English 201, "The Short Story"
Spring Session, 1998

Class Times: Tuesday and Thursday, 4-5:30
Room: HH 139
Instructor: Tim Paci
Office Hours: Tuesday and Thursday, 3-4, or by appointment
Office: PAS 2218
Extension: 3841
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Course Description and Objectives:

This term, we will read and analyze short stories emerging from a variety of cultures and literary traditions. The class will address these stories using a variety of analytical methodologies.

Classes will consist of lecture, discussion, and student-led seminars. I encourage each student to read the assigned stories repeatedly, so that our classroom can become a place where students learn actively and interactively, and not just from their instructor but from one another.

Throughout the term, I hope that our readings and analyses will enhance our understanding of how stories are put together, how they "mean," and what they mean to us and our society.

Course Texts:

Required Text:

Recommended Text:

• (Please Note: No proceeds from the sale of this text at the University of Waterloo go to its authors)

Assignments and Evaluation:

Shorter Paper (Due June 9): 2-4 pages (500-1000 words).................................15%
Longer Paper (Due July 16): 4-6 pages (1000-1500 words).................................30%
Group Presentation.................................................................................................15%
Attendance.............................................................................................................5%
Final Exam.............................................................................................................35%
Essay Outlines:

Students are required to submit rough essay outlines at the beginning of classes noted on the schedule. Failure to do so will result in a deduction of one-third of a grade from the paper's final mark (B to B-, for instance).

Creative Writing Option:

Students may also choose to incorporate a creative writing element into the course. If you are interested in this option, you are asked to submit by July 2 a short story (4-6 pages), along with a brief discussion (2 pages) of what you are trying to accomplish in the story and through what means you intend to achieve those goals.

Those submitting stories must be willing to share them with their classmates. Contributors might also be asked to lead or participate in a short discussion of their stories near the end of term.

Grades for the Creative Writing Option:

If I feel that you have made a legitimate effort to write a good story, your regular grade for the course will be adjusted to reflect a score out of 90, and 10 points will be added to your grade. For instance, if you score 70% before the adjustment, you will be awarded 83/90 (or 70% of 90) plus ten grades. The bottom line: 73% rather than 70%.

Grading:

"A" papers develop original approaches to topics in well-written prose.
"B" papers are reasonably well-argued and written, but may lack the sophistication of "A" papers. In addition, "B" papers sometimes contain flaws in the development of arguments or prose style.
"C" papers are adequately constructed, but contain significant weaknesses in areas such as argument formulation, use of evidence and/or secondary sources, or prose style.
"D" papers are usually carelessly constructed, with serious problems in areas such as development of argument and/or prose style.
"F" papers usually demonstrate a lack of care and effort. A grade of "F" might be assigned if a student has, for instance, not read required texts, flagrantly misused secondary sources, or written in an utterly unreadable manner.

Administrative Policies:

Late Submissions: If assignments are submitted late, and appropriate explanation and documentation are not provided, work shall be penalized at a rate of one grade per class day. For example, an "A quality" paper due on Tuesday but not submitted until Thursday shall receive a grade of "B." Papers are due at the beginning of class. Unless an appropriate explanation is provided, those missing their presentations shall receive no credit for their group's work.

Late submissions are a lousy way for students to lose marks. Please do your best to submit assignments on time.
Plagiarism: Plagiarism, "the act of presenting the ideas, words or other intellectual property of another as one's own," and other forms of academic dishonesty will be dealt with in accordance with university guidelines. Please see me if you have any questions about the conventions of citation.

