

Flash Fiction

A Tiny Genre with a Big Impact

Course Code: HONR-1000

Semester: Spring 2020

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OVERVIEW

This class will explore flash fiction as a vehicle for exploring diversity in contemporary life. Flash fiction is a type of short story characterized primarily by its length—or lack thereof: typically, the term refers to compositions of 1,000 words or less. In this class, we'll read contemporary examples of the form by practitioners from diverse backgrounds and explore scholarly criticism on the genre, examining its intersections with related short forms and its ability to engage with complex social issues. Specifically, we'll look at flash fiction that negotiates issues pertaining to gender, race, ethnicity, religion, age, orientation, etc. in American society. Our goal is to read flash fiction into its social contexts, considering its relevance to contemporary art and culture, current events, historical and current inequalities, our academic disciplines, and our daily lives.

REQUIRED TEXTS

You are required to purchase the following books:

Flash Fiction Forward: 80 Very Short Stories (Norton, 2006: 978-0-393-32802-8)

New Micro: Exceptionally Short Fiction (Norton, 2018: 978-0-393-35470-6)

Note: You must have access to the assigned reading in class every day; this will often mean bringing both books to class. Additional readings will be assigned.

GENERAL EDUCATION DESIGNATIONS: DIVERSITY AND HUMANITIES

This course features "D" (Diversity) and "H" (Humanities) General Education designations. This section of the syllabus explains what those designations mean and entail, and how our course will meet the criteria and goals of a D/H course. Text in bold is excerpted from university policies concerning general education courses.

HUMANITIES - (H)

1) Purpose:

Courses designated "H" concentrate on the expression, analysis, and interpretation of ideas and the aesthetics or values that have formed and informed individuals and societies.

2) Requirements:

- a) **Students will critically analyze the relationships of aesthetics, ideas, or cultural values to historic and contemporary cultures.**

Our class will analyze the formal features of flash fictional works in relation to the key themes of those works as they pertain to the historical contexts from which they emerge and/or to contemporary American culture.

- b) **Students will develop an understanding of how ideas, events, arts, or texts shape diverse individual identities.**

Flash fictional texts explore a wide variety of individual identities, with rich and complex cultural resonances.

- c) **Students will demonstrate their understanding through written work that provides them the opportunity to enhance their writing skills.**

In this class, students will demonstrate their understanding of the relationship between identities, texts, and ideas through eight 300-to 600-word writing assignments, which will be shared via a course blog. There will also

be occasional opportunities to explore course concepts through creative writing and informal self-reflection.

- i) **Writing assignments must be weighted in the grading scheme such that students are discouraged from skipping the assignment (i.e. writing assignments are worth a minimum of 10% of the overall grade).**

The eight 300- to 600-word writing assignments students will complete in this class are together worth 50% of the course grade. For further details as to how your grade will be calculated, see "Grades," below.

- ii) **The minimum required number of pages may be encompassed in one or multiple assignment/s. Informal writing assignments (like journals or class notes) and group projects will not count toward writing minimum. Multiple drafts of the same work cannot be counted twice in the cumulative page minimum.**

In our class, the minimum required number of pages will be spread across multiple assignments, as detailed above. Although the individual assignments are relatively short and may be informal in style (in keeping with the blog genre), they will nonetheless be substantial and thoroughly academic in content, requiring rigorous and sustained engagement with course concepts. Each blog post assignment has a specific prompt, directly linked to our course outcomes, with extensive guidelines regarding content and assessment. Our fulfillment of the cumulative page minimum does not include writing done in the context of journals, class notes, group projects, or resubmissions of earlier work.

- iii) **Lower-division courses must include at least five pages of out-of-class written assignments or essays.**

Students will do 2400-4800 words of academic writing over the course of the eight required writing assignments.

DIVERSITY - (D)

1) Purpose:

Courses designated "D" prepare students for engaged citizenship in the diverse, multicultural society of the United States.

