

Course ID:	Course Title:	Winter 2024
EN-230	The Short Story	Prerequisite: 3 EN credits and Dept. permission
		Credits: 3

Class Information		Instructor Information		Important Dates	
Delivery:	In-class	Instructor:	Dr. Stephanie Studzinski, PhD	First Day of Class:	January 10
Days:	W/F	Email:	Stephanie.Studzinski@ambrose.edu	Last Day to Add/Drop:	January 21
Time:	1-2:15	Phone:	Please email me at least 24 hours in advance to request a meeting. I will do my best to reply within 48 hours within a workweek.	Last Day to Withdraw:	March 28
Room:	A2210	Office:		Last Day to Apply for Coursework Extension:	April 2
Lab/Tutorial:	N/A	Office Hours:	Office Hours W/F 2:30-3:45	Last Day of Class:	April 12
Final Exam:	N/A				

The Short Story

“My short stories are like soft shadows I have set out in the world, faint footprints I have left. I remember exactly where I set down each and every one of them, and how I felt when I did. Short stories are like guideposts to my heart.”

— Haruki Murakami¹

Important Dates and Information

For a list of all important dates and information regarding classes at Ambrose University, please refer to the Academic Calendar at <https://ambrose.edu/academic-calendar>.

Course Description

“A good short story is a story which is not too long and which gives the reader the feeling they have undergone a memorable experience.”

— Martha Foleyⁱⁱ

An overview of short stories from various cultures, this course provides a focus on the short story, one of the most condensed and forceful literary genres. Emphasis will be placed on interpreting plot, character, tone, theme and imagery, yet equal attention will be given to writing about the reading experience.



This course will explore the short story format to consider the form and role of short stories but also ask larger questions about the medium, the variety of genres which embrace it, and the role of literature more broadly as it influences itself and culture.

Overall, the course will focus on the ways in which various genres, including Speculative Fiction, Magic Realism, Surrealism and Fantasy, and Horror and the Macabre, use the short story format and the ways in which these stories reflect cultural values, anxieties, and the human condition. The course will sample a range of fairy tales which range from the Brothers Grimm to contemporary retellings and revisions. Students will be encouraged to think through fairytales, and short stories more broadly, via Jack Zipes characterization of the continuous evolution of fairytales as part of a mimetic process that uses imitation, innovation, and transformation.

Expected Learning Outcomes

By the end of this course, students will:

- Be knowledgeable about the defining features of the short story.
- Gain insight into and appreciation of the variety of genres and styles of short stories.
- Gain experience in analyzing short stories, using literary terminology, and understanding the mechanics of literary writing in terms of genre, plot, rhetorical devices, and style.
- Understand the ways in which short stories reflect and interact with contemporary events, cultures, and reflect the human condition. Students will better understand its role as a cultural lens which analyzes social and cultural phenomena.
- Be proficient at thinking critically and creatively about the relationship between literature and culture and conveying their observations through discussion and in writing which is articulate, well-organized, and researched.
- Know how to harness their own creativity to express their knowledge and awareness of the short story as a form of literary writing.

Textbooks

“Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.”

--Paul L. Holmerⁱⁱⁱ

All readings are available in Moodle and organized by week. There is no textbook to buy. Some of the stories also have links on the syllabus to provide easier access to texts. However, the readings in Moodle are the same but joined into one file and organized by week.

Students must read ALL weekly readings prior to Wednesday’s class. The best way to prepare for class is by **completing the engagement journal which is due weekly.**



“The best short stories contain novels. Either they are densely plotted, with each line an insight, or they distill emotions that could easily have spread on for pages, chapters.”

— Louise Erdrich^{iv}

Above is an AI rendering of the Louise Erdrich quote from <https://www.craiyon.com/>, created on January 7, 2024.

