studies

Received

OCT 21 2008

Liberal Studies

Part II. Description of the Curriculum Change

1. New Syllabus of Record

I. Catalog Description:

ENGL 342 Short Fiction

3c-0l-3cr

Prerequisites: ENGL 101, 122, or permission

Studies the forms and theories of short fiction as a genre. Emphasizes major writers and movements and considers historical developments.

II. Course Objectives:

At the end of the course students will be able to:

1. Recognize the formal elements that define short fiction as a genre.
2. Analyze how formal elements create meaning in short fiction.
3. Explain major historical and cultural developments in the evolution of short fiction as a genre, including changing aesthetics.
4. Apply a variety of theoretical approaches to reading and interpreting short fiction.
5. Apply studies in short fiction to student-identified interests, including personal reading, coursework, teaching, etc.

III. Course Outline

Introduction to Short Fiction	(3 hours)
Formal Elements of Fiction (e.g. character, plot, theme)	(6 hours)
Early Forms of Short Fiction (sketches, tales, etc.)	(3 hours)
Edgar Allan Poe and the Concept of Unity	(3 hours)
Twentieth-century aesthetics (e.g. modernism, minimalism)	(6 hours)
In-depth study of select authors and their short fiction	(12 hours)
The Contemporary Short Story and "New" Forms	(6 hours)
Group Presentations	(3 hours)
Final Exam (2 hours)	

IV. Evaluation Methods

Reading Journals	20%
Midterm Paper/Exam	20%
Group Presentation	20%
Participation	10%
Final Paper/Project:	30%

V. Grading Scale

The final grade for this course will be determined as follows:

A=90-100%; B- 80-89.9%; C= 70-79.9%; D = 60-69.9%, F<60%

VI. Attendance Policy

The attendance policy will conform to IUP's undergraduate course attendance policy.

VII. Required textbooks, supplemental books and readings:

Charters, Ann. *The Story and Its Writer*. 7th ed. New York: Bedford/St. Martin's, 2006.
Course packet

VIII. Special resource requirements

There are no special resource requirements for this course.

IX. Bibliography

Budman, Mark and Tom Hazuka, Eds. *You Have Time for This: Contemporary American Short Short Stories*. Portland, OR: Ooligan Press, 2007

Gioa, Dana and R.S. Gwynn. *The Art of the Short Story*. New York: Longman, 2005.

Hills, Rust. *Writing in General and the Short Story in Particular*. New York: Mariner Books, 2000.

May, Charles. *The Short Story: The Reality of Artifice (Genres in Context)*. New York: Routledge, 2002.

Mellor, Bronwyn, Annette Patteron and Marnie O'Neill. *Reading Fictions: Applying Literary Theory to Short Stories*. Chicago: NCTE, 2000.

Winther, Per, Jakob Lothe, and Hans Skei, Eds. *The Art of Brevity: Excursions in Short Fiction Theory and Analysis*. Columbia, SC: U of South Carolina P, 2004.

Wood, James. *How Fiction Works*. New York: Farrar, Strous, & Giroux, 2008

2. Summary of the proposed revisions

We are changing the course number and catalog description. In revising the description and the course, we've de-emphasized a chronological approach to the study of the short story and have emphasized instead the study of form and structure. We have also updated the course by including study of contemporary forms and have eliminated the line "Includes consideration of teaching of short fiction."

3. Justification/rationale for the revision.

The course number change puts the course in line with other genre courses (ENGL 335 Literary Nonfiction, ENGL 337 Myth, and ENGL 338 Oral Literature). The catalog description and course content is changing because our program is moving away from a survey model to more focused ways of reading. Thus, the new syllabus of record privileges close reading for structure and form. This does not, however, preclude the study of developments, aesthetic and historical, in the form. It simply recognizes that there are a variety of meaningful ways of studying the

