

# LC 100T

## The Stories We Live By

Spring 2019



The Leipzig Book Fair (Image credit: Je-str, Creative Commons)

<b>Instructor:</b>	Dr Kate Roy
<b>Office:</b>	Main Villa, Office 4
<b>Office hours:</b>	Mon/Thu: 14:30-15:30 and 17:30-18:30, or by appointment
<b>Email:</b>	kroy@fus.edu
<b>Class time:</b>	Mondays and Thursdays: 16:00-17:15
<b>Classroom:</b>	Main Villa, Classroom 6

## Course description

Stories are everywhere. We use them, consciously or unconsciously, to make sense of identities, experiences, and desires. And, at the same time, we are shaped by the stories that we absorb and interpret. This course explores how storytelling both reflects and shapes our lives. It introduces students to keywords and terms for reading and reflecting upon stories, both in the pages of books and in everyday life. The course considers a variety of narrative forms, including short stories, novels, fairy tales, self-help manuals, comics, films, podcasts, and political discourse. The course introduces students to fundamental questions about the nature of storytelling, while developing the vocabulary and critical skills for analyzing and discussing stories. The travel component of the course will center on literary institutions, one of the current key themes of the course. Students will travel to three sites in three different countries: Switzerland, Italy, and Germany. They will explore the materiality of the book as they visit publishers, libraries, and book stores, as well as book makers.

## Rationale

This 100-level introductory course is a requirement for Literature and CLCS, and for the Minor in Media Production and Publishing. As a travel, LC 100T fulfills part of the travel requirement and provides the opportunity to focus on literary institutions, one of the current key themes of the course. Students will explore the materiality of stories on-site as they visit book makers, publishers, libraries, book stores, and book fairs in Italy, Switzerland and Germany.

## Course goals

The broad goal of this course is to encourage students to consider fundamental questions about the practices, forms, and aesthetics of storytelling, while developing the vocabulary and critical skills for analyzing and discussing stories. Assignments are designed to foster understanding of narrative terms and concepts, and to develop skills of close reading and critical analysis. Students practice applying a critical vocabulary to textual forms and are also introduced to some of the professional pathways open to writers and storytellers. As a travel, the course also helps students to demonstrate the ability to work collaboratively and to understand how to travel respectfully and responsibly.

## Student learning outcomes

Upon completion of this class, students should:

- have become better acquainted with a broad variety of stories, both conventional and unconventional;
- have learned how to understand narrative terms and concepts, and be able to use these thoughtfully in their own work;
- have mastered the ability to read, discuss, and write about literary texts critically and analytically;
- have gained an awareness of how storytelling underpins many aspects of everyday life;
- have demonstrated the ability to work effectively, both collaboratively and independently;
- have gained a first-hand understanding of literary institutions;
- be able to travel in a group and respect the needs of all participants.

## Course readings and materials

Required texts for LC 100T in reading order:

H. Porter Abbott, *The Cambridge Introduction to Narrative*. Second edition (Cambridge: Cambridge University Press, 2008)

Bernhard Schlink, *The Reader*. Translated by Carol Brown Janeway (London: Phoenix, 1998)

Lynda Barry, *One! Hundred! Demons!* (Seattle: Sasquatch Books, 2002)

Bernadine Evaristo, *Lara*. New edition (Hexham: Bloodaxe Books, 2009)

Orhan Pamuk, *My Name is Red*. Translated by Erdağ M. Göknar (London: Faber & Faber, 2001)

Short stories and other works listed on the syllabus will be available on Moodle.

## Course assessment

### Midterm exam – 15%

The midterm exam will concentrate on your understanding of narrative terms and will also include a short passage identification/close reading exercise.

**Assessment date: March 4**

### Travel project on literary institutions (in pairs) – 25%

On travel we will be visiting and engaging with a number of different literary institutions. This assignment will require you (in pairs) to choose ONE of these institutions to investigate in depth and as pairs. The project will require you to keep detailed notes at all our sites, as it is unlikely that you will settle on your institution of choice until you return, and you may need to also follow up with our travel contacts. The assignment will have three elements: 1. A detailed engagement with the specific type of literary institution, using our travel visit(s) as illustrative examples, 2. A section relating your chosen institution to one of our required course texts and commenting on that relationship with examples, and 3. A practical aspect (which could also be physical). We will discuss the forms this project could take in our session immediately before travel (March 7).

