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 Office Hours: M, W 2-3:00
 and by appointment

Advanced Fiction Writing ENG 301
 Monday-Wednesday 3:00 - 4:30 — Palmer 203
 Texts: *Writers on Writing*, ed. Pack and Parini
Tales of Henry James [HJ]
Selected Short Stories of William Faulkner [WF]
Selected Stories, Alice Munro [AM]
Goodbye, Columbus, Philip Roth [PR]

Reading Assignments

Aug	26:	INTRODUCTION		
				Group 1, Story #3
Sept	31:	<i>Writers on Writing</i> , selected	26:	AM, "Something I've Been Meaning to Tell You," "The Ottawa Valley," "Material," "Wild Swans"
	2:	<i>Writers on Writing</i> , selected		
		Group 1, Story #1		
	7:	LABOR DAY	28:	<i>Workshop</i>
	9:	<i>Workshop</i>		
		Group 2, Story #1		Group 2, Story #3
	14:	HJ, "Daisy Miller," "An International Episode"	Nov. 2:	AM, "The Turkey Season," "The Beggar Maid," "The Moons of Jupiter," "The Progress of Love,"
	16:	<i>Workshop</i>	4:	<i>Workshop</i>
		Group 3, Story #1		Group 3, Story #3
	21:	HJ, "Aspern Papers," "The Real Thing"	9:	AM, "Friend of My Youth," "Menesetung," "The Albanian Virgin," "Vandals"
	23:	<i>Workshop</i>	11:	<i>Workshop</i>
		Group 1, Story #2		CONFERENCE WEEK
	28:	HJ, "The Beast in the Jungle," "The Jolly Corner"	16:	<i>Conferences</i>
	30:	<i>Workshop</i>	18:	<i>Conferences</i>
		Group 2, Story #2		Group 1, Story #4
Oct	5:	FALL BREAK	23:	<i>Workshop</i>
	7:	<i>Workshop</i>	25:	THANKSGIVING BREAK
		Group 3, Story #2		Group 2, Story #4
	12:	WF, "Barn Burning," "A Rose for Emily," "Dry September," "That Evening Sun"	Dec 30:	PR, "Goodbye, Columbus"
	14:	<i>Workshop</i>	2:	<i>Workshop</i>
	19:	FALL RECESS	7:	Group 3, Story #4
	21:	WF, "Red Leaves," "Honor," "Mountain Victory," "Race at Morning"	9:	PR, "The Conversion of the Jews," "Defender of the Faith," "Eli, the Fanatic"
				<i>Workshop</i>

WRITING LOAD: Everyone will write and revise four (4) complete short stories during the course of this semester. Each story *submitted for discussion* must consist of *at least* 6 double-spaced pages and should be “complete,” with a worked out ending—even a bad one. (Coming up with better endings is one of the things workshop is for.) If you are working on a novel or a novella, you can submit installments, yet these, too, must consist of self-contained units (i.e., “chapters” or “parts”). At the end of the semester, you will gather these revised stories into a portfolio, which you will submit to me for final evaluation. While there is no page limit on the *total* number of pages you write, there is a minimum requirement of 25 typewritten, double-spaced pages.

Everyone will also write one (1) 4-5 page explication of one of the assigned stories. You will sign up for this paper in advance. The paper should constitute *your own reading* and *cannot* rely on or utilize in any way any outside. The only exception to the latter rule is other work by the same author, including letters or published essays. Although you will read this paper aloud in class on the day the story is assigned, I will also grade the finished product as I would any other scholarly reading, so take it seriously. You will also prepare a set of questions drawn from your reading that you will use as the basis for an in-discussion. The paper and the discussion will receive a separate grade.

COURSE REQUIREMENTS: We will workshop five to six stories per week. You will submit your stories on a rotating system, so that you come up for discussion about every three weeks. On the Wednesday class prior to the week your story is up for discussion, you will turn in a clean copy to me. Mimeographed copies of your story, as well as the other stories up for discussion that week, can then be picked up outside my office door later that week. Moreover, you will write *at least* a half-page of single-spaced comments for each story up for discussion. You can either write these comments on the mimeographed copy of the story itself or type them out: the former method is easier, the latter option is more conscientious. These comments—both those you compose and those you verbalize in class during workshop—will factor into my evaluation of your final fiction portfolio, so take this process seriously. You are not being asked to pass opinions but to provide specific and considered constructive criticism. Finally, you are required to keep up with the assigned reading and to participate in our class discussions of these stories.

ATTENDANCE: You may miss no more than two classes, excused or otherwise. In other words, skip class wisely, because if you fall ill after you’ve used up your two misses, too bad. For every two absences *after* those initial two, you will be docked a full tier reduction in your fiction portfolio grade (B+ becomes B, B becomes B-).

GRADING:	Fiction Portfolio	70%
	Short Paper	20%
	In-Class Discussion	10%

PLAGIARISM: All work submitted for this course must be not only new but also your own. If you want to turn in a revised version of a story you wrote for another fiction-writing class here at Rhodes or elsewhere, *you must get permission from me in advance*. This is very important. See especially the attached sheet. In general, the stories are, without caveat, subject to the requirements of the Honor System.

STORY GROUPS

GROUP 1

GROUP 2

GROUP 3

Story Explication

- Sept 14: **Henry James**
"Daisy Miller" _____
"An International Episode" _____
- 21: "Aspern Papers" _____
"The Real Thing" _____
- 28: "The Beast in the Jungle" _____
"The Jolly Corner" _____
- Oct 12: **William Faulkner**
"Barn Burning" _____
"A Rose for Emily" _____
"Dry September" _____
"That Evening Sun" _____
- 21: "Red Leaves" _____
"Honor," _____
"Mountain Victory," _____
"Race at Morning" _____
- 26: **Alice Munro**
"Something I've Been Meaning" _____
"The Ottawa Valley," _____
"Material," _____
"Wild Swans" _____
- Nov. 2: "The Turkey Season," _____
"The Beggar Maid," _____
"The Moons of Jupiter," _____
"The Progress of Love," _____
- 9: "Friend of My Youth," _____
"Menesetung," _____
"The Albanian Virgin," _____
"Vandals" _____
- 30: **Philip Roth**
"Goodbye, Columbus" _____
- 7: "The Conversion of the Jews," _____
"Defender of the Faith," _____
"Eli, the Fanatic" _____