2) Requirements:

- a) **Students will reflect on identity through the examination of one or more underrepresented groups (e.g. racial, ethnic, religious, social class, gender, age, disability, sexual orientation) in present day United States.**

Our class will entail intersectional analysis of individual identities as they relate to socially constructed groups. We will reflect primarily on gender, but also on race, ethnicity, religion, social class, gender, age, etc.

- b) **Students will examine the ways underrepresented groups define and express themselves and the context in which these definitions are constructed.**

We will read numerous flash fictional texts that seek to represent the experiences of underrepresented groups; throughout the semester, we will explore the genre specifically as a vehicle for the examination of complex social issues pertinent to diversity in contemporary American society.

- c) **Students will critically analyze theories and systems of cultural, societal, political, or economic power.**

Early lectures will provide a framework for the analysis of theories and systems of cultural, societal, political, and economic power; readings, class discussions, and assignments will require students to apply this framework throughout the semester.

Stephanie Miller 9/6/2019 2:47 PM

Comment [1]: When I applied for the general education designations for this course in previous semesters, I was asked to demonstrate that students were doing at least 5 pages of writing independent of the course blog. Students do indeed complete 5 pages of writing independent of the course blog, but really the writing for the blog is my primary mode of assessment for humanities and diversity learning in the class. The writing is informal in style, but the prompts are akin to academic essay prompts and elicit responses akin in substance to academic essays. (I ask the students to share their work via a course blog because it provides them a useful technical skill, entails complex genre considerations, enables conversations among students, etc. I have found students engage more deeply with diversity issues via the course blog than they do via traditional essays.) I understand the rationale for excluding some forms of blog writing from the minimum required page minimum, but the blog posts for my class requires serious, sustained, and thoroughly academic engagement with course concepts. I am happy to supply an example prompt on request.

d) **Students will demonstrate their understanding through written work that provides them the opportunity to enhance their writing skills.**

i) **Writing assignments must be weighted in the grading scheme such that students are discouraged from skipping the assignment (i.e. writing assignments are worth a minimum 10% of the overall grade).**

As noted above, the eight 300- to 600-word writing assignments students will complete in this class are together worth 50% of the course grade. For further details as to how your grade will be calculated, see "Grades," below.

ii) **Writing assignments must be tied to the purpose/requirements of the "D" designation.**

Five of the eight required 300- to 600-word writing assignments require explicit engagement with diversity issues.

iii) **The minimum required number of pages may be encompassed in one or multiple assignment/s. Informal writing assignments (like journals or class notes) and group projects will not count toward writing minimum. Multiple drafts of the same work cannot be counted twice in the cumulative page minimum.**

As noted above, the minimum required number of pages will be spread across multiple assignments in our class; although the individual assignments are relatively short and may be informal in style, they will be substantial and thoroughly academic in content, requiring rigorous and sustained engagement with course concepts. Each assignment has a specific prompt, directly linked to our course outcomes, with extensive guidelines regarding content and assessment. Our fulfillment of the cumulative page minimum does not include writing done in the context of journals, class notes, group projects, or resubmissions of earlier work.

iv) **Lower-division courses must include at least five pages of out-of-class written assignments or essays.**

Students will do 2400-4800 words of academic writing over the course of the eight required writing assignments.

v) **In courses worth three or more credit hours, at least one-half of the course materials must relate to one or more underrepresented groups. A detailed class schedule should be included on the course syllabus to confirm content minimum has clearly been met.**

Over 50% of our assigned readings relate to underrepresented groups.

COURSE OBJECTIVES

In keeping with the objectives advocated by the [National Collegiate Honors Council](#), this course will promote the goals of a D/H general education course by offering students the opportunity to develop skills in the following areas:

--Written communication

Students will post to a course blog throughout the semester, responding to a variety of prompts, many of which require substantial engagement with diversity issues. Students will also write and revise their own flash fiction, demonstrating their understanding of the genre through practical application. At the end of the semester, students will submit a selection of creative work accompanied by a critical self-assessment. Feedback on blogs and other writing will be provided.

