



ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit College of Letters and Sciences Department IHC

Subject ENG Number 352 Title Short Story Units: 3.0

Is this a cross-listed course? No
If yes, please identify course(s) _____

Is this a shared course? Yes If so, list all academic units offering this course CLAS

Course description: _____

Requested designation: Literacy and Critical Inquiry-L

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:

Name Ian Moulton Phone 480 727-1172

Mail code 0180 E-mail: ian.moulton@asu.edu

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Ian Moulton Date: 2/3/15

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA		
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:		
YES	NO	Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p> <p style="text-align: right;">syllabus and sample assignments</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p> <p style="text-align: right;">syllabus and sample assignments</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p> <p style="text-align: right;">syllabus and sample assignments</p>
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p>C-3</p>		

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	syllabus and schedule
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p style="background-color: yellow; display: inline-block; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	352	Short Story	L

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	53% of the course grade is based on writing assignments.	Discussion Boards are used for submission of essay length formal writing assignments (as opposed to informal "posts"). These count for 37.5% of the course grade (240/640 points). The final term project is a major writing assignment worth 15.7% of the course (100/640)
2	Writing is analytical in nature.	All writing in the course involves gathering, interpreting and evaluating evidence.
3	Writing is sustained and grade is based on lengthy assignments.	All ten Discussion Board essays are "substantial in depth, quality, and quantity." Examples of standard discussion board essays are included in this application to give an indication of the level of the work expected and produced. The final term project also constitutes a substantial writing assignment.
4	Feedback on writing is constant throughout the semester.	Writing assignments are due throughout the semester in ten units. Feedback is continuous throughout the semester.

Catalog Description:

ENG 352 Short Story

Development of the short story as a literary form; analysis of its technique from the work of representative authors.

ENG 352 Short Story

Credits: 3 Credit Hours

Prerequisites: ENG 102, 105, or the equivalent

Corequisites: None

Faculty Information:

Name: Kristin LaCroix, Lecturer and Barrett Honors Faculty

Office: 240K Santa Catalina Hall, Polytechnic Campus

Phone: (480) 620-6568 (This is a personal cell phone number--please use with discretion.)

Email address: kristin.lacroix@asu.edu

Office hours: Arranged via email

Catalog Description:

Development of the short story as a literary form; analysis of its technique from the work of representative authors.

This course is offered through ASU Online by the College of Letters and Sciences. For more information about the school, visit our website: <https://cls.asu.edu/>. If you have questions or concerns, please send your inquiry to cls@asu.edu.

Course Overview:

Short Story, ENG 352, is an upper-division literature course. It introduces students to the elements of the short story genre and focuses on understanding the work of short story writers within an historical and critical context.

We will not be writing stories in this class--you will want to take a creative writing course if that is your interest.

Learning Outcomes:

At the completion of this course, students will be able to:

- Identify the elements of short fiction and sub genres found within the form
- Collaboratively discuss and negotiate texts using literary terminology
- Interpret short stories within an historical and critical context
- Apply the elements of fiction to an independent explication of a short story
- Complete a project that represents and supports an informed interpretation of an assigned short story

As such, this course requires that we spend much of our class time in discussion, which will almost exclusively take place on the discussion board supported by Blackboard. My function is to help facilitate and guide this learning community, as

texts are constructed through recursive oral and written interaction. Although I have built in a foundation for discussion, you are ultimately responsible for creating the stimulating interaction in our “virtual” classroom.

**This course is offered through the Faculty of Interdisciplinary Humanities and Communication in ASU's College of Letters and Sciences. If you have questions or concerns about the administration of the course, you should first contact the course instructor. The Faculty Head of Interdisciplinary Humanities and Communication is Ian Moulton: <https://cls.asu.edu/ihc>

The Public Nature of the Class and Note Regarding Content

This semester, you will complete one major writing project and will make multiple posts in several modules. Please keep in mind that all of your writing will be considered public. Thus, you will share your work with classmates and the instructor. Part of becoming a good student and communicator is learning to appreciate the ideas and criticisms of others. For this reason, it will be important for you to choose topics that you are comfortable sharing with others. Avoid writing about things that you may not be prepared to subject to public scrutiny or that you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion, but that you adopt positions responsibly and contemplate the possible effects on others.

Also be aware that our class is composed of diverse members; it is your responsibility to use appropriate language in “class” and in writing and to respect the opinions and cultures of others. This policy does not put limits on your creativity or expression; rather, it asks that you deeply examine the purpose and necessity of writing that may offend others. That being said, please be forewarned that you may encounter language or ideas in the assigned reading that you may find disturbing or offensive—please try to keep in mind that this is a literature class and it is not your job to try to censor the ideas or expression of the writers we study. Instead, I ask that you try to determine the function of the writing and how that may relate to the intended audience response. Should you choose not to participate, you will lose points. I do not give alternate assignments.

Course Topics, Schedule, & Grading:

Activities used for instruction and assessment of learning include: discussions; textbook and supplemental readings; individual and group activities/assignments; comprehension quizzes, final exam; and a term project. Here is how each assignment type is broken down in terms of point value (740 total semester points available):

Discussion Boards: 20 points each (10 pts initial post, 2 pts peer

C1
C2
C3

See sample assignments
for details.

question posed during initial post, 8 pts for two peer replies@ 4 points each)--240 pts total available for the semester

Reading Quizzes: 20 points/module--200 points total available for the semester

Term Project: 100 points

Final Exam: 100 points

C1
C2
C3

You can find a detailed schedule of our assignments in the Course Schedule tab at the left. Please make sure you print it or copy-paste it into a file that you will have access to even if you do not have internet access. It is a good idea to make sure it is available in more than one format (print it and save the PDF to your local drive).

