

Department of Arts, Commerce and Education
Grande Prairie Regional College
English 2060: The Short Story
Section A3 Wednesday, Friday 1:00-2:20
Winter 2005

Instructor: H. Davidson

Office Hours: Monday 1:30-3:30

Thursday 10:00-11:30

or by appointment

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Required Texts & Resources:

- *Fiction 100: An Anthology of Short Fiction*, Tenth Edition. Ed. James H. Pickering.
- *Coursepack* (available in bookstore)

Calendar Description: Representative works of writers illustrating the tradition of the short story in English are presented.

Prerequisites: EN 1000 or EN 1010, or equivalent

Content Description: This course will examine the literary form of the short story in diverse and challenging ways. We will not be taking a historical approach, nor will we spend a great amount of time focusing on traditional methods of analysis (plot, character conflict, rising action etc.). Rather, we will use the materials and the form of the story to raise larger questions surrounding identity, difference, representation of self, changing social, political, geographic as well as metaphorical spaces, and new ways of examining the world around us. We will look at how the form of the short story enables certain modes or avenues of questioning, but we will also look at how genre and form are determined. In examining genre we will in part look at what doesn't fit the description of "short story" and why those descriptors may be limiting. This course will also explore thematic conventions and theoretical traditions that may allow us to look at these texts in new ways. I hope that this will be a challenging, new, and exhilarating experience for all of us, and also hope that this course will produce new directions in which the "short story" may be taken.

Course Schedule

Week One: Getting Started

Jan 5 Introductions

Jan 7 Genre and Approaches

Atwood, Margaret. "Happy Endings"
(distributed by instructor in class one)

Freud, Sigmund. "The Uncanny" (CP)

Freud, Sigmund. "On Narcissism" (CP)

Jan 14 *SIGN UP FOR CLASS

PRESENTATIONS

Joyce, James. "The Dead" (793)

Week Two:

Identity

Jan 12 Bowen, Elizabeth. "The Demon
Lover" (113)

Week Three:

Jan 19 *DIAGNOSTIC DUE

Glaspell, Susan. "A Jury of Her Peers"
(566)

Jan 21 Ellison, Ralph. "King of The Bingo Game" (455)
Gates, Henry Louis. "The Blackness of Blackness: A Critique on the Sign and the Signifying Monkey" (CP)

Week Four:

Jan 26 Ahmad, Rukhsana. "The Spell and the Ever-Changing Moon" (CP)
Salvadurai, Shyam. "Introducing Myself in the Diaspora" (CP)

Performance/Performativity

Jan 28 Flannery O' Connor "The Artificial Nigger" (1067)

Week Five:

Feb 2 Gilman, Charlotte Perkins. "If I were a Man" (549)
 Olsen, Tillie. "I Stand Here Ironing" (1103)

Feb 4 Parker, Dorothy. "Big Blonde" (1109)
De Lauretis, Teresa. "The Technology of Gender" (CP)

Week Six:

Feb 9 * ESSAY ONE DUE
 Hurston, Zora Neale. "Spunk" (675)
 Feb 11 Salvadurai, Shyam. "Pigs Can't Fly" (CP)

Week Seven:

Globalization/Colonialism/Neocolonialism

Feb 16 Conrad, Joseph. "Heart of Darkness" (301)
 Feb 18 Silko, Leslie Marmon. "Yellow Woman" (1186)

Please read one of:

Said, Edward. "Orientalism" (CP)
Bannerji, Himani. "Geography Lessons: On Being an Insider/Outsider to the Canadian Nation" (CP)

Week Eight: Reading Week

Feb 23 No Class

Feb 25 No Class

Week Nine

March 2 Chan, Marty. PLAY excerpt (distributed by instructor)
Trinh T. Minh-ha "Grandma's Story" (CP)

March 4 Erdrich, Louise. "Mauser" (462)

Cisneros, Sandra. "Barbie-Q" (CP)

Week Ten:

Space

March 9 Munro, Alice. "Meneseteung"
 March 11 Cisneros, Sandra. "The House on Mango Street" (249)
 Cisneros, Sandra. "Woman Hollering Creek" (CP)
Anzaldua, Gloria. "Borderlands/La Frontera" (CP)

Week Eleven:

March 16 Mootoo, Shani. "Out on Main Street" (CP)
Rich, Adrienne. "Notes Toward a Politics of Location" (CP)

Youth Culture/Journeys of Maturation

March 18 *ANNOTATED PROPOSAL DUE
 Coates, Grace Stone. "Wild Plums" (288)

Week Twelve:

March 23 Marquez, Gabriel Garcia. "A Very Old Man With Enormous Wings" (543)
 Kincaid, Jamaica. "Girl" (CP)
 March 25 Good Friday No Class

Week Thirteen:

March 30 *ROUGH COPY OF ESSAY TWO DUE. PEER EDITING AND WRITING WORKSHOP
 April 1 King, Stephen. "The Man in the Black Suit" (832)

Althusser, Louis. *"Ideology and the Ideological State Apparatuses"* (CP)

April 8 Walker, Alice. "To Hell With Dying" (1302)

Week Fourteen:

April 6 * ESSAY 2 DUE

Munro, H. H. "Sredni Vashtar" (1023)

Week Fifteen:

April 13 Last Day Class Review and Take-Home Assignment Handed Out

ADDITIONAL COURSE PACK MATERIAL: these are optional materials that you may work on for any of your assignments.

