



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Seminar of English Literature. American Short Story / Anglų literatūros seminaras (Amerikiečių apsakymas) su kursiniu darbu	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: Dr. Grant Rosson	Department of English Philology Faculty of Philology

Study cycle	Type of the course unit (module)
1st	Compulsory-Optional

Mode of delivery	The period when the course unit (module) is delivered	Language(s) of instruction
Face-to-face	Spring	English

Requirements for students	
Prerequisites: Advanced English language proficiency (B2, C1)	Additional requirements (if any):

Course (module) volume in credits	Total student workload	Contact hours	Self-study hours
5	150	48	102

Purpose of the course unit (module): programme competences to be developed
<p>This course will examine the genre of the American short story, focusing on the construction of short narratives. In order to explore the poetics of a short narrative, the theoretical framework of Seymour Chatman's narratological theory will be used. By analyzing selected American short stories and tracing the development of the genre, the fundamental concepts of narrative elements will be discussed.</p> <p>Generic competences to be developed (as per the aims of the English Philology programme):</p> <ul style="list-style-type: none"> - 1. Responsibility: the ability to set goals and make plans, and take responsibility for them; <ul style="list-style-type: none"> - 1.1. will be able to set goals, choose and use resources necessary for the completion of a task, plan their time and follow deadlines; - 1.2. will be able to take responsibility for their work/study results and learn from mistakes; - 3. Intercultural competence: respect and openness to other cultures, the ability to work in a multicultural environment <ul style="list-style-type: none"> - 3.1. will be able to understand the specifics of different cultures and to analyze and assess cultural contexts; - 3.2. will be able to study, work, and communicate with people from different cultural backgrounds and develop awareness, respect, and openness to cultural diversity; - 4. Problem solving: the ability to solve problems by relying on analytical, critical, and creative thinking <ul style="list-style-type: none"> - 4.1. will be able to identify problems and challenges in their own and related fields; - 4.2. will be able to identify problems by finding, analysing, and critically assessing relevant information, generate new ideas, and choose the most optimal solutions; - 5. Openness to change: the ability to understand the necessity of change and the intention to improve oneself constantly <ul style="list-style-type: none"> - 5.1. will be familiar not only with the changes taking place in their field of interest but also with their causes, challenges, and opportunities; - 5.2. will be open to new ideas, strive to change, and be creative and innovative; - 5.3. will be able to evaluate the quality of their actions and achievements and strive to acquire the competencies necessary for future change <p>Subject-specific competences (as per the aims of the English Philology programme):</p>

<ul style="list-style-type: none"> - 7. <u>Essential knowledge and skills of literary science</u>: perception of literature as a phenomenon and perception of literature as a scientific discipline: <ul style="list-style-type: none"> - 7.1. will know, understand and be able to describe literature as a phenomenon and properly use and interpret the basic concepts and terms of literary studies; - 7.2. will acquire knowledge of the main branches and methods of literary studies; - 9. <u>Understanding and analysis of English literature</u>: the ability to analyze and interpret English literature as a phenomenon: <ul style="list-style-type: none"> - 9.1. will gain knowledge of the development of English literature, the most important authors and the most significant works; - 9.2. will be able to analyse, interpret and evaluate the phenomena of English literature in the wider context of world literature, using appropriate terminology and methods; - 10. <u>Understanding English culture</u>: The ability to understand and explain the peculiarities of British and American culture; <ul style="list-style-type: none"> - 10.1 will gain knowledge of English-speaking countries (especially Great Britain and the United States) and their socio-cultural context (aspects of geography, history, public policy, literature and art, mentality and self-awareness, customs and traditions, everyday communication conventions, etc.); - 10.2 will be able to distinguish the most prominent features of British and American culture, compare the culture of English-speaking countries with Lithuanian culture, and identify and explain similarities and differences; 		
Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<p>Course-specific learning outcomes: Students will develop an understanding of the literary tradition of the American short story; they will expand their knowledge of canonical American short stories and classic authors, while simultaneously developing the competence to analyze the generic form of a short story (being able to provide well-argued interpretations); they will sharpen their writing, editing, researching, and revising skills.</p> <p>Subject specific learning outcomes: students will become fluent in the use of literary analytical terms, particularly regarding the study of genre and narrative structure; they will learn to recognize the features and tropes of several key movements in American literature; they will become familiar with social and political contexts that influenced the careers of several major American authors.</p> <p>Generic learning outcomes: students will develop analytical and critical thinking skills; they will hone their ability to make connections among various texts and their contexts.</p>	<p>Lectures, seminar-style discussion; reading, discussion, analytical thinking; critiquing and editing student writing.</p>	<p>Contribution to class discussion and participation in exercises.</p> <p>Pre-writing exercises.</p> <p>Final essay.</p>

