

## MÁSTER EN ESTUDIOS INGLESES AVANZADOS MU 141

### “The One and the Many”: The Short Story and the Short Story Composite

#### 1.- Datos de la Asignatura

Código	304624	Plan		ECTS	3
Carácter	Elective	Curso	Máster	Periodicidad	1st Semester
Área	Filología Inglesa				
Departamento	Filología Inglesa				
Plataforma Virtual	Plataforma:	Studium			
	URL de Acceso:	<a href="https://studium.usal.es/">https://studium.usal.es/</a>			

#### Datos del profesorado

Profesor Coordinador	Mercedes Peñalba García	Grupo / s	1
Departamento	Filología Inglesa		
Área	Filología Inglesa (Literatura y Cultura en los Países de Habla Inglesa)		
Centro	Facultad de Filología		
Despacho	1.9		
Horario de tutorías	Office hours by appointment only		
URL Web	<a href="http://english.usal.es/index.php/mercedes-penalba-garcia">http://english.usal.es/index.php/mercedes-penalba-garcia</a>		
E-mail	<a href="mailto:mpg@usal.es">mpg@usal.es</a>	Teléfono	1754

#### 2.- Sentido de la materia en el plan de estudios

Bloque formativo al que pertenece la materia
Master in Advanced English Studies: Discourses and Cultures in Contact
Papel de la asignatura dentro del Bloque formativo y del Plan de Estudios.
Elective course (US Literature and Culture) Program of Study: Modernity and Postmodernity: Discourses and Cultures in Contact.
Perfil profesional.
Graduates in English Studies, Humanities and Education, Translation Studies, and Journalism.

### 3.- Recomendaciones previas - Prerequisites

- Effective command of written and spoken English (C1-C2).
- Ability to enhance critical thinking, oral communication, and writing skills through literary analysis.

### 4.- Objetivos de la asignatura - Course Learning Objectives

By the end of this course, students will have achieved the following objectives:

- Become familiar with the works of major practitioners in the field of short story cycles in the United States.
- Sharpen critical faculties with regard to the analysis and appreciation of the short story and the short story cycle.
- Have a sound understanding of the central aspects of contemporary short fiction theory.
- Explore the role of the short story in the contemporary world of book- and magazine-publishing and culture in relation to national and ethnic identities.
- Demonstrate a recognition of the short story cycle as a narrative form with distinct interests, patterns and characteristics, while exploring related literary and cultural issues.
- Develop an awareness of the specificity of the genre of the short story and the short story cycle and their importance in American literary culture.
- Be able to interrelate theoretical debate with close textual analysis.
- Write a publishable critical essay (or a master's thesis) and present an oral defense.

### 5.- Contenidos – Course Description

The aim of this module is to introduce students to the complexities and pleasures of a genre that has experienced great proliferation: the short story cycle—also often called short story composite, short story sequence, novel-in-stories, etc. The course traces the development of the short story cycle in American literature, asking several central questions: Is the short story cycle a legitimate genre or a “hybrid form” subordinated to the novel? What are the distinctive features of the story cycle in relation to the novel and the short story collection? What directions have short story cycles been taking in recent years? While the course is devoted to a poetics of the genre, it will also focus on the cultural uses of the form to articulate the concerns of “the one and the many” in a society as diverse as the United States.

The recommended short story cycles represent advanced stages in the development of the genre, as each text exploits the fragmentation and lack of cohesion of the form and depicts the complex interaction between the individual and the community, as well as the opposite impulses in any society towards unity (integration) and diversity (alienation). Students will be encouraged to develop an understanding of, and ability to analyze, particular texts, and to relate them to the wider discussion of the social and theoretical issues.

### 6.- Competencias a adquirir – Learning Outcomes

#### Generic Learning Outcomes

- G.1. Strengthen their reading and writing skills through instruction in literary and cultural analysis.
- G.2. Refine cooperative learning strategies and become independent critics of texts (written and visual).
- G.3. Provide multiple opportunities to improve skills of presentation, oratory and argument.
- G.4. Be able to respond to and initiate group discussion of issues based on precise reference to texts and contexts.

**Specific Learning Outcomes**

- E.1. Analyze literary texts with originality and rigor in the light of contemporary theory.
- E.2. Acquire a larger critical vocabulary for the study of selected story cycles.
- E.3. Provide students with detailed expertise in the nature, possibilities and limits of the short story cycle.
- E.4. Develop a greater understanding and appreciation of the short story cycle in critical and historical terms.

