

ENGLISH LITERATURE, ENG 255 - 60  
Short Story & Novel  
Instructor: Dan Furst

Fall 1999, Tuesdays 4:45-8:45pm  
Pearl Harbor

PM

### **COURSE REQUIREMENTS:**

**Textbooks:** Clayton, John J., The Heath Introduction to Fiction, 5th edition  
(Lexington, D. C. Heath and Co., 1996)

Howe, Irving, Classics of Modern Fiction, 5th edition (New York,  
Harcourt Brace Jovanovich, 1993)

### **General Course Requirements:**

Attendance is required at all classes. Students are expected to read all of the assigned material, and to participate in class discussions.

The final grade is based on four parts: 35% for each of the Exams; 20% for the oral report, and 10% for class participation.

### **Grading:**

- A Outstanding scholarship and intellectual initiative
- B Superior work done in a consistent and intelligent manner
- C Average grade, representing a basic grasp of the subject
- D Work of below-average quality, but still passing
- F Failure to grasp the minimum of the subject material, OR failure to withdraw officially from the course
- W Official withdrawal from the course
- I Incomplete. This grade means that the student has been unable, for a valid reason, to complete the course work on the assigned schedule. If the student wishes to complete the course and receive another grade, he or she must sign a contract with the instructor, specifying the completion requirements and deadlines.

## **COURSE SYLLABUS**

- 10/5      **Basic Course orientation**
- Summary of distinctions between novel and short story. Introduction of basic principles of structure and texture (metaphor, diction, etc.), reading and discussion of selected short pieces in class.
- 10/12      **Review of Course Requirements and Assignments**  
**Principles of structure and texture in fiction**
- Hawthorne, "Young Goodman Browne" (Heath, p. 64)  
John J. Clayton, "The Man Who Could See Radiance" (Heath, p. 856)
- 10/19      **Deadline for Oral Presentation Assignments**
- Discussion on modes of conflict, and theme of the conflict between the individual and society
- Kafka, "A Hunger Artist" (Heath, p. 373)  
Achebe, "The Madman" (Heath, p. 637)  
\*Marquez, "No One Writes to the Colonel" (Howe, p. 635)
- 10/26      **Discussion on principles of relationship in fiction, Part 1**
- Walker, "Everyday Use" (Heath, p. 653)  
\*Bellow, "A Silver Dish" (Heath, p. 724)  
\*Baldwin, "Sonny's Blues" (Howe, p. 453)
- 11/2      **Principles of relationship in fiction, Part 2**
- \*Malamud, "The Magic Barrel" (Heath, p. 515)  
\*Lessing, "The Antheap" (Howe, p. 541)

\* = Stories which may be used as oral report topics

**11/9 Midterm Exam**

Discussion on rhythm and style

**11/16 Introduction to point of view in fiction**

\*Crane, "The Blue Hotel" (Heath, p. 185)

\*Tolstoy, "The Death of Ivan Ilych" (Howe, p. 117)

**11/23 Principles of fantasy in fiction**

\*Cheever, "The Country Husband" (Heath, p. 494)

Marquez, "A Very Old Man with Enormous Wings" (Heath, p. 538)

\*Kafka, "The Metamorphosis" (Howe, p. 293)

**11/30 Content to be determined jointly by instructor and students**

**12/7 Final Exam**

Assigned reading to be announced

\* = Stories which may be used as oral report topics

**ORAL REPORT REQUIREMENTS:**

You must select a story for your oral report from one of the pieces designated as report topics in the above list. Some substitutions will be made in the syllabus, to allow each student to cover a story that he or she finds attractive.

Story selections must be made by October 19. Reports will be scheduled so that two or three reports will be given in each class, except for Exam days.

Your oral report should run about 10 minutes, depending on the length of the piece you've selected. Each report should consist of three parts:

**ORAL REPORT REQUIREMENTS (Continued):**

- 1.) A brief **PROFILE** of the author, concentrating on biographical material related to the work you've chosen;
- 2.) A **SUMMARY** of the work, consisting of a brief synopsis of the story, and details of structure, texture, point of view etc. that you consider important. Please note that this should not simply be a re-telling of the story. Assume that everyone in the class already knows the story, so you don't need to tell it again. What you do need to do is focus on the main point(s) the author is trying to communicate to the reader.
- 3.) Your **CRITICISM** or evaluation of the story. You can refer to published criticism of the story by other scholars or authors if you like, but the evaluation must be your own--why you like or don't like the story, and the basis for your judgment: is the story truthful? Entertaining? Original and surprising? Thought-provoking?

A written summary of your report, about five handwritten pages in length, is due a week after you give your report, and the class discusses it. In this way you can benefit from the feedback of others in the class, and you may have new insights on the story.

You must **give your oral** report and turn in your written report on schedule, unless special circumstances make this impossible for you. Your report counts for 20% of your final grade.

**COMMUNICATIONS:**

If you have questions, need help or have to request a change in plans, please call or e-mail me:

Telephone: 737 - 5838  
Pager: 363 - 4003  
e-mail: hermes3@lava.net