University of Waterloo, Department of English Language and Literature  
English 201 Section 01, The Short Story, Spring 2001

Instructor: Jason Haslam  
Office: PAS 1060  
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be answered during office hours. Use my e-mail address at other times: e-mail is  
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General Calendar Description: “ENGL 201, The Short Story: This course deals with the  
history and techniques of the short story, with emphasis upon works by such British,  
American, and Canadian writers as Henry James, James Joyce, D.H. Lawrence, Ernest  
Hemingway, and Alice Munro.” (SEE BELOW FOR THE SPECIFIC DESCRIPTION  
OF THE COURSE AS IT IS OFFERED THIS TERM. THE SPECIFIC DESCRIPTION  
WILL GIVE YOU DETAILS ABOUT THE AUTHORS BEING STUDIED AND THE  
APPROACHES BEING USED IN THIS SECTION OF THE COURSE.)

This syllabus consists of three pages.  
It is posted online at <http://www.arts.uwaterloo.ca/~jwhaslam/201syl_s01.htm>.

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Specific Course Description:

The short story, along with the related forms of the tale and the fable, has for more  
than two centuries been one of the most popular genres of fiction in the West. While  
(loosely) constrained in length, the short story still allows for a tremendous variety in  
form, focus, and style, making it an especially adaptable art form. In this course, we will  
begin by analysing Irving Washington's “Rip Van Winkle,” an early example of the short  
tale, and then move on to stories by Guy de Maupassant and Gustave Flaubert. The form  
that these two writers constructed for their stories has come to be seen as the “traditional”  
form of the genre. As we shall see in the rest of the course, however, the form and  
subject matter of short stories are by no means completely circumscribed by this tradition.  
Throughout the course, we will examine a variety of stories through close reading and  
analyses based on the writers’ use of such literary techniques and devices as symbolism,  
imagery, and point of view, among others. The course will be based around lectures,  
group work, and class discussion.

Required Texts:
All required texts are available in the University Bookstore.

Bohner, Charles, and Dean Dougherty, eds. Short Fiction: Classic and Contemporary.  
4th ed.

Hemingway, Ernest. In Our Time.

English 201 Course Reading Package.
Course Requirements:

Students are required to do all of the reading listed—each work is to be read before the class for which it is scheduled. While the instructor will lecture, much of the actual learning process in this class will arise from class discussions. All work (with the exception of in-class assignments) is to be typewritten or printed using a computer printer and word-processing program.

Assignments:

Two in-class tests: 17.5% each = 35% JUNE 19TH and JULY 26TH
One short essay, 1000-1250 words (approx. 4-5 pages, double spaced): 25% DUE MAY 29TH
One long essay, 1750-2250 words (approx. 7-9 pages, double spaced): 35% DUE JULY 10TH
Attendance and participation: 5%

Assignment Descriptions:

Essay #1: This will be a short essay on a topic chosen by the instructor (the topic will be handed out well in advance of the due date). This assignment involves NO secondary reading. Basically, the essay will involve a close reading of one of the works that we will be studying early in the term. The essay is to be written according to MLA guidelines. (The MLA Handbook for Writers of Research Papers should be purchased by all English majors. A basic description of MLA citation style will be given in class.) Also, a brief lecture (possibly two) will be given on proper essay writing skills and techniques.

Essay #2: This essay will be a more in-depth “compare and contrast” analysis of two works read during the term. Some essay topics will be handed out, but you may also develop your own topic (you *must* clear your topics with the instructor, though). While outside research is not required, you may use up to three (but no more) secondary sources. The use of scholarly sources will be discussed in class.

In-Class Tests: Each test will be based on the readings up to and including the class before the test. The tests will consist of doing close readings and interpretations of several short passages chosen from the works studied. They are designed to test both comprehension and interpretive skills. Close reading will be a central component of this class: you will learn how to do it through listening to the instructor’s lectures and by participating actively in both group work and class discussion.

Attendance and Participation: Each of these will be worth half of the 5%. The attendance mark will be based on attending each class and signing the sign-in sheet. The
participation mark will be based on activity in class discussions and group discussions,
and on the level of engagement with the text that is demonstrated (i.e. you must
demonstrate that you have read *and* thought about the text before class.)

**Late Penalties:**

All assignments (except the in-class assignments) are due at the BEGINNING of class on
the date indicated. Late assignments will be docked one grade level (e.g. from a B+ to a
B) for each 24 hours that they are late. For example, a paper due at 12:00 pm on Day 1
will drop one grade level starting at 12:01 pm on Day 1, another starting at 12:01 pm on
Day 2, etc. Only properly documented medical problems or other documented severe
circumstances which are out of your control will be accepted as excuses for late or
missed assignments. *Late assignments will not be accepted after I hand back the marked,
on-time assignments.* The marking schedules will be made clear in class.

**Note on Academic Offenses:**

The Faculty of Arts requires that you be made aware of the following: “All students
registered in the courses of the Faculty of Arts are expected to know what constitutes an
academic offense, to avoid committing academic offenses, and to take responsibility for
their academic actions. When the commission of an offense is established, disciplinary
penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For
information on categories of offenses and types of penalties, students are directed to
consult the summary of Policy #71 (Student Academic Discipline) which is supplied in
the Undergraduate Calendar (p.1:11). If you need help in learning how to avoid offenses
such as plagiarism, cheating, double submission, or if you need clarification of aspects of
the disciplinary policy, ask your course instructor for guidance. Other resources
regarding the discipline policy are your academic advisor and the Undergraduate
Associate Dean.”

**Reading and Class Schedule:**

**NOTE:**

I strongly encourage you to read ahead, and to read the stories several times—always with
a pencil/pen and paper ready.
Each “*” indicates that a text is in the reading package.

May
01: Introduction
03: Washington Irving, “Rip Van Winkle”
08: Guy de Maupassant, “The Necklace”; Gustave Flaubert, “A Simple Soul”*
10: Mark Twain (Samuel Clemens), “The Celebrated Jumping Frog of Calaveras
County,” “The Story of the Old Ram”*
15: Charlotte Perkins Gilman, “The Yellow Wallpaper”
17: Nathaniel Hawthorne, “The Birthmark”
22: Edgar Allan Poe, “Ligeia”*
29: Muriel Spark, “Miss Pinkerton’s Apocalypse”* FIRST ESSAY DUE
31: Richard Wright, “The Man Who Was Almost a Man”

June
05: Ernest Hemingway, In Our Time
07: Hemingway, In Our Time
12: Hemingway, In Our Time
14: CLASS CANCELLED
19: TEST
21: Colette, “The Other Wife”; Shirley Jackson, “The Tooth”*
26: James Joyce, “The Dead”*
28: Joyce, “The Dead”*

July
03: Virginia Woolf, “The Mark on the Wall”*
05: James Baldwin, “Sonny’s Blues”
10: Beth Brant, “A Long Story”* SECOND ESSAY DUE
12: John Barth, “Lost in the Funhouse”
19: Octavia Butler, “The Evening and the Morning and the Night”*
24: review
26: TEST