

**THIS SYLLABUS IS TO BE USED FOR TRANSFER PURPOSES ONLY AND IS THE INTELLECTUAL PROPERTY  
OF THE INSTRUCTOR**

**Anoka Ramsey Community College – Coon Rapids Campus  
English 2204: Short Stories  
Summer 2010 / Section 01**

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**Office Hours:**

- I will be available at least 1/2 hour before and after each class.
- I can be available at other times by appointment.

**Class Meetings:**

- June 1 – July 22 / Tuesdays & Thursdays / 9:00 a.m. – 11:50 a.m. / Technology 208

**Textbooks:**

- *Daisy Miller*, by Henry James (Dover, 1995).
- *Flash Fiction Forward*, edited by James Thomas and Robert Shapard (Norton, 2006).
- *Great American Short Stories*, edited by Paul Negri (Dover, 2002).
- *Me Talk Pretty One Day*, by David Sedaris (Back Bay / Little, Brown, 2000).
- *Sleepwalk and Other Stories*, by Adrian Tomine (Drawn & Quarterly, 1998).
- Access to the internet for digital storytelling and hypertext literature.
- **Optional / Recommended:** *MLA Handbook for Writers of Research Papers* (7<sup>th</sup> ed., 2009).

**Materials:**

- Student MetNet Email Account, ARCC Network Access, and D2L Access
- Student I.D. / Library Card
- A class notebook or loose-leaf paper/folder
- A college-level dictionary
- A stapler

**Course Information:**

- Be sure to read the “official” course description and objectives which are on the course website.
- **The primary purpose** of this course is to help you continue to develop as a reader, and more specifically, as a *reader of literature* – and we will also discuss what “literature” means (is it broader or narrower than you think?). **Another important goal** for me is to engage everyone in the excitement of reading, studying, and sharing ideas – through discussion and writing – about reading and literature. Therefore, **our focus** will be the critical reading and discussion of a variety of short stories in a variety of forms – such as “classic” short fiction, a novella, “flash” fiction, an “embellished” memoir, graphic fiction, digital storytelling, and hypertext literature.
- This course is **3 credits** and satisfies **goal areas 6 and 7** of the Minnesota Transfer Curriculum.

- The English Department recommends successful completion of English 1121 before taking this course. (Please talk to me if you have questions about this recommendation.)

### Requirements and Evaluation:

- Pre-Class Reading and Preparation (including pre-class D2L posts)
- Attendance in Class
- Participation in Class Discussions (live and online, including pre-class D2L posts) = 15%
- Quizzes, Exercises, and Informal Writing = 25%
- Two In-Class Essays = 25%
- Two Take-Home Essays = 35%

**Schedule:** The following schedule is tentative. Any changes will be announced in class and online.

**Pre-Class D2L Posts:**    **Group 1:**        \_\_\_\_\_ - \_\_\_\_\_  
    **Group 2:**        \_\_\_\_\_ - \_\_\_\_\_  
    **Group 3:**        \_\_\_\_\_ - \_\_\_\_\_

### UNIT 1: "Classic" Short Fiction and a Novella

Tu 6/1		<b>Introductions, Elements of Fiction, Narrative Poetry</b>  <b>IN CLASS:</b> <ul style="list-style-type: none"> <li>• What is literature? How do we read it?</li> <li>• What is Short Fiction? What does it look like? How short is it?</li> <li>• Informal Writing and Discussion</li> <li>• Syllabus and Schedule</li> <li>• Introduce and Demonstrate D2L</li> <li>• Participant Information and Introductions</li> <li>• The 5 Major Literary Genres and Basic Literary History</li> <li>• The Elements of Fiction</li> <li>• A Narrative Poem – Poe’s “The Raven”</li> <li>• Introductory Theory – Poe’s “Philosophy of Composition”</li> <li>• Introductory Story – Stankey’s “Where’s the Whistle?”</li> </ul>
Th 6/3	Grp 1	<b>“Romanticism” in American Short Fiction</b>  <b>DUE:</b> <ul style="list-style-type: none"> <li>• Nathaniel Hawthorne – “Young Goodman Brown” – GASS, pp. 1-12</li> <li>• Edgar Allan Poe – “The Tell-Tale Heart” – GASS, pp. 13-17</li> </ul> <b>IN CLASS:</b> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Discussion of both stories</li> <li>• Informal exercises</li> <li>• Video on Poe</li> </ul> <p><b>NOTE: The last day to drop this course for a refund is 6/7/2010.</b></p>