Tentative Schedule:

- Please listen carefully in class for any changes to this schedule

WEEK 1:

May 5:
- Introductions
- Syllabus

May 7:
- Essay Writing
- W. D. Valgardson, "Celebration" (703-712)

WEEK 2:

May 12:
- Edgar Allan Poe, "The Purloined Letter" (586-598) and "On the Aim and Technique of the Short Story" (840-847)
- Jack Hodgins, "After the Season" (332-344)

May 14:
- Flannery O'Connor, "Good Country People" (551-565) and "Writing Short Stories" (827-835)
- Bob Shaw, "Light of Other Days" (642-647)

WEEK 3:

May 19:
- James Joyce, "Clay" (365-369)
- Virginia Woolf, "The Fascination of the Pool" (757-759) and "Women and Fiction" (891-897)
- D. H. Lawrence, "The Horse Dealer's Daughter" (398-409)

May 21:
- Margaret Atwood, "Hairball" (21-30)
- Doris Lessing, "To Room 19" (433-456)

WEEK 4:

May 26:
- William Faulkner, "Pantaloons in Black" (244-256)
- Bharati Mukherjee, "The Management of Grief" (501-512)
May 28:
- Essay Writing
- Joseph Conrad, "An Outpost of Progress" (172-188) and "The Creative Process" (780-783)

WEEK 5:
- June 2:
  - Written Outline Due at Beginning of Class
  - Essay Writing
  - First Student Presentation: Thomas King, "Borders" (380-387)

- June 4:
  - Frank O'Connor, "Guests of the Nation" (567-575) and "On Writing the Short Story" (835-837)
  - Tadeusz Borowski, "This Way for the Gas, Ladies and Gentlemen" (107-119)

WEEK 6:
- June 9:
  - Shorter Paper Due
  - Paul Bowles, "A Distant Episode" (121-129)
  - Timothy Findley, "Dinner Along the Amazon" (258-273)

- June 11:
  - Terence Bymes, "Food People" (131-140)
  - Ernest Hemingway, "Hills Like White Elephants" (322-325)

WEEK 7:
- June 16:
  - Stories to be announced

- June 18:
  - Guest Speaker

WEEK 8:
- June 23:
  - Robert Coover, "The Babysitter" (190-211)
  - Robert Stone, "Helping" (667-686)

- June 25:
  - Margaret Laurence, "The Loons" (389-396) and "On `The Loons'" (805)
  - Alice Munro, "Lives of Girls and Women" (514-535) and "What is Real" (824-827)
WEEK 9:
   June 30:
   • David Malouf, "Southern Skies" (465-477)
   • V. S. Pritchett, "The Saint" (609-618) and "Short Stories" (854)
   
   July 2:
   • Student Stories Due
   • Stephen Crane, "The Open Boat" (225-242)
   • Ethel Wilson, "From Flores" (745-751)

WEEK 10:
   July 7:
   • John Hawkes, "A Song Outside" (300-302) and "from `An Interview, 20 March, 1964"" (789-800)
   • Alice Walker, "The Child Who Favored Daughter" (722-727) and "from `An Interview with Claudia Tate"" (880-885)
   • Alistair MacLeod, "As Birds Bring Forth the Sun" (458-463)
   
   July 9:
   • Written Outline Due
   • Essay Writing
   • Amy Hempel, "The Harvest" (326-330)

WEEK 11:
   July 14:
   • Nathaniel Hawthorne, "The Artist of the Beautiful" (303-320) and "Notes on the Craft of Fiction" (800-801)
   • Henry James, "The Real Thing" (346-363) and "On the Genesis of `The Real Thing"" (802-804)
   
   July 16:
   • Longer Paper Due
   • Jorge Luis Borges, "The Book of Sand" (104-106)
   • Italo Calvino, "Meiosis" (142-147)
   • Keath Fraser, "Roget's Thesaurus" (275-276)

WEEK 12:
   July 21:
   • Leon Rooke, "Biographical Notes" (620-640)
   • Ray Smith, "Cape Breton Is the Thought Control Centre of Canada" (649-659)
   • José Leandro Urbina, "Our Father Who Art in Heaven" and "Portrait of a Lady" (700, 701)
July 23:
- John Barth, "Life Story" (32-40)
- Donald Barthelme, "Sentence" (42-45)

WEEK 13:
- July 28:
  - Students' Stories

- July 30:
  - Review

*Please note:*
  1) You will be responsible for only those stories and critical pieces we cover in class, even if other works appear on this schedule.
  2) By the same token, I may assign additional readings from time to time. If you miss a class for any reason, you are responsible for determining what additional stories or critical pieces have been assigned.