**[SHORT FICTION UNIT]** (see end of document for handout to take notes)

**Day 1**

Go over handout/presentation on narrative modes [see next page] (20 minutes).

Students read and take notes on “The Enormous Radio” (10 pages) independently (20 minutes).

**Day 2**

After reading, students can discuss the following questions with a partner, and then the teacher leads a class discussion of “The Enormous Radio”:

Examine the purpose of the omniscient narrator and indicators of point of view. How does the voice of the narrator change? When does it take on the voice of Jim and Irene?

How do Jim and Irene define happiness?  How does the narrator define happiness?

What does this story say about how we react to the suffering of others and the conflicts of their private lives?  What causes unhappiness?

How does the radio impact Jim and Irene?

**Day 3**

Students read and take notes on “The Videotape” by Don DeLillo (4 pages) (10 minutes)

Students work with a partner to answer the following questions:

How does the narrator describe video footage that tries to capture reality?

Why do people watch real acts of violence in the news?

What do the labels Video Kid and Texas Highway Killer represent?

What is the effect of the 2nd person narrator?

Show “Deep Fake” on PBS news and talk about social media, identity, news, and reality. (10 minutes)

https://www.youtube.com/watch?v=xlFK4L2LaQA

[Deep Fakes](https://www.youtube.com/watch?v=xlFK4L2LaQA)

show 41:50 – 51:30

Teacher leads a discussion on the media (20 minutes):

How is all video a presentation of reality and also not reality at the same time?

How do images tell stories that may or may not represent the whole truth?

How does the media present a false reality?

How does the media impact our culture and social norms?

How does the media create stereotypes and constructs?

Is the media an expression of our culture or does the media create culture?

**Narrative Modes**

EPISTOLARY NARRATIVE

Narrative told in the form of letters (1st person) or other documents

UNRELIABLE NARRATOR

Narrator (usually 1st person) that fabricates and misrepresents the events of the story and their own perspective and sensory perception either consciously or unconsciously

FIRST PERSON NARRATOR - protagonist, participant (character in subsidiary role), observer (character without an essential function)

NAIVE NARRATOR– knows less about the story than the reader or author

SECOND PERSON – addresses the main character in the form of a personal pronoun (usually “you”)

DIRECT INTERIOR/INTERNAL MONOLOGUE

Sometimes indicated by quotation marks, a narrative style where a character (1st person) semi-logically expresses their actual thoughts and mental processes

STREAM OF CONSCIOUSNESS

The authentic, untranslated, unfiltered, fragmented, conscious or semi-conscious, recorded thoughts and mental processes of a character or narrator (usually 1st person)

THIRD PERSON OMNISCIENT

Narrator describes any events in the story and the thoughts of *all* the characters and is able to convey voice of the character

THIRD PERSON SUBJECTIVE or THIRD PERSON LIMITED OMNISCIENT

Narrator conveys the thoughts and feelings of one or more of the characters (but not all of them) and is able to convey voice of character

FREE INDIRECT DISCOURSE or NARRATED MONOLOGUE (\*see 3 options below)

Third-person narrator is able to shift points of view from objective narrator to psychonarrator to any character in the story which sometimes makes the various points of view indistinguishable from one another (may be omniscient or limited omniscient narration)

THIRD-PERSON OBJECTIVE (\*1st option)

Narrator tells the external story without relating internal thoughts and feelings of characters (not omniscient)

PSYCHONARRATION (\*2st option)

“Narrator’s description of what a character is thinking” (omniscient narrator but does not convey voice of character)

Dorice Williams Elliot from “Teaching About Free Indirect Discourse”; term from Dorritt Cohn’s *Transparent Minds*

CHARACTER’S POINT OF VIEW IN 3RD PERSON (\*3rd option)

Third person narrator takes on the qualities of a character’s voice (example: Joey’s point of view)

HOW FREE INDIRECT DISCOURSE WORKS:

The 3rd person omniscient or limited omniscient narrator takes the point of view of any of the following (or makes them indistinguishable from each other):

1. objective narrator – narrator describes external world

“Joey sat down, closed his eyes, and rubbed his temples with his thumbs.”

2. psychonarrator – omniscient narrator describes internal world of characters

“Joey, frustrated with his inability to close the deal, became anxious and worried.”