Tu 6/8	Grp 2	<p><b>“Realism” and “Regionalism” in American Short Fiction</b></p> <p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>• Mary E. W. Freeman – “A New England Nun” – GASS, pp. 104-114</li> <li>• Kate Chopin – “A Pair of Silk Stockings” – GASS, pp. 152-156</li> <li>• Kate Chopin – “The Story of an Hour” – PDF on D2L</li> <li>• Kate Chopin – “The Storm” – PDF on D2L</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Discussion of all stories</li> <li>• Informal exercises</li> <li>• Video on Chopin</li> </ul>
Th 6/10	Grp 3	<p><b>“Modernism” in American Short Fiction</b></p> <p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>• Willa Cather – “Paul’s Case” – GASS, pp. 192-208</li> <li>• Ernest Hemingway – “The Killers” – GASS, pp. 240-248</li> <li>• Ernest Hemingway – “Hills Like White Elephants” – PDF on D2L</li> <li>• Ernest Hemingway – “A Clean Well-Lighted Place” – PDF on D2L</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Discussion of all stories</li> <li>• Informal exercises</li> <li>• Videos on Cather and Hemingway</li> <li>• Brainstorm possible essay questions for In-Class Essay #1</li> </ul>
Tu 6/15		<p><b>Is It a “Short Story” or a “Novella”?</b></p> <p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>• Henry James – <i>Daisy Miller: A Study</i> (1878) – read the entire novella (it is about 60 pages)</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Discussion of the novella</li> <li>• Video on James</li> <li>• <b>In-Class Essay #1 on “Classic” Short Fiction and the Novella</b></li> </ul>

## UNIT 2: “Flash” Fiction

Th 6/17	Grp 2	<p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>• <i>Flash Fiction Forward</i> – pages 9 to 81 (73 pages)</li> <li>• <b>NOTE:</b> As you read, begin to group the stories into “topics” or “themes” of your choosing. <b>Bring</b> a list of these groups (and the stories in each one) with you to class.</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Informal exercises</li> <li>• Group work and group presentations</li> <li>• Discussion of some stories</li> </ul>
Tu 6/22	Grp 3	<p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>• <i>Flash Fiction Forward</i> – pages 82 to 154 (73 pages)</li> <li>• <b>NOTE:</b> As you read, continue to group the stories into “topics” or “themes” of your choosing. Are you getting better at this? Are you revising your groups? <b>Bring</b> your list with you to class.</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Informal exercises</li> <li>• Group work and group presentations</li> <li>• Discussion of some stories</li> <li>• Distribute Take-Home Paper #1 Assignment</li> </ul>
Th 6/24	Grp 1	<p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>• <i>Flash Fiction Forward</i> – pages 155 to 227 (73 pages)</li> <li>• <b>NOTE:</b> As you read, continue to group the stories into “topics” or “themes” of your choosing. Which groups have the most stories? Which groups are your favorites? <b>Bring</b> your list with you to class.</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Informal exercises</li> <li>• Group work and group presentations</li> <li>• Discussion of some stories</li> </ul>

