


ENGLISH LITERATURE, ENG 255 - 30  
Short Story/Novella  
Instructor: Dan Furst

  
~~Spring~~ 1999, Fridays 5:30-9:40pm  
Tripler Naval Hospital  
Education Center, Room 109-A

### 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

- 1/15      **Basic Course orientation**
- Summary of distinctions between novel and short story. Introduction of basic principles of structure and texture (metaphor, diction, etc.), and background on authors to be covered in next class.
- 1/22      **Review of Course Requirements and Assignments**  
**Principles of structure and texture in fiction**
- Hawthorne, "Young Goodman Browne" (Heath, p. 64)  
Poe, "The Fall of the House of Usher" (Heath, p. 76)
- 1/29      **Discussion on modes of conflict, and theme of the conflict between the individual and society**
- Joyce, "Araby" (Heath, p. 361)  
Achebe, "The Madman" (Heath, p. 637)  
Marquez, "No One Writes to the Colonel" (Howe, p. 635)
- 2/5      **Deadline for Oral Presentation Assignments**
- Discussion on principles of comedy and fantasy in fiction
- Barth, "Lost in the Funhouse" (Heath, p. 618)  
Walker, "Everyday Use" (Heath, p. 653)  
Bellow, "A Silver Dish" (Heath, p. 724)
- 2/12      **Introduction to Russian stories and point of view in fiction**
- Chekhov, "Misery" (Heath, p. 271)  
Chekhov, "Gooseberries" (Heath, p. 285)  
Tolstoy, "The Death of Ivan Ilych" (Howe, p. 117 and Heath, p. 135)



2/19

**Exam I**

Discussion on rhythm and style

Faulkner, "That Evening Sun" (Heath, p. 413)

Baldwin, "Sonny's Blues" (Heath, p. 557 and Howe, p. 445)

Lessing, "The Antheap" (Howe, p. 541)

2/26

Return Exam I papers and grades

Discussion on dramatic principles in fiction

Faulkner, "A Rose for Emily" (Heath, p. 426)

Malamud, "The Magic Barrel" (Heath, p. 515)

Oates, "Where Are You Going, Where Have You Been" (Heath, p. 603)

3/5

James Joyce and narrative stream of consciousness

Joyce, "Clay" (Heath, p. 366)

Joyce, "The Dead" (Howe, p. 341)

Film of "The Dead" by John Huston

3/12

Discussion on literature as teacher of compassion

O'Brien, "Lives of the Dead" (Heath, p. 843)

Babel, "My First Goose" (Heath, p. 443)

Clayton, "The Man Who Could See Radiance" (Heath, p. 856)

3/19

**Exam II**

Assigned reading to be announced

## ORAL REPORT REQUIREMENTS:

You must select a story for your oral report from the pieces chosen by your instructor, unless you have another story from one of the textbooks that you would prefer to cover instead. 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 Friday, Feb. 5. 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 8 - 10 minutes, depending on the length of the piece you've selected. Each report should consist of three parts:

- 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 relate the plot in detail. 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.