STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK

MASTER SYLLABUS

ENGL 350—FLASH FICTION

CIP Code: 231302

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Updated by: Phil LaMarche, December 2019

SCHOOL OF BUSINESS AND LIBERAL ARTS
DEPARTMENT OF ENGLISH AND HUMANITIES
DECEMBER 2019

A.   **TITLE**:   Flash Fiction

B.   **COURSE NUMBER: ENGL 350**

C.   **CREDIT HOURS:**
3 Credit Hours
3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D.   **WRITING INTENSIVE COURSE**: No

E.   **GER CATEGORY:**

F.   **SEMESTER(S) OFFERED:**   Fall, Winter, Spring, Summer

G.   **COURSE DESCRIPTION:**

The short story genre is explored by reading selections from various writers around the world. Students also write their own short stories in order to gain perspective on the literary form of the short story, the range of ideas expressed within that form, and the creative process used to produce that form.

H.   **PRE-REQUISITES/CO-REQUISITES:**

a. Pre-requisite(s): ENGL 101
b. Co-requisite(s): None
c. Pre- or co-requisite(s): None

I.   **STUDENT LEARNING OUTCOMES:**

By the end of this course, the student will be able to:

Course Student Learning Outcome [SLO]	*PSLO*	*GER*	*ISLO*
a. *argue* for specific interpretations of course materials	1.	GER 7	2. Critical Thinking [IA]
b. *understand* and display ability to apply terms common to the humanities		GER 7	1. Communication
c create their own examples of flash fiction stories and evaluate the writing of their peers.		GER 8	1. Communication

KEY	Institutional Student Learning Outcomes [ISLO 1 – 5]
ISLO #	ISLO & Subsets
1	**Communication Skills** Oral [O], Written [W]
2	**Critical Thinking** *Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]*
3	**Foundational Skills** *Information Management [IM], Quantitative Lit,/Reasoning [QTR]*
4	**Social Responsibility** *Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]*
5	**Industry, Professional, Discipline Specific Knowledge and Skills**

J.   APPLIED LEARNING COMPONENT: Yes_____   No___X____

K.   TEXTS:
(Example/ Actual Choices Determined by Instructor):

Masih, Tara, ed. *The Rose Metal Press Field Guide to Writing Flash Fiction.*
        Brookline, MA: Rose Metal Press, 2009.
Shapard, Robert and James Thomas, eds. Sudden Fiction: American Short-Short Stories.
        Layton, OH: Gibbes M. Smith, 1986.
Sudden Fiction Continued. New York: W.W. Norton, 1996
Sudden Fiction International: 60 Short-Short Stories. New York: W.W.Norton, 1989.
Stern, Jerome. *Micro Fiction.* New York: W.W. Norton, 1996. Thomas, James, Denise
Thomas and Tom Hazuka, eds*. Flash Fiction: 72 Very Short Stories*. New York: W.W.
        Norton, 1992.
Thomas, James and Robert Shapard, eds. *Flash Fiction Forward: 80 Very Short Stories.*
New York: W.W. Norton, 2006.

L.   REFERENCES:
Allen, Roberta. Fast Fiction. Cincinnati: Story Press, 1997.
Bellamy, Joe David. "Toward a New Form." Sudden Fiction. Salt Lake City: Peregrine
        Smith, 1986. 238-247.
Casto, Pamelyn. "Flash Fiction: The Short-Short to Ultra-Short Story."
        http://www.netauthor.org/e2k/stacks/casto.html
Caston, Pamela. "Flashes on the Meridian: Dazzled by Flash Fiction."
        http://www.he~lstone.com/meridian/meansarticle l .html
Delbanco, Nicholas. The Sincerest Form. Boston: McGraw Hill, 2004. Flashquake: An
Online Journal of Flash Fiction. http:ijwww.flashquake.org/

M.   EQUIPMENT: Technology enhanced classroom

N.   GRADING METHOD: A-F

O.   SUGGESTED MEASUREMENT CRITERIA/METHODS:

    - Flash fiction writing exercises
    - Peer Responses

- Final Portfolio

P.   DETAILED COURSE OUTLINE:
I. Introduction
  A. History of Flash Fiction
    1. Early Short-Shorts
      A. Langston Hughes "Thank You, M' am"
      B. Tennessee Williams "Tent Worms"
      C. Ernest Hemingway "A Very Short Story"
    2. Contemporary Writers: The Form Comes Into Its Own n
II. Differences Between Flash Fiction and The Short Story Form
  A. Character
    1. Protagonist vs. Antagonist
    2. Development
  B. Setting
    1. Place and Time
    2. Development
  C. Plot
    1. Aristotle's Plot Structure
    2. Other Plot Structures
    3. Development
  D. Point of View
    1. First Person
    2. Second Person
    3. Third Person
    4. Choosing Point of View
  E. Style
    1. Elements
    2. Development
    3. Consistency
    4. Style vs. Tone
  F. Theme
    1. Definition
    2. Development
    3. Re-stating Themes

Q.   LABORATORY OUTLINE: N/A