**Transversal Skills**

- T.1. Become familiar with and employ a variety of resources for English study, including electronic and printed databases.
- T.2. Develop an understanding of literary genres and conventions as well as the changes they exhibit over time.
- T.3. Employ a sophisticated critical and theoretical vocabulary for literary analysis.
- T.4. Display expertise at analytical thinking in a variety of formats: short essays, research papers, and critical reviews of secondary sources.

**7.- Metodologías docentes - Teaching and Learning Methods**

A selection of short story cycles will be specified for class discussion on designated dates. An updated reading list will be issued at the beginning of the course. Texts will be read alongside relevant literary and cultural theory, although emphasis will be placed on the poetics of the short story cycle. The aim of each seminar will be to discuss the literary value of short story cycles by representative authors that have used this form to explore notions of identity, memory and place.

Through detailed analysis of individual texts and the contexts in which they were produced, the module will promote an informed awareness of some of the key developments in the theory and practice of short fiction. Students are expected to read all required texts and come to class prepared to discuss the assigned material. The course ends with a workshop consisting of 3/4 thematic panel presentations on a range of contemporary short story cycles that articulate the fractured narratives of community, based on their individual research interests.

Assessment for this course will be based on effective class discussion, research assignments, an oral report and a fully documented paper. Seminar and workshop attendance are compulsory.

- Individual oral report / presentation: Each student will present a critical and personal reflection on a short story cycle related to their research paper. They will be judged on the quality of their works as well as on the delivery of the information.
- Research assignments: These individual assignments will consist of integrative questions, asking the student to critically comment on one or two scholarly articles related to a short story cycle.
- Essay / Final paper. Students are expected to submit one academic essay of approximately four thousand words on a topic agreed with their lecturer who will, if necessary, suggest further lines of research and argument. This analytical paper will be graded on content, organization and style (MLA 9th ed.).

**8.- Previsión de distribución de las metodologías docentes****MAP OF MODULE LEARNING OUTCOMES TO LEARNING AND TEACHING METHODS (Sections 6 & 7) AND METHODS OF ASSESSMENT (Section 10)**

	Horas dirigidas por el profesor		Horas de trabajo autónomo	HORAS TOTALES
	Horas presenciales.	Horas no presenciales.		
Sesiones magistrales	10		3	13
Prácticas - En aula	5		2	7
Seminarios	6		2	8
Debates	10		3	13
Tutorías	4			4
Actividades de seguimiento online		4	2	6
Preparación de trabajos		8	10	18
Otras actividades		3	3	6
<b>TOTAL</b>	<b>35</b>	<b>15</b>	<b>25</b>	<b>75</b>

**9.- Recursos – GENERAL RESOURCES****Libros de consulta para el alumno**

- Ardoin, Paul and Fiona McWilliam. "Introduction: On the Stickiness of the Short Story and the Cycle." *Journal of the Short Story in English*, vol. 66, 2016, pp. 21-9.
- D'Hoker, Elke and Bart Van den Bossche, editors. *Interférences Littéraires / Littéraire Interferentias: A Multilingual e-Journal of Literary Studies*, Special Issue: Cycles, Recueils, Macrotexts: *The Short Story Collection in Theory and Practice*, vol. 12, 2014.
- D'Hoker, Elke. "The Short Story Cycle: Broadening the Perspective." *Short Fiction in Theory & Practice*, vol. 3, no. 2, 2013, pp. 151-59.
- Davis, Rocío G. *Transcultural Reinventions: Asian American and Asian Canadian Short-story Cycles*. TSAR, 2001.
- Ducyk, Mathijs. "The Short Story Cycle in Western Literature: Modernity, Continuity and Generic Implications." *Interférences Littéraires/Littéraire Interferentias: A Multilingual e-Journal of Literary Studies*, vol. 12, 2014, pp.73-86.
- Dunn, Maggie and Ann Morris. *The Composite Novel: The Short Story Cycle in Transition*. Twayne, 1995.
- Ferguson, Susan. "Sequences, Anti-sequences, Cycles and Composite Novels: The Short Story in Genre Criticism." *Journal of the Short Story in English*, vol. 41, 2003, pp. 103-17.
- Gill, Patrick and Florian Kläger, editors. *Constructing Coherence in the British Short Story Cycle*. Routledge, 2018.
- Harde, Roxanne, editor. *Narratives of Community: Women's Short Story Sequences*, Cambridge Scholars, 2007.
- Head, Dominic, editor. *The Cambridge History of the English Short Story*. Cambridge University Press, 2016.
- Hogan, Patrick C., Gerald Lynch et al. "Roundtable: Affect, the Short Story, and the Cycle." *Journal of the Short Story in English*, vol. 66, 2016, pp. 163-213.
- Ingram, Forrest L. *Representative Short Story Cycles of the Twentieth Century*. Mouton, 1971.\*
- Kelley, Margot. "Gender and Genre: The Case of the Novel-in-Stories." *American Women Short Story Writers: A Collection of Critical Essays*, edited by Julie Brown, Routledge, 1995, pp. 295-310.
- Kennedy, J. Gerald. "Introduction: The American Short Story Sequence – Definitions and Implications," *Modern American Short Story Sequences: Composite Fictions and Fictive Communities*, edited by J. Gerald Kennedy, Cambridge UP, 1995. pp. vii-xv.

