



ST. JEROME'S
UNIVERSITY

St. Jerome's University in the University of Waterloo
Department of English
ENGL 201: The Short Story
M/W 10:00-11:20, SJ2 2003, Winter 2023

Instructor: Chad Wriglesworth
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Office Hours: M/W: 2:30-3:30
Sweeney Hall: SH2209

Course Overview and Objectives:

This course provides an historical and thematic introduction to short fiction by tracing its rising popularity during the nineteenth century, its flourishing during the modernist period, and its resurgence in the present day. Historically speaking, we will focus on artistic conventions and aspects of form that evolve and come to characterize various expressions of literary realism. Along the way, we will also pause to explore many of the social and metaphysical questions that these stories invite us to consider. In order to do this, we will be highly attentive to the subtleties of language and the intricate design of each story.

By the end of the term, you will be well acquainted with a wide range of authors and styles of writing, some of the critical conversations about literature, and various strategies for writing about short fiction. In the process of earning university credit, you will further develop your critical thinking skills by reading, conversing, and writing about the genre. In addition, I hope that you find pleasure in these unique depictions of reality and occasionally stop to consider how these works point us toward a greater understanding of our mutual existence in the world.

COVID Contingency Plan:

If, during the course of the term, the University of Waterloo must face short term closure (e.g. one week), course readings and pending due dates for assignments will be reassessed and potentially adjusted. If a longer-term cancellation of in-person meetings is required, the course will continue in an asynchronous environment following a pattern of recorded lectures (on M/W). Students who cannot attend class due to temporary illness or self-isolation will be accommodated to the best of my ability (e.g. through access to PowerPoint slides, any materials posted on LEARN, and possibly through adjusted due dates for assignments).

Required Texts:

Dana Gioia and R.S. Gwynn, eds., *The Art of the Short Story* (Pearson: New York, 2006).
Materials on Learn

Grading and Due Dates:

Critical Exercise #1 (2-3 pages)	15%	Due: Week 3 (by midnight, Jan. 27)
Critical Exercise #2 (2-3 pages)	15%	Due: Week 7 (by midnight, Feb. 27)
Critical Exercise #3 (2-3 pages)	15%	Due: Week 10 (by midnight, March 20)
Exam (written in class)	20%	Due: Week 12, Wednesday, April 5 (10:00 AM)
Short Essay (4 pages)	25%	Due: End of Term (by midnight, April 12)
Attendance / Participation	10%	

General Instructions for Assignments:

As the course progresses, instructions and expectations will be distributed for the critical exercises and the short essay. The **critical exercises** will provide opportunities for you to examine the workings of a specific nuance, feature, or aspect of design within a particular short story. I will provide the guidelines and general topics for each exercise. The **short essay** will allow you to develop an idea for a slightly longer, thesis-driven essay on a specific short story from the course. The in-class **exam** will be closed book and may consist of short passages of identification and analysis, and/or an essay question. As a general means of information and guidance, I am providing the following description of my marking in regard to the types of essays and written work that I tend to receive:

“90-100” indicates that an assignment is worthy of truly exceptional recognition. The work is original and presented with qualities of voice and argumentation that suggest the emergence of a future scholar. After encountering such work, I tend to remember the assignment for months (perhaps years) to come. Work of this caliber is a rare species.

“80-89” indicates that an assignment reflects excellence in all areas. The work is not only thought provoking and structurally polished, but it is also completed with a high level of style and critical independence. The work presents obvious signs of fresh and independent thinking, a sense of skilled organization, and excellent control over mechanics and style.

“70-79” indicates that an assignment is average or above average. The work explores difficult questions in ways that are creative, critical, and thought provoking. The work is critically and organizationally sound, contributing to the interpretive concerns present in the course.

“65-69” indicates that an assignment meets the minimum requirements. The work is functional and all aspects of the assignment have been addressed, but the assignment may be hindered by a lack of critical argument, sophistication, or organizational clarity.

“55-64” indicates that an assignment is presented in a way that is haphazard, incomplete, or reckless. The work tends to be completed in haste and suggests a lack of commitment. Major portions of the assignment are completed poorly and are in need of revision.