Grading

A+ (99-100)	A (94-98)	A- (90-93)
B+ (88-89)	B (84-87)	B- (80-83)
C+ (78-79)	C (70-77)	D (60-69)
E (59 and below)		

Grading Procedure:

Grades reflect your performance on assignments and adherence to deadlines. Graded assignments will usually be available within 3 school days (M-F) of the due date of the last component of the assignment via the Gradebook. Please keep in mind that discussion board posts cannot be graded until replies for that board are due, which is generally the following session.

Extra Credit:

I do not accept extra credit under any circumstances, as it is unfair to your colleagues who have worked hard doing the assigned work all semester to earn their grade. If you stay on track with your assignments, there should be no need for extra credit.

Communicating With the Instructor:

This course uses a discussion board called "Hallway Conversations" for general questions about the course. Prior to posting a question, please check the syllabus, announcements, and existing posts. If you do not find an answer, post your question. You are encouraged to respond to the questions of your classmates.

Email questions of a personal nature directly to me. You can expect a response within 24 hours if your e-mail is sent during the regular academic week. If you e-mail me after Friday at noon or on the weekend, I may not get back to you until Monday. Please remember to use academic e-mail etiquette standards—address

me by "Professor LaCroix," identify yourself by your full name and the course you are taking (ENG 352 section #99999), and include all relevant information using complete sentences and a professional tone.

Online Course:

This is an online course. There are no face-to-face meetings.

Email and Internet:

ASU email is an official means of communication among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly.

****All instructor correspondence will be sent to your ASU email account.***

Course Time Commitment:

This three-credit course requires approximately 135 hours of work. Please expect to spend around 18 hours each week preparing for and actively participating in this course.

Late or Missed Assignments:

Notify me **BEFORE** an assignment is due if an urgent situation arises and the assignment will not be submitted on time. Published assignment due dates (Arizona Mountain Standard time) are firm. Please follow the appropriate University policies to request an accommodation for religious practices or to accommodate a missed assignment due to University-sanctioned activities.

Submitting Assignments:

All assignments, unless otherwise announced, **MUST** be submitted to the designated area of Blackboard. Do not submit an assignment via email.

Drop and Add Dates/Withdrawals:

This course adheres to a compressed schedule and may be part of a sequenced program, therefore, there is a limited timeline to drop or add the course. Consult with your advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: Withdrawal from Classes, Medical/Compassionate Withdrawal, and a Grade of Incomplete.

Grade Appeals:

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the University Policy for Student Appeal Procedures on Grades.

Student Conduct and Academic Integrity:

ASU expects and requires its students to act with honesty, integrity, and respect. Required behavior standards are listed in the Student Code of Conduct and Student Disciplinary Procedures, Computer, Internet, and Electronic Communications policy, ASU Student Academic Integrity Policy, and outlined by the Office of Student Rights & Responsibilities. Anyone in violation of these policies is subject to sanctions.

Students are entitled to receive instruction free from interference by other members of the class. An instructor may withdraw a student from the course when the student's behavior disrupts the educational process per Instructor Withdrawal of a Student for Disruptive Classroom Behavior.

Appropriate online behavior (also known as *netiquette*) is defined by the instructor and includes keeping course discussion posts focused on the assigned topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board posts may be deleted by the instructor.

The Office of Student Rights and Responsibilities accepts incident reports from students, faculty, staff, or other persons who believe that a student or a student organization may have violated the Student Code of Conduct.

Prohibition of Commercial Note Taking Services:

In accordance with ACD 304-06 Commercial Note Taking Services, written permission must be secured from the official instructor of the class in order to sell the instructor's oral communication in the form of notes. Notes must have the notetaker's name as well as the instructor's name, the course number, and the date.

Course Evaluation:

Students are expected to complete the course evaluation. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Students are notified when the online evaluation form is available.

Syllabus Disclaimer:

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

Accessibility Statement:

In compliance with the Rehabilitation Act of 1973, Section 504, and the

Americans with Disabilities Act as amended (ADAAA) of 2008, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

Qualified students with disabilities may be eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of individual need. Students who believe they have a current and essential need for disability accommodations are responsible for requesting accommodations and providing qualifying documentation to the DRC. Every effort is made to provide reasonable accommodations for qualified students with disabilities.

Qualified students who wish to request an accommodation for a disability should contact the DRC by going to <https://eoss.asu.edu/drc>, calling (480) 965-1234 or emailing DRC@asu.edu. To speak with a specific office, please use the following information:

Tempe Campus

480-965-1234 (Voice)

West Campus

University Center Building (UCB), Room 130

602-543-8145 (Voice)

Polytechnic Campus

480-727-1165 (Voice)

**Downtown Phoenix Campus and
ASU Online**

University Center Building, Suite 160
602-496-4321 (Voice)

Computer Requirements:

This course requires Internet access and the following:

- A web browser (Chrome, Internet Explorer, Mozilla Firefox, or Safari)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Audio capability/computer speaker

Technical Support:

This course uses Blackboard to deliver content. It can be accessed through MyASU at <http://my.asu.edu>

To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>

To contact the help desk you have two options:

- chat/email: 247support.cust.com
- call toll-free at 1-855-278-5080, option 5 (student support)

Student Success:

This is an online course. To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track