--Oral communication

Students will develop their oral communication skills through daily in-class participation (comments and questions during open discussion, small group work, activities in pairs, during office hours, etc.).

--Analysis, synthesis, understanding

- Through class discussion and written work, students will develop their ability to analyze complex ideas and texts and to synthesize ideas *across* texts, genres, and disciplines. The prompts for required blog-posts and other assignments will require students to consider the aesthetics, ideas and cultural values of particular texts with respect to historic and contemporary cultures.
- Assigned readings, discussions, and blog posts will also provide the opportunity to critically analyze issues of gender, race, ethnicity, religion, gender, age, orientation, etc. in American culture. As we analyze each story together as class, we will consider the political, economic and/or cultural inequalities surrounding the socially constructed group(s) to which the story pertains.
- Blog post assignments and class discussions will address the relevance of diversity issues to students’ academic disciplines and American culture. Students will be given the opportunity to reflect on the ways in which the concepts we cover in class can be applied to their wider lives—including their scholarly pursuits and their identities as producers/consumers of American culture.

--Intellectual independence: critical and creative thinking

Over the course of the semester, students will develop their ability to think independently, using readings and class discussion as a launch-pad for the development of their own ideas. Readings and discussion questions will be used to provoke challenging intellectual debates. Students will critically analyze and interpret examples of flash fiction across a range of cultural contexts. Creative prompts will offer students the opportunity to engage first-hand with the principles of flash fiction as a genre.

--Interdisciplinarity

This course will entail an interdisciplinary approach as we will discuss individual examples of flash fiction in relation to contextual material from a variety of disciplines.

ASSESSMENT

Grade

<i>Blog posts 1-3 (6.25% each)</i>	18.75% (6.25% each)
<i>Blog posts 4-6 (6.25% each)</i>	18.75%
<i>Blog posts 7-8 (6.25% each)</i>	12.5%
<i>Quizzes, homework, classwork, preparation, etc.</i>	12.5%
<i>Participation</i>	12.5%
<i>Final creative submission accompanied by critical self-assessment</i>	12.5%
<i>Final exam</i>	12.5%

Blog posts

Students will post to a course blog eight times, responding to a pre-assigned prompt on each occasion. Blogs will be shared with me and among small groups of students in the class. Blog posts will vary in required length depending on the prompt but will typically be 300-600 words (exceptions possible). Detailed instructions will be provided well in advance of the first deadline. If you’d like feedback on your writing before you post it, feel free to stop by my office hours or take a trip to the writing center! (See “Writing Center,” below.) Although the blog posts can certainly be informal in style, they should be substantial in content, well organized, and thoroughly polished in presentation. A rubric will be distributed to guide you in your preparation of written work for the blog.

Quizzes, homework, classwork, preparation, etc.

Quizzes may be given at any time without warning. Homework and/or classwork may be assigned and/or collected for a grade. Preparation for class may be assessed for a grade on days when specific preparatory tasks have been assigned.

Participation

Your participation will be assessed in relation to the following criteria:

- frequency: see "Note" below
- initiative
- attentiveness
- responsiveness to others (picking up on and supporting or politely contesting others' views)
- responsiveness to the assigned material and use of specific examples to illustrate points (show me you've done the reading!)
- depth and range of ideas
- coherence of expression and elaboration of ideas

Note: Please note that every student should speak in every class session, usually more than once. Responding to your classmates is more important than responding to me although you should be doing both on a regular basis. Questions are valued as highly as answers.

Final creative submission accompanied by critical self-assessment

Detailed instructions will be provided well in advance of the deadline. Substantial feedback and opportunity to revise will be offered.

Final exam

The final exam will be administered at the university-scheduled time. See reading/writing schedule for details. Review materials will be distributed near the end of the semester. Format TBA.