Course Schedule

Week	Literary Readings	Topics for Discussion	Due Dates
1 Jan 8-12	Anton Chekhov: "The Student" Tanith Lee: "Quatt-Sup" Rachel Carson: "A Fable for Tomorrow" Margaret Attwood: "Happy Endings" In class: Vladimir Nabokov: "Good Readers and Good Writers" Arthur W. Frank: "The Capacities of Stories"	Why we Read. What is a Short Story? What is its role in literature & culture?	Course Objectives due Friday 12pm noon.
2 Jan 15-19	Angela Carter: "The Courtship of Mr. Lyon" & "Beauty and The Beast" Oscar Wilde: "The Nightingale and the Rose" & Hans Christian Anderson: "The Nightingale" In class: Jack Zipes: <i>The Irresistible Fairy Tale</i>	Fairy Tales: Stories that have been and continue to shape lives and culture throughout history	First Engagement Journal entry due Wednesday 12pm noon.
3 Jan 22-26	"A White Heron" by Sarah Orne Jewett Suzzane Palmer: "Number 39 Skink" Carrie Vaughn: "Bannerless"	Ecofiction: Stories to shape thinking about the environment	Engagement Journal entry 2 due Wednesday 12pm noon.
4 Jan 29-Feb 2	C.J. Cherryh "Pots" James Sarafin: "Trapping The Pleistocene" Gregory Benford: "Vortex"	Speculative Fiction: Stories to shape the future	Engagement Journal entry 3 due Wednesday 12pm noon.
5 Feb 5-9	Neil Gaimen: "Before the Beginning, and After" (Norse) Edith Hamilton: "How the World and Mankind were Created" (Greek)	Creation Stories: Stories that explain the beginning Special Guest Tony Snow, Indigenous Minister, the Stoney	Engagement Journal entry 4 due Wednesday 12pm noon.

	Tanakh JPS translation: <i>Genesis: 1-11</i> , (Judeo-Christian)	Nakoda Creation Story and its connection to Christian faith and practice	
6 Feb 12-16	Roald Dahl: “The Swan” and “Poison” Gabriel Garcia Marquez: “A Very Old Man with Enormous Wings” and “Eyes of a Blue Dog”	Magic Realism: Stories that reveal the fantastic in the mundane In class film based on Roald Dahl short story	Essay Title & Abstract due Wednesday 12pm noon. Engagement Journal entry 5 due Wednesday 12pm noon.
7 Feb 19-23	READING WEEK		
8 Feb 26-Mar 1	Leonora Carrington: “The Royal Summons,” “The Debutante,” and “Uncle Sam Carrington.” Jorge Luis Borges: “Pierre Menard,” “The Circular Ruins,” and “The Garden of Forking Paths”	Surrealism: Stories that embrace alternative storytelling & logic	No Engagement Journal entry due this week. Critical Essay Due Friday 12pm noon.
9 Mar 4-8	George Orwell: “Shooting the Elephant” Alice Munro: “Goodness & Mercy” Ha Jin: “Saboteur”	Post-colonialism, Place, & Identity: Stories that explore belonging	Engagement Journal entry 6 due Wednesday 12pm noon.
10 Mar 11-15	William Faulkner: “The Evening Sun Go Down” Eudora Welty: “The Hitchhikers” Dorothy Parker: “Here We are”	Americana: Stories that explore beauty in the everyday	Engagement Journal entry 7 due Wednesday 12pm noon.
11 Mar 18-22	Flannery O’Conner: “Everything That Rises Must Converge” John Steinbeck: “The Chrysanthemums” Ernest Hemmingway: “The Killers”	Realism: Stories that probe the ordinary in search of the extraordinary	No Engagement Journal entry due this week. Story and Analysis due Friday 22 12pm noon.
12 Mar 25-29	Kafka “The Metamorphosis”	Family, Grief, and the Fantastic: Stories that	Engagement Journal entry 8 due

Good FRIDAY No CLASS	Bruno Schulz: "Father's Last Escape" Reading Students' stories	explore the human condition in unexpected ways	Wednesday 12pm noon.
13 April 1-5	H.P. Lovecraft: "The Call of the Chulu" Edgar Allen Poe: "The Murders in the Rue Morgue" Will Eisner: "The Fall of the House of Usher" Reading Students' stories	Horror and the Macabre: Stories that explore hidden depths In class film clips from The Fall of the House of Usher tv series	Final Engagement Journal entry 9 due Wednesday 12pm noon.
14 April 8-12	Reading Circles: Students will each share their short story for discussion.		Story Sharing & Wrap Up; Course Eval. Objectives due