ENG 352 Course Schedule

Assignment	Points	Due
WEEK 1: Intro to Course & Elements of Fiction		
Tuesday		
Watch the "Welcome & Start Here" video and read the syllabus. Post any questions you have in the Hallway Conversations forum.		1/13
Post an Introduction according to the instructions in the Week 1 Discussion (My Story).	12	1/13
Friday		
Go to the M1 Homepage and read/view the content.		1/16
Read Kelly Link's "Stone Animals" in the text. <i>(All reading listed will be found in the text unless otherwise noted.)</i>		1/16
Take the M1 Reading Quiz. (Please note: Reading quizzes are only available for 24 hours on the day they are due.)	20	1/16
Post your initial response to the Discussion Questions (DQs) in the M1 Discussion area; include a peer question as described in the DQ.	12	1/16
Post two replies to the Your Story discussion.	8	1/16
WEEK 2: The Unreal & Characterization		
Tuesday		
Go to the M2 Homepage and read/view the content.		1/20
Read Robert Olen Butler's "Jealous Husband Returns in Form of Parrot," A. M. Holmes' "A Real Doll," "The Cavemen in the Hedges," & Kevin Brockmeier's "The Ceiling"		1/20
Take the M2 Reading Quiz.	20	1/20
Post your initial response to the M2 Discussion.	12	1/20
Post two follow-up replies to the M1 discussion.	8	1/20
Friday		
Go to the M3 Homepage and read/view the content.		1/23
Read Sandra Cisneros' "Never Marry a Mexican," George Saunders' "Sea Oak," Janet DeSaulniers' "After Rosa Parks," & David Leavitt's "Territory"		1/23
Take the M3 Reading Quiz.	20	1/23
Post your initial response to the M3 Discussion.	12	1/23
Post two follow-up replies to the M2 discussion.	8	1/23
WEEK 3: Plot & Conflict		
Tuesday		
Go to the M4 Homepage and read/view the content.		1/27
Read Leslie Marmon Silko's "Tony's Story," Tim O'Brien's "The Things They Carried," Rick Moody's "Boys," & Steve Yarbrough's "The Rest of Her Life"		1/27
Take the M4 Reading Quiz.	20	1/27
Post your initial response to the M4 Discussion.	12	1/27
Post two follow-up replies to the M3 discussion.	8	1/27
Friday		
Go to the M5 Homepage and read/view the content.		1/30

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Read Antonya Nelson's "Female Trouble," Mary Gaitskill's "Tiny Smiling Daddy," Mary Hood's "How Far She Went," & Amy Tan's "Two Kinds"		1/30		
Take the M5 Reading Quiz.	20	1/30]C4	
Post your initial response to the M5 Discussion.	12	1/30		
Post two follow-up replies to the M4 discussion.	8	1/30		
WEEK 4: Setting & Midterm				
Tuesday				
Go to the M6 Homepage and read/view the content.		2/3		
Read Julie Orringer's "Pilgrims," E. Annie Proulx's "The Half-Skinned Deer," & Anthony Doerr's "The Caretaker"		2/3		
Take the M6 Reading Quiz.	20	2/3]C4	
Post your initial response to the M6 Discussion.	12	2/3		
Post two follow-up replies to the M5 discussion.	8	2/3		
Friday				
Post two follow-up replies to the M6 discussion.	8	2/6		
<i>Start planning for your Term Project if you have not already started.</i>				
WEEK 5: 1st POV & Narrator Reliability				
Tuesday				
Go to the M7 Homepage and read/view the content.		2/10		
Read Amy Bloom's "Silver Water," ZZ Packer's "Brownies," Diaz' "Nilda," & Reginald McKnight's "The Kind of Light That Shines on Texas"		2/10		
Take the M7 Reading Quiz.	20	2/10]C4	
Post your initial response to the M7 Discussion.	12	2/10		
Friday				
Go to the M8 Homepage and read/view the content.		2/13		
Read Melanie Rae Thon's "Xmas, Jamaica Plain," Susan Minot's "Lust," & Denis Johnson's "Car Crash While Hitchhiking"		2/13		
Take the M8 Reading Quiz.	20	2/13		
Post your initial response to the M8 Discussion.	12	2/13		
Post two follow-up replies to the M7 discussion.	8	2/13		
<i>*If you have not started working on your term project yet, you should probably do so. ☺</i>				
WEEK 6: 3rd POV & Narrative Experiments				
Tuesday				
Go to the M9 Homepage and read/view the content.		2/17		
Read Richard Bausch's "The Fireman's Wife," David Foster Wallace's "Suicide as a Sort of Present," (online) Edward P. Jones' "Marie" Susan Sontag's "The Way We Live Now," & Hemingway's "Hills Like White Elephants" (online)		2/17		
Take the M9 Reading Quiz.	20	2/17]C4	
Post your initial response to the M9 Discussion.	12	2/17		
Post two follow-up replies to the M8 discussion.	8	2/17		
Friday				
Go to the M10 Homepage and read/view the content.		2/20		

Read Daniel Orozco's "Orientation," Deborah Eisenberg's "Twilight of the Superheroes," Russell Banks' "Sarah Cole: A Type of Love Story," & Adam Johnson's "Trauma Plate" (online)		2/20
Take the M10 Reading Quiz.	20	2/20
Post your initial response to the M10 Discussion.	12	2/20
Post two follow-up replies to the M9 discussion.	8	2/20
WEEK 7: Synthesis & Term Projects		
Tuesday		
Go to the M11 Homepage and read/view the content.		2/24
Re-read Kelly Link's "Stone Animals"		2/24
Post your initial response to the M11 Discussion.	12	2/24
Post two follow-up replies to the M10 discussion.	8	2/24
Finish working on term projects—due next session.		2/24
Friday		
Post two follow-up replies to the M11 discussion.	8	2/27
Post your Term Project as directed.	100	2/27
WEEK 8: Final Exam		
Tuesday		
Take the Final Exam.	100	3/3
<i>Have a fantastic break!</i>		

}C4

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**ENG 352 Short Story: Digital Explication Project
Option #1**

C1, C2
C3

The Digital Assignment:

To “explicate” means to unfold, which is precisely what you will be doing in this assignment. First visit the Electric Literature site (<http://electricliterature.com/single-sentence-animations/>) to gain an understanding of the types of approaches you might take—you needn’t completely mimic these examples, but they should provide a good model for your aim. You can also view prior student examples in the menu bar at the left. Given the fact that these will be posted online, your ultimate goal is to generate audience interest while staying “true” to the narrative drive of story. (This does not mean you cannot make adaptations in terms of time, place, and minor details—it just means that you should not give a story a meaning that does not exist. For example, you might consider an interpretation of a Hawthorne story that takes liberties with setting and places it in a modern urban locale.)

