**COLT 0610P: Stories and Storytelling**

**Class meetings:** Mondays and Wednesdays, 9-10:20 a.m.

**Classroom:** Seminar room in Andrews (211 Bowen St, room A51)

**Instructor:** Ann Gaylin

**Office:** UH 206

**Phone:** 401-863-2315

**Office Hours:** Fridays, 2-3:30

An introduction to stories, how they are constructed, and how they are told. We will explore the role of storytellers in the creation of a story, the idea of “plot,” the forms that stories take, and the category of fiction itself—in essence, how and why stories are made, and made up. Our discussion will range from topics such as fictional forms, the acts of reading and of telling, the role of memory, and the invention of self, to questions of time and duration. Texts examined will be drawn from a variety of periods and cultures, and may include folktales, short stories, novels, graphic novels, and films.

Permission of instructor required. Limited to 20 FY students.

M 1/27 Introduction: stories, narrative, fiction

W 1/29 Stories, events, plots: Arthur Conan Doyle, *Selected Stories of Sherlock Holmes* (Signet Classics): “The Adventure of the Speckled Band,” The Musgrave Ritual,”

M 2/3 Sherlock Holmes stories, contd.:“A Scandal in Bohemia,” “The Naval Treaty,” “The Final Problem,” “The Empty House”

W 2/5 Plotting time and its telling: Joseph Conrad, *Secret Agent* (Penguin); Writing Fellows visit

M 2/10 *Secret Agent*, contd.

W 2/12 Telling the truth and telling stories: Kurosawa, *Rashomon*

**Friday, February 14: Draft of first paper (5 pp.) due to Writing Fellows via Canvas.**

**[M 2/17 Long Weekend. No University Exercises.]**

W 2/19 *Rashomon*, contd.

**Monday, February 24: First paper due (5 pp.) 5:00 p.m. via Canvas.**

M 2/24 Who tells a Story: Woolf, *To the Lighthouse* (HBJ)

W 2/26 *To the Lighthouse*, contd.

M 3/3 Monstrous stories: Mary Shelley, *Frankenstein* (Norton)

W 3/5 *Frankenstein*, contd.

M 3/10 *Frankenstein,* contd.

W 3/12 Retellings: Erice, *Spirit of the Beehive*

M 3/17 *Spirit of the Beehive*, contd.

W 3/19 Beginnings, middles, and ends: Charles Dickens, *Great Expectations* (Penguin)

**Friday, March 21: Draft of second paper (5 pp.) due to Writing Fellows via Canvas.**

**[Spring recess: March 22-30]**

M 3/31 *Great Expectations*, contd.

W 4/2 *Great Expectations*, contd.

**Friday, April 4: Second paper due (5 pp.) 5:00 pm via Canvas.**

M 4/7 *Great Expectations*, contd.

W 4/9 Visual/verbal tales and tails: Art Spiegelman, *Maus* (Pantheon)

M 4/14 *Maus*, contd.

W 4/16 Memorable stories: Ghosh, *Shadow Lines* (Houghton Mifflin)

M 4/21 *Shadow Lines*, contd.

W 4/23 *Shadow Lines*, contd.

**Reading period: April 25-May 6**

W 4/30 Wrap-up: Looking back, looking forward

**Wednesday, April 30: Draft of third paper (5 pp.) due to Writing Fellows via Canvas.**

**Friday, May 9: Final paper due (7 pp.) 5:00 pm via Canvas.**

**Requirements**

* At least one reading response per week
* Two 5-pp. papers
* One 7-pp. paper
* Regular attendance
* Submission of papers and reading responses in a timely fashion
* Active participation in class discussion

Papers should be double-spaced, in 12-point font, with 1.25” margins. I will give more detailed instructions about papers and paper topics approximately two weeks before each paper is due.

**Course Policies and Additional Information**

The success of this course depends on your active participation in class and your preparation for class discussion. Preparation includes careful reading of the texts or viewing the films that we will be discussing, as well as submitting a thoughtful reading response each week.

Books are available for purchase at the Brown Bookstore. If you decide to buy the texts elsewhere, please buy the same edition, especially for the longer novels we will be reading, so that we are able to refer to and discuss specific passages easily together in class. All readings and film viewings listed on the syllabus are required. You should plan to view films through online reserve, either individually or in small groups, before the discussion date listed on the syllabus.

**Grading**

1. Class participation: 10%
2. Reading responses: 10%
3. Paper 1: 20%
4. Paper 2: 30%
5. Paper 3: 30%

I encourage all students to come to my office hours or make an appointment to see me about any academic question or concern.

Brown University is committed to full inclusion of all students. Students who, by nature of a documented disability, require academic accommodations should contact me as soon as possible. Students may also speak with Student and Employee Accessibility Services at 401-863-9588 to discuss the process for requesting accommodations.

Please let me know in advance, or as soon as possible, if medical or other emergencies make it impossible for you to meet any deadline. I will need documentation from Health Services or other appropriate provider if there is an extenuating medical circumstance that prevents you from attending class or submitting an assignment on time.

Unless there are extenuating circumstances that you have cleared with me, papers will be downgraded one-third of a letter grade for every day that they are late.

Each student should have read and understood Brown’s Academic Code, available at: <http://www.brown.edu/College/curriculum/academic_code.php>. If you do not understand a section of the Code, or if you are uncertain about how to apply the Code to your work for this class, do not hesitate to contact me for clarification.

**Laptop and Technology Policy:** Any student texting, tweeting, updating status, checking email, or engaging in web-based side activities will be asked to leave and will be counted as absent for that day.

**Academic Resources**

Brown University Writing Center: <http://Brown.edu/Student_Services/Writing_Center>

Brown University Office of the Dean of the College:

<http://Brown.edu/College/index.php>