Requirements

<i>Assignment</i>	<i>Date Assessed</i>	<i>Percentage</i>
<i>Personal Course Objectives</i>	Friday	5%
<i>Close Reading Quizzes</i>	Every Wednesday	10%
<i>Attendance & Participation</i>	Every Class	10%
<i>Engagement Journal</i>	Every Wednesday	15%
<i>Story Project</i>	Week 10	25%
<i>Critical Essay</i>	Week 8	35%

All assignments are due before 12pm noon on the date indicated on the Schedule (assessed by Moodle time stamp). Submissions must be uploaded in Word or PDF format.

Submission in other formats will not be accepted and will be counted late if not rectified before the deadline.

Personal Course Objectives

After reflecting on the official course objectives and those outlined in the first class, propose and describe 2-3 objectives that you will set for yourself for this course. Write a brief commentary on why you chose each objective and what criteria will indicate if you're on the way to meeting these objectives by the end of the course. The final week of class students will submit their own assessment of whether or not and why they fulfilled or failed to fulfill these objectives. Use this assignment to reflect upon your personal goals for yourself and your education and give yourself a grade at the end of the course.

Value 5%

**Objectives due Friday January 12th at noon (12pm)
Final Eval due April 12**

Close Reading Quizzes

Quizzes will be held the first five minutes of every Wednesday through an online platform. These quizzes focus on details within texts (even vocabulary) and **NOT necessarily** significant character names, major events, etc. Quizzes allow me to assess the ability of students to read and absorb materials and thus guide the discussion accordingly. Quizzes are also used to assess attendance and so students are advised not to be late. There are no make-up quizzes. The lowest grade will be dropped.

Students will need to bring an internet capable electronic device to complete the quizzes.

Value 10%

Weekly on Wednesdays in class

Attendance & Participation

Attendance is very important as most of the class will rely on discussions. If you will be late or miss a class please notify me 24 hours in advance. If you are unable to attend class, please email me 24 hours beforehand and contact your fellow students for notes afterwards.

All students are expected to prepare for every class by having read the material assigned. Only by preparing ahead can students meaningfully participate in classroom discussions. I understand that not all students are comfortable speaking in front of the class; There will be opportunities for small group work. However, I expect to hear from each student (on average) once per class.

Value 10%

Continually Assessed

Engagement Journal

The engagement journal facilitates having productive discussion in class by ensuring students will have read and reflected on the material ahead of time. Each student will create an engagement journal which are to be submitted weekly. Students should demonstrate that they have understood and digested the material and where possible share their own insights. The journal will also aid students in writing their own short story as they increasingly become aware of how the stories function as literature.

An engagement journal entry must:

- briefly summarize each story
- discuss its literary strengths and any perceived weaknesses based on your reasoned opinions
- contain the students' own reflections on the story and topic, including emotional responses
- be submitted before 12pm noon on Wednesdays

Weekly Engagement Journal entries must be uploaded prior to noon on Wednesday before class. Students should name the file: last name_first name_Ejournal_week #. For example, Ray Bradbury would upload the following on week one: **Bradbury_Ray_EJournal_1.pdf** (or Word doc)

Value 15% Due Wednesdays by 12pm noon

Story Project

“Possibly, then, writing has to do with darkness, and a desire or perhaps a compulsion to enter it, and, with luck, to illuminate it, and to bring something back out to the light.”

— Margaret Atwood^v

Students will write and submit a short story and an explanation of the literary choices they made when writing their story, how it interacts with stories from class, and what they hope to accomplish through the story. This activity aims to develop students’ creativity, storytelling skills, and critical thinking. Stories will be shared within the class. The final week we will workshop the stories so that students can share their writing.

In preparation, we will be examining the literary attributes of each story we discuss and reading writing advice from authors. It is not necessary for students to create literary masterpieces, but to demonstrate their understanding of the creation and cultural production of short stories.

Students will have the option to collaborate with Chat GPT, or any AI language model, to co-write a short story.