Your job is to pick a story we've been scheduled to read this semester that engaged you (other than the story used for Modules 1 & 11 or Hemingway's "Hills Like White Elephants"), read it several times to gain a very good understanding of it, then pick a sentence (you may actually choose up to five sentences—they needn’t be consecutive) of the story you feel somehow embodies or contains much of the energy of the story. However, please do not add text that is not part of the original story. You will then be “riffing” off this line(s) in a video format. Much like a music video or film, you will be making choices regarding color, pacing, visual art and its placement, textual expression, and sound/background music to interpret or unfold the story for us. Again, you'll probably want to view some of the previous student examples. These videos were most often made with Windows Movie Maker, which is a free and fairly user-friendly software program that will feel very familiar to many of you if you've used Powerpoint before.

Students often posted videos as Youtube videos that necessitated a specific link and were not searchable, which eliminates some of the problems one might encounter with rude comments posted, requests for pulling the video, etc. There are lots of other sites you might use to host, though--vimeo is another--and some of you with smaller files may be able to upload directly. Please keep in mind that longer is not necessarily better, especially if your ideas are unnecessarily repetitious--as in writing, there is a lot to be said for visual editing and making sure your ideas are concise and organized.

Each of your choices should have a direct relationship with the elements of the story (character, dialogue, setting, symbol, structure, plot, etc.) and work to enhance, support, or define your interpretation of the story. For example, why do you think the creator of the Hawthorne clip used mainly black & white? Why do you think the only “color” in the piece is the occasional red “flash?” What about the music choice? The clarity level/use of shadow?

The Writing Assignment:

Once you have chosen a story to work with and begin your digital explication, you will write an accompanying commentary that documents your process and explains the

choices you made with regard to your interpretation of the story. **WARNING:** This is not a plot summary; I've already read the work and don't need to read a shorter version of it. Your main emphasis should be on interpreting the choices you made in your interpretation (colors, text, music, pacing, techniques, etc.) and its effect upon the reader (and viewer) and then supporting your ideas with direct evidence from the text and from your video.

Specifically, I will be assessing the following areas, which will be rated according to the following scale:

(Exceptional/A, Effective/B, Average/C, Needs Much Improvement/D, Unsatisfactory/E)

Video:

- Line Choice(s)
- Visual Appeal
- Auditory Integration
- Video Coherence & Representation

Commentary:

- Clear Thesis
- Development & Support
- Arrangement/Structure & Appropriate Integration/Exactness of Quoted Material
- Expression (grammar, spelling, punctuation, syntax, voice, clarity, etc.)

I do not like to put length requirements on work, because I find that students will either stretch out work with a bunch of irrelevant "fluff" or will suddenly stop developing their ideas to match the page recommendations. That being said, I don't see how anyone could do a decent job of this in less than 1 - 1/2 pages, single spaced.

If you have questions about this assignment, I expect that you will address them early on enough so we may work on them and ensure your success on this project.

ENG 352 Short Story: Analysis Project (Traditional Written Assignment) Option #2

Getting Started:

To “analyze” means to cut something up into its parts in order to see how it functions, which is precisely what you will be doing in this assignment. Your job is to pick a story we've been scheduled to read this semester that engaged you (other than the story used for M1 & M11 or Hemingway's "Hills Like White Elephants"). read it several times to gain a very good understanding of it, then pick an element of the story (character, dialogue, setting, symbol, metaphor, structure, etc.) and write an arguable thesis centered around how that element functions within the story. This should come from you, rather than a Google search of other writing or other people's interpretations of the story; I am not interested in reading a rehashing of other people's work. I also do not want you to rehash what has been said in our online discussion of the story--you should be bringing something entirely new to the table if you are choosing this option.

The Assignment:

Once you have chosen a story to work with you will write an analysis that focuses on your chosen element. **WARNING:** This is not a plot summary; I've already read the work and don't need to read a shorter version of it. Your main emphasis should be on interpreting an aspect of the work and its effect upon the reader and then supporting your ideas with direct evidence from the text. Therefore, your explication should contain the two basic movements imperative to writing about literature—a thesis and the evidence to support that thesis. I tend to focus on these two aspects very heavily when grading. In order to get to this level (300-level course), I assume you have had some experience in writing about literature. If for some reason you have not had much experience in this area, you may want to consider option 1 since the writing expectations are a bit looser and the project is a more visual endeavor.

Generally speaking, I will be assessing the following areas, and the overall work will be rated on an A-E scale, although there is room for +/- . Letter grades correspond to the number grades outlined in the course policies.

(Exceptional/A, Effective/B, Average/C, Needs Much Improvement/D, Unsatisfactory/E)

- Clear Thesis
- Development & Support
- Appropriate Integration & Exactness of Quoted Material
- Arrangement/Structure
- Expression (grammar, spelling, punctuation, syntax, etc.)

