



Professor JOHN-FRANCIS KINSLER

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COURSE OBJECTIVES

- To teach the basic skills necessary to successfully read short stories in English.
- To introduce literary terms and the elements of fiction necessary to analyze literary works.
- To present a large variety of short stories by recognized British and American authors.
- To build the skills necessary to handle longer more difficult works by the end of the semester.

COURSE DESCRIPTION

This course is a basic introduction to English and American short stories providing students with instruction necessary to fully appreciate and comprehend various authors' works. The course will begin with the oral tradition and then move onto introducing the elements of fiction: plot, character, setting, tone, symbolism, theme, and point of view—covering representative stories by various authors to teach literary terms and familiarize students with how the different parts of fiction come together to create a story. The last part of course will teach more difficult stories organized by similar themes of childhood, motherhood, dating, and marriage. The students will be expected to take detailed notes in class, learn all literary terms and essential vocabulary. Grades will be assessed by a quiz, weekly discussion questions, a mid-term and final exams.

REQUIRED TEXTBOOKS & WEBSITE LINKS

- 2 Course Booklets (1 Containing Stories, the other Analysis).



- Dropbox for Audiobooks, Lecture PDFs & Additional Files:

<https://www.dropbox.com/sh/u5d2e5ihqenksrh/AADbly-KDTlxbpGF2kPBIDqRa>

PREREQUISITE SKILLS

- At least an Intermediate level of English language skills to adequately comprehend the lectures and take exams in English.

GRADING CRITERIA

ATTENDANCE / PARTICIPATION	10%	Students are to attend each class. If you enter the classroom late, please be sure to write your name on the whiteboard. For more than one menstrual pain excuse to be accepted, ensure the dates are 4 weeks +/- 3 days apart. Be sure to turn in any official excuse for absence within one week , not at the end of the semester.
ASSIGNMENTS	15%	Students do weekly assignments based on discussion questions for stories covered in the course lectures—to ensure students learn literary terms, essential vocabulary, themes, etc. Each missed weekly assignment counts against the final grade. Best submissions will be uploaded to the Dropbox.
QUIZ	5%	There will be an quiz (5%) given to ensure students are keeping up with the reading and learning the literary terms to understand short fiction properly. This quiz format will be very similar to the midterm & final exams.
MIDTERM EXAM	35%	The midterm exam will cover all literary works discussed in class. The exam be comprised of short answer, multiple choice, and matching questions on the vocabulary, literary terms, & analysis of stories.
FINAL EXAM	35%	The final exam is the same format as the midterm—covering analysis of stories after the midterm but will cover all literary terms spanning the entire semester. The exam format will be same as the midterm.

LITERARY TERMS

PLOT

- Parable
- Tale / Folktale / Fairy Tale
- Myth
- Fable
- Protagonist
- Antagonist
- Exposition
- Conflict
- Crisis
- Climax
- Conclusion / Resolution / Denouement
- Paraphrase

Narrative Techniques

- *In medias res* - "in the midst of things"
- Foreshadowing
- Flashback
- Epiphany

CHARACTER

- Characterization
- Protagonist
- Antagonist
- Hero / Villain
- Anti-hero
- Flat Character / Round Character
- Static Character / Dynamic Character

tone & style

- Tone
- Style
- Diction
- Dramatic Irony
- Verbal Irony
- Satire
- Polysemy / Ambiguity
- Opacity
- Explicit / Implicit
- Suggestion / Indirection
- Onomatopoeia

SETTING

- Place
- Time
- Atmosphere
- Vernacular

SYMBOL

- Allegory
- Conventional Symbol
- Literary / Contextual Symbol
- Symbolic Character
- Symbolic Acts

THEME

- Paraphrase

Literary Devices

- Allusion

POINT OF VIEW

- Omniscience
- Limited Omniscience
- Objective Point of View

Types of Narrators

- First Person Narrator (Participant)
- Third Person Narrator (Non Participant)
- Unreliable Narrator
- Innocent / Naive Narrator