**Assessment due date: April 11**

### Your own (updated) narrative and reflection – 25%

This assignment, which will help to round off the course, will ask you to get creative, revisiting the handwritten letter of introduction that you submitted in Week 1, and adapting it (\*your\* narrative) to a different narrative form. You are encouraged to be imaginative, to experiment with new media and across genre, as well as to use the skills we practiced on travel. I will also ask you to submit two further pieces of writing alongside your updated narrative: a 1-page blurb that gives an idea of how you would market your story to the world and a 3-4-page reflection on what you have learned about narrative forms and functions over the course of the semester and how this has influenced the changes you have made to your narrative.

**Assessment due date: May 6**

## **Final commentary exam – 20%**

This exam task will present you with a choice of 3 pairs of text extracts drawn from the set texts covered in the course. Choosing ONE pair, you will engage critically with both text extracts, demonstrating clearly how they relate to each other, as well as commenting on their narrative features (with reference to course materials).

*Assessment date: May 13*

## **Participation grade – 15%**

### *What is meant by active participation?*

The student appears alert and attentive, responds promptly and enthusiastically to questions and communicative prompts, and collaborates actively and productively with others in group settings. The student diligently takes notes on, or obviously engages with, in-class discussion and lecture material. The student gives evidence of diligently executing assignments and reading, and prepares well for class by completing question sheets, and being able to discuss her/his chosen answers. See also the “Attendance and participation policy while traveling” section of this syllabus.

## **Grade distribution**

Midterm exam	15%
Travel project (Literary institutions)	25%
Narrative adaptation (10%) and reflection (15%)	25%
Final commentary exam	20%
Active In-class Participation	15%

## **Writing/research expectation**

Aside from the above-mentioned assessed aspects of the course, all students are expected to do the course readings listed in the schedule, and to participate in general discussions based on their prepared answers to each session’s key questions, which are focused on the prescribed reading (questions will be uploaded to Moodle in advance of the session). Students are expected to cite course readings and narrative theory (i.e. Abbott) in all pieces of assessment.

## **Course policies**

### **Attendance policy**

Regular attendance is required. Each student will be allowed two unexcused absences, no questions asked (the equivalent of two classes) during the course of the term. Your participation portion of the grade will drop by 7.5 points (out of 100) each time you miss class with an unexplained absence following this first permitted instance. Students who miss class due to illness must provide the relevant faculty members with a valid medical certificate if they wish to prove cause of absence. Please note the University’s attendance policy, which states that non-compliance with the attendance policy specified in the syllabus of a course may result in the student being dropped from the roll for the course by the professor in consultation with the Dean and, in any case, will incur a reduction of the student’s final grade by at least 10%.

## Late work

Assignments are due on the date given in the course schedule below. For each day you hand your work in late I will deduct 3 points from your final grade. After ten days I will give you an F without prior warning.

Please hand in written assignments on Moodle (where possible – I realize this may not be an option for all parts of the Travel project or the Narrative adaptation project). If there is a compelling reason you cannot hand in your work, please come and speak to me **in advance of the deadline**. Exams **must** be sat on the day listed in the schedule below unless there is a family or health emergency for which you can provide a valid medical note.

## Attendance and participation policy while traveling

You are a mature individual who is participating in this travel course as part of our Franklin University curriculum. I trust that you are able to make appropriate judgments in everyday situations during our travel. Any conduct that interferes with our productive and enjoyable learning experience will not be tolerated, and will result in removal from our travel group before or during the travel, and/or a grade of F.

**Reported class 3 violations (see section 4 of the Student Handbook) during Academic Travel will automatically result in the following:**

- Immediate dismissal from the Academic Travel and return to Lugano at the student's expense;
- A failing grade for the class; and
- Immediate review of the case by the Judicial Board co-chairs.

Please remember, when traveling, you are ambassadors of your own culture and that of Franklin. Please also note: Missing academic sessions (lectures, museum visits, workshops...) and events (e.g. theater, dinners...) on travel will have the same impact on your participation grade as missing regular classes. Academic sessions and events on travel count as double classes, so your participation portion of the grade will drop by 15 points (out of 100) each time you miss an academic session on travel or a travel event with an unexplained absence. Please get in touch with me **before** the session/event if you have a valid reason for not being able to attend (i.e. illness).

