



DEPARTMENT OF ARTS AND EDUCATION

COURSE OUTLINE – WINTER 2011

EN 2060 A3 (THE SHORT STORY) 3 (3-0-0) 45 HOURS

INSTRUCTOR: George Hanna **PHONE:** Office (780) 539-2090
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OFFICE HOURS: **Tuesdays, 3-4:30 pm and Wednesdays 10-11:25 am**

Office hours are either as posted or by appointment; posted hours are subject to change. If you have classes during my regular office hours, contact me to set up a meeting at a mutually convenient time.

PREREQUISITE(S)/ COREQUISITE: Six credits of first year English

REQUIRED TEXT/RESOURCE MATERIALS:

Dana Gioia and R. S. Gwynn, eds. *The Longman Masters of Short Fiction*. Toronto: Longman Pearson, 2002.

CALENDAR DESCRIPTION: This course examines representative works of writers illustrating the traditions of the short story in English.

CREDIT/CONTACT HOURS:

EN 2060 consists of three hours of instructional time each week.

DELIVERY MODE(S): Lecture / Class Participation and Discussion / Group Oral Presentations

EXTENDED COURSE DESCRIPTION: English 2060 examines a selection of stories demonstrating the rich tradition of the short story in English, along with newer, more experimental story forms that have evolved from the nineteenth century to the present.

As exemplified by the work of Edgar Allan Poe and his successors, the short story is a brief, concentrated narrative prose fiction that builds towards a single, powerful effect. Many readers, in fact, enjoy the tight, compressed economy of construction employed by the best short story writers. As Writer Raymond Carver once exulted, "I love the swift leap of a good story, the excitement that often commences in the first sentence, the sense of beauty and mystery found in the best of them"

We shall read authors as diverse as the early American masters of short fiction: Melville and Poe; influential European writers such as Chekhov, Gogol, Flaubert and Tolstoy; early twentieth century writers, including Hemingway and Joyce; great female writers like Wharton and Flannery O'Connor; and contemporary multicultural or international writers including Jamaica Kincaid.

What qualities give short stories their enduring appeal? Here are some statements from the fiction writers themselves:

"[S]o long as we are possessed by experience that is distinguished by its intensity and its episodic nature, we will have the short story in our literature." – John Cheever

"[Short Stories are] one of the most natural and fundamental ways of human expression. . . . Being short does not mean being slight. A short story should be long in depth. . . ." – Flannery O'Connor

"In a short story . . . almost every word has got to be . . . right. In the novel you can be careless but in the short story you can't. . . . It demands a nearer absolute exactitude. You have less room to be . . . careless."

–William Faulkner

OBJECTIVES:

The primary objective of EN 2060 is to deepen students' appreciation of the short story as a distinct literary genre. Upon successful completion of the course, students should be able to:

- Employ grammar, diction and syntax more effectively in writing;
- Write a brief take-home essay on an assigned topic;
- Research, plan, compose, edit, and document two major academic papers;
- Research, plan, execute and participate in an effective group oral presentation.
- Acquire a more sophisticated grasp of the evolution of the short story from the nineteenth century to the present.

TRANSFERABILITY:

Transfers To: University of Alberta*
 University of Calgary
 University of Lethbridge
 Athabasca University*
 Augustana Faculty, University of Alberta
 Concordia University College
 Concordia University College
 King's University College

* An asterisk (*) beside any transfer institution indicates important transfer information. Consult the Alberta Transfer Guide.

* A Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability—particularly since all transfer arrangements are subject to change.

GRADING CRITERIA:

Brief Take-Home Essay	10%
First Major Paper	30%
Second Major Paper	30%
Group Oral Presentation	20%
Oral Participation	10%
Total	100%

Grades will be assigned on the Letter Grading System.

Oral Participation—Weighting: **10%** of the course grade. Twice weekly.

EXAMINATIONS: There is *no final exam* in this course.

EVALUATION & ASSIGNMENT DUE DATES

- A brief Take-Home writing assignment will be distributed **January 19**.
 Minimum length: 500 words (about 2 typed pages).
 Weighting: **10%** of the course grade. Due Wed., January 26.
- 1st Major Essay Due Wed., February 16: Weighting: **30%** of the course grade.
 2000-2500 word paper (about 8-10 typed pages)
- 2nd Major Essay Due Wed., March 22: Weighting: **30%** of the course grade.
 2000-2500 word essay (about 8-10 typed pages)

Group Oral Presentations: **20%** [5-6 students per group, according to interest and class size]. **Date: Wed., April 6.**

Oral Participation—Weighting: **10%** of the course grade. Twice weekly.

