



DEPARTMENT OF ARTS AND EDUCATION

COURSE OUTLINE – FALL 2016

EN 2060 (A2): THE SHORT STORY - 3 (3-0-0) 45 HOURS

INSTRUCTOR: George Hanna

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OFFICE HOURS: Tues. and Wed. 3 – 4:30 pm—or alternate times by appointment.

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: 3 credits / 3 hours per week

DELIVERY MODE(S): Lecture / Class Participation and Discussion / **In-class** Group Work

COURSE OBJECTIVES: The primary objective of EN 2060 is to deepen students' appreciation of the short story as a distinct literary genre.

LEARNING OUTCOMES: Upon successful completion of the course, students should be able to:

- Acquire a sophisticated grasp of the evolution of the short story from the nineteenth century to the present;
- Recognize the dynamic rhythms and distinctive qualities of modern short prose fiction;
- Research, plan, compose, edit, and document sources for two major academic papers;

- Employ grammar, diction and syntax more effectively in academic writing;
- Collaborate effectively with other students in group work and in-class activities;
- Demonstrate a solid grasp of course material on the final exam.

TRANSFERABILITY:

* For a complete list of letter grades, along with relevant descriptions, ***read very carefully*** the section on **Grading Systems** in the online 2016-17 GPRC Calendar.

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.

EVALUATION:

Brief Take-Home Essay	10%
First Major Paper	20%
Second Major Paper	20%
In-class Group Work	10%
Oral Participation	10%
Final Exam*	30%
TOTAL	100%

- Grades will be assigned on the Letter Grading System.
- The final exam will be scheduled by Student Services during the college-wide exam period, December 7-16.* **Do NOT book travel, work or other activities that conflict with your scheduled exams, as you will not be allowed to write early or deferred tests.**

EVALUATION & ASSIGNMENT DUE DATES

- A brief Take-Home writing assignment will be distributed Wed., **September 7**. Minimum length: 500 words (about 2 typed pages).

Weighting: **10%** of the course grade. Due Wed., September 14.

- 1st Major Essay **Due Wed., October 19**: Weighting: **20%** of the course grade.
2000-2500 word paper (about 8-10 typed pages)
- 2nd Major Essay **Due Mon., November 21**: Weighting: **20%** of the course grade.
2000-2500 word essay (about 8-10 typed pages)
- In-class Group Work: Weighting **10%** [5-6 students per group, dependent on class size]. Dates TBA
- Oral Participation—Weighting: **10%** of the course grade. Twice weekly.

GRADING CRITERIA

GRANDE PRAIRIE REGIONAL COLLEGE			
GRADING CONVERSION CHART			
Alpha Grade	4-point Equivalent	Percentage Guidelines	Descriptor
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	POOR
D	1.0	50 – 54	MINIMAL PASS
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. 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:

Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, refer to the Student Conduct section of the College Admission Guide at <http://www.gprc.ab.ca/programs/calendar/>

Or the College Policy on Student Misconduct: Plagiarism and Cheating at <http://www.gprc.ab.ca/about/administration/policies/>

****Note:** all Academic and Administrative policies are available on the same page.

Instructors reserve the right to use electronic plagiarism detection services on written assignments. Instructors also reserve the right to ban the use of any form of electronics (cell phones, Blackberries, iPods, tablets, scanning pens, electronic dictionaries, etc.) during class and during exams.

ATTENDANCE

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

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 Edith 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

COURSE SCHEDULE/TENTATIVE TIMELINE:

<u>Week</u>	<u>Topic</u>	<u>Required Reading</u>
August 31, 2016	Course Outline Overview of Course	Jamaica Kincaid, "Girl"* (Handout)
September 7 & 12	Nikolai Gogol, "The Overcoat" (Gioia & Gwynn, <i>LMSF</i> , p. 311) and "The Nose" (Handout)	
September 14 & 19	Albert Camus, "The Guest" Trans. Justin O'Brien (<i>LMSF</i> , p. 65) & Wharton, "Roman Fever" (<i>LMSF</i> , p. 832)	Short Paper Due Mon., Wed. September 14
September 21 & 26	Ernest Hemingway, "Hills Like White Elephants" and "Cat in the Rain" (Handouts)	

September 28 & October 3	Kate Chopin, "The Story of an Hour" (<i>LMSF</i> , p. 157) and Joseph Conrad, "The Secret Sharer" (<i>LMSF</i> , p. 165)	
October 5 & 12	John Cheever, "The Country Husband" and "Five-Forty-Eight" (Handouts)	
October 17 & 19	Anton Chekhov, "Misery" Trans. Constance Garnet (<i>LMSF</i> , p. 147) and "The Lady with the Pet Dog" Trans. Avrahm Yarmolinsky (<i>LMSF</i> , p. 135)	1st Major Paper Due Wed., October 19
October 24 & 26	James Joyce, "Counterparts" and "A Little Cloud" (Handouts)	
October 28-30	Franz Kafka, "The Metamorphosis" Trans. Willa and Edwin Muir (<i>LMSF</i> , p. 467)	
October 31 & November 2	Edgar Allan Poe, "The Tell-Tale Heart" (<i>LMSF</i> , p. 721) and "The Cask of Amontillado" (Handout)	
November 7 & 9	Raymond Carver, "What People Talk About When they Talk About Love" (Handout) and "A Small, Good Thing" (<i>LMSF</i> , p. 88)	
November 14 & 16	Flannery O'Connor, "Good Country People" and "The Lambe Shall Enter First" (Handouts)	
November 21 & 23	D. H. Lawrence, "The Blind Man" (Handout) and	2nd Major Paper Due Mon., November 21

	Raymond Carver, "Cathedral" (<i>LMSF</i> , p. 77)	
November 28 & 30	Gustave Flaubert, "A Simple Heart" Trans. John Siscoe (<i>LMSF</i> , p. 265)	
Monday, December 5	Review for Final Exam	