- Lister, Rachel. "Female Expansion and Masculine Immobilization in the Short Story Cycle." *Journal of the Short Story in English*, vol. 48, 2007, pp. 43-58.
- Lundén, Rolf. *The United Stories of America: Studies in the Short Story Composite*. Rodopi, 1999.
- Luscher, Robert M. "The Short Story Sequence: An Open Book." *Short Story Theory at a Crossroads*, edited by Susan Lohafer & Jo Ellyn Clarey, Louisiana State University Press, 1989, pp. 148-67.
- Lynch, Gerald. "Short Story Cycles: Between the Novel and the Story Collection." *The Cambridge History of the English Short Story*, edited by Dominic Head, Cambridge UP, 2016, pp. 513-29.
- Lynch, Gerald. *The One and the Many: English-Canadian Short Story Cycles*. University of Toronto Press, 2001.
- Mann, Susan. *The Short Story Cycle: A Genre Companion and Reference Guide*. Greenwood, 1989.
- March-Russell, Paul. "Story Cycles." *American Literature in Transition: 1990-2000*, edited by Stephen J. Burn, Cambridge University Press, 2017, pp. 154-68.
- Nagel, James. *The Contemporary American Short-Story Cycle*. Louisiana State University Press, 2001.
- Pacht, Michelle. *The Subversive Storyteller: The Short Story Cycle and the Politics of Identity in America*. Cambridge Scholars, 2009.
- Redling, Erik and Oliver Scheiding, editors. *Handbook of the American Short Story*. De Gruyter, 2022.
- Smith, Jennifer J. *The American Short Story Cycle*. Edinburgh UP, 2018.
- Zagarell, Sandra. "Narrative of Community: The Identification of a Genre." *Signs*, vol. 13, no. 3, 1988, pp. 498-527.
- Zagarell, Sandra. "Reflections: Narrative, Community, Narrative of Community." *Narratives of Community: Women's Short Story Sequences*, edited by Roxanne Harde, Cambridge Scholars, 2007, pp. 433-48.

**10.- Evaluación – ASSESSMENT METHODS****Consideraciones Generales – General criteria**

Committed participation in class and self-motivated personal research is essential for this course.

**Criterios de evaluación – Assessment**

Assessment for this course will be based on effective class discussion, a detailed analysis of individual texts, a fully documented paper, class presentations and research assignments. Students will be asked to give an oral presentation on a short story cycle, and to write a seminar essay of 12-15 standard pages, submitted at the end of the semester. To prepare for the writing of the essay, they will discuss their proposals with their supervisor, who will, if necessary, suggest further lines of research and argument.

**Instrumentos de evaluación – Grade Breakdown**

The course grade will be determined on the basis of these four components:

- Seminar preparation and class participation: 10%
- Oral presentation: 25% (Rubric)
- Research assignments: 15% (Rubric)
- Essay (research paper): 50% (Rubric)

**Recomendaciones para la evaluación – Recommendations for assessment**

In order for this course to be successful, it is imperative that students take the time to do a careful reading of course materials. The course focuses more on critical engagement, exploration, and communication related to complex issues than on mastering a body of material.

**Recomendaciones para la recuperación – Final assessment**

Written feedback on assessed coursework, verbal feedback on presentations and non-assessed coursework.