## UNIT 3: “Embellished” or “Creative” Non-Fiction

Tu 6/29		<p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>• <b>Take-Home Paper #1</b></li> <li>• David Sedaris – <i>Me Talk Pretty One Day</i> – pages 3-96 (94 pages)</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>• Quiz</li> <li>• Group work and informal exercises</li> <li>• Discussion of the stories</li> </ul>
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Th 7/1	Grp 3	<p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>David Sedaris – <i>Me Talk Pretty One Day</i> – pages 97-186 (90 pages)</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>Quiz</li> <li>Group work and informal exercises</li> <li>Discussion of the stories</li> <li>Distribute the Alex Heard article about David Sedaris</li> </ul> <p><b>NOTE: The last day to withdraw from this course is 7/2/2010.</b></p>
Tu 7/6	Grp 1	<p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>David Sedaris – <i>Me Talk Pretty One Day</i> – pages 187-272 (86 pages)</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>Quiz</li> <li>Group work and informal exercises</li> <li>Discussion of the stories</li> <li>Distribute Take-Home Paper #2 Assignment</li> </ul>

#### UNIT 4: Graphic Fiction, Digital Storytelling, and Hypertext Literature

Th 7/8	Grp 2	<p><b>Graphic Fiction</b></p> <p><b>DUE:</b></p> <ul style="list-style-type: none"> <li>Adrian Tomine, <i>Sleepwalk and Other Stories</i> – pp. 7-51 (45 pp.)</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>Quiz</li> <li>Group work and informal exercises</li> <li>Discussion of the stories</li> </ul>
Tu 7/13		<p><b>Graphic Fiction</b></p> <p><b>DUE:</b></p> <ul style="list-style-type: none"> <li><b>Take-Home Paper #2 Due</b></li> <li>Adrian Tomine, <i>Sleepwalk and Other Stories</i> – pp. 52-102 (51 pp.)</li> </ul> <p><b>IN CLASS:</b></p> <ul style="list-style-type: none"> <li>Quiz</li> <li>Group work and informal exercises</li> <li>Discussion of the stories</li> <li>Brainstorm possible essay questions for In-Class Essay #2</li> <li>Plan presentations for Th 7/15 and Tu 7/20</li> </ul>

Th 7/15		<b>Digital Storytelling – selections to be announced</b>  <b>POSSIBLE TOPICS:</b> <ul style="list-style-type: none"> <li>• Digital Storytelling – textual and visual</li> <li>• Blogs as novel, soap opera, etc.</li> <li>• Web 1.0 vs. Web 2.0</li> <li>• Etc.</li> </ul> <b>IN CLASS:</b> <ul style="list-style-type: none"> <li>• Presentations on Digital Storytelling</li> </ul>
Tu 7/20		<b>Hypertext Literature – selections to be announced</b>  <b>POSSIBLE TOPICS:</b> <ul style="list-style-type: none"> <li>• Web 2.0 and interaction</li> <li>• Do-It-Yourself websites</li> <li>• Hypertext Literature</li> <li>• Gaming as Storytelling</li> <li>• Etc.</li> </ul> <b>IN CLASS:</b> <ul style="list-style-type: none"> <li>• Presentations on Hypertext Literature</li> </ul>
Th 7/22		<b>So What Have We Learned?</b>  <b>IN CLASS:</b> <ul style="list-style-type: none"> <li>• <b>In-Class Essay #2 on Graphic Fiction and Digital Literature</b></li> <li>• Course Evaluation</li> </ul>