3. character – omniscient narrator conveys actual voice of any character in the story (has qualities of 1st person narration)

“He came so stinking close to convincing the ignorant balding freak to sign -- but he was just *too* stubborn!”

**INDICATORS OF POINT OF VIEW**

1. STYLE/VOICE

A. Word choice, diction

B. punctuation – quotation marks, exclamation points, question marks, periods, commas, semi-colons, colons, dashes, and ellipses.

C. Any literary devices (grammatical, rhetorical, poetic, literary) that indicate emotion or personality

2. modal auxiliaries (helping verbs) –

can, may, must, ought, shall, should, will, would

(probability, possibility, condition, likelihood, ability, permission, obligation)

3. Hedge words

a word used to help a speaker or writer avoid making an absolute statement

Examples: seems, kind of, imagine, alleged, suppose, sort of, somewhat, perhaps, maybe, nearly, probably, possibly

4. verbal clause process types (M.A.K. Halliday):

(one verb may involve multiple types)

a. **material** (external world): doing and happening (ex: walk, empty, paint, repair, send, burn)

b. **behavioral** (external/internal world): physiological and psychological behavior (ex: laugh, cry, breathe, sigh, blush, burp, stare)

c. **verbal** (external/internal world): saying and the symbolic exchange of meaning (ex: say, tell, warn, argue, yell, praise, insult, report, threaten)

d. **mental** (internal world): sensing and consciousness (ex: perceive, feel, believe, consider, imagine, forget, desire, refuse, adore, enjoy, dread, rejoice)

5. “Gesture … small physical actions, often unconscious or semi-reflexive, including what is called body language and excluding larger, more definite or momentous actions … language – that is, word choice – can function as a gesture … [Gestures] are like windows opening to let us see a person’s soul, his or her secret desires, fears or obsessions, the precise relations between that person and the self, between the self and the world” from *Reading Like a Writer: A Guide for People who Love Books and for Those who Want to Write Them* by Francine Prose

**Day 4**

Students research and then create posters or a PowerPoint in groups:  List specific examples from the media (TV shows, news, social media, websites, videos, blogs, youtube, movies, documentaries) that either misrepresent or represent reality.  Consider media (images and videos) that influences culture and our national consciousness.

**Day 5 and 6**

Students read and take notes on the first chapter of *The Metamorphosis* by Franz Kafka (8 full pages). (30 minutes)

Guided notes:  Before students read, the teacher tells them to find quotes that explain how or why Gregor turned into a bug. What in his life could be responsible for his transformation? How does he live his life like a bug before the story begins?

Work in pairs. Write a quote on a piece of paper using markers. Students show their quote to the class with a projector and then interpret for the class.

**Day 7**

Students read the prologue and first chapter of *The Invisible Man* (10 full pages) (30 minutes)

Students create and present a whole class Google drawing of a graphic organizer:

Create a graphic organizer that provides quotes and interprets the symbolism and meaning of the fight, the racial slur, money, dancer, the show, the room, music, boxing, the speech, invisibility, and equality comment.