I do not like to put length requirements on work, because I find that students will either stretch out work with a bunch of irrelevant “fluff” or will suddenly stop developing their ideas to match the page recommendations. That being said, I don't see how anyone could do a decent job of this in less than 2½-3 pages, single spaced. Other than the spacing, please use MLA formatting guidelines.

If you have questions about this assignment, I expect that you will address them early on

enough so we may work on them and ensure your success on this project.

Some Possibilities:

Setting as a Metaphor for _____ in Joe Schmoe's "Story Name"

Character B's Changing Perception of _____ throughout Joe Schmoe's "Story Name"

Character B's Hidden Motivation in Joe Schmoe's "Story Name"

Joe Schmoe's Choice of Narrative Structure to Support the Theme of _____ in "Story Name"

Character B's Folly in Joe Schmoe's "Story Name"

_____ as Symbol in Joe Schmoe's "Story Name"

Oppositional Subthemes in Joe Schmoe's "Story Name"

Character B's (choose action) in Joe Schmoe's "Story Name"

Alternative Interpretations of Character B's (action/dialogue/etc.)

**Please refrain from choosing things we have widely discussed in class—I'm not interested in reading a rehash of a prior conversation. Likewise, I don't want you to go out and read someone else's interpretation of the work--in fact, it is for this reason that I have you working with the more contemporary stories. (Remember, any research you conduct for this assignment comes from your internalization of the key concepts we've been working with—the elements of fiction, etc.) On a similar note, you should refrain from including any of the writer's biographical information in your explication unless it is directly relevant to your thesis.

ENG 352 Discussion essay sample:

Discussion Question Sample (Must answer all portions thoroughly to achieve full points. These discussion questions are presented twice weekly; students must post an initial response that includes a peer question, then must post two replies to their peers.)

A) Of the stories we've read for this module, which was most satisfying for you in terms of central conflict(s) and resolution of these conflicts? Which was least satisfying? Explain, being sure to use specific details and quotes from each story--you will likely want to discuss the effect conflict has on the plot and character development of each story in order to fully answer this question. (You should use any relevant terms we have mentioned thus far in the course--this should be understood as "standard practice" from here on out.)

B) Review the excerpt from Tobias Wolff's conversation with Vendela Vida. How would you categorize each of this module's stories according to the definition Vida reads from Aristotle? Are they tragedies? Misadventures? Something else? Perhaps you don't agree at all with Aristotle's postulation--this is acceptable, but tell us why and propose an alternate.

C) To what extent do you agree with Wolff's response to Vida? Demonstrate your point using the stories for this module.

D) Peer question

Student Response Sample

"How Far She Went"

A) Of the stories this session, this one stood out to me the most. It certainly wasn't the only one that I enjoyed, but it had the kind of rich characters I enjoy and the ending was emotional and not necessarily entirely happy but still seemed successful and satisfying. This story seems to be a nested series of conflicts within conflicts. The two main characters emerge beautifully from the conflict and the resolutions of each conflict create more resolutions. The effect is a kind of blooming from which the characters are fully developed. We get an initial, indirect characterization of a somewhat snooty old woman and a frivolous, rebellious girl, grandmother and granddaughter in a discordant relationship. The

C1
C2
C3

author skillfully exposes little bits of information slowly as the exposition progresses, dropping little breadcrumbs like the letter from the father, the grandmother is sad about it but the girl doesn't care, the father requesting the plane ticket be refunded and revealing the abandonment that is occurring. The letter could be considered the inciting incident, since this is what set the granddaughter off and sent her running away and ultimately to the bikers. When the grandmother goes to the grave, an indirect response in avoidance of the conflict with her granddaughter, the reader is again presented with little tidbits to piece together that she is at her daughter's grave, that she has a great deal of guilt surrounding a lack of love for her daughter, regrets over her parenting choices and the fact that she sees the present state of her granddaughter as linked directly to her poor relationship with her daughter and her parenting. The discord between grandmother and granddaughter is one conflict, grandmother and granddaughter each struggle with internal conflicts with themselves, the granddaughter is struggling with abandonment which is a conflict within herself and with her father. The conflict with the bikers takes central stage here but is, in my opinion, superficial. The nesting structure of the conflicts in this story sets the biker conflict up as the catalyst through which the other conflicts begin to resolve. Notably, through the mini conflict of the dog barking which will give them away to the bikers, resolved through the grandmother drowning the dog, a bridge seems to have been built through the sacrifice between the grandmother and the granddaughter, laying seeds to begin resolving their relationship conflict. The sacrifice may also serve to begin, in the grandmother's internal struggle with her parenting, to repay debts she feels she owes to her daughter. This choice can be seen as an ultimate act of love for her granddaughter, as she repeatedly says "It was him or you." At this crucial apex, this climax of the story, she made the choice to sacrifice something that evidently brought her joy for her granddaughter's safety, and despite this tragic moment, the tension ebbs from this point and the reader gets the distinct impression that the conflict with the bikers has been resolved, albeit indirectly. "The girl walked close behind her, exactly where she walked, matching her pace, matching her stride, close enough to put her hand forth (if the need arose) and touch her granny's back where the faded voile was clinging damp, the merest gauze between their wounds." This final sentence seems to illustrate the healing that this event has caused between these two characters. The fact that

the girl is matching pace, following her grandmother's literal footsteps suggests that she will continue to do so metaphorically, since the beginning of the story suggests that she is somewhat astray in the grandmother's opinion, that she will now be more in-line, in synch with her grandmother. I would argue that the grandmother's sacrifice makes a stark contrast to the father's abandonment and begins a bond of trust from the granddaughter's perspective. The fact that she is close enough "(if the need arose)" to touch her grandmother, to support her suggests that she feels a closeness that might not have been there before, a desire to reciprocally support her grandmother. The reference to wounds, since we aren't told in the story of any literal injuries, indicates the presence of emotional wounds that need healing, suggesting that the process has begun. It's easy to see that the navigation of these conflicts has resulted in dynamic change in both of these complex, round, developed characters and in their relationship.

