

**DEPARTMENT OF ARTS & EDUCATION
Grande Prairie Regional College**

**EN 2060 A3 (The Short Story).
Half Year 45 hours / 3 credits (3-0-0) UT**

**Winter Term 2010
2009-10 Academic Year**

- EN 2060 A3 (The Short Story) meets Mon.-Wed. from 2:30-3:50 p.m.

INSTRUCTOR: George Hanna

OFFICE: C419

OFFICE HOURS: Tuesdays 2:40 p.m.—4:10 p.m.

Wednesdays 10—11:30 a.m.

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.

PHONE NUMBER: (780) 539-2090

E-MAIL: hanna@gprc.ab.ca

DELIVERY MODE: Lecture / Class Participation and Discussion / Web-Based Learning Materials

PRE-REQUISITES: EN 1111 (3) and EN 1112 (3), or an equivalent six credits of first-year English.

EN 2060 REQUIRED TEXT

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

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

LONGER 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 Kafka; early twentieth century writers, including Hemingway and Lawrence;

great female writers like Lessing and Wharton; more recent writers of both genders, minimalists like Carver or practitioners of southern Gothic like Flannery O'Connor; contemporary and multicultural or international writers including G. G. Marquez and 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

EVALUATION & ASSIGNMENT DUE DATES

- A brief Take-Home writing assignment will be distributed **January 20**.
Minimum length: 500 words (about 2-3 typed pages).
Weighting: **10%** of the course grade. Due Wed., January 27.
- 1st Major Essay Due Mon., February 17: Weighting: **30%** of the course grade.
2000-2500 word paper (about 8-10 typed pages)
- 2nd Major Essay Due Wed., March 24: Weighting: **30%** of the course grade.
2000-2500 word essay (about 8-10 typed pages)

Group Oral Presentation: **20%** [5 students per panel, according to interest and class size]. **Dates: April 5-7-12.**

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

ESSAY ASSIGNMENTS - BASIC REQUIREMENTS

1. All essays must be typed.
2. Essays are due 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.

3. Extensions are *always* granted in cases of sickness, providing the student can produce a note from a doctor.
4. *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.

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.

Alpha Grade 4-point Equivalence Descriptor Conversion of Percentage into an Alfa Grade*

* This conversion scale is used only for multiple-choice tests.

* Final grades will be calculated strictly through letter grades.

A+	4.0	Excellent	A+ = 90-100%
A	4.0	Excellent	A = 83-89
A-	3.7	Very Good	A- = 80-82
B+	3.3	First Class Standing	B+ = 76-79
B	3.0	Good	B = 72-75
B-	2.7	Good	B- = 69-71
C+	2.3	Satisfactory	C+ = 66-68
C	2.0	Satisfactory	C = 63-65
C-	1.7	Satisfactory	C- = 59-62
D+	1.3	Poor*	D+ = 55-58
D	1.0	Minimal Pass*	D = 50-54
F	0.0	Failure	0 = 0-49

AN IMPORTANT NOTE ABOUT PLAGIARISM

All students are expected to read and be familiar with the GPRC policy on **plagiarism**, as defined in the **2009-10 GPRC Calendar** (pp. 49-50).

ATTENDANCE

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

REQUIRED READING

- Keep up with the assigned readings.
- Do not show up for class without having read previously assigned material.
- Be prepared to discuss the stories in class.

INDIVIDUAL CONTACT WITH THE INSTRUCTOR

Individual work with the instructor on specific compositions is necessary and expected. Feel free to consult me for extra help interpreting difficult texts or completing course assignments.

Whenever necessary, contact me to discuss any difficulties that you encounter completing this course. If I am ever not around, tack a message to my office door, C419. My GPRC email and office telephone number are provided on the first page of this course outline. If I am not available to take your call, please leave your name, a brief message and a phone number where you can be reached. I make a point of checking my voice mail and office e-mail messages from home.

TENTATIVE OUTLINE OF EN 2060 (THE SHORT STORY) WINTER TERM 2010

- EN 2060 consists of 13 weeks of classes extending from January 6 to April 14.

■ Wed., January 6, 2010

Introduction / Overview / Expectations

Course Outline: Main Requirements and Assignments.

Short Cuts: A Look at Jamaica Kincaid's "Girl"* (1983).

*** Denotes handout distributed by the instructor.**

January: *Early Masters of the American and European Short Story*

Jan. 11: Edgar Allan Poe, "The Cask of Amontillado"* (1846)

Jan. 13: Edgar Allan Poe, "The Fall of the House of Usher" (1845)

Jan. 18: Herman Melville, "Bartleby, the Scrivener: A Story of Wall-Street" (1856)

Jan. 20: Nikolai Gogol, "The Overcoat" (1842)

- *Distribute topics for Take-Home Essay.*

Jan. 25: Anton Chekhov, "The Lady with the Pet Dog" (1899)

Jan. 27: Chekhov, "Misery" (1886)

- **Take-Home Essay Due** Wednesday, January 27

A Look at the *novella*, or short novel: An extended short story?

February 1: Leo Tolstoy, "The Death of Ivan Ilych" (1886)

February 3: Franz Kafka, "The Metamorphosis" (1915)

Feb. 8: Joseph Conrad's "The Secret Sharer" (1912)

Feb. 10: D. H. Lawrence, "Odour of Chrysanthemums" (1914)

Feb. 17: D. H. Lawrence, "The Blind Man"* (1922).

Feb. 22: Flannery O'Connor, "A Good Man is Hard to Find" (1955)

Feb. 24: Flannery O'Connor, "The Lame Shall Enter First"* (1965).

March 1: Ernest Hemingway, "Hills Like White Elephants"* (1927).

March 3: Ernest Hemingway, "Soldier's Home"* (1925).

March 15: Raymond Carver, "A Small, Good Thing."

March 17: Raymond Carver, "Cathedral."

March 22: R. Carver, "What We Talk About When We Talk about Love"* (1981).

March 24: Edith Wharton, "Roman Fever" (1936)

March 31: Albert Camus, "The Guest" (1957)

April 5-7-12: Six Group Oral Presentations

April 14: John Cheever, "The Country Husband"* (1958).

END OF COURSE