**Course Title: Introduction to fiction**

**Course Code: LR110**

**Semester:**

**Course Instructor:**

**Email:**

**Description**:

This course will provide an introduction to the development of the short story in 19th- , 20th- and 21st century literature. An emphasis will be placed on innovations in technique and craft: plot structure and story form, complexity of characterization, and point of view. Additionally, the course will examine the short story as a literary space for writers “to restate for themselves their position—politically, socially, and artistically.” By the end of the semester, students will be able to identify major writers, developments, themes and issues in the short story genre; analyze and “close read” texts; and apply their knowledge to short story traditions and writers, locally and globally, not covered in the course.

**Course Learning Outcomes**:

**Identify** major writers, developments, themes and issues in the short story genre; analyze and “close read” texts; and apply acquired knowledge to short story traditions and writers, locally and globally, not covered in the course.

**Detect** the difference and relationship between primary, secondary and tertiary materials in the articulation of ideas about literature. The ways in which the short story tradition is in interplay with world literature and national literatures

**Appreciate** and clarify the relationship, inter-textuality and difference among literatures and artists from diverse backgrounds, literary methods and life experiences. Recognize and explain

**Distinguish** genres and tropes, and review and evaluate critical reception of authors and their respective texts.

**Read and Interpret** texts using close reading strategies that mind historical, cultural and temporal context, and rely on careful methods of literary and rhetorical analysis.

Respond to interpretations of authors and texts with original, learned and thoughtful oral and written work that surpasses mere summarization and repetition of received ideas.

**Present** ideas in a cogent, productive and informed way before audiences of peers and through breakout groups.

**Join** local, global and regional reading publics (by attending readings and author events, blogging, commenting on articles, reading journals and literary magazines) to discuss the novel

**Methods:**Lecture/discussion classes; supervised library and internet research; individual conferences.

**Evaluation Criteria:**

|  |  |
| --- | --- |
| **Assignments** | **15** |
| **Quizzes** | 10 |
| **CP/Attendance** | 5 |
| **Mid Term** | 25 |
| **Final** | 35 |
| **Presentation** | 10 |

**Required Texts:** *The Norton Introduction to Fiction, 6th ed. –* Jerome Beaty, editor.

|  |  |  |
| --- | --- | --- |
| Short Story Unit | | |
| Class | **Duration** | **Content** |
| Introduction | 1 – 2 classes | Short story elements; includes handout, brainstorm, and quiz. |
| E. A. Poe’s  *The Cask of Amontillado* | 1 class | Short story elements; point of view; setting, character, theme of irony; rewriting the ending from a different point of view. |
| Shirley Jackson’s  *The Lottery* | 1 class | Theme, setting, mood, ritual behavior |
| John Updike’s  *A & P* | 1 class | Setting, character, values |
| Michael Bruce’s *Gentlemen, Your Verdict* | 1 class | Theme of loyalty, moral dilemmas |
| Short Story Workshop | 1 – 2 classes | Editing skills; peer editing of drafts of students’ short stories |
| Richard Condie’s  *The Big Snit* | 1 class | Irony |
| Liam O’Flahery’s  *The Sniper* | 1 class | Setting, character, irony. |
| Alden Nowlan’s  *The Fall of a City* | 1 class | Character development, setting, mood |
| James Thurber’s  *The Secret Life of Walter Mitty* | 1 – 2 classes | Character, escapism, theme |
| Morley Callaghan’s  *Two Fishermen* | 1 class | Character, theme, moral dilemmas |
| Sociograms | 2 – classes | Construction sociograms; integrating all the elements from one story into a cohesive visual construct. |
| Concluding Activity: Writer’s/Artist’s Café | 1 – 2 classes | Sharing the sociograms; celebrating the students’ creative writing. |

**Plagiarism Statement:**

Proper citations and documentation of any sources that you quote, paraphrase, and/or summarize in your writing are required whenever you borrow the words, facts, and/or ideas of others. In general, putting others’ ideas into your own words still means you are borrowing, and to avoid plagiarism, the source must be cited and documented, both (a)at the point in your assignment where there borrowing occurs (parenthetical citations for most academic documentation systems), and (b) in a list of all sources cited given at the end of your assignment. Plagiarism—intended or not—is considered a serious academic violation of intellectual property rights, and may earn your written assignment an automatic “F.”