



Universitat de Lleida

DEGREE CURRICULUM

THE SHORT STORY IN ENGLISH

Coordination: ORO PIQUERAS, MARICEL

Academic year 2023-24

Subject's general information

Subject name	THE SHORT STORY IN ENGLISH			
Code	101268			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in English Studies	2	COMPULSORY	Attendance-based
	Double degree: Bachelor's degree in English Studies and Bachelor's degree in Applied Languages and Translation	3	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3.3		2.7
	Number of groups	1		1
Coordination	ORO PIQUERAS, MARICEL			
Department	FOREIGN LANGUAGES AND LITERATURES			
Important information on data processing	Consult this link for more information.			
Language	English			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
ORO PIQUERAS, MARICEL	maricel.oro@udl.cat	6	

Subject's extra information

This subject introduces a global vision of short story in English taking into account the specific characteristics of the literary genre as well as the main representative authors in English-speaking countries. The subject intends to introduce the genre from a stylistic and rethoric point of view and contribute, in this way, to the English literature module by studying and analysing practical cases. In the subject the main traits within the genre will be introduced together with a historical and literary overview of the short story in English. Moreover, specific authors and short stories will be analysed.

Information on data protection in the audiovisual register in the subject XXX

In accordance with current regulations on the protection of personal data, we inform you that:

- The organisation responsible for the recording and use of the image and voice is the University of Lleida - UdL (contact details of the representative: General Secretariat. Plaza Víctor Siurana, 1, 25003 Lleida; sg@udl.cat; contact details of the data protection officer: dpd@udl.cat).
- The recorded images and voices shall be used exclusively for teaching purposes.
- The recorded images and voices shall be saved and preserved until the end of the current academic year, and shall be destroyed in accordance with the terms and conditions specified in the regulations on the preservation and disposal of administrative documents of the UdL, and the documentary evaluation tables approved by the Generalitat de Catalunya (<http://www.udl.cat/ca/serveis/arxiu/>).
- The voices and images are considered necessary to teach this subject, and teaching is a right and a duty of the teaching staff of the Universities, which they must exercise under academic freedom, as provided for in article 33.2 of the Organic Law of Universities (Ley Orgánica de Universidades) 6/2001, of December 21. For this reason, the UdL does not need the consent of the students to register their voices and images with the sole and exclusive purpose of teaching in this particular subject.
- The UdL shall not transfer the data to third parties, except in the cases strictly provided for by the Law.
- The student can access their data; request correction, deletion or portability; object to its processing and request its limitation, as long as it is compatible with the purposes of teaching, by writing to dpd@udl.cat. You can also submit a complaint to the Catalan Data Protection Authority, via a mail to its website (<https://seu.apd.cat>) or other non-electronic means.

Learning objectives

- To learn the main elements of the short story in English.
- To learn the main authors in the short story in English from the 19th century to the present days through the main literary movements.
- To learn and to use the main terms in literary criticism when analysing a short story.
- To establish an interaction between History, society and cultural and literary production.
- To search and use secondary sources in an academic context.

Competences

General competencies

CG2 To analyse and synthesise data related to bibliographical sources.

CG5 To demonstrate capacity for individual work.

CG16 To use terminology and techniques within the professional field.

Specific competencies

CE10 To explain the main aspects of the short story genre through significant text within the genre, together with its historical evolution and within its literary and sociocultural context.

CE12 To identify the main trends in literary theory in English language.

CE14 To analyse the interaction among history, society and the cultural production in English language.

Subject contents

1. Theoretical approach to the short story as a literary genre.
2. Origins of the short story in the United States.
3. Realism and naturalism in the short story in the second half of the 19th century.
4. Modernism and the short story.
5. The short story in the 20th century: *On the Edge*.
6. Creation of a short story (the sessions with creative activities will be combined with the contents of the units).

Methodology

In this subject, lectures will be combined with practical sessions. In the practical sessions, the students will be asked to participate actively in activities focused on the analysis of the texts that will be dealt with during the classes. Group activities will be combined with discussions lead by the lecturer with the aim of helping the students to establish a dialogue between their previous knowledge and the contents dealt with in the lectures and, also, with the texts analysed in class, both the theoretical and fictional ones. Moreover, in this subject creative writing activities will be done in class with the aim of bringing the students closer to the writing techniques and resources used by the authors.

Development plan

1. General considerations on the Short story (5, 6 February)

- The short story as a genre

- Basic elements of analysis in a short story through two examples:

“A Perfect Day for Bananafish” by J.D. Salinger and “Mrs Fox” by Sarah Hall.

2. The Origins of the Short Story in the United States

12, 13 February

- "Rip Van Winkle" by Washington Irving
- "Young Goodman Brown" by Nathaniel Hawthorne

19. 20 February

- "The Cask of the Amontillado" and "The Philosophy of Composition" by Edgar Allan Poe
- "How to Tell a Story" by Mark Twain
- OPTIONAL but complementary "The Fall of the House of Usher" by E.A. Poe

3. Realism and Naturalism in the second part of the 19th century

26. 27 February

- "Daisy Miller" by Henry James
- "The Country of the Blind" by H.G. Wells

4. Modernism and the Short Story

4. 5. 12 March

- "Kew Gardens" by Virginia Woolf (1921)
- "Good Country People" by Flannery O'Connor (1955)
- "Petrified Man" by Eudora Welty (1941)

13. 18 March: Poster elaboration and presentation in groups (8 groups)

