

# FICTION BOOT CAMP: READING SCHEDULE

using Michael Meyer, *The Bedford Introduction to Literature*, 8<sup>th</sup> ed.

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## 0. Reading Fiction

- ✧ Reading Fiction Responsively, pp. 13-19
- ✧ Explorations and Formulas, pp. 25-30
- ✧ A Comparison of Two Stories, pp. 30-44

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## 1. Plot

Introduction, p. 67-76 (Burroughs)

- ✧ Joyce Carol Oates, "Three Girls," p. 77
- ✧ Ha Jin, "Love in the Air," p. 84
- ✧ William Faulkner, "A Rose for Emily," p. 95

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## 2. Character

Introduction, p. 123-128 (Dickens)

- ✧ May-Lee Chai, "Saving Sourdi," p. 130
- ✧ Herman Melville, "Bartleby, the Scrivener," p. 144
- ✧ Susan Straight, "Mines," p. 173

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## 3. Setting

Introduction, p. 182-84

- ✧ Ernest Hemingway, "Soldier's Home," p. 185
- ✧ Andrea Lee, "Anthropology," p. 192
- ✧ Fay Weldon, "IND AFF," p. 201
- ✧ Robert Olen Butler, "Christmas 1910," p. 210

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## 4. Point of View

Introduction, pp. 218-223

- ✧ Achy Obejas, "We Came All the Way from Cuba so You Could Dress Like This?" p. 224
- ✧ Anton Chekhov, "The Lady with the Pet Dog," p. 235
- ✧ Joyce Carol Oates, "The Lady with the Pet Dog," p. 249
- ✧ Alice Walker, "Roselily," p. 266

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## 5. Symbolism

Introduction, pp. 270-273

- ✧ Chitra Banerjee Divakaruni, "Clothes," p. 273
- ✧ Colette, "The Hand," p. 282
- ✧ Ralph Ellison, "Battle Royal," 285
- ✧ Peter Meinke, "The Cranes," p. 301

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## 6. Theme

Introduction, pp. 304-307

- ✧ Stephen Crane, "The Bride Comes to Yellow Sky," p. 308
- ✧ Katherine Mansfield, "Miss Brill," p. 317
- ✧ Dagoberto Gilb, "Love in L.A.," p. 321
- ✧ Daly Walker, "I Am the Grass," 325

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## 7. Style, Tone, and Irony

Instruction, pp. 339-343

- ✧ Raymond Carver, "Popular Mechanics," p. 343
- ✧ Susan Minot, "Lust," p. 349
- ✧ Lydia Davis, "Letter to a Funeral Parlor," p. 357
- ✧ Z. Z. Packer, "Brownies," p. 358