### Description of Expectations & Requirements:

1. **Pre-Class Reading and Preparation:** Please complete all assigned readings **before** coming to class. If you haven't read, you won't fully understand what we're talking about, nor will you be able to contribute very well. I have tried to carefully plan the amount of reading for each session so that you will have time to read slowly and closely. Also, I encourage you to make notes, ideally **in** your books, to help you remember key passages, questions, opinions, and ideas for class discussions. Finally, **bring** the assigned book and your notebook with you to every class.
2. **Pre-Class D2L Posts:** As indicated on the schedule above, each group of readers will have special responsibility for preparing the class discussion topics on three different days. All members of the group are responsible for alerting the class to especially interesting questions and problems prompted by a day's reading assignment – and possible answers and solutions – **by posting helpful messages to the appropriate link in our D2L Discussion Area by 11:59 p.m. of the day before the class meeting.** Each of your posts should be a paragraph long (about 5+ sentences); in your posts, please summarize or quote specific passages, as appropriate, and give page numbers.
3. **Attendance:** Please make every effort to attend every class (unless you are ill) and to arrive on time (so as not to be disrespectful of others with the distraction). **If** you must miss a class when an exam is scheduled or when a paper is due, **and if** the absence is due to one of the following – a serious illness (verified by an doctor's note), a death in your immediate family (parent or sibling), jury duty, military duty, a religious holiday, or a college activity – **and if** you notify me **before** the absence and provide appropriate documentation, **then** I will work with you to arrange a "make up" and to avoid any reduction in your grade. (Absences due to medical or legal appointments, subpoenas or court dates,

vacations, transportation problems, employment, or high-school events do not qualify for the above accommodation.) If you miss class, contact another student for notes and explanation of assignments, and check D2L for a synopsis and copies of any handouts. I **do** take attendance for legal and financial-aid reasons, and I reserve the right to consider attendance in “borderline grade” situations.

4. **Participation in Class Discussions:** I once heard, “You won’t care if you don’t share,” and I think it’s true – participation automatically increases your investment in and enjoyment of the class. In addition, the best literature classes have palpable energy and animated discussion. So listen actively and take notes, but also try to contribute – be prepared and willing to share your ideas, opinions, questions, and problems. If you are naturally shy, then participate more actively in small groups and answer more open-ended questions in class discussions. If you are naturally talkative, then monitor yourself so that you allow time and room for others to contribute. Above all, everyone should be respectful of one another’s contributions, even if you disagree – and if you agree, be sure to affirm one another.
5. **In-Class Quizzes, Exercises, and Informal Writing:** To encourage you to keep up with the readings, there will be a quiz during every class period, and quizzes may cover both the current day’s assignment and the previous day’s work. Quizzes may be given at the beginning or at the end of class. Opening quizzes will usually be more “objective” and will include factual identification and short-answer questions. Ending quizzes will usually be more of a “response” to a text, question, issue, or problem we’ve been discussing. **You may not come to class only to take a quiz and then leave.** We will also do various other exercises, including group work and informal writing, during each class.
6. **Two In-Class Essays:** These two essays will be written in class, in blue books, in 60 minutes. You will have some choice of topics for each essay, and possible topics will be discussed in class in advance. The essays should have multiple paragraphs with brief introductions and conclusions. Your handwriting must also be neat and legible. The first essay exam can be made up, but only if you are ill and notify me ahead of time; the second essay exam cannot be made up, and it will **not** be given early (except in extraordinary circumstances discussed with me ahead of time; see #3 above).
7. **Two Take-Home Essays:** These two essays will be about 750-1000 words each, word-processed and double-spaced, in MLA style. You will have some choice of topics for each essay, and you will have about one week to write each one. Research is **not** required, expected, or encouraged, but if you do, all secondary material must be listed on a Works Cited page, in MLA style, and all summaries, paraphrases, and quotations must be properly written and cited in MLA style. These papers must be your own individual work, written especially for this course. (However, you may ask each other or a friend to “critique” a draft before you finish writing the paper, and in fact it is a good idea to do so.) Late papers will simply receive a grade, without comments, and the grade will be lowered one full letter; after one week, the grade will be a zero.