19th March TEST 1

5. The Short Story in the 20th Century: *On the Edge*

2. 8. 9 April

- "Martha, Martha" by Zadie Smith (2003)
- "The Prophet's Hair" by Salman Rushdie (1981)
- "My Lucy Friend Who Smells Like Corn" by Sandra Cisneros (2002)

15. 16 April

- "The Ultimate Safari" by Nadine Gordimer (1989)
- "The Summer Before the War" by Kazuo Ishiguro (1989)

22. 23 April

- "American Dreams" by Peter Carey (1974)

- "Those who Walk Away from Omelas" by Ursula Le Guin (1973)

29. 30 April

- "My son the Fanatic" by Hanif Kureishi (1994)
- "These are not my clothes" by Jackie Kay (2012)

6. 7 May

- "The Fruit Cage" by Julian Barnes (2002)
- "Out There" by Kate Folk (2020)

13. 14 May: Group presentations on the contemporary Short Story in English (8 groups)

20th May REVISION

21st May TEST 2

Evaluation

Evaluation:

Bloc 1: 25% -- Test 1 (19 March)

Bloc 2: 25% -- Test 2 (21 May)

Bloc 3: 15% -- Assignment on workshop on intergenerational relations in the short story that will take place on 16 and 30 April, and 7 May (3 June)

Bloc 4: 10% -- Review of DELILE Day (3 June)

Block 5: 10% -- Poster elaboration and presentation (13, 18 March)

Block 6: 15% -- Group presentations (13, 14 May)

***All the evaluation tasks will take into account the fact that students have read all the compulsory texts in the programme.**

**** It is compulsory to complete all the parts/activities of the evaluation in order to get a final mark.**

***** The level of English of students will be taken into account in all the evaluation tasks.**

Plagiarism:

Llei 2/2022 of university coexistence regulates what is considered academic fraud. Article 9 of the evaluation rules in UdL is based on this law and in the university coexistence regulation approved by our university. When plagiarism is detected:

- If it implies direct cheating or plagiarism with fraudulent means, the evaluation activity entails a fail and a report must be sent to the coordinator of the degree as well as to the heads of study in order to start a disciplinary report with the pertinent proof of such copy or plagiarism. The penalty include, among others and depending on the

seriousness of the plagiarism, the loss of the right to be evaluated for that specific subject, the loss of the enrolment of a whole semester or the expulsion of the university for three years.

- If there is cheating among students (students speaking in an exam, look at someone else's exam, etc.) the lecturer may ask the student to leave the exam and, thus, it will be a fail. In this case, the lecturer will send a report of the situation to the coordinator of the degree and to the head of studies of the faculty to evaluate whether a disciplinary report should be started.

Alternative evaluation:

Students that have a contract or a family reconciliation situation, they can ask for 'avaluació alternative'. They have to apply for this to the Faculty and submit an application together with the documentation required. For this subject, 'avaluació alternative' will consist of:

Bloc 1: 25% -- Test 1 (19 March) + 25% -- Test 2 (21 May)

Bloc 2: 20% -- Oral presentation

Bloc 3: 20% -- Short assignment (30 May) + 10% -- Review of DELILE Day

Bibliography

Primary sources

Baym, Nina, gen. ed. *The Norton Anthology of American Literature*. Shorter Fifth Edition. New York: W.W.Norton, 1999.

Baldick, Chris, ed. *The Oxford Book of Gothic Tales*. Oxford: Oxford University Press, 1992.

Bloom, Harold. *Stories and Poems for Extremely Intelligent Children of All Ages*. New York: Touchstone, 2001.

Cochrane, James. ed. *The Penguin Book of American Short Stories*. Penguin Books, 1969.

Cox, M. and Gilbert, R.A. eds. *Victorian Ghost Stories*. Oxford: Oxford University Press, 1992.

Dolley, Christopher. ed. *The Penguin Book of English Short Stories*. Penguin, 1967.

Gordimer, Nadine, ed. *Telling Tales*. London: Bloomsbury, 2004.

Moore, Lorraine, ed. *I Know Some Things*. Boston and London: Faber and Faber, 1992.

Prescott, Linda. *A World of Difference: an Anthology of Short Stories from five Continents*. New York: Palgrave, 2008.

Thompson, G.R., ed. *The Selected Writings of Edgar Allan Poe*. New York: W.W. Norton, 2004.

Secondary sources

Allen, Walter. *The Short Story in English*. Oxford: Oxford University Press, 1982.

Clayton, John J. *The Heath Introduction to Fiction*. 5th ed. Lexington MA and Toronto: Heath and Co., 1996.

Hernández Lerena, María Jesús. *Short Story World: The Nineteenth-Century American Masters*. La Rioja: Servicio de Publicaciones, 2003.

Hunter, Adrian. *The Cambridge Introduction to the Short Story in English*. Cambridge: Cambridge University Press, 2007.

Hunter, William J., ed. *The Short Story: Structure and Statement*. Exeter: Elm Bank Publications, 1996.

Lohafer, Susan and Jo Ellyn Clarey, eds. *Short Story at a Crossroads*. Baton Rouge and London: Louisiana State University Press, 1989.

May, Charles E. *The New Short Story Theories*. Athens: Ohio University Press, 1994.

May, Charles E. *The Short Story: The Reality of Artifice*. New York and London: Routledge, 2002.

O'Connor, Frank. *The Lonely Voice: A Study of the Short Story*. Hoboken: Melville House Publishing, 2004.