

Contents

	Page	Handout
Introduction	v	
Teacher Notes	vii	
Part 1: Definitions, Applications, and Critical Criteria		
1 A New Look at the Old Tools	3	1
2 From Tom Walker to Tessie Hutchinson	9	2, 3
3 What Makes a Short Story?	15	4, 5
4 Criteria to Evaluate Short Fiction	21	6, 7
5 Beginning at the Beginning	25	8
Part 2: Analysis and Synthesis of Three Contrasting Fictions		
6 Raymond Carver's "Little Things"	33	9, 10
7 He Said/She Said	39	11
8 "The Issue Was Decided"	43	12
9 Critics' Comments about Carver	47	13
10 Tillie Olsen's "I Stand Here Ironing"	51	14, 15
11 "All That Compounds a Human Being"	61	16, 17
12 Of Ironing, Help, and Helplessness	67	18
13 Complexities of Point of View	71	19, 20, 21
14 E.B. White's "The Door"	79	22, 23
15 "Everything . . . Is Something It Isn't"	87	24
16 Now about Those Rats	91	25, 26
17 Personal Taste and Literary Assessment	97	27, 28
Part 3: Interactions of Theme and Style in Two Stories		
18 Sean O'Faolain's "The Trout"	103	29, 30, 31, 32
19 Storytelling and "The Trout"	111	33, 34
20 Not "A Horrible Old Moral Story"	115	35, 36
21 A Matter of Style	119	37
22 Fiction's Various "-Isms"	125	38, 39
23 Introducing Langston Hughes	129	40
24 Hughes's "Who's Passing for Who?"	135	41, 42
25 "Épater le Bourgeois Real Good"	141	43
26 Crisis in Black and White	145	44, 45
27 An Inside Look at Style	149	46

Part 4: Two Stories for Additional Analysis and Synthesis		
28	Bernard Malamud's "The Bill"	155 47, 48
29	Malamud's Characterization and Figurative Language	163 49, 50
30	"If You Were Really a Human Being"	169 51, 52
31	"No Man Is an Island"	175 53
32	Katherine Mansfield's "The Fly"	179 54, 55
33	Mansfield's Characterization and Style	187 56, 57
34	"As Flies to Wanton Boys"	193 58, 59
35	"After Great Pain . . ."	199 60
36	Independent Reading and Writing	203 61, 62
Index of Authors and Titles		207