

1. **COURSE TITLE**

The Short Story

2. **COURSE CODE**

ENGL3427

3. **NO. OF UNITS**

3 units

4. **OFFERING DEPARTMENT**

English Language and Literature

5. **PREREQUISITES**

ENGL2007 Literary and Comparative Studies

6. **MEDIUM OF INSTRUCTION**

English

7. **AIMS & OBJECTIVES**

- 1) To examine, compare and contrast representative short stories written in or translated into English;
- 2) To differentiate different types of short stories, and different writers' styles and literary techniques;
- 3) To evaluate the production of short stories in an international and inter-cultural context.

8. **COURSE CONTENT**

- I. Introduction: Short Story as a Genre
- II. Contributions to the Development of the Genre (e.g. Somerset Maugham, Guy De Maupassant, Ernest Hemingway, and Katherine Mansfield)
- III. Close Study of Selected Short Stories in their Literary, Cultural and Socio-historical Contexts

9. **COURSE INTENDED LEARNING OUTCOMES (CILOs)**

CILO	By the end of the course, students should be able to:
CILO 1	Differentiate short story as a genre from the novel
CILO 2	Identify the characteristics of a romantic, realist, modernist, and post-modernist short story
CILO 3	Analyze the mechanism of the short story such as plot, complication, climax, denouement, and setting
CILO 4	Evaluate the chosen texts through close reading, the use of concrete examples and specific details
CILO 5	Develop a coherent thesis and a paper based on their research in the appropriate format and style

CILO 6	Defend their research findings in the form of oral presentations and written reports
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10. TEACHING & LEARNING ACTIVITIES (TLAs)

CILO No.	Type of TLA
CILO 1	<ul style="list-style-type: none"> • Relate their own reading experiences in the past and reflect on their existing knowledge of the short story as a genre • Play an active part in student-centered lectures, and answer questions on the rise, the unique characteristics, and the theory of the short story • Engage with supplementary readings, ask questions, and discuss the issues raised in tutorials
CILO 2	<ul style="list-style-type: none"> • Read different types of short story • Draw charts and diagrams to illustrate different short story types and formations • Access the library catalogue and the internet to note the differences between romantic, realist, modernist, and post-modernist short stories • Participate in classroom and online discussions, and demonstrate their ability to analyze and critique the selected texts • Write a research paper on their findings
CILO 3	<ul style="list-style-type: none"> • Do hands-on analysis of a short story in class to highlight their understanding of formal elements such as plot, complication, climax, denouement, and setting • Discuss the results, give and obtain peer reviews • Keep a portfolio on different short story writers, their changing theories on plot, setting and characterization
CILO 4	<ul style="list-style-type: none"> • Do debates to evaluate a group of selected texts, and defend their views against opposite opinions on the same texts through close reading and the use of concrete examples • Do group projects in order to apply their knowledge learnt in class, on their own, and from peers • Give creative interpretations of selected texts
CILO 5	<ul style="list-style-type: none"> • Maintain a journal to record their thoughts, or any issues that are related to their writing • Write short response papers using peer review • Submit a research paper, receive feedback from the instructor regarding the merits and demerits of their writings, and learn how to produce critical and well-supported essays in the process
CILO 6	<ul style="list-style-type: none"> • Give oral and written presentations to defend their views, and challenge others' opinions on the selected texts • Sit for the final exam and articulate their critical views on the significances of the short story, and the different developments of the short story across time and space

11. ASSESSMENT METHODS (AMS)

Type of Assessment Methods	Weighting	CILOs to be addressed	Description of Assessment Tasks
Class assignments	35%	1,2,3,4	<p>Coursework may consist of short and/or long forum entries (5%), discussions and debates (10%), presentations (20%).</p> <p>Students will be assessed on the basis of their understanding of the historical origin and the formal characteristics of the short story, as well as their interpretive analysis of different schools of short story writers and the representative texts, including films and other media.</p> <p>Students' written work will be graded on consistency, originality of interpretation, usage, and grammar.</p>
Term paper	30%	5,6	Students will write a paper on a particular school or writer. All writing assignments will be graded on consistency, accuracy, organization and writing competence.
Examination	35%	1,3,4	<p>The exam will test students' ability to identify the rise and the characteristics of the short story, to analyze different schools and short story writers, to interpret a set of chosen texts.</p> <p>The exam will be graded on demonstrated knowledge, analysis of material, coherence of arguments, organization, and writing competence.</p>