COURSE POLICIES

Attendance

You are expected to be present every day your class meets, but four absences are permitted without penalty to allow for unavoidable circumstances that may occur. Absences beyond this limit are considered excessive and will result in grade reductions. The only absences that do not count toward the total allowed are those taken for jury duty, mandatory military service and activities required for classes or scholarships. **All other absences count toward the total, including absences due to illness, doctor's appointments, and emergencies.** (The four permitted absences are intended to cover such events.) Reductions beyond the permitted four will be taken on a percentage basis from the total number of points possible in the course. Students are expected to arrive in class on time in order to be counted present. (See "Punctuality, below.")

Number of Absences	Automatic grade reductions
4 or fewer	No automatic grade reduction
5	A final grade reduction of 7.5% of the total points possible for the course
6	A final grade reduction of 15%
7	Automatic failure of the course

Please note that you are responsible for keeping track of your own absences, but feel free to email me if you would like me to check your records against my own. I'm happy to let you know how many absences you have at any point during the semester.

Catching up after an absence

If you miss class, contact a classmate to find out what you missed. If you have questions or require further clarification, then please feel free to email me. (A classmate should be your first port of call, though!) For info regarding making up missed work, see "Missed Classwork and Homework," below.

Classroom behavior

The Student Code of Conduct states: "It is the responsibility of the student to be prepared, prompt, attentive, and courteous in the class room and conform to policies set by the teacher to maintain academic decorum." For this class, you are asked to behave respectfully toward your classmates at all times, to be aware of and sensitive to the variety of perspectives you will encounter in the classroom, and to listen when others are speaking.

Classroom technology

Laptops are welcome in this class but should only be used for purposes specific to our class, such as taking notes on class discussion, Googling a pop-culture allusion, looking up a definition of a word from a story we're analyzing, etc. (Laptops should not be used for off-topic web-browsing, accessing social media, doing work for another class, checking email, etc.). Cell phones should not be used in this class other than when specifically suggested by your instructor for a particular activity.

Communication

For this class, you are *required* to check your email and the online classroom *at least* once per day; these are the primary means of contact for the course. I am available during my office hours and by appointment for in-person consultation throughout the semester, and I strongly encourage you to come and see me frequently. (See "Office Hours," below.) You may also email me for help or advice at any point during the course!

Conferencing

Prior to a deadline, I *may* cancel one class session to enable a compulsory, ten-minute, one-on-one conference with each student. If so, you will be alerted well in advance. A sign-up sheet and instructions will be distributed offering a range of possible timeslots. If implemented, such conferences are compulsory; failure to attend your designated conference timeslot will count as an absence. (See "Attendance," above.)

Document submissions via Canvas

Please note that I cannot read .pages files, and the MSWord "Track Changes" feature (which I sometimes use to give feedback) does not always work with .rtf files. Therefore, please export/upload all required submissions as .doc or .docx files. Technical difficulties are not an acceptable excuse for late submission. If you cannot upload your submission, or if you upload your submission but do not receive a submission receipt, please email me immediately to explain the situation and include your submission as a .doc or .docx attachment *before the deadline* to avoid late penalties. (*If you do not receive a submission receipt, assume your submission was not uploaded.*)

Extra credit

There will not be any opportunities for extra credit in this class.

Late work

Grades of work defined as "late" (coming in after established due date and time) will be reduced by 5% of the total points possible for the assignment for each day it is late. Weekends count.

Missing classwork and homework

Students absent for jury duty, mandatory military service, activities required for classes or scholarships, or university-sanctioned activities (which do not include social or Greek-sponsored activities, clubs, or intramural athletics) may make up work missed due to such absence. If you are absent for any other reason, then you generally may not make up missed classwork or quizzes. (Classwork and quizzes are intended to assess preparation and promote classroom learning

in the specific context in which they are administered.) Homework may be submitted via email in advance of any missed class for full credit. Contact me for advice specific to your situation.

Office hours

You do not need an appointment to see me during my regular office hours. Just drop in!