B) This story decidedly does not meet Aristotle's definition of a tragedy. Neither of the characters meets the criteria of being an especially great or highly placed character poised to fall from a great height. Greek definition of tragedy usually required that the main protagonist be a king or prince, army general, leader or figurehead of some kind and, unless we consider a grandmother to be an especially privileged position, we don't have a character of that type present in this story. According to Vida, Aristotle also held that the character's fall should not be due to an internal fault or defect of the character and clearly, these characters are imperfect, flawed, human characters with regrets and past mistakes and guilt. Technically, this story doesn't even feature a true fall since the story ends on a relatively positive note. Despite the unfortunate death of the dog, the characters are not broken or dead, in fact, the characters have ended the story with the potential for mending their relationship and tools to resolve their inner conflicts as well.

C) The story certainly applies to Wolff's response. The story uses external sources, the father, the gravesite, the bikers, the dog, to push the characters into crisis, into action. Prior to the inciting letter, the characters were in a kind of static avoidance and nothing was changing, the letter got a pretty strong reaction from the granddaughter but when this direct approach was ineffective, she ran away. The grandmother's reaction was strictly passive and diversionary. The threat to her granddaughter posed by the bikers

forced her into action, repeatedly and dramatically. In perfect harmony with Wolff's theory, the true conflicts of this story are within the characters but the outside conflicts are what create a story and force the character's hands into big, powerful, story-making actions.

"Tiny, Smiling Daddy"-

A) This story was very unsatisfying to me because the story Stew seemed so stagnant and miserable. He says it himself, "I'm a tired old man in a shitty world I don't want to be in." That pretty much seems like an accurate assessment of him throughout the story. In stark contrast to "How Far She Went" which told the story of grandmother and granddaughter with a fractured relationship and the events that pushed them to deal with their issues and resolve their conflicts, "Tiny, Smiling Daddy" is the story of a father and daughter with a deeply damaged relationship and both seem completely incapable of addressing it. At least the daughter writes the magazine article. It's an indirect, passive aggressive, wholly ineffective way of dealing with their conflict with each other, but at least it's an action. The daughter has made every overture between them that we read about, she calls, she comes over, she writes postcards. Nowhere in the story is there mention of the father making attempts at reconciliation. Clearly, he cares about their relationship or he wouldn't be dwelling on it all so much. However, rather than reach out to her, attempt to change his thinking, move beyond their differences, he remains stubborn, bitter, miserable, stagnating in his own negativity. He resents his wife, lashes out at her verbally and she responds passively in servitude, offering to rub his shoulders. Very late in the story, Stew gives a glimpse into his own daddy issues, the early loss of his own father, the ways his father rejected and shut him out even before his death, to a point where it seems almost Stew never really had a father figure, even when the man was still alive. This comes so late in the story, however, that my opinions of Stew are already pretty firmly negative and this revelation doesn't help me to excuse his treatment of his daughter. The very final passage of the story weaves a flashback into the present scene, his daughter in the red chair crying as he disowns her. Coming close on the heels of the descriptions of his own father's rejection, this seems all the more cruel and inexcusable. The flashback and his words to his daughter are sort of confusingly placed in the narrative and a transition from passive voice, "had once been a red chair," "had once sat Kitty," to a present

tense “he said,” “She did not move,” “Tears ran down her fist,” “she didn’t look at him,” make it difficult to tell if he is confusing the flash back with reality, if he speaks the words aloud in the present and that’s what makes his wife move away, or if he’s just terribly lost in the past and she moves away sensing that he’s mentally drifted away. The absence of any details about how this flashback makes him feel leads me to conclude that he still feels the same way towards his daughter as when he spoke the words. Coupled with the statement, just lines previously, “And no amount of self-realization or self-expression will change that,” I’m led to believe that this character isn’t big on self-awareness or soul searching. I found the story sad for all the characters involved and Stew’s seemingly hopeless static position is frustrating and depressing because I sense no optimism or hope for these characters’ relationships to improve. It’s entirely possible to push an analysis of this story’s plot arc, there’s a heightened point of action and tension when he’s buying the magazine, when he’s reading it in the car, that we could pin point as a crisis moment, a climax. Certainly the phone call from his friend starts the action, there’s anxiety before his wife gets home, the drive to the store are rising action. But after the purchase of the magazine and reading it, the story doesn’t wind down with satisfying falling action that diffuses the tension in pleasing ways. Instead, the tension just fizzles and dies when he puts the magazine under the seat. Once he’s home on the couch with his wife, we hope and hope for another spike that will lead to a more satisfactory resolution, but it’s like someone let the air out of this balloon and it’s just lying on the ground. The final bits, the recollection of his father, the flashback, his words to his daughter, are like someone stepped on the balloon and forced the last little pocket of air out of it and the story just ends. No happy ending, no tragic ending, no one dies, no opportunities for healing, just an end that isn’t really an end because I suspect that, tomorrow, Stew will be the same miserable, bitter old man estranged from his “changeling” of a daughter.