12. TEXTBOOKS / RECOMMENDED READINGS

- Bloom, H. *Short Story Writers and Short Stories*. Philadelphia: Chelsea House, 2005.
- Cocchiarale, M. *American Short Story*. Ipswich: Salem Press, 2015.
- Correla, A. *Narrative and Space: Across Short Story Landscapes and Regional Places*. Bern: Peter Lang, 2017.
- D'hoker, E. and C. Mourant. *The Modern Short Story and Magazine Culture, 1880-1950*. Edinburgh: Edinburgh UP, 2021.
- D'hoker, E. and S. Eggermont. *The Irish Short Story: Traditions and Trends*. Bern: Peter Lang, 2015.
- Einhaus, A. *The Short Story and the First World War*. Cambridge: Cambridge UP, 2013.
- Einhaus, A. *The Cambridge Companion to the English Short Story*. Cambridge: Cambridge UP, 2016.
- Evans, L. and M. McWatt, E. Smith eds. *The Caribbean Short Story: Critical Perspectives*. Leeds: Peepal Tree, 2011.
- Goyet, F. *The Classic Short Story, 1870-1925: Theory of a Genre*. Cambridge: Open Book Publishers, 2014.
- Iftekharudin, F. *Postmodern Approaches to the Short Story*. Westport: Praeger, 2003.
- Kay, J. and R. Gelshenen. *Discovering Fiction: a Reader of North American Short Stories: an Introduction*. New York: Cambridge University Press, 2013.
- Kimber, G. and J. Wilson. *Re-forming World Literature: Katherine Mansfield and the Modernist Short Story*. Stuttgart: ibidem-Verlag, 2018.
- Krueger, K. *British Women Writers and the Short Story, 1850-1930*. New York: Palgrave, 2014.
- Kruk, L. *Double-Voicing the Canadian Short Story*. Ontario: University of Ottawa Press, 2016.
- Lelen, H. *H.G. Wells: the Literary Traveller in His Fantastic Short Story Machine*. New York: Peter Lang, 2016.
- Liggins, E. *The British Short Story*. New York: Palgrave Macmillan, 2011.
- Lohafer, S. *Reading for Storyness*. Baltimore: Johns Hopkins UP, 2003.
- Malcolm D. *The British and Irish Short Story Handbook*. Malden, Mass.: John Wiley & Sons, 2012.
- Patea, V. ed. *Short Story Theories: a Twenty-First-Century Perspective*. New York : Rodopi, 2012.
- Reese, S. *The Short Story in Midcentury America: Counter-cultural form in the Work of Bowles, McCarthy, Welty and Williams*. Baton Rouge: Louisiana State UP, 2017.
- Reynier, C. *Virginia Woolf's Ethics of the Short Story*. New York: Palgrave Macmillan, 2009.
- Ryan, C. *Writing from the Margins: the Aesthetics of Disruption in the Irish Short Story*. Newcastle Upon Tyne: Cambridge Scholars Publishing, 2015.
- Sacido, J. ed. *Modernism, Postmodernism, and the Short Story in English*. New York: Rodopi, 2012.
- Smith, J. *The American Short Story Cycle*. Edinburgh: Edinburgh UP, 2018.
- Snir, R. *Arab-Jewish Literature: the Birth and Demise of the Arabic Short Story*. Leiden: Brill, 2019.
- Wickhamsmith, S. *Suncranes and Other Stories: Modern Mongolian Short Fiction*. New York: Columbia UP: 2021.
- Wotjtyna, M. *The Ordinary and the Short Fiction of T.F. Powys and V.S. Pritchett*. New York: Peter Lang, 2015.

ENGL3427 The Short Story CILOs/ PILOs		PILO1 <i>Effective Scholarship</i>	PILO2 <i>Academic Literacy</i>	PILO3 <i>English Proficiency</i>	PILO4 <i>Research Skills</i>	PILO5 <i>International Perspective</i>	PILO6 <i>Teamwork/ Employability</i>
CILO 1	Students should be able to differentiate short story as a genre from the novel	✓					
CILO 2	Students should be able to identify the characteristics of a romantic, realist, modernist, and post-modernist short story	✓			✓		
CILO 3	Students should be able to analyze the mechanism of the short story such as plot, complication, climax, denouement, and setting	✓		✓	✓		
CILO 4	Students should be able to evaluate the chosen texts through close reading, the use of concrete examples and specific details			✓			
CILO 5	Students should be able to develop a coherent thesis and a paper based on their research in the appropriate format and style	✓		✓	✓		
CILO 6	Students should be able to defend their research findings in the form of oral presentations and written reports			✓	✓		
Total		4	0	4	4	0	0