



# LITR11043 *The Short Story*

## Term 2 - 2019

Profile information current as at 20/04/2024 12:01 pm

All details in this unit profile for LITR11043 have been officially approved by CQUniversity and represent a learning partnership between the University and you (our student). The information will not be changed unless absolutely necessary and any change will be clearly indicated by an approved correction included in the profile.

### General Information

#### Overview

A short story contains multiple points of view and myriad narrative strategies. Moreover, as Patricia Hampl notes, the short story is 'acknowledged to be the most exquisite kind of prose fiction, requiring the perfect craft, the form in which the smallest slip can bring the whole contraption—plot, character, narration—down in a crash. A delicate business'. The aim of this unit is to provide students with an opportunity to explore the complexity and delicacy of the short story while developing their text-based interpretative and analytical techniques.

#### Details

Career Level: *Undergraduate*

Unit Level: *Level 1*

Credit Points: 6

Student Contribution Band: 7

Fraction of Full-Time Student Load: 0.125

#### Pre-requisites or Co-requisites

There are no requisites for this unit.

Important note: Students enrolled in a subsequent unit who failed their pre-requisite unit, should drop the subsequent unit before the census date or within 10 working days of Fail grade notification. Students who do not drop the unit in this timeframe cannot later drop the unit without academic and financial liability. See details in the [Assessment Policy and Procedure \(Higher Education Coursework\)](#).

#### Offerings For Term 2 - 2019

- Online
- Rockhampton

#### Attendance Requirements

All on-campus students are expected to attend scheduled classes - in some units, these classes are identified as a mandatory (pass/fail) component and attendance is compulsory. International students, on a student visa, must maintain a full time study load and meet both attendance and academic progress requirements in each study period (satisfactory attendance for International students is defined as maintaining at least an 80% attendance record).

#### Website

[This unit has a website, within the Moodle system, which is available two weeks before the start of term. It is important that you visit your Moodle site throughout the term. Please visit Moodle for more information.](#)

## Class and Assessment Overview

### Recommended Student Time Commitment

Each 6-credit Undergraduate unit at CQUniversity requires an overall time commitment of an average of 12.5 hours of study per week, making a total of 150 hours for the unit.

### Class Timetable

#### [Regional Campuses](#)

Bundaberg, Cairns, Emerald, Gladstone, Mackay, Rockhampton, Townsville

#### [Metropolitan Campuses](#)

Adelaide, Brisbane, Melbourne, Perth, Sydney

### Assessment Overview

#### 1. **Written Assessment**

Weighting: 20%

#### 2. **Written Assessment**

Weighting: 40%

#### 3. **Written Assessment**

Weighting: 40%

### Assessment Grading

This is a graded unit: your overall grade will be calculated from the marks or grades for each assessment task, based on the relative weightings shown in the table above. You must obtain an overall mark for the unit of at least 50%, or an overall grade of 'pass' in order to pass the unit. If any 'pass/fail' tasks are shown in the table above they must also be completed successfully ('pass' grade). You must also meet any minimum mark requirements specified for a particular assessment task, as detailed in the 'assessment task' section (note that in some instances, the minimum mark for a task may be greater than 50%). Consult the [University's Grades and Results Policy](#) for more details of interim results and final grades.

## CQUniversity Policies

**All University policies are available on the [CQUniversity Policy site](#).**

You may wish to view these policies:

- Grades and Results Policy
- Assessment Policy and Procedure (Higher Education Coursework)
- Review of Grade Procedure
- Student Academic Integrity Policy and Procedure
- Monitoring Academic Progress (MAP) Policy and Procedure – Domestic Students
- Monitoring Academic Progress (MAP) Policy and Procedure – International Students
- Student Refund and Credit Balance Policy and Procedure
- Student Feedback – Compliments and Complaints Policy and Procedure
- Information and Communications Technology Acceptable Use Policy and Procedure

This list is not an exhaustive list of all University policies. The full list of University policies are available on the [CQUniversity Policy site](#).

## Previous Student Feedback

### Feedback, Recommendations and Responses

Every unit is reviewed for enhancement each year. At the most recent review, the following staff and student feedback items were identified and recommendations were made.

#### Feedback from Unit Evaluation

##### Feedback

It would be good if the lecture recordings were updated.

##### Recommendation

The lectures now take the form of Zoom sessions which students are invited to attend and contribute. The old lectures will be removed.

#### Feedback from Unit Evaluation

##### Feedback

A few outdated components on the Moodle site could be removed but they didn't affect the overall learning.