B) I would have to say that, once again, this story doesn’t fit Aristotle’s definitions of tragedy. Even if we could consider Stew a “great person”, I think his inability to have compassion for his daughter, his inability to grow from his past with his own father add up to definite flaws in his character. His rejection of his daughter is not a mere mistake, and “oops” that we can chalk up to a misfortune or misstep. That said, by conventional contemporary

definitions, most people would probably say this father/daughter relationship is tragic and the Stew certainly has fallen quite low, as I refer again to the line I quoted about him being a "tired old man". His own description of his state of being in this line suggests he's fallen pretty low at this point in his life. Of course, the fall in this story seems to have happened, or at least begun, before the story picks up. The daughter has already been disowned, the father is already miserable. This story only further entrenches those elements. The term "misadventure" connotes a kind of whimsy and lightness that doesn't suit this story very well. I think this story is simply not the kind of story that Aristotle was talking about.

C) I think this story tries and fails to fit Wolff's description. Outside forces try repeatedly to push Stew into resolving the conflict within himself and the conflict with his daughter, the call from his friend, the magazine itself, the worry over the opinions of his neighbors, his wife, and instead he refuses, he does go out and buy the magazine and we hope that he will continue acting on these forces, but then just stashes it under the car seat as if he can make it go away. He reflects on his own childhood and damaged relationship with his own father and the pain it caused him and we hope that this may make him see the error of his ways, but no, again, he does nothing, doesn't change, remains static. He seems entirely disinclined to make any attempts at reconciliation with his daughter and in the end, he rehashes his rejection of her without really displaying much in the way of remorse or regret or hope for doing better in the future. Stew isn't sculpting himself, the way Wolff says characters should, he doesn't emerge from the events of this story, blossoming from the unfolding resolutions like the characters in "How Far She Went". He just slogs through the story and emerges the same way he went in, all conflicts firmly in place. The battle is definitely "within" in this story, as Wolff says, but the battle in Stew's case, seems to be at a stalemate.

"Two Kinds"

A & B) I think this story also misses the mark of Aristotle's postulation. The narrator doesn't seem to exactly fall. We could chalk her failure to learn piano correctly and her failure to perform at the recital up to mistakes. She mistakenly assumed, with childlike pride and laziness that she could simply go through the motions and please her deaf piano teacher and still perform well at the recital. She also assumed that her choice to dig her heels in against

her mother's plans for her would have no repercussions and, of course, there certainly were consequences. She also assumed, in typical childlike fashion, that she could hurl cruelties and insults at her mother without consequences and was wrong again. However, this didn't entirely debilitate their relationship, her mother didn't fling her to the streets. There were hurt feelings and her mother gave up but it didn't result in abuse or cruelty or neglect. I think this is a very real, very human story about the kinds of things that happen in parent/child relationships every day. The story has a very satisfying, non-tragic end, despite the mother's death. The death seems, while sad, very normal. It's normal for parents to one day, when their child is grown up, in the narrator's case, over 30, to die. This is not tragic. Her mother extends the offer of the piano, a peace offering so many years later. The narrator directly categorizes this as such, "I saw the offer as a sign of forgiveness, a tremendous burden removed." This marks this story even more firmly as non-tragic. The mother did not die with this unspoken pain, this rift hanging over their relationship. Instead, when they talk about what the mother believes her daughter could have been, she is "neither angry, not sad. She just said it as if to announce a fact that could never be disproved." The final wrap up of the story, the narrator playing the piano, she transitions from playing the song of her childhood piano lessons, "Pleading Child" to "Perfectly Contented." The song title and this progression, and the realization "they were two halves of the same song" neatly and cleanly brings a peaceful ending to this story.

C) As for Wolff's theory, I think "Two Kinds" definitely features outside forces, the aunt, the other little girl, the crowd at the recital, the deaf piano teacher, the American media culture that puts all the ideas into the mother's head in the first place. I think this story is more about how these two characters foil each other than about those external forces, but we can't discount their effectiveness in the story. Without them, I think the story would be quite bland and the characters wouldn't emerge quite as fully.

"Female Trouble"

A & B) This story certainly features a distinct fall, perhaps a fall that began before the story did and continues to the story's conclusion. I'm not sure I would characterize McBride as a "great" character in the sense that I think Aristotle defines "greatness" but it's perhaps the closest to the Aristotelian definition of tragedy as we got this

session. Even his name emerging towards the end of the story suggests this character falling from the image he's set up for himself. He falls through three relationships to and implication at the end of the story that he will end up a "slow moving, sad faced old gentleman" being hit by a car. The end of the story even features the phrase, "Nothing to do but plunge on," which certainly insinuates a falling momentum. The prospect of his continued decline, possibly including being hit by a car which might result in death and his commitment to the inertia of his fall seem to make this story the most classically tragic ending of the stories for this unit. I find this story moderately more satisfying than "Tiny, Smiling Daddy," since McBride has not chosen to wallow in stagnation. At least he is committing to the fall, choosing an action, even if it is a negative, passive, unproductive one. There is also a sense of hope. Perhaps he will find the "radiant, blonde, healthy hiker" girl he imagines and have a hope for a normal life. I'm inclined to think he won't, but that has more to do with my personal experiences of people and life than with anything found in the text. I would personally be inclined to say there's something psychologically at work for McBride that brought about his fall, rather than an Aristotelian mistake, but that would be up for interpretation. Martha certainly finds him flawed. She repeatedly tells him what she thinks is wrong with him. The conflicts are rampant in this story. The conflict with Claire gets wrapped up, at least insofar as it dies with her. The conflicts between Daisy and McBride and Martha and McBride never really get addressed, except that they are rendered obsolete by him leaving. The real conflict here, however, seems to be McBride's misogyny, which is even directed at the "transvestite" neighbor, hinted at by the title, which certainly doesn't get resolved because, he takes that with him wherever he goes.