Please note: AI IS ONLY PERMITTED IN THIS ASSIGNMENT*

1. Begin by brainstorming the basic premise of your short story. What's the setting, the time period, or the central idea? Decide on the genre (humor, sci-fi, horror, fantasy, romance, etc).
2. To begin writing with the AI, write at least one paragraph which reveals the location, introduces at least one character, and hints at the genre via language choice. Make it engaging and intriguing.
3. After the initial paragraph is written, ask an AI model for suggestions or contributions. For example,

Describe a significant character's appearance and personality.

Suggest a plot twist or a conflict.

Offer dialogue for a character.

Develop a vivid setting description.

Create a dilemma or moral question for the characters.

4. Incorporate one or more of the AI’s suggestions into the story and use your own storytelling sensibility to create a cohesive and integrated whole. Ideally, students would alternate writing paragraphs and asking for suggestions until the word count is met and the story reaches a conclusion.

5. Write an analysis of the benefits and difficulties in writing with an AI language model. Did you find it helpful? More difficult? Did it help you write within the genre or not?

Short Stories must:

- be 750-1000 words in any genre
- have a title, page numbers, and the author's name
- interact with and demonstrate the student's understanding of the genre
- have an accompanying summary and analysis which explains the story, its desired effect, and its relation to genre. This should also state the **student's expected grade and why.**
- Use the title within the story

Students should upload one document which includes the story, analysis, and proposed grade and are clearly labelled as such.

Plagiarism in any form will not be tolerated and will result in a zero for the assignment. Additionally, any student who plagiarizes will be reported to the university for further disciplinary action.

Please name your files appropriately: **lastname_firstname_Story_Project**, For example, Isaac Asimov would upload the following file: **Asimov_Isaac_Story_Project.pdf** (or Word doc)

Additional recommended resources for writing advice include:

Steering the Craft: A 21st-Century Guide to Sailing the Sea of Story by Ursula K. Le Guin.

Stein on Writing by Sol Stein.

The handbook of creative writing by Stephen Earnshaw

Grading will take into consideration how well a student meets the criteria outlined above and:

1. Originality: A short story should have a unique and intriguing concept.
2. Setting: The story should create a detailed and believable world that draws the reader in and immerses them in the story.
3. Characterization: The characters in the story should be well-developed, relatable, and have their own distinct personalities.
4. Plot: The story should have a well-structured plot that engages the reader, keeps them guessing, and moves at the right pace.
5. Writing style: The story should be well-written with a clear and concise writing style that effectively communicates the story and engages the reader.

Value 25%

Due Friday March 22 by 12pm noon

Critical Essay

"Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart."

— Salmon Rushdie^{vi}

Students will be asked to write a single essay which critically assesses two short stories from the course. Students will submit a title and an abstract which will explain the essay topic, how it will be supported, and its relevance.

Each student will create their own essay topic; however, essays should demonstrate close reading and analysis and not rely on generalizations. Remember, there is no 'wrong' argument if it can be substantiated textually and with research.

NO USE OF AI IS PERMITTED

Essays must:

- be 2000-2500 words in length
- an academic essay and use appropriate tone and language
- form a coherent argument
- demonstrate the student's understanding of the subjects
- substantiate an argument based on closed textual analysis and incorporate quotes
- incorporate secondary research (minimum one quality source)
- be properly formatted in the [Modern Language Association \(MLA\) style](#)
- also state the **student's expected grade and why on a separate additional page**

Essays will be graded according to how well the essay is organized, how clearly the argument is articulated and supported, the quality of the grammar, style, and formatting, and the quality of insights made by the student.

Essays will be checked for plagiarism and AI involvement. Plagiarism in any form will not be tolerated and will result in a zero for the assignment. Additionally, any student who plagiarizes will be reported to the university for further disciplinary action.

