

Instructor: Bülgözdi Imola bulgozdi.imola@gmail.com	Office hours: Tue 15 -16 and Wed 11-12
<b>AmLit 4: The American Short Story in the 20<sup>th</sup> Century</b> AN33000BA AN3306OMA	BA Year 3 and teacher training
Wed 16 – 17.40	Rm 111

“Fiction reveals truths that reality obscures.”

Ralph Waldo Emerson

**Course description:** The aim of this course is to introduce a variety of short story genres and give an overview of the classics (Faulkner and Hemingway) and the new voices that appeared in the second half of the 20<sup>th</sup> century (for example, science fiction, cyberpunk, Chicano, and Native American short stories). The course will provide insight into social, racial and ethnic factors influencing subjectivity, gender and the relationship between individual and power. The course will also focus on the visual representations of these genres in popular culture (for instance, the figure of the hard-boiled detective in Film Noir, the idealized image of the noble savage, or the cyberpunk world that provided the inspiration for *The Matrix* trilogy).

**Evaluation:**

- end-term paper (30%)
- take-home essay of 1800 - 2000 words (30%) **due date Dec 16**
- 8-10-minute oral presentation (15%)
- review of 300-350 words of a short story recommended for class discussion (10%)
- active classroom participation (3 response papers and each class will feature group discussions of specific topics) (15%)

**More than 3 absences will result in no mark, just like plagiarism!**

**Students should be advised that the quality of their written and spoken linguistic performance will count significantly toward their final mark.**

Under the current regulations, the course is planned to be a face-to-face, classroom-based course, HOWEVER, if due to the pandemic we have to switch to remote teaching, PLEASE be prepared to use the University of Debrecen E-Learning system at [elearning.unideb.hu](http://elearning.unideb.hu). In case of such a switch, the course evaluation methods (e.g., for class participation) and grading rules may be subject to change. You will be notified of these changes by the instructor if needed.

It is our shared responsibility to observe effective hygiene rules and follow the relevant government, university and faculty regulations regarding the pandemic. If you become ill or experience any symptoms, please stay home to protect others from infection.

**Schedule**

- Sep 9            Orientation and introduction
- Sep 16          Classics: Ernest Hemingway

“Indian Camp” and “The Snows of Kilimanjaro”

- Sep 23 Classics: William Faulkner  
“The Bear”
- Sep 30 Southern Gothic  
William Faulkner, “A Rose for Emily”  
Eudora Welty, “At the Landing”
- Oct 7 The hard-boiled detective  
Raymond Chandler, “The King in Yellow”  
Walter Mosley, “Gator Green”
- Oct 14 Science fiction  
Isaac Asimov, “Robbie”  
Ursula K. LeGuin, “The Matter of Seggri”
- Oct 21 African American short stories  
Alice Walker, “Really, *Doesn't* Crime Pay?”  
John Keene, “Rivers”  
Percival Everett, “The Appropriation of Cultures”
- Oct 28 Native American short stories  
Sherman Alexie, “Every Little Hurricane” and “A Drug Called Tradition”  
Leslie Marmon Silko, “Storyteller”
- Nov 4 **Consultation Week**
- Nov 11 Latino Literature and flash fiction  
Sandra Cisneros, “Little Miracles, Kept Promises”  
Carlos Fuentes, “Malintzin of the Maquilas”  
Agustín Cadena, “The Man with His Back Turned”  
**Short story reviews due date**
- Nov 18 Cyberpunk  
William Gibson, “The Winter Market”  
Bruce Stirling, “Bicycle Repairman”
- Nov 25 By popular demand: two/three short stories the group picks based on the reviews you hand in
- Dec 2 By popular demand: two/three short stories the group picks based on the reviews you hand in

Dec 9

## End-term test

### Evaluation in exam period

#### Set texts

You can find the classics in the library, the rest of the short stories and the theoretical background will be available via Google Drive.

#### General background readings (a good starting point for your presentation topics):

*Critical Insights: American Short Story*. eds. Michael Cocchiarale and Scott D. Emmert. Ipswich, Mass: Salem Press, 2015.

Scofield, Martin. *The Cambridge Introduction to the American Short Story*. NY: Cambridge UP, 2006.

*The Columbia Companion to the Twentieth-Century American Short Story*. eds. Blanche H. Gelfant and Lawrence Graver. NY: Columbia UP, 2000.

#### Theoretical background texts to be discussed in class:

Anderson, Jon. "Chapter 5: Taking and Making Place – The Stuff of Power." *Understanding Cultural Geography: Places and Traces*. London and New York: Routledge, 2015. 75-90.

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Writing on the Body: Female Embodiment and Feminist Theory*. Eds. Katie Conboy, Nadia Medina, Sarah Stanbury. New York: Columbia UP, 1997. 402-17.

Chandler, Raymond. "The Simple Art of Murder – An Essay." *The Simple Art of Murder*. Vintage Crime/Black Lizard, 1988. 2-9.

Kelly, James P. and John Kessel. "Hacking Cyberpunk." *Rewired: The Post-Cyberpunk Anthology*. eds. James P. Kelly and John Kessel. San Francisco: Tachyon Publications, 2007. vii-xiv.