EGL 354.01 Major Writers of Contemporary British and American Literature

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Office Hours: Tuesdays 1:00-2:15, Hum 1108; Thursdays 10:00-11:15, Tabler 117

We will read a diverse selection of short stories by Anglo-American masters of the form, as collected in two anthologies edited by Daniel Halpert, *The Art of the Story* and *The Art of the Tale*. Our objective will be to understand and appreciate the potential of the genre from the standpoint of both narrative breadth and social critique. The works listed below capture an entire range of experience and emotion, powerfully conveying both the tragic and the comic sides of being human—both the predicaments and the possibilities of our contemporary transatlantic world. I am confident that these readings—moving, weird, sad, terrifying, heroic—will generate robust and rewarding classroom exchange.

Each of you will select a text to present on (co-presenting is fine), giving background on the author and setting the stage for a lively discussion of the story (provocative questions are as good as interpretative assertions in this respect). You will write two 5-7 page papers on stories that particularly engage your interests, working with me to develop your thesis and fashion a strong finished product.

You are allowed no more than three unexcused absences (a doctor’s note or the like will be needed for an absence to count as “excused”); poor attendance or chronic lateness will erode your grade and may result in your losing credit for the course. All papers will be submitted via SafeAssign at Blackboard.

Learning outcomes: Read texts closely with attention to nuances of language, content and form. Write focused and convincing analytical essays. Understand conventions of literary study, including literary terms and genres. Participate in discussions, listening to other perspectives, asking stimulating questions, and offering thoughtful insights. Understand historical usage and dialect variations of the English language.

January

28 Course overview

30 Julia Alvarez, “Amor Divino”

February

4 Martin Amis, “The Immortals”

6 Margaret Atwood, “Wilderness Tips”

11 Russell Banks, “My Mother’s Memoirs . . .”

13 Raymond Carver, “Are These Actual Miles?”

18 Junot Diaz, “Ysrael”

20 Deborah Eisenberg, “The Girl Who Left Her Sock on the Floor”
25 Nathan Englander, “The Twenty-seventh Man”

27 Richard Ford, “Optimists”

March

4 Kazuo Ishiguro, “A Family Supper”
6 James Kelman, “Remember Young Cecil”
11 Hanif Kureishi, “Intimacy”
13 Ian McEwan, “Pornography”

SPRING BREAK

25 Lorrie Moore, “Willing”; first paper due
27 Bharati Mukherjee, “The Management of Grief”

April

3 Jeanette Winterson, “The Green Man”
8 Donald Barthelme, “Cortes and Montezuma”
10 Samuel Beckett, “First Love”
15 Paul Bowles, “A Distant Episode”
17 John Cheever, “The Country Husband”
22 Mavis Gallant, “The Chosen Husband”
24 Doris Lessing, “The Habit of Loving”
29 Bernard Malamud, “The Last Mohican”

May

1 Jean Stafford, “Children Are Bored on Sunday”
6 Tobias Wolff, “Hunters in the Snow”

8 final paper due

**DISABILITY SUPPORT SERVICES (DSS) STATEMENT**

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or
http://studentaffairs.stonybrook.edu/dss/. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: 
http://www.stonybrook.edu/ehs/fire/disabilities/asp.

**ACADEMIC INTEGRITY STATEMENT**

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/

**CRITICAL INCIDENT MANAGEMENT**

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.