ENGLISH 201
The Short Story
Winter 1990

3:30-5:00 MW
Instructor: Chris Wodskou
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Office Hours: MW 12:00-1:00


Greetings and welcome to English 201, The Short Story, a guided journey through thirty-three stories spanning the entire range of English language short fiction of the past, oh, 150 years or so.

The Course:
The course will cover the works in a roughly chronological sequence, but more importantly, it will look at the development of a number of subgenres, ranging from such traditional modes of short fiction as the Bildungsroman (Coming-of-age) tale and the gothic to recent directions taken by the short story: Post-modernism, magic realism, and the so-called "dirty" realism.

Barring any catastrophes, we'll try to keep to the following schedule (all the stories are found in the Norton Anthology):

Jan 8 Introduction to the Short Story
The Bildungsroman or Coming of Age Story
Jan 10 Nathaniel Hawthorne - "Young Goodman Brown" (p. 617)
Jan 15 Nathaniel Hawthorne - "The Birthmark" (p. 628)
John Updike - "A & P" (p. 1456)
The Gothic or Grotesque
Jan 17 Edgar Allan Poe - "The Fall of the House of Usher" (p. 1241)
Jan 22 Flannery O'Connor - "A Good Man is Hard to Find" (p. 1122)
Shirley Jackson - "The Lottery" (p. 668)
The Detective Story
Jan 24 Edgar Allan Poe - "The Purloined Letter" (p. 1257)
Naturalism
Jan 29 Stephen Crane - "The Open Boat" (p. 335)
Jan 31 Ernest Hemingway - "Hills Like White Elephants" (p. 641)
John Steinbeck - "The Chrysanthemums" (p. 1371)
Major Writers
Feb 5 Herman Melville - "Bartleby The Scrivener" (p. 1031)
Feb 7 Anton Chekhov - "The Lady with the Pet Dog" (p. 181)
Franz Kafka - "The Hunger Artist" (p. 806)
Feb 12 Joseph Conrad - "Heart of Darkness" (p. 240)
Feb 14 D.H. Lawrence - "The Horse Dealer's Daughter" (p. 843)
James Joyce - "Araby" (p. 715)
Feb 26 James Joyce - "The Dead" (p. 732)
Post-Modernism
Feb 28 Robert Coover - "The Babysitter" (p. 312)
Vladimir Nabokov - "Signs and Symbols" (p. 1105)
ENGLISH 201 - Syllabus

Ethnic Writing
Mar  5  Bernard Malamud - "The Jewbird" (p. 929)
      Philip Roth - "The Conversion of the Jews" (p. 1309)
Mar  7  Alice Walker - "Everyday Use" (p. 1461)
      Richard Wright - "The Man Who Was Almost a Man" (p. 1525)

Canadian Women Writers
Mar 12  Margaret Atwood - "Rape Fantasies" (p. 8)
      Alice Munro - "Royal Beatings" (p. 1082)
Mar 14  Mavis Gallant - "My Heart is Broken" (p. 605)
      Margaret Laurence - "The Loons" (p. 823)

"Magic" Realism
Mar 19  Gabriel García Márquez - "The Handsomest Drowned Man in the World" (p. 612)
Mar 21  Jorge Luis Borges - "Pierre Menard, Author of the Quixote" (p. 89)
      Eric McCormack - "Sad Stories in Patagonia" (to be distributed later)

"Dirty" Realism
Mar 26  Raymond Carver - "Where I'm Calling From" (p. 116)
Mar 28  Jayne Anne Phillips - "Souvenir" (p. 1229)
      Bobbie Anne Mason - "Shiloh" (p. 987)

Course Requirements:
- Short paper  (5-6 pages)  25%  Due Feb 14
- Longer paper  (8-10 pages)  40%  Due Mar 28
- Final Exam  (2 hours)  35%  Date: dependent upon whims of Registrar's Office

Whether or not you use secondary research materials for these essays is entirely up to you, although you may find them very helpful in fleshing out your longer paper; if you do use secondary sources, be sure to credit them. However, every paper should be an intensive analysis of the given topic (or one of your choice) with a strong focus and thesis statement.

Unfortunately, due to the size of the class, a participation mark will not be feasible, but I hope that all of you will contribute to class discussions. Please have the assigned stories read in advance of the class (many will take less than half an hour); I certainly don't have all the answers to these stories, and you may be surprised how much you can learn from your classmates and yourself in a good discussion.

The Instructor:

I'm an M.A. graduate from UW, and I'm currently working toward my PhD, specializing in contemporary fiction and literary theory; my tastes are reflected to a large degree by the works chosen for this course, although the Norton Anthology does not, unfortunately have any stories by Jack Keronac, Donald Barthelme, or Timothy Findley. When I'm not slaving over a hot textbook, I like to busy myself with sports, music, film, DJing at CKMS, and writing (you may have seen my reviews in Imprint or the K-W Record.)

I hope you enjoy the course, and please feel free to contact me if you have any questions or problems.