Nourbese Philip, Marlene. "Burn Sugar"

Woolf, Virginia. "The Fascination of the Pool"

Achebe, Chinua. "Dead Men's Path"

King, Thomas. "A Coyote Columbus Story" (short)

Bissonnett, Lise. "Dresses"

Mistry, Rohinton. "Squatter"

Tan, Amy. "Two Kinds"

Chopin, Kate. "The Story of An Hour"

Shields, Carol. "Invention"

MacLeod, Alistar. "The Boat"

Statement on Plagiarism:

Calendar Policy Statement, see calendar pages 39-40

The College expects intellectual honesty from its students. Intellectual honesty demands that the contribution of others be acknowledged. To do less is to cheat. Intellectual dishonesty undermines the quality of academic activity and accordingly, the College has adopted appropriate penalties for student misconduct with respect to plagiarism and cheating. Penalties are levied according to the degree of the infraction. Students who are unsure whether a particular course of action might constitute plagiarism are advised to consult with the instructor. The Instructor reserves the right to use electronic plagiarism detection services.

Assignments and Evaluation:

Diagnostic 5% (1 page) **Due Jan 19**

Essay One 15% (5-7 pages) **Due Feb 9**

Presentation 15% (no more than 15 minutes) **(scheduled by students)**

Essay Two 30% (8-10 pages)

~Annotated Proposal **Due March 18**

~Rough Draft **March 30**

~Final Draft **April 6**

Participation (including attendance and contribution to class) 10%

Take Home Final Exam 20%

Comprehensive

All assignments will be marked according to the ALPHA Grading System

Alpha Grade	4-Point Equivalence	Percentage	Descriptor
A+	4.0	90-100	Excellent
A	4.0	85-89	Excellent

A-	3.7	80-84	Very Good (first class standing)
B+	3.3	76-79	Very Good (first class standing)
B	3.0	73-75	Good
B-	2.7	70-72	Good
C+	2.3	67-69	Satisfactory
C	2.0	64-66	Satisfactory
C-	1.7	60-63	Satisfactory
D+	1.3	55-59	Poor
D	1.0	50-54	Minimal Pass
F	0.0	0-49	Failure

Description of Assignments:

Diagnostic

Your first assignment will be a short response on the texts, themes and issues we have begun studying. This is an exercise for me to see your writing and analytical experience, and for you to see my marking and evaluation style. This is not meant to be a time consuming or stress producing exercise.

Essays

You will have two essay assignments in the course. The first essay will be a short analytical paper on any of the works on the syllabus to that point, including any optional text from the coursepack. General topics will be assigned but you will be asked to focus your topic and to choose your own texts. For the second essay, you may write on any text on the syllabus, excluding a text you have already written on. You will be required to submit a detailed proposal presenting your self-devised topic and possible references. For your second essay, you will be required to write a comparative essay on two texts, addressing their implications in relation to one of the theoretical concepts we have covered in the course (using one or more of the critical articles from your coursepacks). There are three components to this assignment: the proposal, a rough draft and participation in peer editing, and the final product.

Presentations

Throughout the semester every student will be asked to do a presentation in class. You will sign up for these presentations according to your own interests and schedules. The basic purpose of these presentations will be to generate discussion for the work we are studying that day. Be creative and original but also include direct textual analysis. Each presentation should be NO MORE than 15 minutes. You will be timed and cut off at the fifteen minute mark. There are three possible approaches I would like you to choose from: present a focused analysis of the story we are covering the day of the presentation; present your story in comparison with one of the optional stories from the coursepack (I can make suggestions); or present your story in dialogue with the theoretical concept we are covering that week. More information on the format and expectations will be provided in class. These presentations are not designed to intimidate students in any way, but rather to give you an opportunity to contribute your own interests and perspectives, and to allow us all to learn from one another.

Participation

A significant proportion of your grade in the course will be from participation. Because this is a small seminar, attendance and contribution to discussion are absolutely essential to the success of the class. I am aware however, that some students find speaking in public very difficult. No

student will be expected to step out of his/her own comfort level. If you attend class, do your best with all the readings, and hand in all your assignments, your participation mark should boost your overall grade rather than hinder it. You are expected to attend regularly (I will keep track of your attendance and that will be taken into consideration in your grades) and are responsible for obtaining all information and handouts missed.

Final

The final exam will be comprehensive, meaning it will cover all the material we have covered in class. The exam will be a take-home assignment, distributed on the last day of class and due exactly one week afterwards.

Other Course Details:

- You will notice on your syllabus that there are several theoretical texts paired with the short stories we are studying. I realize that this makes for a heavy reading load and I also realize that these texts are difficult to read. I ask you to read the theoretical texts with an open mind, and with the attitude that you are not expected to understand or articulate everything these texts are saying. In class I will extensively cover and explain the aspects of the texts that I would like you to work with and use in dialogue with the short stories. Therefore, do your best with these readings but do not feel discouraged or overwhelmed by them.
- Some of the authors we are discussing in this course will be a part of the Grande Prairie Wordspinners Literary Festival in March. I will provide you with a detailed schedule of events early in the semester, and will organize for us to attend some of the sessions as a class. Your attendance at these events is not required but it may be beneficial to you and to the course.

Policy Regarding Submission of Assignments & Late Penalties:

All assignments are due at the beginning of the designated lecture (i.e. work submitted later the same day will be considered one day late). Except in cases where there are appropriately documented medical or compassionate reasons, work submitted late will be penalized 3% per day (including weekends), and will not be accepted more than 10 days after the due date. If you miss an exam without appropriately documented medical or compassionate reasons, you will receive a grade of zero for that assignment. In the case of late submission, it is your responsibility to arrange to get the assignment to me in person.

When You Cannot Meet a Course Requirement:

When you are unable to meet a course requirement because of illness or compassionate reasons, please advise me in writing, with your name, id# and e-mail contact. Where possible, this should be done in advance of the missed work. Extensions will not be granted less than twenty-four hours before the due date of an assignment, unless there are exceptional circumstances.