##### Recommendation

The unit coordinator is in the process of renovating the Moodle site, and removing potentially confusing material.

#### Feedback from Unit Evaluation

##### Feedback

The only thing that would improve this course is textbooks. But also, this unit is pretty in-depth even though it is an introductory unit, so textbooks would have a lot of terminology etc.

##### Recommendation

Finding the right textbook is a quest in itself but there will be one in 2019.

## Unit Learning Outcomes

### On successful completion of this unit, you will be able to:

1. interpret, analyse and evaluate selected short stories from the nineteenth and twentieth century using a variety of advanced text-based interpretative and analytical techniques;
2. analyse and compare selected short stories within a framework of issues such as ideology, gender, race and the politics of literature;

N/A

## Alignment of Learning Outcomes, Assessment and Graduate Attributes



### Alignment of Assessment Tasks to Learning Outcomes

Assessment Tasks	Learning Outcomes	
	1	2
1 - Written Assessment - 20%	•	•
2 - Written Assessment - 40%	•	•
3 - Written Assessment - 40%	•	•

## Alignment of Graduate Attributes to Learning Outcomes

Graduate Attributes	Learning Outcomes	
	1	2
1 - Communication	•	•
2 - Problem Solving	•	
3 - Critical Thinking	•	•
4 - Information Literacy	•	•
5 - Team Work		
6 - Information Technology Competence		
7 - Cross Cultural Competence		•
8 - Ethical practice		•
9 - Social Innovation		
10 - Aboriginal and Torres Strait Islander Cultures		

## Alignment of Assessment Tasks to Graduate Attributes

Assessment Tasks	Graduate Attributes									
	1	2	3	4	5	6	7	8	9	10
1 - Written Assessment - 20%		•	•							
2 - Written Assessment - 40%	•	•	•	•		•				
3 - Written Assessment - 40%	•	•					•	•		

## Textbooks and Resources

### Textbooks

**There are no required textbooks.**

### IT Resources

**You will need access to the following IT resources:**

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)

## Referencing Style

All submissions for this unit must use the referencing style: [Harvard \(author-date\)](#)  
For further information, see the Assessment Tasks.

## Teaching Contacts

**Stephen Butler** Unit Coordinator  
[s.butler@cqu.edu.au](mailto:s.butler@cqu.edu.au)

## Schedule

### Week 1 - 15 Jul 2019

Module/Topic	Chapter	Events and Submissions/Topic
Introduction and Overview	John Updike, 'Leaves'	

### Week 2 - 22 Jul 2019

Module/Topic	Chapter	Events and Submissions/Topic
Analysing the short story	Kate Chopin, 'Desiree's baby'	

### Week 3 - 29 Jul 2019

Module/Topic	Chapter	Events and Submissions/Topic
The 19th Century American Short Story	Edgar Allen Poe, 'The oval portrait'; Ambrose Bierce, 'An occurrence at Owl Creek Bridge'	

### Week 4 - 05 Aug 2019

Module/Topic	Chapter	Events and Submissions/Topic
The 19th century continental short story	Nikolai Gogol, 'The overcoat'; Guy de Maupassant, 'A country outing'	<b>QUIZ</b> Due: Week 4 Friday (9 Aug 2019) 11:59 pm AEST

### Week 5 - 12 Aug 2019

Module/Topic	Chapter	Events and Submissions/Topic
The 19th century British short story	Charles Dickens, 'The signalman'; Joseph Conrad, 'An outpost of progress'	

### Vacation Week - 19 Aug 2019

Module/Topic	Chapter	Events and Submissions/Topic
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### Week 6 - 26 Aug 2019

Module/Topic	Chapter	Events and Submissions/Topic
British modernism	James Joyce, 'A painful case'; Katherine Mansfield, 'The garden party'	

### Week 7 - 02 Sep 2019

Module/Topic	Chapter	Events and Submissions/Topic
Continental Modernism	Franz Kafka, 'A hunger artist'; Thomas Mann, 'Mario and the magician'	

### Week 8 - 09 Sep 2019

Module/Topic	Chapter	Events and Submissions/Topic
American modernism	Ernest Hemingway, 'Hills like white elephants'; Katherine Porter, 'The grave',	<b>Short Answer Journal</b> Due: Week 8 Friday (13 Sep 2019) 11:59 pm AEST

