Please read assigned stories before the first class meeting.

There will be a quiz.

Course Description

This course is the study of fiction that is international in scope and spans nearly two centuries. The stories themselves are widely diversified as to type and style and offer attractions to a multiplicity of tastes and interests. They also provide the opportunity to selective approaches organized around related themes. All of the stories, by women and men, were selected for their literary merit. All reading for each session must be done prior to class.

Course Objectives

Students will have the opportunity:

• to foster an appreciation of reading and a serious study of literature.
• to learn and distinguish the elements of fiction.
• to use interpretive skills in regard to literature and life experiences.
• to improve writing skills.

General Focus

All reading for each session must be done prior to class.

The works for this course are selected to introduce the student to serious study of literature. The fiction read will be experienced through three logical sequences. The actual reading of the work will be the obvious beginning. Then, the purpose and nature of the fiction will be analyzed by questions of craft, the so-called elements of fiction. Lastly, each author’s life will also be explored to help foster ways of seeing the works within their temporal and cultural contexts. The reading of the fiction may ultimately continue to the way we understand and experience our own lives.

I. Author Talks (8 minutes in length) DO NOT READ TO US, as this will lower the presentation evaluation by one letter grade. Each student is required to select an author from the reading list and present a 8-minute review about the author prior to discussing their work. (Seminar students have the option of writing a paper.)

* Choose any author from the assigned reading list.
* Only one author talk about any given author per class section.
* The author talk will be given verbally before the class on the assigned date.
* Cite your resources in correct MLA format or points will be deducted for plagiarism.
* Use at least three different sources.
* Do not talk about a list of their works. This appears to be “filler.” Rather, touch on their major works.
* Make reference to the class selection in regard to discoveries made about the author.
* Include such things as the following:
  - where they were born
  - family
  - major works
  - formal education
  - cause of death
  - marriages
  - prizes received for work
  - other interesting trivia

* Please avoid copying chronologies from the first pages of biographies.

• YOU MAY USE NOTES; HOWEVER, SIMPLY READING TO THE CLASS FROM YOUR HANDOUT OR INTERNET PRINTOUTS RESULTS IN POINTS BEING DEDUCTED FROM THE PRESENTATION

• PLAGARISM IN ANY FORM WILL BE GIVEN A FAILING GRADE. TAKING ANOTHER’S THOUGHTS, IDEAS, OR INFORMATION IS A CRIME. GO AHEAD AND USE IT, BUT IT MUST BE CITED.

• Scoring for Author Talks:
  - 8 min. = 100%
  - 7.5 min. = 95%
  - 7 min. = 90%
  - 6.5 min. = 85%
  - 6 min. = 80%
  - 5.5 min. = 75%
  - 5 min. = 70%
  - 4.5 min. = 65%
  - 4 min. = 60%
  - 3.5 min. = 55%
  - 3 min. = 50%
  - 3.5 min. = 45%
  - 3 min. = Why bother?

II. Reading Quizzes

All reading for each session must be done prior to class. Questions will be asked about each story at the beginning of each session in a written format. These will not be interpretive level questions, but rather “Did you read it?” type questions.

One quiz each session: 288 points (9 points each story). NO QUIZ WILL BE TAKEN OR CREDIT GIVEN IF THE STUDENT DOES NOT STAY TO THE COMPLETION OF THE CLASS. YOU CAN NOT COME TO CLASS, TAKE THE QUIZ, AND LEAVE EARLY; PLEASE DO NOT ASK.
III. 2 Essays

THIS IS A W (WRITING) CLASS
• 100 point essays, typewritten; double-spaced
• Due Sessions 5 and 8
• Late Essays: 11 points will be deducted FOR EACH WEEK THE ESSAY IS LATE. No late essays are accepted the 8th week.

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ATTENDANCE IS AN EXPECTATION, NOT AN OPTION. CREDIT WILL NOT BE GIVEN FOR THIS COURSE IF TWO OR MORE CLASSES ARE NOT ATTENDED, OR ONE OF THE WEEKEND CLASSES IS MISSED. PLEASE DO NOT ASK TO LEAVE EARLY. IF YOU MUST COME LATER OR LEAVE EARLY, HOWEVER, POINTS MUST BE DEDUCTED.

ALL STUDENTS HAVE THE OPTION TO WRITE ONE EXTRA ESSAY IF YOU HAVE MISSED A CLASS OR ARE DISSATISFIED WITH YOUR GRADE PERCENTILE. There is an extra option for one excused absence if the instructor has been notified.

Total Points: 488

Scale:

97 - 100 = A+
93 - 96 = A
90 - 92 = A-
87 - 89 = B+
83 - 86 = B
80 - 82 = B-
77 - 79 = C+
73 - 76 = C
70 - 72 = C-
67 - 69 = D+
63 - 66 = D+
60 - 62 = D-
59 and Below = F

TEXT: The Story and Its Writers. A quiz will be given the first session over the assigned readings.

• ISBN: 10:0-312-59624-3
• Eighth Edition
• Publisher: Bedford/St. Martin’s
• Author: Ann Charter
• Copyright: 2011
Reading list: **Begin reading immediately,** as all students are expected to have completed each session’s assigned stories prior to attending class. **There will be a quiz at the beginning of each class session.**

**Session 1:**
- Nathaniel Hawthorne, “Young Goodman Brown,” (p. 357)
- Edgar Allan Poe, “The Cask of Amontilliado,”
- Herman Melville, “Bartleby the Scrivner,” (p. 561)
- Leo Tolstoy, “The Death of Ivan Ilich,” (p. 794)
- Ambrose Bierce, “An Occurrence at Owl Creek Bridge,” (p. 103)
- Guy de Maupassant, “The Necklace,” (p. 554)

**Session 2:**
- Kate Chopin, “Desiree’s Baby,” (p. 199)
- Anton Chekhov, “The Darling,” (p. 189)
- Stephen Crane, “The Open Boat,” (p. 271)

**Session 3:**
- Willa Cather, “Paul’s Case,” (p. 161)
- Sherwood Anderson, “Hands,” (p. 27)
- James Joyce, “The Dead,” (p. 434)
- Franz Kafka, “The Metamorphosis,” (p. 471)

**Session 4:**
- D. H. Lawrence, “The Rocking Horse Winner,” (p. 525)
- Katherine Anne Porter, “The Jilting of Granny Weatherall,” (p. 732)
- Zora Neale Hurston, “Sweat,” (p. 378)
- William Faulkner, “A Rose for Emily,” (p. 314)

**Session 5:**
- Ernest Hemingway, “Hills Like White Elephants”
- Richard Wright, “The Man Who Was Almost a Man”
- Eudora Welty, “A Worn Path,” (p. 866)

**Session 6:**
- Tillie Olson, “I Stand Here Ironing,” (p. 689)
- Shirley Jackson, “The Lottery,” (p. 387)
- Ray Bradbury, “August 2026: There Will Come Soft Rains,” (p. 116)
- Flannery O’Connor, “A Good Man’s Hard to Find,” (p. 676)

**Session 7:**
- Gabriel Garcia Marquez, “A Very Old Man With Enormous Wings,” (p. 334)
- Raymond Carver, “A Small Good Thing,” (p. 133)
- Alice Walker, “Everyday Use,” (p. 852)
- Leslie Marmon Silko, “Yellow Woman,” (p. 762)
- Amy Tan, “Two Kinds,” (p. 784)
- Marjane Satrapi, “From Persepolis: The Veil,” (p. 754)
  
  (I suggest reading some of the “Related Casebook” listed on page 753.)