Students must also name their files appropriately: **lastname_firstname_Critical_Essay**, For example, Joanna Russ would send the following file: **Russ_Joanna_Critical_Essay.pdf** (or Word doc)

Additional recommended resources for essay writing from Ambrose library includes:

[The Wiley Guide to Writing Essays About Literature ; The Wiley guide to writing essays about literature](#)

[Level up your essays : how to get better grades at university](#)

[How to write essays and dissertations : a guide for English literature students](#)

[Write great essays](#)

[Critical thinking skills : developing effective analysis and argument](#)

[How to use your reading in your essays](#)

[How to write better essays](#)

[Write of way : essay strategies and readings](#)

[Writing essays about literature : a brief guide for university and college students](#)

[Reading and writing about literature : a portable guide](#)

[Writing essays about literature : a literary rhetoric](#)

[Crafting Presence The American Essay and the Future of Writing Studies](#)

Grading will take into consideration how well a student meets the criteria outlined above and:

1. Content and clarity of writing: The essay should have an organized and clear structure, presenting a thesis statement and supporting arguments that are relevant to the topic and supported by evidence.
2. Use of sources: The essay should demonstrate research and engagement with credible sources, appropriately citing and integrating them into the argument.
3. Writing style and mechanics: The essay should demonstrate proper grammar and spelling, as well as a coherent writing style that is appropriate for the academic context.
4. Critical thinking: The essay should demonstrate independent and critical thinking, engaging with complex issues, and presenting insights beyond what is simply stated.
5. Originality: The essay should demonstrate original thinking, avoiding plagiarism, and presenting an argument that is unique and not just repeating what others have already stated.

Value 35%

**Title & Abstract due Wednesday Feb 16 by 12pm noon
Complete Essay Due Friday March 1 by 12pm noon**

Grade Summary:

Grade	Numerical Score	Interpretation	Grade Points
A+	96-100	Excellent	4.00
A	91-95		4.00
A-	86-90		3.70
B+	82-85	Good	3.30
B	75-81		3.00
B-	72-74		2.70
C+	68-71	Satisfactory	2.30
C	63-67		2.00
C-	60-62		1.70
D+	56-59	Poor	1.30
D	50-55	Minimal Pass	1.0
F	0-49	Failure	0.00
P		Pass	No Grade Points

Individual assignments will be marked and returned to students according to the scale below. Final grades will be converted into the above 4.0 system. Because of the nature of the Alpha 4.00 system, there can be no uniform University-wide conversion scale. The relationship between raw scores (e.g. percentages) and the resultant letter grade will depend on the nature of the course and the instructor's assessment of the level of each class, compared to similar classes taught previously.

Please note that final grades will be available on student registration system. Printed grade sheets are not mailed out.

Late Policy

Late assignments will be penalized one letter grade per class day unless an extension has already been approved. Extensions must be requested **at least one week** prior to the due date and must be for a suitable reason. Lateness will be assessed based on the timestamp on the submission.

Easter Egg for Studious Students

Congratulations on finding this Easter Egg which features Calgary! If you are the first to read the story and during a class discussion, mention the story's title, author, and a relevant detail of it (in relation to what we are discussing in class)—I will give you extra credit! "Craphound" by Cory Doctorow. Text:

<https://www.gutenberg.org/cache/epub/17026/pg17026-images.html> ; Audio:

<https://archive.org/details/Craphound/Craphound.mp3>

Classroom Etiquette

The classroom is a neutral zone where all views are welcome for discussion and are treated with respect. Students will engage in respectful discussion by focusing their comments on intellectual criteria and using textual references based on close reading to support their assertions. Electronics are only permitted as necessary for completing and participating in classwork.

Paperless Classroom

In response to topics covered in this class, this classroom will be paperless. All assignments will be typed and submitted to me digitally. Quizzes will be conducted online. The Course Reader will be disseminated digitally. However, students are encouraged to use what methods best facilitate their own learning and engagement and are free to print materials for themselves without judgement.

In Conversation with ChatGPT...

SS: Is there anything unethical about allowing an AI to do the homework of students?

ChatGPT: Yes, it is unethical to allow an AI language model to do the homework of students. Doing so undermines the purpose of homework, which is to help students learn and develop important skills through independent work and practice. Allowing an AI language model to complete homework assignments for students deprives them of the opportunity to learn and develop important skills, such as critical thinking, problem-solving, and time management. It also violates academic integrity, which is the foundation of education, by promoting plagiarism and dishonesty. Therefore, it is important for students to complete their own homework assignments and for teachers to encourage and support their independent learning and growth.