Plagiarism

According to University Policy, plagiarism is “presenting the written, published or creative work of another as the student's own work. Whenever the student uses wording, arguments, data, design, etc., belonging to someone else in a paper, report, oral presentation, or other assignment, the student must make this fact explicitly clear by correctly citing the appropriate references or sources. The student must fully indicate the extent to which any part or parts of the project are attributed to others. The student must also provide citations for paraphrased materials.” Plagiarism can result in failure of the course or suspension from the University. For more information, see the policies listed at <http://academicintegrity.okstate.edu>.

Post-deadline revision

No re-writes are permitted after the final deadline for any assignment. Seek feedback in advance of the deadline on the reading schedule to ensure time for revision prior to final submission.

Punctuality

I will generally finish taking attendance at the very beginning of class. If you come in after class has begun, you are “tardy,” and I will have marked you absent; to avoid incurring an absence, it is imperative that you come up to me after class to specifically request that I mark you present. Three tardies = 1 absence. If you are more than 20 minutes late for class or leave more than 20 minutes early, then you will be marked absent for that day, regardless of whether you attend the rest of the class period. (See “Attendance,” above.)

Students with disabilities

If you think you have a qualified disability and need special accommodations for this course, you should notify your instructor and request verification of eligibility for accommodations from the Office of Student Disability Services (315 Student Union) as soon as possible. Accommodations for disabilities cannot be made until the instructor receives a verification letter from the SDS office, and accommodations cannot be made retroactively for assignments already completed or absences already accrued. For more information, call 405-744-7116, or go to <http://sds.okstate.edu>.

University policies

University policies and resources are provided on the official Spring 2020 syllabus attachment, which will be available via Canvas.

Writing center

You are strongly encouraged to visit the writing center for help with your writing for this class. The writing center can help you at any phase of the creative process, from brainstorming to outlining to drafting to editing to polishing! Every writer at every level of ability benefits from constructive feedback. Access to this free service is a major perk of your enrolment at this university, so take advantage! For further info and appointments, visit <https://osuwritingcenter.okstate.edu/>.

READING SCHEDULE

Please note that this schedule is subject to change; additional readings and/or hw may be required.

Abbreviations: Flash Fiction Forward = FFF; New Micro = NM

Week	Class	Day, Date	To read/do before class	Focus of class discussion	Reminders
1	1.	Tues.	N/A	--Intro to the course	Buy your books!
	2.	Thurs.	--Please bring an internet-connecting device to class --No reading required before class	--Intro to diversity --Setting up the course blog --Example blog prompt	
2	3.	Tues.	--John Edgar Wideman: "Stories" (FFF 9-10) --James Thomas and Robert Shapard: [Editor's Note] (FFF 11-14) --Robert Shapard: [Foreword] (NM xv-xvi) --James Thomas and Robert Scotellaro: [Introduction] (NM 1-2) --Pamela Painter: "Letting Go" (NM 3-4) --Margaret Atwood: "Happy Endings" (handout) --Create a wordpress account; create a blog	--Intro to flash fiction --Troubleshooting blog set-up issues --Blog intro assignment	Remember that quizzes and/or collected classwork are possible on any given class day.
	4.	Thurs.	--Email me your blog URL --Stefanie Freele: "You are the Raisin, I am the Loaf" (NM 87-88) --Jim Heynen: "Why Would a Woman Pour Boiling Water on Her Head" (NM 91-92) --Aleksandar Hemon: "Smithereens" (via Canvas)	--Maintaining the course blog --Guidelines for blog comments --Diverse readings in flash: settings	
3	5.	Tues.	--HW: Complete the blog intro assignment; request access to your groupmates' blogs --Kate Chopin: "The Story of an Hour" (via Canvas) --"Gender: Separate Spheres for	--Settings (cont'd.) --Diversity focus: gender	

Stephanie Miller 9/6/2019 2:25 PM
Comment [2]: This class provides an introduction to course policies and objectives, including those pertinent to the H and D designations.