#### A.R.C.C. Grading System:

- A = Superior achievement
- B = Above average achievement
- C = Average achievement
- D = Below average achievement
- F = Inadequate achievement

#### Numerical Grading Scales:

Grade	G.P.A.	%	D2L %	11-point
A	4.00	100 – 93	95	11
A-	3.67	92 – 90	92	10
A-/B+	3.50	90	90	9.5
B+	3.33	89 – 88	88	9

B	3.00	87 – 83	85	8
B-	2.67	82 – 80	82	7
B-/C+	2.50	80	80	6.5
C+	2.33	79 – 78	78	6
C	2.00	77 – 73	75	5
C-	1.67	72 – 70	72	4
C-/D+	1.50	70	70	3.5
D+	1.33	69 – 68	68	3
D	1.00	67 – 63	65	2
D-	0.67	62 – 60	62	1
D-/F	0.50	60	60	0.5
F	0.00	59 – 0	55	0

### Informal Grading System:

Plus ( + )	Very Good	Quizzes = 10-9
Check ( √ )	Acceptable	Quizzes = 8-6
Minus ( - )	Unacceptable	Quizzes = 5-0

### Participation Grading Criteria:

A	I am fully and clearly prepared for each class session. I have carefully and thoughtfully read all the assigned material prior to each class. I voluntarily offer thoughtful and insightful comments and questions during small-group work and full-class discussions. I encourage class discussions and small-group work, but I do not dominate them.
B	I am prepared for each class session. I have carefully read all the assigned material prior to each class. I sometimes voluntarily offer appropriate comments and questions during small-group work and full-class discussions. I try to encourage class discussions and small-group work, and I do not disrupt them.
C	I am mostly prepared for each class session. I have read all the assigned material prior to each class. I rarely volunteer a comment or question relating to the discussion, but I do respond when called upon and I often contribute to small-group work. I neither encourage nor disrupt class discussions and small-group work.
D	I am often unprepared for each class session. I do not always read all the assigned material prior to each class. I don't enter discussions and small-group work at all, either voluntarily or when called upon. I sometimes say or do things which discourage or disrupt class discussions and small-group work.
F	I am rarely prepared for each class session. I do not read all the assigned material prior to each class. I offer nothing to class discussions or small-group work. I often say or do things which discourage and disrupt class discussions and small-group work.

### Essay Evaluation Criteria:

- We may discuss different evaluation criteria and grading rubrics in class, and an evaluation sheet will be handed out when each essay is assigned, so you will know exactly how each will be graded. In sum, in evaluating the papers, I'll consider not only what you say but how well you say it. Organization, logic, and grammar will matter. Please proofread your papers carefully before turning them in.



## Other Policies and Information

**Academic Support Center (ASC):** The College offers free, trained writing tutors who work with writers at any stage in the writing process to improve their writing. Please meet with a tutor for an objective opinion, if you want more extensive help than I can reasonably provide during 10-15 minutes of an office hour, or if I am not available when you need help.

**Accessibility:** My goal is for our classroom and course work to be equally accessible to everyone. I have tried to design the class flexibly to accommodate different learning styles and approaches. I am also eager to make reasonable accommodations to guarantee persons with disabilities access to class sessions, the course materials, and the activities of the class. Let me know as soon as possible if you have a disability for which accommodations will be requested. If you need further information about disabilities and possible accommodations, please contact Scott Bay, Director of Access Services, at 763-433-1334, at [scott.bay@anokaramsey.edu](mailto:scott.bay@anokaramsey.edu), or stop by C255.

**Cell Phones, Texting, and Other Disruptions:** This is a college class, and I expect that we will all behave maturely, responsibly, and respectfully. I also expect that we will all be attentive and focused. Any disruptive behavior – including arriving late, packing up early, leaving early, having private conversations during discussions or lectures, eating, sleeping, sending or receiving cell phone calls or text messages, bringing friends/siblings/children/pets to class, etc. – will be dealt with immediately, first individually, and then with the Dean of Educational Services – see the Code of Student Conduct in the Student Handbook.

**Communication:** I do prefer email rather than "telephone tag" – and I don't regularly check voice mail. While the College prefers you to use your MetNet email account, you can use any email program to contact me; just be sure to clearly identify yourself and the course.

**Conferences:** Please see me during my office hours or schedule an appointment with me if you have questions or problems at any time during the summer session.