Content: breakdown of the topics	Contact hours		Self-study work: time and assignments	
	Lectures	Seminars	Self-study hours	Assignments
1. Introduction: the generic origins of the American short story; the essential trends in its development and aesthetics.		2		
2. <u>Romantic period</u> : Nathaniel Hawthorne “The Minister’s Black Veil,” “Young Goodman Brown” Edgar Allan Poe: review of Hawthorne’s Twice-Told Tales		4	7	<p>Introduction from Chatman’s <i>Story and Discourse</i> (pp. 15-41); chapter 3 from <i>Reading Narrative Fiction</i> (pp. 58-62)</p> <p>Read and analyze stories by Hawthorne and Poe.</p> <p>Pre-writing exercise (see Assessment section).</p>

3. <u>The American Gothic:</u> Edgar Allan Poe, "The Fall of the House of Usher"	2	7	Defining key concepts: chapter 3 from <i>Reading Narrative Fiction</i> (pp. 62-65) Read and analyze Poe story.
4. <u>Wharton</u> Edith Wharton, "The Fulness of Life," "The Journey"	4	7	Read and analyze Sedgwick story. Pre-writing exercise (see Assessment section).
5. <u>Post-Civil War Era</u> Charles Chesnutt, "The Wife of His Youth," "The Passing of Grandison"	2	7	Read and analyze Chesnutt story.
6. <u>Realism:</u> Henry James, "The Real Thing"	4	7	Defining key concept: chapter 6 from <i>Reading Narrative Fiction</i> (pp. 186-190) Read and analyse story by James. Pre-writing exercise (see Assessment section).
7. <u>Modernism:</u> Ernest Hemingway, "Big Two-Hearted River"	2	7	Defining key concepts: sub-chapter "Pure Speech Records" from Chatman's <i>Story and Discourse</i> (pp. 173-178). Read and analyse Hemingway story.
8. <u>Tales of the Jazz Age:</u> F. Scott Fitzgerald "Diamond as Big as the Ritz"	4	7	Defining key concepts: "Kinds of Characters" and "A. C. Bradley and the Analysis of Character" from Chatman's <i>Story and Discourse</i> (pp. 131-138). Read and analyse Fitzgerald story. Pre-writing exercise (see Assessment section).
9. <u>African-American short fiction:</u> James Baldwin "Sonny's Blues"	2	7	Defining key concepts: chapter 5 from <i>Reading Narrative Fiction</i> (pp. 130-141) Read and analyze Baldwin story.
10. <u>Postmodernist short fiction:</u> John Barth's "Lost in the Funhouse"	4	7	Defining key concepts: chapter 9 from <i>Reading Narrative Fiction</i> (pp. 304-309, 311-312) Read and analyze Barth story. Pre-writing exercise (see Assessment section).
11. <u>Play with Genre:</u> Joyce Carol Oates, "Where Are You Going, Where Have You Been?"	2	7	Defining key concepts: sub-chapter "Suspense and surprise" from Chatman's <i>Story and Discourse</i> (pp. 59- 62). Read and analyze Oates story.
12. <u>American Minimalism:</u> Raymond Carver, "Cathedral"	4	7	Defining key concepts: chapter 4 from <i>Reading Narrative Fiction</i> (pp. 90-97) Read and analyze Carver story.
13. <u>Chicano/a Literature:</u> Sandra Cisneros, "Woman Hollering Creek"	2	7	Defining key concepts: chapter 7 from <i>Reading Narrative Fiction</i> (pp. 240-247) Read and analyze Cisneros story.
14. <u>Contemporary:</u> George Saunders, "Exhortation"	4	7	Read and analyze Saunders story. Pre-writing exercise (see Assessment section).
15. <u>Conclusions, Review, Term Paper Writing</u>	6	8	Term Paper Writing