Week 9 - 16 Sep 2019		
Module/Topic	Chapter	Events and Submissions/Topic
American modernism to postmodernism	John Cheever, 'The country husband'; Donald Barthelme, 'At the end of the mechanical age'	
Week 10 - 23 Sep 2019		
Module/Topic	Chapter	Events and Submissions/Topic
Continental postmodernism	Alain Robbe-Grillet, 'The shore'; Thomasso Landolfi, 'Gogol's wife'	
Week 11 - 30 Sep 2019		
Module/Topic	Chapter	Events and Submissions/Topic
Latin American postmodernism	Jorge Louis Borges, 'Borges and I', 'Everything and nothing'; Julio Cortazar, 'Axolotl'	
Week 12 - 07 Oct 2019		
Module/Topic	Chapter	Events and Submissions/Topic
Review and preview	Fredric Brown, 'Solipsist'	<b>Research Essay</b> Due: Week 12 Friday (11 Oct 2019) 11:59 pm AEST
Review/Exam Week - 14 Oct 2019		
Module/Topic	Chapter	Events and Submissions/Topic
Exam Week - 21 Oct 2019		
Module/Topic	Chapter	Events and Submissions/Topic

## Assessment Tasks

### 1 QUIZ

#### Assessment Type

Written Assessment

#### Task Description

The quiz is an open book exam testing your understanding of certain key analytical concepts required to properly understand the literary short story. All the information you need to answer the questions correctly can be found in the unit resources for Weeks 1-3. The quiz does not need to be completed in one sitting but is only open during Week 4 (the exact hours are specified on Moodle).

#### Assessment Due Date

Week 4 Friday (9 Aug 2019) 11:59 pm AEST

#### Return Date to Students

Week 5 Monday (12 Aug 2019)

The Quiz will be marked automatically on completion.

#### Weighting

20%

#### Assessment Criteria

1. The ability to correctly answer the questions;
2. A clear understanding of key literary terms for analysing short stories;
3. The ability to use the Moodle interface to complete the quiz;

#### Referencing Style

- [Harvard \(author-date\)](#)

#### Submission

Online

## Learning Outcomes Assessed

- interpret, analyse and evaluate selected short stories from the nineteenth and twentieth century using a variety of advanced text-based interpretative and analytical techniques;
- analyse and compare selected short stories within a framework of issues such as ideology, gender, race and the politics of literature;

## Graduate Attributes

- Problem Solving
- Critical Thinking

## 2 Short Answer Journal

### Assessment Type

Written Assessment

### Task Description

#### Answer six of the questions listed below

Students are expected to keep a journal of their short answer responses, which requires answering 6 (six) of the weekly discussion questions listed below. Each answer should be 150-200 words long and take the form of a "thesis statement". The journal should be submitted on the due date as a Word doc through the Moodle online submission system. Students are encouraged to post their answers to the discussion board on a weekly basis in order to generate constructive dialogue. Further guidelines for the assessment item are available on the Moodle website.

**Length: 900-1200 words.**

**NB. Stories used for this assessment may not be used for Assessment Item 3.**

### Week 3

1. 'The oval portrait' by Edgar Allen Poe has all the elements of a gothic folk-tale but as an example of "ekphrasis" it also makes a comment on romantic artistic practice. Discuss these ideas with particular emphasis on the symmetrical relation of content and form.
2. In Bierce's 'An occurrence at Owl Creek bridge', Peyton Farquhar resists his death with an elaborate fantasy. What is the broader significance of this fantasy in relation to traditional beliefs about the "afterlife" and how does the style of language throughout the story reflect his evolving mental state?

### Week 4

1. Assuming 'The overcoat' by Gogol is an allegorical social comment on life in Czarist Russia what is the significance of the modal shift from realism into fantasy in the resolution of the story?
2. How does desire function in de Maupassant's 'A country outing'? Analyse symbols, metaphors, and motifs associated with the story's setting and characters in your response. Is the reader positioned to endorse or condemn the actions of Henri and Henriette?

### Week 5

1. According to Rosemary Jackson (1981, p. 2), 'fantasy characteristically attempts to compensate for a lack resulting from cultural constraints: it is a literature of desire, which seeks that which is experienced as absence and loss'. Test this theory by applying it to 'The signalman' by Charles Dickens.
2. Is Kipling's 'At the end of the passage' just a "ripping yarn" ghost story or is something more subtle and critical evident? How do the story's fantastic elements challenge notions of literary realism and the ideologies of scientific rationalism and western imperialism?