GRADES

Grande Prairie Regional College uses the alpha grading system and the following approved letter codes for all programs and courses offered by the College. All final grades will be reported to the Registrar's Office using alpha grades. Alpha grades will be converted to four-point equivalence for the calculation of grade point averages.

GRANDE PRAIRIE REGIONAL COLLEGE			
GRADING CONVERSION CHART			
Alpha Grade	4-point Equivalent	Percentage Guidelines	Designation
A⁺	4.0	90 – 100	EXCELLENT
A	4.0	83 – 89	
A⁻	3.7	80 – 82	FIRST CLASS STANDING
B⁺	3.3	76 – 79	
B	3.0	72 – 75	GOOD
B⁻	2.7	69 – 71	
C⁺	2.3	66 – 68	SATISFACTORY
C	2.0	63 – 65	
C⁻	1.7	59 – 62	
D⁺	1.3	55 – 58	MINIMAL PASS
D	1.0	50 – 54	
F	0.0	0 – 49	FAIL
WF	0.0	0	FAIL, withdrawal after the deadline

STUDENT RESPONSIBILITIES:

All assignments must be word-processed or typewritten. It is particularly important to save a copy of any written work handed in for credit or grading. Equally important, students must

submit a **hard (printed) copy** and also send the instructor a **digital copy** as an email attachment.

1. Essays are due ***in both printed and digital format*** on the dates indicated.
 - Students who submit essays after the deadline are normally penalized at the rate of one Alpha letter grade per calendar day.
 - However, any student experiencing difficulty meeting an essay deadline should contact the instructor to determine if there are reasonable grounds for granting an extension.
 - Essays submitted more than one week late may not be accepted.
2. Extensions are *always* granted in cases of sickness, providing the student can produce a note from a doctor.
3. *Subject to time constraints*, rewrites are allowed on *the first major* essay assignment. Staple or paper clip the graded essay (showing the original grade and the instructor's comments) to the back of the rewritten paper and follow other instructions as provided.
4. Regular attendance is critical to success in EN 2060. Should a student miss a class, it is the student's responsibility to acquire the material missed and to complete the assigned readings outside of class.

STATEMENT ON PLAGIARISM AND CHEATING

Please refer to pages 48-49 of the 2010-11 GPRC calendar regarding plagiarism, cheating and the resultant penalties. These are serious issues and will be dealt with severely. Keep in mind that your instructor employs electronic plagiarism detection services.

ATTENDANCE

Excessive absenteeism—defined as **two or more unexcused absences** per term—may adversely affect your grade.

COURSE SCHEDULE/TENTATIVE TIMELINE:

<u>Week</u>	<u>Topic</u>	<u>Required Reading</u>
January 5, 2011	Course Outline Overview of Course	Jamaica Kincaid's "Girl"* (Handout)
January 12	Nikolai Gogol's "The Overcoat" (Gioia & Gwynn, <i>LMSF</i> , p. 311) and "The Nose"* (Handout)	
January 19	Edgar Allan Poe's "The Tell-Tale Heart" (<i>LMSF</i> , p. 721) and Herman	

	Melville's "Bartleby the Scrivener: A Story of Wall Street" (<i>LMSF</i> , p. 600)	
January 26	Anton Chekhov's "Misery" Trans. Constance Garnet (<i>LMSF</i> , p. 147) and "The Lady with the Pet Dog" Trans. Avrahm Yarmolinsky (<i>LMSF</i> , p. 135)	
February 2	Kate Chopin, "The Story of an Hour" (<i>LMSF</i> , p. 157) and Joseph Conrad, "The Secret Sharer" (<i>LMSF</i> , p. 165)	
February 9	James Joyce, "The Boarding House" (Handout) and Gustave Flaubert, "A Simple Heart" Trans. John Siscoe (<i>LMSF</i> , p. 265)	
February 16	J. Joyce, "The Dead" (<i>LMSF</i> , p. 434)	
March 2	Albert Camus, "The Guest" Trans. Justin O'Brien (<i>LMSF</i> , p. 65) and Edith Wharton, "Roman Fever" (<i>LMSF</i> , p. 832)	
March 9	Ernest Hemingway, "Hills Like White Elephants"* and "Soldier's Home"* (Handouts)	
March 16	Flannery O'Connor, "A Good Man is Hard to Find" (<i>LMSF</i> , p. 678) and "The Lame Shall Enter	

	First"* (Handout)	
March 23	Leo Tolstoy, "The Death of Ivan Ilych" Trans. Louise and Aylmer Maude (<i>LMSF</i> , p. 758)	
March 30	John Cheever, "The Country Husband"* (Handout) and "The Swimmer" (<i>LMSF</i> , p. 123)	
April 6	Group Oral Presentations	End of Course