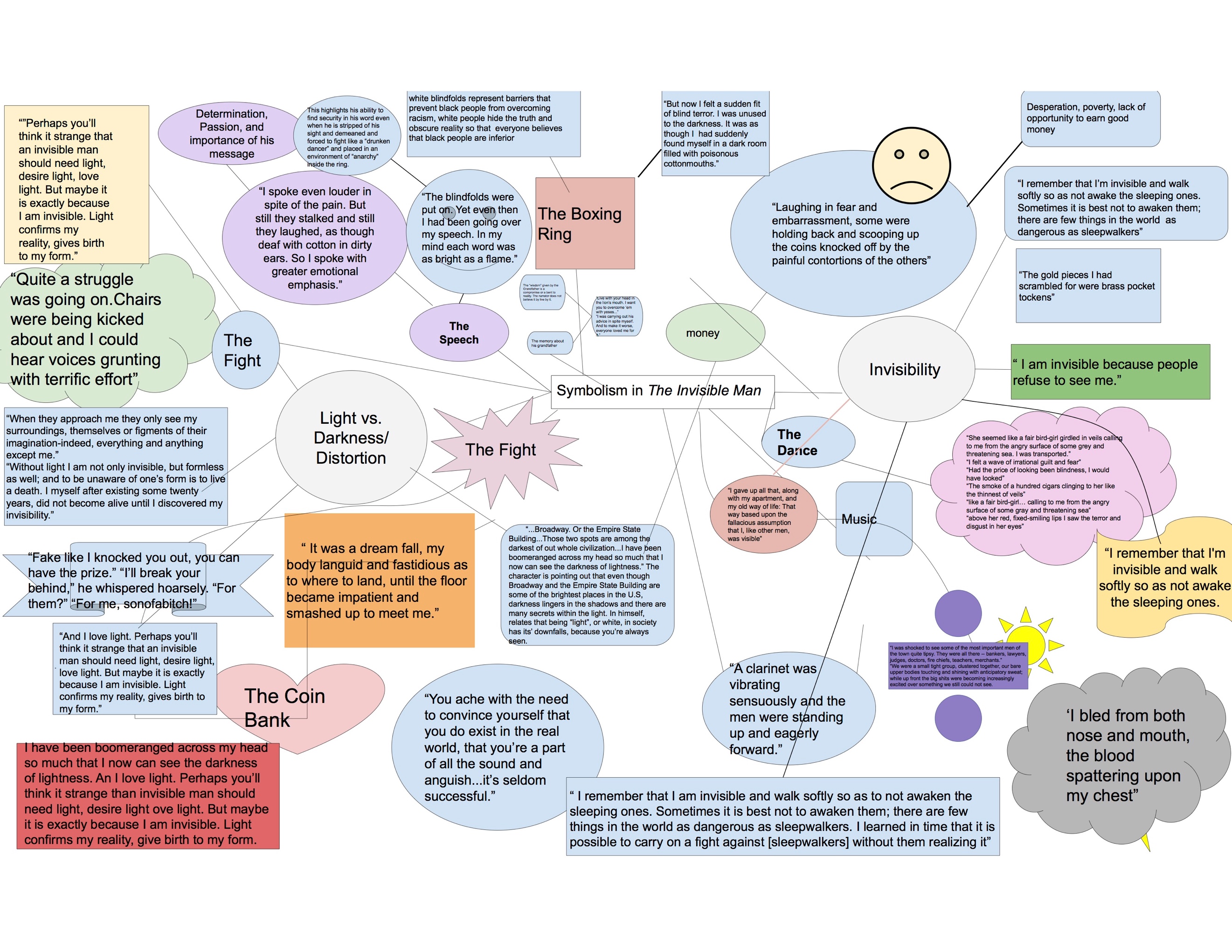
**Day 8**

Teacher allows students to present their quotes and interpretation. In between presentations, the teacher guides the conversation with the following questions: Why does the narrator feel invisible? Why does he consider himself invisible? Why does his society consider him invisible? How does the narrator see himself and how to the businessmen from his community see him? How does the battle royal represent race relations in America?

To create a large Google drawing so the entire class to collaborate on the same image:

Go to drive.google.com and create a new drawing.

Go to “file” then “page setup” and change to “Custom” then “80 x 50” then “inches”. This will allow you to download the image, make it full screen, and zoom in on student responses. See example:



**Day 9 and 10**

Students read and take notes on excerpts from *Gulliver’s Travels* by Jonathan Swift:  each group (4 groups) reads their assigned section (7-12 pages long) and then creates a PowerPoint with

1. the context of the passage

2. 3-4 quotes (passage/paragraph length) with interpretation and an answer to the following questions:  How is this passage satirical? Why is it funny, what does it criticize, and what does it seek to improve about human behavior?

During the presentations, the rest of the class takes notes on the provided handout.

Section #1: Part 1, Chapter 4 and 6 (7 pages)

Section #2: Part 2, Chapter 5, 6, and 7 (7 pages)

Section #3: Part 3, Chapter 3, 5, and 10 (12 pages)

Section #4: Part 4, Chapter 5 and 6 (7 pages)

[optional day: Each student picks one very short story to read and interpret from an online source, an available anthology, or I recommend *Short*: *An International Anthology of Five Centuries of Short-Short Stories, Prose Poems, Brief Essays, and Other Short Prose Forms*, edited by Alan Ziegler. Students work in five groups to select the best story to read (using a projector) and then interpret to the class. Students should consider the narrative mode and any literary techniques.]