SCHEDULE OF READINGS AND ASSIGNMENTS

Week One

M- 1/9 Introduction: overview of syllabus, reading schedule, and assignments; Italo Calvino, “Fourteen Ways of Looking at a Classic” (Learn)

Nineteenth Century Variations on the Short Story: Romanticism, Realism, and Naturalism

W- 1/11 Form and Design: What Makes a Short Story a Short Story?
Gioia and Gwynn, "Introduction" (3-6); Edgar Allan Poe, "The Tell-Tale Heart" (721-725) and "The Tale and Its Effect" (725)

Week Two

M- 1/16 Romanticism: Nathaniel Hawthorne, "The Birthmark" (357-369) and "On the Public Failure of His Early Stories" (369)
(No in person class this day; previously recorded lecture on Learn)

W- 1/18 Realism: Kate Chopin, "The Storm" (153-156), "The Story of an Hour" (157-158) and "My Writing Method" (159)

Week Three

M- 1/23 Naturalism: Ambrose Bierce, "An Occurrence at Owl Creek Bridge" (Learn); film *An Occurrence at Owl Creek Bridge* (Learn, Dir. Robert Enrico, 1962)

Variations of Twentieth Century Modernism: Objects, Images, and the Body

W- 1/25 Modernism and the Short Story
Due: Critical Exercise #1 (Friday, 27th by midnight)

Week Four

M- 1/30 James Joyce, "Araby" (430-434) and "Epiphanies" (464)

W- 2/1 Anton Chekhov, "The Lady with the Pet Dog" (135-147) and "Natural Description and "The Center of Gravity" (151)

Week Five

M- 2/6 Ernest Hemingway, "A Clean Well-Lighted Place" (372-375), "Hills Like White Elephants" (Learn) and "One True Sentence" (375)

W- 2/8 D.H. Lawrence, "Odour of Chrysanthemums" (503-517) and "The Novel is the Bright Book of Life" (528-529)

Week Six

- M- 2/13 Doris Lessing, "A Woman on a Roof" (538-545); Nadine Gordimer, "A Company of Laughing Faces" (333-343) and "How the Short Story Differs from the Novel" (345-346)
- W- 2/15 Shirley Jackson, "The Lottery" (390-396) and "The Public Reception of 'The Lottery'" (396-398)

Reading Break (2/19 – 2/26)

Questioning the Nature of Reality: Magical Realism, Thin Spaces, and Dreamscapes

Week Seven

- M- 2/27 Aimee Bender, "The Doctor and the Rabbi" (Learn)
Due: Critical Exercise #2 (Monday, 27th by midnight)
- W- 3/1 Gabriel García Márquez, "A Very Old Man with Enormous Wings" (289-293)

Week Eight

- M- 3/6 Leslie Marmon Silko, "The Man to Send Rain Clouds" (739-742) and "The Basis for 'The Man to Send the Rain Clouds'" (742-743)
- W- 3/8 Flannery O'Connor, "A Good Man is Hard to Find" (678-689) and "The Element of Suspense in 'A Good Man is Hard to Find'" (704-706)

Week Nine

- M- 3/13 Joyce Carol Oates, "Where Are You Going, Where Have You Been?" (664-675); Bob Dylan, "It's All Over Now, Baby Blue" (1965) and "Like a Rolling Stone" (1965, Learn)

Between the Said and the Unsaid: Relationships in Modern and Contemporary Short Fiction

- W- 3/15 James Baldwin, "Sonny's Blues" (27-49) and "Race and the African-American Writer" (49-52)

Week Ten

- M- 3/20 Chimamanda Ngozi Adichie, “The Thing around Your Neck” (Learn); “The Danger of a Single Story” (Learn)
Due: Critical Exercise #3 (Monday, 20th by midnight)
- W- 3/22 Jhumpa Lahiri, “A Temporary Matter” (Learn)

Week Eleven

- M- 3/27 Raymond Carver, “A Small, Good Thing” (88-104), “The Bath” (Learn), and “Commonplace but Precise Language” (104-105)
- W- 3/29 Alice Munro, “How I Met My Husband” (649-661) and “How I Write Short Stories” (661-662)

Week Twelve

- M- 4/3 John Updike, “Separating” (800-807) and “Why Write?” (808)
- W- 4/5 **Exam (in class)**
Short Essay (Due: Wednesday, 12th by midnight)
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ADDITIONAL DETAILS AND PROCEDURES

ASSIGNMENT SUBMISSIONS AND LATE ASSIGNMENTS

- All assignments will be submitted to a dropbox on LEARN. A few days before an assignment is due (for example, Week 3), I will set up a dropbox. Assignments must be submitted (preferably as a Word document) no later than midnight on the due date.
- Assignments submitted after the midnight deadline will be marked 3% per day late, including weekends.
- Late assignments will be accepted for one week after the due date – after that the assignment will be marked as zero.