## Academic Dishonesty

Please refer to Franklin's Statement on Cheating and Plagiarism in the 2018-2020 Academic Catalog for the full version (p. 199) but to summarize here: you are to do your own work. Behavior such as copying the work of others, using third-party services, or any other circumvention of doing your own work are dishonest and are not acceptable in this class or at this institution.

- For papers and presentations, this includes the proper use of references and citations. Copying text without the use of quotations or paraphrasing the ideas of others without proper citations are both examples of plagiarism and thus unacceptable.
- For test/exam situations, this includes the use of notes, cellphones, talking to others, or copying off of the exam of others.

The first case of academic dishonesty will result in an automatic grade of a zero on the

assignment and a report to the Dean. The second case will result in expulsion from the university.

## Tentative course schedule (subject to change)

### Part I: On-campus seminars

Date	Topic and Reading	Assignments/requirements
Monday, January 21	<b>Introductory session:</b>  Storyworlds	
Thursday, January 24	<b>Syllabus introduction</b>	<i>Submit handwritten letter of introduction</i>  <i>Start thinking about roommates (you will have twin rooms at both hotels on travel)</i>  <i>Check your visa requirements – do you have a Schengen visa? If not, do you require a tourist visa for Italy/Germany?</i>
Monday, January 28	<b>Unit I: Making Stories</b>  <b>Beginnings, frames</b>  Virginia Woolf, “How Should One Read a Book?” Thomas King, “‘You’ll Never Believe What Happened is Always a Great Way to Start”  Abbott, 1-24	
Thursday, January 31	<b>The Fairy Tale: Stories as rules, models and world-makers</b>  The Brothers Grimm, “Little Red Riding Hood” (+ selected short adaptations)	<i>Risk and Release forms</i>  <i>Independent Travel Waiver</i>

Monday, February 4	<b>Adaptation: telling and retelling</b>  Angela Carter, "The Company of Wolves"  Abbott, 112-127	<i>Final list of roommates</i>  <i>Photocopies or scans of the photo page of your passports or ID cards (the latter for European students)</i>
Thursday, February 7	<b>The implied author, the narrator</b>  Bernhard Schlink, <i>The Reader</i> , Part One  Abbott, 67-80, 84-85	<i>Health questionnaires</i>
Monday, February 11	<b>Characters, flat and round</b>  Bernhard Schlink, <i>The Reader</i> , Part Two  Abbott, 130-142	
Thursday, February 14	<b>Unit 2: Making Selves</b>  <b>Coming of age</b>  Bernhard Schlink, <i>The Reader</i> , Part Three, Chapters 1-8	
Monday, February 18	<b>Endings and Conclusions</b>  Bernhard Schlink, <i>The Reader</i> , Part Three, Chapter 9 to end  Margaret Atwood, "Happy Endings"  Abbott, 55-64	
Thursday, February 21	<b>Drawing the Self</b>  Lynda Barry, <i>One! Hundred! Demons!</i> , introduction to p.84  Abbott, 138-141	
Monday, February 25	<b>Memory, allusion and intertextuality</b>  Lynda Barry, <i>One! Hundred! Demons!</i> , p.85 to p.144  Abbott, 145-159	

Thursday, February 28	<b>Creating storyworlds, overlapping worlds</b>  Lynda Barry, <i>One! Hundred! Demons!</i> , p.145 to end  Abbott, 160-174	
Monday, March 4	<b>Midterm exam</b>	<i>Midterm exam</i>
Thursday, March 7	<b>Recap and travel prep session</b>	<i>Discussion of Travel project task (+ choose project partner)</i>

## Part II: Academic field study in Venice, Zurich and Leipzig (tentative schedule, activity order subject to change)

City Stay Days/Dates	Activities
Venice: Tuesday, March 12 to Friday, March 15	March 12 (time tbc.): Bus transfer Franklin->Venice Group welcome dinner Bookmaking and storyworlds in Venice: workshops and site and museum visits
Zurich: Friday, March 15 to Monday, March 18	March 15 (time tbc.): Bus transfer Venice->Zurich Group welcome dinner Literaturhaus visit and talk Workshop with English-language publisher Translation House Looren visit (tentative)



Leipzig: Monday, March 18 to Friday, March 22	<p>March 18 at 08:35: Departure from Zurich with SWISS/LX900 09:55 Arrival in Leipzig and transfer to hotel Group welcome dinner Talks with industry experts (translators, representatives of cultural marketing organizations...) Visits to literary institution-specific museums Visit to the Leipzig Book Fair Airport transfer March 22 at 10:30: Departure from Leipzig with SWISS/LX901 11:45 Arrival in Zurich 12:50 Departure from Zurich on SWISS/LX2906 13:35 Arrival in Lugano FLP to Franklin</p>
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### Part III: On-campus seminars and project work