**Day 11**

Write an analytical essay that interprets one of the stories we read and studied in class. You may compare two stories. Consider the narrative mode, figurative language, or the role of the imaginary in the stories. What does the story reveal about reality or how people perceive the world?

**Day 12**

Creative assignment

Write a one-page short story.  Consider imitating the approach or style of one of the stories we studied: *Metamorphosis*, *Gulliver's Travels*, *The Invisible Man*, "The Enormous Radio", or "Videotape".  Maybe you wake up as an object or an idea, travel to a foreign country to find bizarre creatures or people, exist as something supernatural, or discover a way to eavesdrop on people with modern or imagined technology.

**Extra *Dubliners* Activity:**

[*Dubliners,* by James Joyce](https://www.gutenberg.org/files/2814/2814-h/2814-h.htm):

https://www.gutenberg.org/files/2814/2814-h/2814-h.htm

Free website to create a short 2-minute video: www.wevideo.com

Remind students to shoot in landscape (not portrait), and to be mindful of the sound quality and the light.

Students can work in four groups to read and take notes on one story each from *Dubliners* by James Joyce, or the entire class can read four different stories (I suggest “An Encounter”, “Araby”, “Eveline” and “A Little Cloud”). The groups will discuss the story and the plot, and then create a modern adaptation of the story by writing a short story or creating a film set in the current year and town where they live.

Short Story/Film Prompt:

Write a short story (1 page minimum) or create a film that modernizes *Dubliners*. Start with a quote from *Dubliners*. Consider writing in the style of James Joyce. You must use the town you live in as your setting – consider it’s culture, geography, politics (class, race, religion), institutions (schools, businesses), and people. Put your protagonist in a similar type of situation to the character in *Dubliners*. Also consider: narrative mode, thematic and character development, and the title. Imagine your character’s experiences before and after the events in your story.

Topics:

“The Sisters” (childhood and religion)

“An Encounter” (cutting school)

“Araby” (young love)

“Eveline” (leaving home for love)

“After the Race” (entertainment, sports)

“Two Gallants” (two teenage boys)

“The Boarding House” (mother and daughter)

“A Little Cloud” (reunion of two old friends)

“Counterparts” (work, social, home life)

“Clay” (single female)

“A Painful Case” (affair)

“Ivy Day in the Committee Room” (political conversation)

“A Mother” (mother, father, daughter)

“Grace” (bars, religion)

“The Dead” (family gathering, married life)

Here are discussion questions for each short story:

“The Sisters” What was “wrong” with Father Flynn?

“An Encounter” What does the man the boys meet represent? How is this a story about education?

“Araby” What is the nature of childhood and adulthood? Why doesn’t the narrator buy the girl a gift?

“Eveline” Was Eveline’s decision wise?

“After the Race” What makes the characters so happy and energized?

“Two Gallants” How do Lenehan and Corley talk about and treat girls?

“The Boarding House” Does Mr. Doran love Polly?

“A Little Cloud” Does Chandler want Gallaher’s life?

“Counterparts” Why does Farrington beat his son?

“Clay” What does the Hallow Eve game represent?

“A Painful Case” Why doesn’t Mr. Duffy pursue a relationship with Mrs. Sinico?

“Ivy Day in the Committee Room” How do the characters talk about politics?

“A Mother” What role does gender play in the story?

“Grace” What relationship do Kernan’s friends have with Catholicism?

“The Dead” What is the problem in Gretta and Gabriel’s relationship? Do they love each other?

Adaptation of *Dubliners* to Short Story or Film

Story in *Dubliners*:

Idea for modernizing story (setting, characters, plot):

Description of scenes (plot, dialogue, key lines):

Take notes (quotes, plot, and interpretation):

“The Enormous Radio”

“Videotape”

*Invisible Man*

*Metamorphosis*

*Gulliver’s Travels*

Part 1. A Voyage to Lilliput

Part 2. A Voyage to Brobdingnag

Part 3. A Voyage to Laputa, Balnibarbi, Glubbdubdrib, Luggnagg, and Japan

Chapter 2 [The Flying Island of Laputa]

Chapter 5 [The Academy of Lagado]

Chapter 10 [The Struldbruggs]

Part 4. A Voyage to the Country of the Houyhnhnms