ATTENDANCE AND PARTICIPATION

I expect that you will attend class on a regular basis. I also expect that you will have read the material for each day. In addition, I also expect that you will have something to say about the readings, meaning that you should attempt to contribute to class discussion (including small group discussions) on a regular basis. In terms of participation marking, you should expect the following: if you do not attend class on a regular basis, your participation will be limited and will be assessed at 0-60. If you attend class regularly, but do not contribute to course discussion on a regular basis, expect a mark between 60-75; if you attend class regularly and participate in meaningful ways, you should expect a participation mark ranging from 75-100.

EMAIL COMMUNICATION AND OFFICE HOURS

Students using email to contact me should include their first and last names, as well as the course in which they are enrolled in the email subject line. Feel free to contact me about the course through email, but please keep the following in mind:

- I am unable to provide in-depth responses about assignments, readings, and proofreading. If you wish to discuss these matters after reviewing guidelines for an assignment, please stop by during my set office hours.
- My office hours this term will be: M/W 2:30-3:30; additional times by appointment.

UW POLICY REGARDING ILLNESS AND MISSED TESTS

When illness is the cause of a missed deadline, students should seek medical treatment and provide confirmation of the illness to the instructor(s) within 48 hours by submitting a completed [University of Waterloo Verification of Illness form](#) to support requests for accommodation due to illness. Students in Centre for Extended Learning (CEL) courses must submit their confirmation of the illness to CEL.

The University of Waterloo Verification of Illness form is normally the only acceptable medical documentation. Students who consult their physician or use the services of an off-campus walk-in clinic must provide this form to the attending physician for completion; notes and forms created by the physician or clinic are normally not acceptable. Although not compelled to do so, instructors may accept medical documentation that contains the same information specified on the University of Waterloo Verification of Illness form. Health Services charges a fee for completing the University of Waterloo Verification of Illness form that is not covered by OHIP/UHIP. Fees for this service or those levied by off-campus practitioners are the student's responsibility.

False claims of illness and/or the submission of false supporting documentation of extenuating circumstances constitute an academic offence that will result in disciplinary action under [Policy 71](#).

Adjustment of due dates or deferrals of term tests or final examinations are not automatic upon the presentation of suitable medical verification. Instructors will use this documentation among all information available to them when determining whether accommodation is warranted.

INTELLECTUAL PROPERTY

Students should be aware that this course contains the intellectual property of their instructor, TA, and/or St. Jerome's University. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof);
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides);
- Questions or solution sets from various types of assessments (e.g., assignments, quizzes, tests, final exams); and
- Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the

intellectual property owner's permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor, TA, and/or St. Jerome's University for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor, TA, or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. In many cases, instructors might be happy to allow distribution of certain materials. However, doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

OTHER IMPORTANT INFORMATION

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect, and responsibility. Check www.uwaterloo.ca/academicintegrity/ for more information.

Grievance: A student who believes that a decision affecting some aspect of their university life has been unfair or unreasonable may have grounds for initiating a grievance. [Read the St. Jerome's University Policy on Student Petitions and Grievances](#). When in doubt, please be certain to contact the St. Jerome's Advising Specialist, Student Affairs Office, who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing an academic offence, and to take responsibility for their actions. Check www.uwaterloo.ca/academicintegrity/ for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under the [St. Jerome's University Policy on Student Discipline](#). For information on categories of offences and types of penalties, students should refer to University of Waterloo [Policy 71, Student Discipline](#). For typical penalties, check the [Guidelines for the Assessment of Penalties](#).

Appeals: A decision made or penalty imposed under the [St. Jerome's University Policy on Student Petitions and Grievances](#) (other than a petition) or the [St. Jerome's University Policy on Student Discipline](#) may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to the St. Jerome's University Policy on [Student Appeals](#).

Note for students with disabilities: [AccessAbility Services](#), located in Needles Hall (Room 1401) at the University of Waterloo, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.