

THE ART OF THE SHORT STORY

Edward Friedman

Please print and bring to class.

WEEK 1: INTRODUCTION

AUTHOR

READER

TEXT

NARRATOR

[NARRATEE]

THE PERSPECTIVE (POINT OF VIEW) OF THE NARRATOR

First-person

Third-person

Omniscient

Reliable narrator vs. unreliable narrator

The “implied author” (Wayne C. Booth, *The Rhetoric of Fiction*)

Tone

PLOT ELEMENTS

- **Exposition**
- **Action**
- **Dialogue**
- **Suspense**
- **Turning point**
- **Climax**
- **Denouement (Dénouement)**

Open ending

vs.

closed ending

Implicit theme/message vs. explicit theme/message

LANGUAGE

POSTMODERNISM

META- (METAFICTION, METATHEATER, ETC.)

INTERTEXTUALITY

IRONY

THE SHORT STORY

THE INTERDEPENDENCE OF FORM AND CONTENT

- **ONE CANNOT SEPARATE THE MESSAGE SYSTEMS OF THE STORY FROM THE WAY IN WHICH IT IS NARRATED.**
- **DISTINCTION BETWEEN AUTHOR AND NARRATOR**
- **VARIED WAYS IN WHICH STORIES MAY BE NARRATED**
- **POINT OF VIEW / PERSPECTIVE : VARIATIONS**
- **TONE**
- **RELIABILITY OR UNRELIABILITY OF NARRATOR**
- **THE CONCEPT OF THE IMPLIED AUTHOR (BOOTH)**
- **EXPLICIT OR IMPLICIT THEMES OR MESSAGES**
- **OPEN OR CLOSED ENDINGS**
- **“ACTIVE” VERSUS “PASSIVE” READING**
- **AMBIGUITIES, GAPS, CONTRADICTIONS**
(POSTMODERNISM AND A TACIT ACCEPTANCE OF
CHAOS)
- **METAFICTION**
- **INTERTEXTUALITY**
- **IRONY**
- **THE PARTICULAR STYLE OF THE AUTHOR**