TEXTS:  
- Sherwood Anderson, *Winesburg, Ohio* (Bantam)  
- Ernest Hemingway, *First Forty-Nine Stories* (Simon & Schuster)  
- J.D. Salinger, *Nine Stories* (Little Brown)  
- Raymond Carver, *Cathedral* (Vintage Books)

CONTENT: This term the focus of this Topics class will be the modern/contemporary American short story. I have chosen five books, each of which represents the work of a major American writer of short fiction and all of which, taken collectively, represent some (by no means all) of the finest moments in the development of the short story in America in the 20th century. The books will give us a variety of distinctive voices and thematic concerns. The focus in the class will be on 1) gaining some insight into the nature of the short story itself--its history, its theoretical foundations, and its major elements or "architecture"--and 2) on acquiring some strategies for making sense out of literary texts. You will be assigned a number of stories in each collection, and you will keep a record of your responses in the form of required weekly, informal, writing-for-learning papers as well as regular in-class journal entries (see below and separate handout). We will read the collections in the order of their original composition and/or publication, i.e., the order in which they are listed above. Class sessions will focus on one or more selected stories from each of the collections.

APPROACH: Informal lecture, discussion, and small group work. The class will have a strong collaborative component. If you are uncomfortable with collaborative assignments, this class may not be the right one for you.

ASSIGNMENTS: A response journal (200 points)--see separate sheet; a piece of formal writing (more about that later in the term) (100 points); and a final exam (100 points). Course total=400 points.

READINGS: Because my teaching style is to a good degree "existential," I am providing no specific calendar of reading assignments; instead, I will make reading assignments in class as we go from day to day. But for starters, you should right away begin reading Anderson's *Winesburg, Ohio* collection and have at least the first five stories finished for the second class period. As a rule, you must complete all reading prior to the class for which it is assigned, and with a significant degree of aesthetic attention. You will need to read carefully and as slowly as necessary to begin to construct some kind of provisional meaning from each of the stories. You will frequently need to read stories more than once. If you miss a class session, you are responsible for finding out what the next day's reading assignment is. Get to know others in the class who can give you a reliable summary of what went on in class during the day you missed.

ATTENDANCE: You will be allowed two unexcused absences w/o penalty. Anything beyond that will affect your grade at a cost of 10 points per miss.

EVALUATION: Total points=400. I will start with these basic criteria: A=93-100 %, A/B=88 %-92 %, B=83 %-87 %, B/C=78 %-82 %, C=70 %-77 %, D=60 %-69 %, F=below 60 %. I will then take a look at how the class has performed overall and make possible adjustments up or down in the above scale in order to determine grades. I will add points for strong class participation, and I will deduct for absences beyond the allotted two.

NOTE: MTU's Affirmative Action Officer has asked that all faculty include the following statement on each course syllabus:

MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disability Act of 1990 (ADA). If you have a disability and need a reasonable accommodation for equal access to education or services at MTU, please call Dr. Gloria Malton, Associate Dean of Students, (2212). For other concerns about discrimination, you may contact your advisor, department head, or the Affirmative Action Office (3310).