Total 150	48	102
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Assessment strategy	Weight,%	Deadline	Assessment criteria
Pre-writing exercises	40%	At each seminar	<p>Prewriting exercises: after each unit and during the writing workshops, each student will come to class with a paragraph (typed) that articulates a problem, offers a critique, or further contextualizes the reading. Students should also be prepared to share their work with the group for discussion and critique. There are a total of ten pre-writing exercises. Each exercise is worth one point.</p>
Term paper	60%	End of semester	<p>Individually prepared research paper analysing one or two short stories. The text should show the student's awareness of the literary tradition of the American short story, in addition to providing the reader with the student's own well-argued insights, as well as a well-chosen theoretical framework (Chatman). The assessment will be based on the student's ability to critically and creatively analyse the short story of their choice, the proper structure of a research paper, development of a research question, proper academic conventions.</p> <p>Requirements: Word amount: 2,500-3,000. The minimum number of references: 5. The term paper is graded on a 10 point scale.</p> <p>At a minimum, the term paper will address the topic, follow instructions, fit the image of a quality university term paper discussion, and be submitted in a neatly presented double spaced Times New Roman 12 font format, with pages numbered.</p> <p>An electronic and a physical versions of the term paper will be submitted to the lecturer on the assigned date. Late submissions past the deadline will not be accepted.</p> <p>Assessment Criteria: Structure: 5% Formally, a term paper consists of Title Page, Table of Contents, Introduction, Theoretical Framework, Discussion/Analysis, Conclusion, References/Bibliography. The text length shall not go below and shall not exceed 2,500-3,000 considerably.</p> <p>Organization: 30% The paper is soundly organized at both macro and micro levels; its statements and arguments are conceptually coherent and cohesive; its sentences, paragraphs, and sections follow logical progressions, building on clear, concrete examples from the literary works in question.</p> <p>Content: 40% The paper provides ample and relevant information that supports the main hypothesis presented in the introduction. The student supports his or her argument with relevant secondary sources and significant examples and explains any concepts he or she uses to advance the argument. The paper conveys the student's competence of the chosen topic and displays an in-depth research.</p> <p>Language Use: 15% Simple and complex language structures, grammar, and punctuation all used correctly.</p>

Academic Conventions: 10%

Appropriate layout, margins and fonts are used, total number of words meets the requirements, consistent documentation and referencing is displayed, appropriate bibliography is provided. The text is written in the appropriate academic register, and all referenced material comes from reputable sources (i.e., not from Wikipedia, Cliff's Notes, or Shmoop.) For instructions on how to follow the written academic standard of the English department of Vilnius University please consult the manual *Research Matters* (2006 Laima Erika Katkuvienė and Inesa Šeškauskienė. *Research Matters*. Vilnius: Vilnius University Publishing House. Second edition. 137 p.)

Assessment Scale:**10 (Excellent)**

Excellent, outstanding knowledge and skills: the knowledge of the research materials is excellent; the student demonstrates a holistic approach to the subject matter; the student coherently and logically articulates his or her approach to the analysis of the theme, persuasively develops the argument; appropriately uses a theoretical method in the analysis; writes in fluent academic English.