### Week 6.

1. In 'A painful case' Joyce writes naturalistically, with 'scrupulous meanness' (Stone 1983, p. 299) insofar as 'language mirrors subject matter'. Yet he also developed modernist techniques such as the epiphany and intertextuality. Consider the combination of conventional naturalism and experimentation in relation to how Mr Duffy personifies social changes in Ireland at the time.
2. Mansfield's 'The garden party' is clearly a "coming of age" story. Develop an argument on the significance of the story by analysing the motif of the hat and the use of ellipsis. Given the story's title, what is conspicuous by its absence from the story and what theme can be thereby discerned?

### Week 7

1. Some critics read 'The hunger artist' as a religious allegory; others see it as a comment on the role of the artist in modern society. Research modernism in the arts and develop an interpretation that considers the story's potentially

contradictory multiple meanings.

2. 'Mario and the magician' is viewed as an allegory of the rise of fascism in Italy before WW2 but in what ways can it also be read as a critique of humanism? Consider this question by focusing on the length of this "short story", the narrator's discursive style and 'high-brow' tone of voice.

### **Week 8**

1. The striking formal elements in Hemingway's 'Hills like white elephants' are the direct observer point of view, symbolic description of the setting, and dialogical style of the narrative. How do these devices affect our understanding of the story's themes and issues?

2. According to Stone (1983, p. 5) a short story is 'compressed within a short (usually continuous) time frame and space'. Porter's 'The grave' clearly breaks this 'rule'. Consider the implications of this subversion together with the story's detailed focus on the psychology of the protagonist.

### **Week 9**

1. In Cheever's 'A country husband', the suburb of Shady Hill and its characters are described in affectionate detail. But as the setting's name implies, the story is a critique of American society. After a brush with death, middle class protagonist Francis Weed exploits a working class girl and assaults his wife. In the light of his misadventures, what is the significance of the enigmatic last sentence: 'Then it is dark; it is a night where kings in golden suits ride elephants over the mountains'?

2. Jean Baudrillard describes postmodernism as 'playing with the pieces'; J.F. Lyotard speaks of 'incredulity towards meta-narratives'; while for Jameson pastiche is its key attribute. How are these theories exemplified in Barthelme's 'At the end of the mechanical age'? Develop an argument focusing on the tone of the narrative and the characters' use of language.

### **Week 10**

1. Alain Robbe-Grillet's story 'The shore' has a camera-like direct observer point of view, and there is little action or character development. But it can be said to conform to the typical short story plot structure. Explain what effect this creates on the story's significance, its meanings and effects.

2. 'Gogol's wife' is clearly absurd but its dark satire conceals a serious agenda relating to the treatment of women in "reality" and literature. Assuming that 'Caracas' is a pun on characters, what does this suggest about characterization general? What techniques does Landolfi use to trick the reader into believing the story about Gogol?

### **Week 11**

1. Explore the implications of Borges' blurring of first and third person narrative modes in 'Borges and I' in terms of Barthes' concept of "the death of the author". Alternatively, consider 'Everything and Nothing' as a debate between essentialist and constructivist notions of identity. Consider the implications of the short, plot-less and essay-like form of both stories in relation to the idea that reality is a linguistic construct.

2. 'Axolotl' plays with the idea that identity is not fixed, that we can think ourselves into another state of being. Imagine this radical scenario were true (virtual reality suggests that it may soon be possible). What would we learn from the experience of becoming "other", and what would it mean for society and the world? Consider too, how easily readers can be tricked into suspending disbelief by good writing.

### **Assessment Due Date**

Week 8 Friday (13 Sept 2019) 11:59 pm AEST

### **Return Date to Students**

Week 10 Friday (27 Sept 2019)

Journal will be marked and returned as soon as possible.

### **Weighting**

40%

### **Assessment Criteria**

1. Establish a clear argument in response to the topic based on textual analysis and recommended critical concepts;
2. Express yourself clearly (including spelling and grammar); and,
3. Acknowledge all your sources using the Harvard (author-date) referencing style.

### **Referencing Style**

- [Harvard \(author-date\)](#)

### **Submission**

Online



## Submission Instructions

See instructions above.