Stephanie Miller 9/6/2019 2:26 PM
Comment [3]: This class contextualizes the diversity-related goals of the course with reference to the concepts of social construction, social stratification, identity terms, etc., using material from an open access sociology textbook.

Stephanie Miller 3/5/2019 7:59 AM
Comment [4]: In this class, we talk about the attributes of the flash genre, per se, that render it well suited to exploring the kind of diversity issues discussed in the previous class.

Stephanie Miller 3/5/2019 8:00 AM
Comment [5]: Our exploration of flash fiction settings in this class attunes students to the way in which individual identities are shaped by social circumstances and experiences. We attend to gender roles and national origin, here.

Stephanie Miller 3/21/2019 7:28 AM
Comment [6]: This class uses feminist classic "The Story of an Hour," by Kate Chopin, to explore the social construction of gender in 19th century marriage.

Week	Class	Day, Date	To read/do before class	Focus of class discussion	Reminders
			Men and Women” (from <i>American Eras</i> , via Canvas)		
	6.	Thurs.	--Richard Bausch: “1951” (FFF 53-55) --Nicholas DiChario: “Sweaters” (NM 40-41) --Brian Hinshaw: “The Custodian” (NM 13-14)	--Diverse readings in flash: endings that define	
4	7.	Tues.	--Alice Walker: “The Flowers” (pdf via Canvas) --Natalie J. Ring: “Sharecropping” (from <i>The Dictionary of American History</i> , via Canvas) --Ray L. Gunn: “Lynching” (from the <i>Encyclopedia of African-American Culture and History</i> , via Canvas) --James Joyce: “Epiphany” (from <i>Stephen Hero</i> , via Canvas) --“Myopia” (from <i>World Encyclopedia</i> , via Canvas)	--Endings (cont’d.) --Diversity focus: race	Blog post 1 by 11:59 p.m.
	8.	Thurs.	N/A	--“The Flowers (cont’d.)	
5	9.	Tues.	--Josh Russell: “Black Cat” (NM 175-176) --Denise Tolan: “Because You Are Dead” (via Canvas) --Allegra Hyde: “Lowry Hill” (via Canvas)	--Diverse readings in flash: Repetition as formal device	
	10.	Thurs.	--Jean Toomer: “Karintha” (pdf via Canvas)	--Repetition (cont’d.) --Diversity focus: race and gender	BP2 by 11:59 p.m.
6	11.	Tues.	--HW: Comment on three of your groupmates’ blogs (see instructions on Canvas)	--“Karintha” (cont’d.)	
	12.	Thurs.	--Tyrese Coleman: “Why Flash	--Repetition	BP3 by 11:59

Stephanie Miller 3/21/2019 7:28 AM
Comment [7]: In this class, we analyze the endings of story that explore issues pertinent to race, gender, and age.

Stephanie Miller 9/6/2019 2:39 PM
Comment [8]: Using a short story by African American author Alice Walker, this class considers the “coming of age” literary trope as a vehicle for exploring racial violence in early 20th-century America.

Stephanie Miller 3/21/2019 6:02 PM
Comment [9]: All of the stories assigned for this class explore questions of identity in the context of interpersonal relationships. “Because You Are Dead” explores this idea specifically in the context of a relationship shaped by a problematically gendered power dynamic.

Stephanie Miller 9/6/2019 2:40 PM
Comment [11]: Blog post 2 (BP2) asks students to consider either (1) the legacies of separate spheres ideology in contemporary life or (2) resonances between the themes of “The Flowers” and contemporary stories of racism from the *New York Times*. Other blog posts intersect similarly with discussions about diversity in class.

Stephanie Miller 3/21/2019 7:30 AM
Comment [10]: Here, we explore a “flash” excerpt from the famous Harlem Renaissance novel *Cane*, which explores the social constructs surrounding race and gender in the early 20th century.