Narrative Techniques

- Interior Monologue
- Stream of Consciousness
- Free Indirect Discourse
- Direct Address
- Polyphonic narration

Historical Context

- Misogyny
- Ostracism
- Lynching / to Lynch
- Miscegenation
- One-Drop Rule
- The Color Line
- Mulatto/Mulatta

COURSE SCHEDULE

WEEK 1 INTRODUCTION — ORAL TRADITION

- *Fables*, by **ÆSOP**
- *The Myth of Icarus*, by SALLY **BENSON**
- *Parable of the Prodigal Son*, **LUKE** 15:11–32
- *The Selfish Giant*, by OSCAR **WILDE**

WEEK 2 ELEMENTS OF FICTION / A — PLOT

- *Samuel*, by GRACE **PALEY**
- ### A — PLOT
- *Godfather Death*, by JACOB & WILHELM **GRIMM**
 - *The Judgment of Solomon*, **1 KINGS** 3

WEEK 3 B — CHARACTERS

- *The Butler*, by ROALD **DAHL**
- *Popular Mechanics*, by RAYMOND **CARVER**
- *Girl*, by JAMAICA **KINCAID**

WEEK 4 C — SETTING

- *The House on Mango Street*, by SANDRA **CISNEROS**
- *I Used to Live Here Once*, by JEAN **RHYS**
- *Nurse Lugton's Curtain*, by VIRGINIA **WOOLF**

WEEK 5 D — SYMBOL

- *The Blue Jar*, by ISAK **DINESEN**
- *Flowers*, by ALICE **WALKER**
- *On Discovery*, by MAXINE HONG **KINGSTON**

WEEK 6 E & F— TONE & THEME

- *Story of an Hour*, by KATE **CHOPIN**
- *A Clean Well-Lighted Place*, by ERNEST **HEMINGWAY**

WEEK 7 G — POINT OF VIEW

- *The Tell-Tale Heart*, by EDGAR ALLAN **POE**
- *The Childhood of Jimmy*, by LANGSTON **HUGHES**
- *How to Become a Writer*, by LORRIE **MOORE**[*]
- *In the Orchard*, by VIRGINIA **WOOLF**[*]

WEEK 8 MIDTERM EXAMINATION

[*] Note: Some stories listed may not be covered due to time constraints or difficulty level. Any work not discussed in class lectures will NOT be on the examination. It is possible due to Holidays & scheduling that Point of View may be covered after the Midterm examination.

WEEK 9 **STORIES BY THEME — CHILDHOOD**

- *A Lesson on a Tortoise*, by D. H. **LAWRENCE**
- *The Doll's House*, by KATHERINE **MANSFIELD**

WEEK 10 **STORIES BY THEME — MOTHERHOOD**

- *Karintha*, by JEAN **TOOMER**
- *Becky*, by JEAN **TOOMER**
- *Thank You, M'am*, by LANGSTON **HUGHES**

WEEK 11 **STORIES BY THEME — DATING**

- *Hills Like White Elephants*, by ERNEST **HEMINGWAY**
- *Eveline*, by JAMES **JOYCE**
- *Telephone*, by JOHN **FULLER**

WEEK 12 **STORIES BY THEME — MARRIAGE**

- *The Untold Lie*, by SHERWOOD **ANDERSON**
- *Say Yes*, by TOBIAS **WOLFF**
- *Happy Endings*, by MARGARET **ATWOOD**

WEEK 13 **NOBEL LAUREATE — THE AMERICAN SOUTH**

- *A Rose for Emily*, by WILLIAM **FAULKNER**
- *Story of the Good/Bad Little Boy*, by MARK **TWAIN**

WEEK 14 **NOBEL LAUREATES — COMING-OF-AGE STORIES**

- *Indian Camp*, by ERNEST **HEMINGWAY**
- *Boys & Girls*, by ALICE **MUNRO**
- *Indian Education*, by SHERMAN **ALEXIE**

WEEK 15 **FINAL EXAMINATION**