Date	Topic and Reading	Assignments/requirements
Monday, March 25 and Thursday, March 28	<b>NO CLASS</b>	<i>Informal, non-compulsory drop-in session in Main Villa Classroom 6 on Thursday, March 28 for those of you who would like to discuss your travel project with me</i>
Monday, April 1	<b>Unit 3: Making Worlds</b>  <b>Narrative Poetry</b>  Bernadine Evaristo, <i>Lara</i> , Part One  Abbott, 205-213	
Thursday, April 4	<b>Counternarratives</b>  Bernadine Evaristo, <i>Lara</i> , Part Two + Epilogue  Abbott, 175-191	

Monday, April 8	<b>Stories and intimacy, the podcast</b>  <b>Podcast workshop with Professor Peat</b>  Love + Radio, “The Living Room”	
Thursday, April 11	<b>Reading and interpreting</b>  Claire Battershill, “Sensation” Zadie Smith, “Fail Better”  Abbott, 100-109	<i>Travel project on literary institutions due</i>
Monday, April 15	<b>Multiple and fragmented stories I</b>  Ali Smith, “The Universal Story”  Abbott, 160-173	
Thursday, April 18	<b>Multiple and fragmented stories II</b>  Orhan Pamuk, <i>My Name is Red</i> , Chapters 1-15	
Monday, April 22	<b>NO CLASS: EASTER BREAK</b>	
Thursday, April 25	<b>Underreading, Overreading</b>  Orhan Pamuk, <i>My Name is Red</i> , Chapters 16-30  Abbott, 86-90	
Monday, April 29	<b>Gaps and Cruxes</b>  Orhan Pamuk, <i>My Name is Red</i> , Chapters 31-44  Abbott, 90-95	

Thursday, May 2	<b>Repetition: themes and motifs</b>  Orhan Pamuk, <i>My Name is Red</i> , Chapter 45 to end  Abbott, 95-97	
Finals Weeks	<b>Final Commentary Exam, Monday, May 13: 13:30-15:30</b>	<i>Narrative adaptation/blurb/reflection due Monday, May 6</i>  <i>Final Commentary Exam, Monday, May 13</i>

## Travel: Additional Information

### Flights

Flight details are included in the travel section of the schedule above

### Hotels

#### Venice:

Check in 12.03.2019, check out 15.03.2019

Hotel A&O Venice Mestre  
Via Ca' Marcello, 19  
30172 Venice  
Italy

Tel: +39 041 884 0990

Website:

<https://www.aohostels.com/en/venice/venezia-mestre/>

#### Zurich:

Check in 15.03.2019, check out 18.03.2019

Hotel Ibis Budget Zurich City  
West  
Technoparkstrasse 2  
8005 Zurich  
Switzerland

Tel: +41 442 762 000

Fax: +41 442 762 001

Website:

<https://www.accorhotels.com>

/de/hotel-3184-ibis-budget-zurich-city-west/index.shtml

### **Leipzig:**

Check in 18.03.2019, check out 22.03.2019

Hotel H4 Leipzig  
Schongauerstraße 39  
04329 Leipzig  
Germany

Tel: +49 341 2540

Fax: +49 341 2541550

Website: <https://www.h-hotels.com/de/h4/hotels/h4-hotel-leipzig>

### **Visa requirements**

Italy and Germany are members of the Schengen countries (as is Switzerland). If you do not have a Schengen visa, please make your own arrangements as soon as possible, otherwise you risk not being able to go on the travel. For further information, this website is helpful:

<http://www.immihelp.com/visas/schengenvisa/requirements-exemptions.html>

### **Allergies and medical conditions**

Please inform me if you have a medical condition that I should be aware of and what to do in case of emergencies, so we can make sure you are all safe. If you have allergies (food etc.) please do let me know about this too. You will all need to complete this form: <http://www.fus.edu/images/pdf/Academic%20Travel%20Health%20Questionnaire.pdf>

### **Equipment note**

Pack comfortable shoes, because we will be on our feet for much of the time! Check the forecast before we leave and bring warm clothes and rain gear. Zurich and Leipzig in particular will very likely still be windy and cold in the spring!