9 (Very good)

Solid, very good knowledge and skills: the knowledge of the research material is very good, the student knows how to apply it in her term paper; her arguments are logical, well-argued; the student knows and understands the key concepts; the student adequately uses a theoretical method in her analysis, the student writes in very good academic English.

8 (Good)

Knowledge and abilities are above average: good knowledge of the research material; examples are given but not interpreted; the knowledge of the major concepts is good although occasional discrepancies are observed; the structure and organization of the paper occasionally lacks coherence, in his analysis, the student draws on literary criticism; uses correct academic English.

7 (Highly satisfactory)

Average performance, knowledge and skills with some unessential shortcomings: the student is familiar with the research material, is able to use it independently; the analysis, however, lacks in-depth knowledge, some discrepancies, incorrect word usages are observed; in his analysis the student draws on literary criticism; the academic English has flaws.

6 (Satisfactory)

Knowledge and skills are below average performance: the student knows the most part of the research materials, but as he discusses it he shows lack of consistency, and a logical structure; gives few examples; it seems that the student did not invest a sufficient amount of time and effort into studying the subject; the student shows an inconsistent knowledge of the subject matter; or no knowledge at all; he hardly draws on literary criticism; the academic English used has many flaws.

5 (Sufficient)

Knowledge and skills meet the minimum criteria: the knowledge of the research materials that the student has meets the minimum requirements of the course to get a pass; as he writes he makes major mistakes; hardly knows how to apply the knowledge he

		<p>managed to obtain throughout the course; the knowledge he obtained is scares; the student does not draw on literary criticism; his academic English is poor; the informal register is used throughout.</p> <p>4, 3, 2, 1 (Insufficient) Knowledge and skills do not meet the minimum criteria: the student has failed to master the research materials; has very poor knowledge of the subject matter; or has no knowledge at all; or the knowledge that he has is irrelevant or insufficient; the student does not use academic English.</p>
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Attendance and participation requirements

The attendance of seminars is recommended. Students are expected to take active part in the discussions of selected texts.

This course is heavily based on close reading, therefore the students will be required to read the chosen short stories in full, in the original language, not summaries or descriptions available online.

Author	Year	Title	Issue or volume	Publishing place and house or web link
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Compulsory reading

SHORT FICTION

Nathaniel Hawthorne	1836	“The Minister's Black Veil,” “Young Goodman Brown”		Available online
Catherine Maria Sedgwick	1830	“Cacoethes Scribendi”		Available online
Edgar Allan Poe	1847 1843 1839	“Tale Writing: A review,” “Fall of the House of Usher”		Available online
Charles Chesnutt	1898	“The Wife of His Youth,” “The Passing of Grandison”		Available online
Henry James	1892	“The Real Thing”		Available online
Edith Wharton	1899	“The Fulness of Life,” “The Journey”		Available online
F. Scott Fitzgerald	1922	“Diamond as Big as the Ritz”		Available online
Ernest Hemingway	1927	“Big Two-Hearted River”		Available online
James Baldwin	1965	"This Morning, This Evening, So Soon," “Sonny’s Blues”		Available online
Donald Barthelme	1968	“The Balloon,” “Lost in the Funhouse”		Available online
Joyce Carol Oates	1966	“Where Are You Going, Where Have You Been?”		Available online
Raymond Carver	1981	“Cathedral”		Available online
Sandra Cisneros	1991	“Woman Hollering Creek”		Available online
George Saunders	2012	“Exhortation”		Available online

THEORETICAL MATERIAL

Seymour Chatman	1993	<i>Reading Narrative Fiction</i>		Macmillian Publishing Company: New York.
Seymour Chatman	1980	<i>Discourse and Narrative: Narrative Structure in Film and Fiction</i>		Cornell University Press: Ithaca.

Optional reading

Scofield, M.	2006	<i>The Cambridge Introduction to the American Short Story</i>		Cambridge: Cambridge University Press.
Gerlach, J.	1985	Toward the End: Closure and Structure in the American Short Story		Alabama: The University of Alabama Press.

Notes