Week	Class	Day, Date	To read/do before class	Focus of class discussion	Reminders
			Fiction" (via Canvas) --Tyrese Coleman: "I am Karintha" (via Canvas)	(cont'd.) --Diversity focus: race and gender	p.m.
7	13.	Tues.	Respond to assigned prompt(s) before class. (See instructions on Canvas.)	--Create writing as experiential learning	Note: Six-week grades will be posted by 12:00 p.m. on Wednesday. Feedback on BPs 1-3 will be provided.
	14.	Thurs.	--Kim Addonizio: "Starlight" (NM 7) --Kim Addonizio: "What Jimmy Remembers" (NM 9) --Amy L. Clark, "What I Really Meant Was That I Loved You" (NM 129) --Rick Moody, "Drawer" (FFF 294) --Rumaan Alam, "Minuet" (via Canvas)	--Diverse readings in flash: stream-of- consciousness flashes	
8	15.	Tues.	--Jamaica Kincaid: "Girl" (via Canvas)	--Stream of consciousness (cont'd.) --Diversity focus: race and gender	
	16.	Thurs.	--Raul Palma: "Filthy, Polluted" (via Canvas) --Christopher Merrill: "Guidebook" (FF 187) --Lynn Mundell: "The Old Days" (NM 111)	--Diverse readings in flash: second- person flashes	
9	17.	Tues.	Bill Konigsberg: "After" (via Canvas)	--Second-person flashes (cont'd.) --Diversity focus: affectational orientation	BP4 by 11:59 p.m.
	18.	Thurs.	Respond to assigned prompt(s)	--Create writing as	

Stephanie Miller 9/6/2019 2:28 PM

Comment [13]: Blog post 3 asks students to analyze and respond to a literary critical interpretation of "Karintha" focused on gender. (The interpretation is included in the assignment prompt in the form of an excerpt from Laura Doyle's *Bordering on the Body: The Racial Matrix of Modern Fiction and Culture*.)

Stephanie Miller 3/21/2019 5:58 PM

Comment [12]: Here, we discuss a response to "Karintha," the story assigned for the previous class, by contemporary African American flash writer Tyrese Coleman, whose work explores race and gender issues in a contemporary context. We read an essay by Coleman that speaks to these ideas—and to flash as a vehicle for exploring social issues—as well.

Stephanie Miller 9/5/2019 1:07 PM

Comment [14]: Gender inflects our discussion of all of the stories assigned for this date, but particularly "Minuet," which explores a complex moment of physical intimacy between men.

Stephanie Miller 9/5/2019 1:00 PM

Comment [15]: Kincaid's widely anthologized story "Girl" explores the social construction of gender in a multicultural context.

Stephanie Miller 3/21/2019 5:58 PM

Comment [16]: Our discussion of "Filthy, Polluted" explores the use of second-person to evoke the conflicted identity of a man whose mother immigrated to America from Cuba in the face of great adversity.

Stephanie Miller 9/5/2019 1:05 PM

Comment [17]: BP4 asks students to consider the relevance of the story "After" to contemporary life. "After" is about the bullying of a teen who is gay and the effects of bullying on his identity and family relationships

Week	Class	Day, Date	To read/do before class	Focus of class discussion	Reminders
			before class. (See instructions on Canvas.)	experiential learning	
10	19.	Tues.	No class (Spring Break)	No class (Spring Break)	No class (Spring Break)
	20.	Thurs.	No class (Spring Break)	No class (Spring Break)	No class (Spring Break)
11	21.	Tues.	Required: --Watch: ----Joe Ehrmann "Be a Man" TEDTalk --Read: ----Melissa Fraterrigo: "Momma's Boy" (NM) ----Paul Beckman: "Brother Speak" (NM) ----Ray Gonzalez: "The Jalapeno Contest" (FFF)	--Diverse readings in flash: the social construction of gender today	BP5 by 11:59 p.m.
	22.	Thurs.	--Ander Manson: "To Reduce Your Likelihood of Murder" (FFF) --Claudia Smith: "Colts" (NM) --Grant Faulkner: "Model Upside Down on the Stairs" (NM)	--Diverse readings in flash: the social construction of gender today (cont'd.)	
12	23.	Tues.	--Ashley Hutson: "I Will Use This Story to Tell Another Story" (via Canvas) --Alex McElroy: "A Man and a Man" (via Canvas) --Stacey Richter: "Tiffany" (FFF 71) --Robert Long Foreman: "Weird Pig" (via Canvas)	--Diverse readings in flash: humans and other animals	BP6 by 11:59 p.m.
	24.	Thurs.	Respond to assigned prompt(s) before class. (See instructions on Canvas.)	--Create writing as experiential learning	
13	25.	Tues.	--Ismail Kidair: "Before the bath" (FFF) --Peter Ho Davies: "The Minotaur" (via Canvas) --Gwen E. Kirby: "Shit Cassandra Saw That She Didn't Tell the	--Diverse readings in flash: race and gender in mythological flashes	BP7 by 11:59 p.m.