Ambrose University Important Policies & Procedures

Registration

Registration is the process of selecting and enrolling in classes for upcoming semesters. Only students who are registered will be permitted to attend class and receive a grade for the course. You are responsible for ensuring that the courses you take are appropriate for your program, that they do not have any scheduling conflicts, that they have the necessary prerequisites and that they meet all degree requirements.

Withdrawal From A Course

Prior to the Add/Drop deadline: through the student registration system whereby course(s) will be removed with no academic or financial penalty. After the Add/Drop deadline and until the Withdrawal deadline: through submission of the 'Withdrawal from Course' form whereby course(s) will remain on the permanent academic record/transcript with the symbol 'W'. (See ambrose.edu/registrar/request-forms.) Students who withdraw from more than 30 credits attempted at Ambrose University will be required to withdraw from their program. Students considering withdrawing from courses are encouraged to discuss with their Faculty Advisor and/or the Office of the Registrar questions relating to their withdrawal decision specifically relating to financial

assistance, study permit requirements, prerequisites for subsequent courses, readmission, and/or graduation timeline. Students who do not formally withdraw from a course are still considered registered in the course, even if they are no longer attending classes. In this case, students will be assigned a grade based on coursework completed as per the course syllabus and are responsible to pay the tuition and fees assessed for the course. Under extenuating circumstances, students may request from the Office of the Registrar a course(s) withdrawal after the Withdrawal deadline and until the last day of classes. Extenuating circumstances typically consider situations such as medical emergencies, compassionate grounds, or unforeseen conditions/situations beyond the students' control that arise after the start of the semester and are considered on a case-by-case basis. Supporting documentation from a physician or Registered Health Professional must accompany this request.

Coursework Extensions

Should a request for a time extension on coursework exceed the end of the term, a *Coursework Extension Application* must be completed and submitted to the Office of the Registrar. The extension (if granted) will be recorded on the student record. Extensions are granted at the discretion of the instructor and registrar. If granted, time extensions do not excuse you from a final examination where one has been scheduled for the course. More conditions apply.

Communication

Your Ambrose email account is the University's primary and official mode of communication with you. Information delivered to your Ambrose email is considered official notification. Ambrose University is not responsible for your failure to receive important information delivered to your Ambrose email.

Lecture Recording

The recording of lectures or any other classroom academic activity, other than an audio recording as an accommodation, is prohibited except at the discretion of the instructor. Any use other than that agreed upon with the instructor constitutes academic misconduct and may result in suspension or expulsion. Permission to allow a lecture recording is not a transfer of any copyrights, so such recordings may be used only for individual or group study with other students enrolled in the same class and may not be reproduced, transferred, distributed or displayed in any public or commercial manner. Student must destroy recordings in any, and all formats at the end of the semester in which they are enrolled in the class. All students recording lectures, must sign the Permission Form to audio record lectures which is available through the Office of the Registrar.

Easter Egg for Studios Students

That's right—there is more than one! Congratulations on finding this Easter Egg. If you are the first to read the story and during a class discussion, mention the story's title, author, and a relevant detail of it (in relation to what we are discussing in class)—I will give you extra credit! "Later Than You Think" by Fritz Leiber.

<https://www.gutenberg.org/files/50753/50753-h/50753-h.htm>

Standards of Behaviour in the Classroom Setting

Learning is an active and interactive process, a joint venture between student and instructor and between student and student. Some topics covered within a class may lead to strong reactions and opinions. It is important that Students understand that they are entitled to hold contradictory beliefs and that they should be encouraged to engage with these topics in a critical manner. Committing to this type of "active learning" significantly increases the learning experience for both teacher and student, and reflects the Christian imperative to pursue truth, which lies at the heart of the Ambrose educational experience. However, active discussion of controversial topics will be undertaken with respect and empathy, which are the foundations of civil discourse in the Classroom Setting. Primary responsibility for managing the classroom rests with the instructor. The instructor may direct a student to leave the class if the student engages in any behaviour that disrupts the classroom setting. If necessary, Ambrose security will be contacted to escort the student from class.

Academic Integrity

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Academic dishonesty is taken seriously at Ambrose University as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is academic dishonesty. Plagiarism involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to acknowledge to another person's ideas or words. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university. Students are expected to be familiar with the policies in the current Academic Calendar that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record.