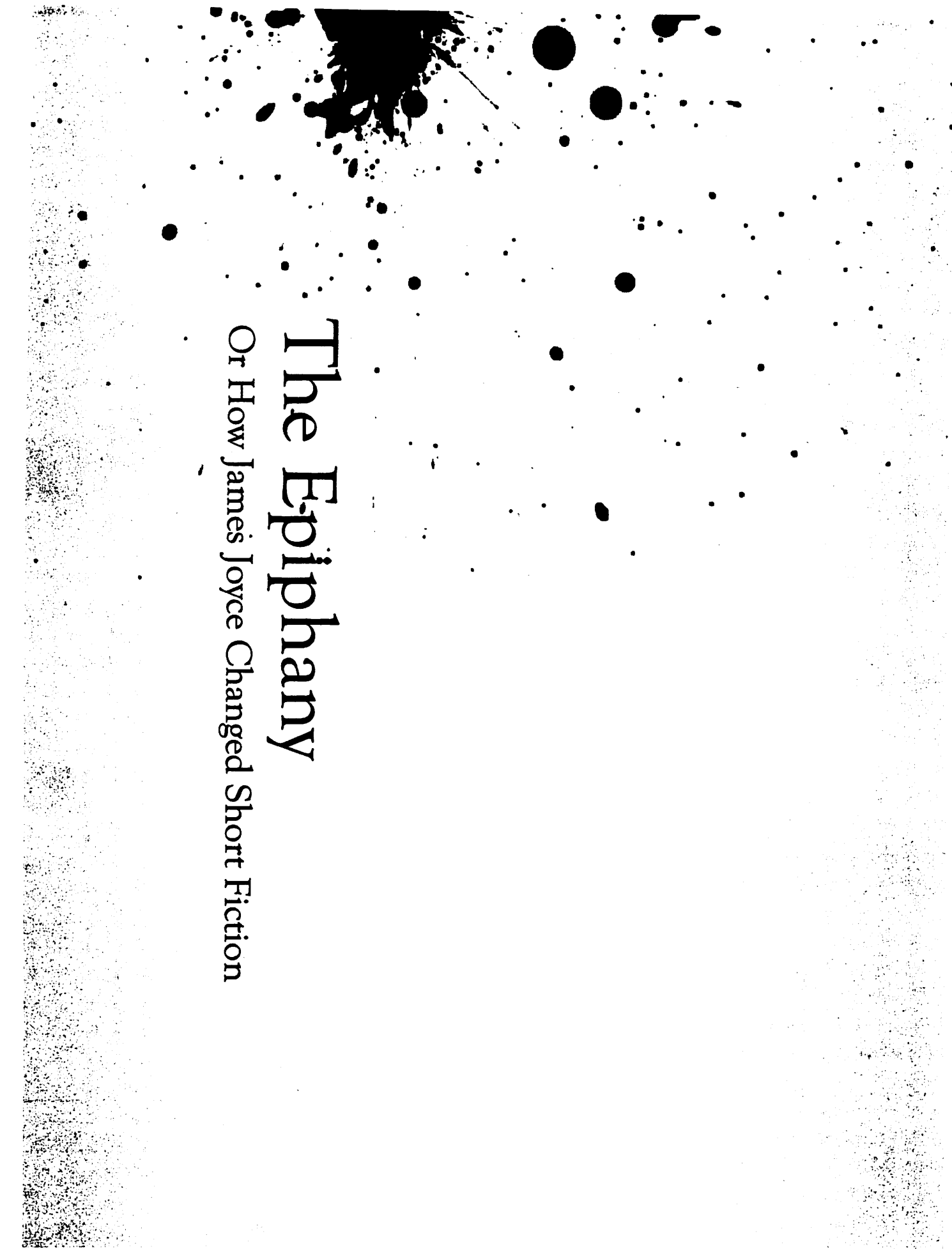
genre of short fiction. Also, we will no longer include teaching in the course description. While education students may take this course and may do projects relating the material to their teaching, this should not be a requirement in a course mostly composed of B.A. majors and taught by faculty who are not necessarily specialists in education.

4. The old syllabus of record.

We were unable to find the old syllabus of record for ENGL 216 Short Fiction.

Part III. Letters of Support or Acknowledgement

See Linda Norris' e-mail regarding the removal of the reference to teaching in the course description.



The Epiphany

Or How James Joyce Changed Short Fiction

General Definitions

- **Epiphany** (from the Greek *epiphaneia*, “manifestation” or “striking appearance”): a sudden recognition or awareness that changes one’s understanding of a situation or experience
- Dictionary.com lists these two definitions in reference to this meaning of epiphany (as a psychological experience rather than a religious one):
 - *a sudden, intuitive perception of or insight into the reality or essential meaning of something, usually initiated by some simple, homely, or commonplace occurrence or experience.
 - *a literary work or section of a work presenting, usually symbolically, such a moment of revelation and insight.
- For our purposes, both of these definitions are relevant.

Joyce's Definition



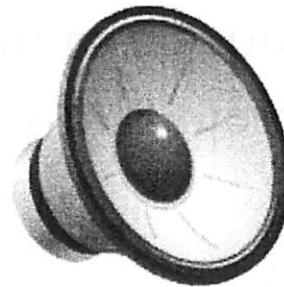
Click [here](#) to read a passage of fiction in which Joyce's character Stephen Hero articulates his view of what an epiphany is.

The Epiphany in Literature

- The idea of the epiphany for Joyce was to present the fragment of experience that represents the moment that the entire “puzzle” comes together for the character, i.e. the piece that triggers the new insight.
- Joyce consciously employed this technique with his characters in the stories in the collection *Dubliners* (1914), of which “Araby” is one.

“Araby”

- Listen to this reading of “Araby” and, as you listen, write about what the narrator is recognizing about himself as he tells his tale. When you’re done, drop that assignment (min. 250 wds) in the appropriate dropbox and go to the Discussion Forum for this story and pose a question and/or respond to someone else’s question about the narrator’s realizations.
- Click the speaker to play:



Araby, continued

- Now that you've listened to the story, please read it in your text, paying closer attention to all the details that build up to the narrator's epiphany at the ending.
- When you finish, go to the Discussion Forum and share how you would revise or add onto your original ideas now. What new details did you notice and how did that change your reading?

Epiphany in Contemporary Short Fiction

- Joyce's use of the epiphany as the psychological climax of a short story influenced generations beyond him, and the shift in fiction took a stronger turn away from external plot development toward the interior world of characters.
- But, as with any aesthetic mode, artists will challenge and try to innovate rather than merely repeat what their predecessors did.

Against Epiphany

- Read Charles Baxter's article, "Against Epiphany," from his book on the art of fiction, *Burning Down the House* (Graywolf Press, 2008). You will need to access it through E-Reserve at IUP's library (see instructions in the syllabus).
- When you have completed the reading, please write a brief summary of Baxter's point and explain why you think he is "against" epiphany (min. 250 words). Leave this in the Dropbox in order to advance to the associated Discussion Forum and share your ideas with your peers.

Unit Checklist

Assignments in this module:

- 1. Listen to “Araby” through the embedded mp3
- 2. Read “Araby” for yourself
- 3. Two Dropbox writing assignments (as noted in the PowerPoint) completed before discussion
- 4. Read “Against Epiphany” (available through e-reserve)
- 5. Complete required discussion forum postings (see PowerPoint and syllabus for requirements)