Stephanie Miller 9/5/2019 1:05 PM

Comment [18]: BP5 asks students to relate the assigned works, which explore the pressures of contemporary masculinity, to their own life experiences.

Stephanie Miller 3/21/2019 5:59 PM

Comment [19]: The works assigned for this class explore the pressures of contemporary femininity.

Stephanie Miller 3/21/2019 7:33 AM

Comment [20]: These stories—which raise questions about what it means to be human—offer the opportunity to talk about gender and class issues.

Stephanie Miller 8/18/2019 12:46 PM

Comment [21]: These stories revisit figures from classical mythology in ways that allow discussion of issues pertaining to gender, class, and race.

Week	Class	Day, Date	To read/do before class	Focus of class discussion	Reminders
			Trojans Because at that Point Fuck Them Anyway" (via Canvas) --HW: Comment on three of your groupmates' blogs		
	26.	Thurs.	--Gay Degani: "Abbreviated Glossary" (NM 134) --Kathy Fish: "Collective Nouns for Humans in the Wild" (link via Canvas) --Damian Dressick: "Four Hard Facts About Water" (NM 154) --G.A. Ingersoll: "Test" (FFF 189)	--Diverse readings in flash: experimental flashes	
14	27.	Tues.	--Prepare for creative writing collaborative feedback day. (See instructions on Canvas.)		
	28.	Thurs.	--John Biguinet: "Rose" (FFF 68) --Josh Russell: "Our Boys" (NM 174) --Michael Parker: "Deep Eddy" --Nin Andrews: "The Orgasm Needs a Photo of Herself" (NM 113) --Debra Marquart: "This new quiet" (NM) -HW: Comment on three of your groupmates' blogs	--Diverse readings in flash: film, music, and photography	
15	29.	Tues.	N/A	--Diverse readings in flash: film, music, and photography (cont'd.)	BP8 by 11:59 p.m.
		Thurs.	--No new reading --Additional HW: TBA --HW: Comment on three of your groupmates' blogs	--Final creative submission and self-assessment workshop	
16 Pre-Finals	30.	Tues.	--No new reading --HW: TBA	--Final creative submission and self-assessment workshop	--Creative work and critical self-assessment due in

Stephanie Miller 9/6/2019 2:32 PM

Comment [22]: In this class, we will look at how experimental forms of writing can enable discussion of social issues, some of which pertain to diversity.

Stephanie Miller 9/5/2019 1:01 PM

Comment [23]: BP8 asks students to research and discuss the relevance of diversity to their future careers.

Week	Class	Day, Date	To read/do before class	Focus of class discussion	Reminders
					dropbox by 11:59 p.m. on Friday.
	31.	<i>Thurs.</i>	--No new reading/viewing --HW: Complete blog wrap-up assignment.	--Course evaluations --Final exam review	--Please bring laptops or tablets to class this day to complete course evaluations if you have not already done so.
17 Finals		<i>Tues.</i>	The final exam will be at 2:00 p.m. in our usual classroom.	--FINAL EXAM	FINAL EXAM