Academic Policies

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Academic Calendar. The academic calendar can be found at <https://ambrose.edu/academics/academic-calendar>

Privacy

Personal information (information about an individual that may be used to identify that individual) may be required as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at privacy@ambrose.edu.

Academic Success and Supports

Accessibility Services

Academic accommodation is provided to Ambrose students with disabilities in accordance with the Alberta Human Rights Act and the Canadian Charter of Rights and Freedoms. Provision of academic accommodation does not lower the academic standards of the university nor remove the need for evaluation and the need to meet essential learning outcomes. Reasonable accommodations are tailored to the individual student, are

flexible, and are determined by considering the barriers within the unique environment of a postsecondary institution. It can take time to organize academic accommodations and funding for disability-related services. Students with a disability who wish to have an academic accommodation are encouraged to contact Accessibility Services as early as possible to ensure appropriate planning for any needs that may include accommodations. Staff can then meet with students to determine areas to facilitate success, and if accommodations are required, ensure those accommodations are put in place by working with faculty.

Ambrose Writing Services

Ambrose Writing services provides academic support in the four foundational literacy skills—listening, speaking, reading, and writing. It also assists students with critical thinking and the research process. Throughout the academic year, students can meet with a writing tutor for personalized support, or they can attend a variety of workshops offered by Academic Success. These services are free to students enrolled at Ambrose University. Academic Success serves all students in all disciplines and at all levels, from history to biology and from theatre to theology. To learn more, please visit <https://ambrose.edu/sas/writing-services>

Ambrose Tutoring Services

Ambrose Tutoring Services provides support in specific disciplinary knowledge, especially in high-demand areas such as chemistry, philosophy, math and statistics, and religious studies. These tutors also coach students in general study skills, including listening and note-taking. During the academic year, Ambrose Tutoring Services offers drop-in tutoring for courses with high demand; for other courses, students can book a one-to-one appointment with a tutor in their discipline. These services are free to students enrolled at Ambrose University. To learn more, please visit <https://ambrose.edu/tutoring>.

Mental Health Support

All of us need a support system. We encourage students to build mental health supports and to reach out when help is needed.

On Campus:

- Counselling Services: ambrose.edu/counselling
- For immediate crisis support, there are staff on campus who are trained in Suicide Intervention Skills and can help you access mental health support. See <https://ambrose.edu/student-life/crisissupport> for a list of staff members.
- For additional wellness resources go to the Ambrose wellness page: <https://ambrose.edu/wellness>

Off Campus:

- Distress Centre - 403-266-4357
- Alberta Mental Health Helpline - 1-877-303-2642 (Toll free)
- Sheldon Chumir Health Care Centre - 403-955-6200
- Emergency - 911

Sexual Violence Support

We are committed to supporting students who have experienced gender based sexual violence in the past or while at Ambrose. Many of the staff, faculty, and student leaders have received Sexual Violence Response to

Disclosure training. We will support you and help you find the resources you need and you can access information about reporting. Information about the Sexual Violence policy and on and off campus supports can be found on our website– ambrose.edu/sexual-violence-response-and-awareness.

Off Campus:

- Alberta's Oneline for Sexual Violence - 1-866-403-8000 call or text
- Clinic: Sheldon Chumir Health Centre - 403-955-6200
- Calgary Communities Against Sexual Abuse - 403-237-5888
- Chat: www.calgarycasa.com

Note: Students are strongly advised to retain this syllabus for their records.

ⁱ *“Blind Willow, Sleeping Woman,”* Random House, 2011, p. 9.

ⁱⁱⁱ Quoted by Katrina Kenison in “Foreword,” *The Best American Short Stories of the Century*, edited by John Updike, 1999, p. xii.

ⁱⁱⁱ *C. S. Lewis: The Shape of His Faith and Thought*, Harper & Row, 1976, p. 28.

^{iv} Quoted by Katrina Kenison in “Foreword,” *The Best American Short Stories of the Century*, edited by John Updike, 1999, p. xii.

^v “Introduction: Into the Labyrinth,” *On Writers and Writing*. Virago Press, 2003, p. xxii.

^{vi} *The Observer*, 1989.