## Learning Outcomes Assessed

- interpret, analyse and evaluate selected short stories from the nineteenth and twentieth century using a variety of advanced text-based interpretative and analytical techniques;
- analyse and compare selected short stories within a framework of issues such as ideology, gender, race and the politics of literature;

## Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy
- Information Technology Competence

# 3 Research Essay

## Assessment Type

Written Assessment

## Task Description

### Answer one of the the following questions

- Rohrberger (1979, p. 14) argues that 'The short story writer makes symbols of objects, characters, events, settings, plots in an effort to move beyond surface levels and to suggest complex meanings.' Discuss this statement using textual analysis of two or three set short stories to support your case.
- Terry Eagleton (2007, p. 50) says: 'The meaning of a narrative is not just the "end" of it, but the process of narration itself.' In other words, for the literary critic, the formal structures and devices of a text are just as important as what happens to the characters. Discuss this in relation to a small selection of set short stories.
- Trace the evolution of views on personal identity (considering aspects such as class, gender, race, and sexuality) through analysis of a selection of set short stories from the nineteenth and twentieth centuries.
- Choose at least three set short stories and show how they exemplify literary aspects of traditional realism, modernism or postmodernism.
- According to literary critic, Terry Eagleton (2007, p. 14), 'the mark of modernist thought is the belief that human existence is contingent - that it has no ground, goal, direction or necessity ... no unimpeachable foundation for what we are and what we do'. This may be seen as liberating or threatening (or both). He goes on to say that: 'This may make our finest moments even more precious or it may serve to drastically devalue them.' Discuss these issues with reference to several set short stories.

**Length: 1000-1200 words**

**Note: You must not choose a story that you have already written on for Assessment 2 (although you can refer to it in passing).**

## Assessment Due Date

Week 12 Friday (11 Oct 2019) 11:59 pm AEST

## Return Date to Students

Exam Week Friday (25 Oct 2019)

Essays will be returned as soon as practicable after the end of term.

## Weighting

40%

## Assessment Criteria

This assignment will be evaluated on your ability to:

1. Establish a clear argument which is supported with relevant textual analysis and critical comment (minimum 3 scholarly sources);
2. Express yourself clearly (including spelling and grammar); and,
3. Acknowledge all your sources using the Harvard (author-date) referencing style.

**Referencing Style**

- [Harvard \(author-date\)](#)

**Submission**

Online

**Learning Outcomes Assessed**

- interpret, analyse and evaluate selected short stories from the nineteenth and twentieth century using a variety of advanced text-based interpretative and analytical techniques;
- analyse and compare selected short stories within a framework of issues such as ideology, gender, race and the politics of literature;

**Graduate Attributes**

- Communication
- Problem Solving
- Cross Cultural Competence
- Ethical practice

## Academic Integrity Statement

As a CQUniversity student you are expected to act honestly in all aspects of your academic work.

Any assessable work undertaken or submitted for review or assessment must be your own work. Assessable work is any type of work you do to meet the assessment requirements in the unit, including draft work submitted for review and feedback and final work to be assessed.

When you use the ideas, words or data of others in your assessment, you must thoroughly and clearly acknowledge the source of this information by using the correct referencing style for your unit. Using others' work without proper acknowledgement may be considered a form of intellectual dishonesty.

Participating honestly, respectfully, responsibly, and fairly in your university study ensures the CQUniversity qualification you earn will be valued as a true indication of your individual academic achievement and will continue to receive the respect and recognition it deserves.

As a student, you are responsible for reading and following CQUniversity's policies, including the [Student Academic Integrity Policy and Procedure](#). This policy sets out CQUniversity's expectations of you to act with integrity, examples of academic integrity breaches to avoid, the processes used to address alleged breaches of academic integrity, and potential penalties.

### What is a breach of academic integrity?

A breach of academic integrity includes but is not limited to plagiarism, self-plagiarism, collusion, cheating, contract cheating, and academic misconduct. The Student Academic Integrity Policy and Procedure defines what these terms mean and gives examples.

### Why is academic integrity important?

A breach of academic integrity may result in one or more penalties, including suspension or even expulsion from the University. It can also have negative implications for student visas and future enrolment at CQUniversity or elsewhere. Students who engage in contract cheating also risk being blackmailed by contract cheating services.

### Where can I get assistance?

For academic advice and guidance, the [Academic Learning Centre \(ALC\)](#) can support you in becoming confident in completing assessments with integrity and of high standard.

### What can you do to act with integrity?



#### Be Honest

If your assessment task is done by someone else, it would be dishonest of you to claim it as your own



#### Seek Help

If you are not sure about how to cite or reference in essays, reports etc, then seek help from your lecturer, the library or the Academic Learning Centre (ALC)



#### Produce Original Work

Originality comes from your ability to read widely, think critically, and apply your gained knowledge to address a question or problem