**Credit and Workload Expectations:** For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three-credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework outside the classroom. Obviously, you must make adjustments for compressed summer-session courses.

**Electronic Files / Late Work:** Back up your work often, and in more than one place – e.g., your home computer or laptop, your college network space, and your USB memory stick. Computer and printer problems are not a valid excuse for late papers. Unless announced otherwise, all papers are due in hard-copy form, anything other than a hard copy will be considered late, and email attachments are not acceptable.

**Incompletes:** Incompletes will only be granted to students who have a documented medical or family emergency during the last 1-2 class meetings of the summer session. These students must have completed all the other work for the course with an average grade of "C" or better, must not have more than 1-2 other absences, and must demonstrate the ability and willingness to complete the work before the third week of the following fall semester.

**Pass / No Credit Option:** You may elect to take this course on a "Pass / No Credit" basis instead of receiving a traditional letter grade. An average of "C" or higher on all of the required work for the course would be considered a "passing" (P) grade. If you desire to take the "Pass / No Credit" option, you must request it in writing (or e-mail) by July 8, 2010. Once you elect this option, you may not switch back to the letter grade option later in the semester. Think carefully about the issues surrounding this option, including transferring the course to another institution, before making a final decision.

**Plagiarism:** In addition to buying, accepting, or downloading a paper someone else has written, plagiarism includes but is not limited to (1) failing to cite quotations and borrowed ideas from any outside sources, even if the borrowed ideas are in your own words, (2) failing to enclose borrowed language in quotation marks (including copying-and-pasting from the internet), and (3) failing to put summaries and paraphrases into your

own words. (This definition of plagiarism was derived from Diana Hacker's *Rules for Writers*, 5th edition, Boston: Bedford-St. Martin's, 2004.) Presenting another person's ideas or writing as your own without clear, accurate, and complete citation and documentation will result in an "F" for that assignment and notification of the Dean of Educational Services – see the Code of Student Conduct in the Student Handbook.

**Record Keeping:** Please make back-up copies of all your work, and keep all quizzes, exercises, exams, and papers returned to you. If questions about grades arise, you will need to produce the original documents. In addition, keep track of all your notes and other materials for each exam and paper; if questions about plagiarism arise, you will need to prove you did your own writing.

**Religious Observances:** The College permits absences from class for participation in religious observances. Students who plan to miss class for sincerely-held religious beliefs are required to (1) inform me at the beginning of the summer session (within the first two class meetings) of anticipated absences, (2) meet with me to reschedule any missed quizzes, exams, peer reviews, or paper due dates, and (3) obtain class notes from other students. I am required to assist you in obtaining course materials and assignments distributed during class sessions you miss and to make arrangements for taking missed examinations or making up peer review sessions.

#### **NOTE:**

The course syllabus and schedule are subject to change, and changes will be announced in class; updates will also be regularly posted on D2L and the website. You are responsible for any changes in deadlines or assignments announced during any class you miss.

#### **RECOMMENDED READING:**

- *The Vintage Book of Contemporary American Short Stories* (1994), edited by Tobias Wolff (Vintage).
- *Labor Days: An Anthology of Fiction about Work* (2004), edited by David Gates (Random House).
- *Great Short Stories by American Women* (1996), edited by Candace Ward (Dover).
- *The Gold-Bug and Other Stories* (1991), by Edgar Allan Poe (Dover).
- *Nevermore: A Graphic Adaptation of Edgar Allan Poe's Short Stories* (2008), by various artists (Sterling).
- *The Troll Garden and Selected Stories* (1990), by Willa Cather (Bantam).
- *The Short Stories* (1995), by Ernest Hemingway (Scribner).
- *Where I'm Calling From: Stories* (1989), by Raymond Carver (Vintage).

#### **REQUEST:**

Please let me/us know of other short-fiction writers (in any form) and short-fiction collections you'd recommend! I'll include a discussion link for this on D2L.