C) To apply Wolff's theory, I think this story is almost the reverse. The story seems to be about McBride's internalized conflict pushing him into conflict with the characters around him. He goes to the hospital to visit Daisy, he seeks out Claire, he continues to put himself in situations and return to those situations where conflicts occur. This isn't a story about things happening to him, but about him happening to various situations and coming into conflict with those situations and the people. I think his character is developed through the way he approaches these situations and his seeming inability to stay away from them. He seems more active than what I gather from Wolff's theory, but I think the effect is still the same.

Though I think it's McBride's internal conflicts that drive him to action and crisis, it's still through his interaction with these outside factors that we as readers derive McBride's character.

Regarding Aristotle: Certainly there are many stories in various genres and forms that follow Aristotle's formula precisely. Many stories written even in Aristotle's era still survive, are read or performed or turned into movies and these stories endure because they have an effect on people, even now, thousands of years later. And writers recycle those plots and concepts in new ways and weave those old character archetypes and plotlines into new stories all the time. So, plainly, he wasn't just making this stuff up out of nowhere. He was on to something that clicks with audiences. That said, I think his definitions are a bit narrow. Ancient Greek drama was severely limited to a very small selection of genres and the writers were hemmed in within those genres by a bunch of restrictions like Aristotle's definitions impose. Writers in that time weren't even really able to switch genres: a tragedy writer only wrote tragedies and a comedy writer only wrote comedies. These kinds of restrictions don't really apply to our contemporary writers or even those of recent history. A single writer may write in many genres and subgenres, writers constantly manipulate those genres and refuse to be fenced in by rules or conventions, they redefine and create new genres, they blend them so that now we have things like the tragicomedy and the "rom-com". We write and read stories about people and audiences seem to enjoy stories about people who are like them, normal, human people having normal, human experiences. We still write and consume stories of "great" people, highly placed people, royalty, celebrities, and we certainly eat up stories of celebrity "falls," just check out any tabloid. But those are far from the only stories that garner a reaction from an audience. So, while I think Aristotle had a lot to offer in his philosophies on writing, I think we've moved beyond that quite a bit and expanded. He had very narrow definitions of how to appeal to audiences to achieve the desired cathartic, emotionally purging response, but I think modern writers and audiences have discovered that we don't always need a highly placed hero to fall through a fatal mistake to his utter ruin or death as the only possible means of achieving catharsis. So I don't think it's necessary or useful, or even possible, to wedge every story into one of these narrow definitions. I think we make meaning out of stories in many different ways and categorizing them is only one possible avenue.

Both last week's lessons on plot and this week's investigation of Aristotle's postulation illuminated ways in which story telling and writing conventions have changed and evolved. Of course, stories are still being written that adhere to old conventions. My question is, do stories which follow traditional formulas or stories which challenge them speak to you most as a reader and what do you think it is about the stories' adherence or rejection of those conventions that attracts you?

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CONTENTS

<i>Acknowledgments</i>	v
<i>Foreword</i>	ix
<i>Introduction</i> by Rosellen Brown	xiii
RUSSELL BANKS Sarah Cole: A Type of Love Story	1
DONALD BARTHELME The School	19
RICK BASS The Hermit's Story	22
RICHARD BAUSCH The Fireman's Wife	33
CHARLES BAXTER The Disappeared	52
AMY BLOOM Silver Water <i>(Marie)</i>	72
T. C. BOYLE Caviar	80
KEVIN BROCKMEIER The Ceiling	93
ROBERT OLEN BUTLER Jealous Husband Returns in Form of Parrot	103
SANDRA CISNEROS Never Marry a Mexican	109
PETER HO DAVIES Relief	120
JANET DESAULNIERS After Rosa Parks	129
JUNOT DÍAZ, Nilda	144
ANTHONY DOERR The Caretaker	152
STUART DYBEK We Didn't	181
DEBORAH EISENBERG Twilight of the Superheroes	190
RICHARD FORD Communist	214
MARY GAITSKILL Tiny, Smiling Daddy	228
DAGOBERTO GILB Winners on the Pass Line	239
RON HANSEN Wickedness	253
A. M. HOMES A Real Doll	266
MARY HOOD How Far She Went	281
DENIS JOHNSON Car Crash While Hitchhiking	288

viii / CONTENTS

EDWARD P. JONES Marie	293
THOM JONES The Pugilist at Rest	304
JAMAICA KINCAID Girl	319
JHUMPA LAHIRI A Temporary Matter	321
DAVID LEAVITT Territory	335
KELLY LINK Stone Animals	351
REGINALD MCKNIGHT The Kind of Light That Shines on Texas	386
DAVID MEANS The Secret Goldfish	397
SUSAN MINOT Lust	405
RICK MOODY Boys	413
✓BHARATI MUKHERJEE The Management of Grief	417
ANTONYA NELSON Female Trouble	431
JOYCE CAROL OATES The Translation	452
✓TIM O'BRIEN The Things They Carried	469
DANIEL OROZCO Orientation	484
✓JULIE ORRINGER Pilgrims	489
✓ZZ PACKER Brownies	503
E. ANNIE PROULX The Half-Skinned Steer	520
STACEY RICHTER The Cavemen in the Hedges	533
GEORGE SAUNDERS Sea Oak	547
JOAN SILBER My Shape	567
LESLIE MARMON SILKO Tony's Story	579
SUSAN SONTAG The Way We Live Now	585
AMY TAN Two Kinds	599
MELANIE RAE THON Xmas, Jamaica Plain	609
ALICE WALKER Nineteen Fifty-five	616
STEVE YARBROUGH The Rest of Her Life	628
<i>Permissions</i>	649