

**English 104: Introduction to Fiction**  
**Illness as Metaphor**

**Instructor:** Brian Gazaille  
**Office:** PLC 465  
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**CRN:** 12984  
**Term:** Fall 2013  
**Location:** 191 Anstett  
**Time:** MWF 10-10:50

**Course Description and Objectives**

ENG 104 introduces students to the elements of fiction (such as perspective, setting, metaphor, allegory, and voice) and fosters appreciation for evolving forms of the story in diverse literary traditions. To focus our studies, we will use our readings to identify cross-cultural and cross-generic conversations about illness and disease. Our texts will cover everything from madness to rabies to “tainted blood,” and while we will take each text on its own terms to identify its distinctive literary features, our discussions will also include questions like: how do the writers represent disease? What do those choices illustrate? How do characters’ bodies fail to work “normally” in our texts? How do issues of identity (like class, race, and gender) change writers’ depiction of illness and the people who live with it? As with all English courses, this course is writing intensive. We will practice developing interpretive arguments about fiction and supporting those arguments with close analyses of salient textual evidence.

**Required Texts and Materials**

*The Curious Case of Dr. Jekyll and Mr. Hyde*, Robert Louis Stevenson (Penguin, ISBN: 9780141439730)  
*Their Eyes Were Watching God*, Zora Neale Hurston (Harper Collins, ISBN: 9780060838676)  
Selected Short Fiction on Project Gutenberg and Blackboard (see Course Documents folder)

**Assignments and Grading**

Quizzes	10%
Short Story Kit	10%
Essay #1	15%
Essay #2	25%
Midterm Exam	15%
Final Exam	25%

*Quizzes*

Quizzes will consist of reading comprehension questions, short interpretive responses, and questions about literary terms. Quizzes will occur at the beginning of class once each week; I will not say in advance which days are quiz days, so come to each class having read the required texts and reviewed your notes. Quizzes cannot be made up for any reason. I will drop your lowest quiz when calculating grades.

*Short Story Kit*

You will complete a short story kit early in the term. This assignment requires you to annotate a short story, calling attention to its literary features, major themes, and distinctive word choices. Using that information, you will also generate a cogent summary of the text and an introductory paragraph for a larger essay project. More specific instructions and grading criteria for this assignment are forthcoming.

*Essays*

The first essay will be 4-5 pages in length. It will require you to generate an argument supported by a close reading of a single text. The second paper will be 5-7 pages; its argument will likely depend on close readings from two texts. Please submit your essays in *hard copy*, not electronically. Know, however, that I reserve the right to require electronic copies—submitted through SafeAssign—at any

point in the term. Unlike your short story kits, your essays should follow MLA formatting and citation guidelines (please see the “MLA Formatting Guide” on Blackboard for more information).

### *Midterm and Final Exams*

There will be a midterm exam in Week #6 and a final during Week #11. Like the quizzes, these exams will consist largely of reading comprehension questions, short answer questions, and questions about literary terms. The final will also include an essay prompt. Any material—from the readings, from class discussions, or from weekly quizzes—is fair game for these exams. The final will be cumulative but will emphasize material covered after the midterm. There will be no make-ups for either exam.

### **Course Policies**

#### *Course Readings*

Most of our readings are available for free online through Project Gutenberg. I have included links to these readings on our Blackboard page (see Course Documents). Bring some form of the reading to class: I recommend printing each story (subject to Project Gutenberg’s conditions) so you can take notes in the margins and highlight important passages, but you may save the readings to your laptop and bring your computer to class. I have chosen online readings to make this course affordable and accessible. If you expect problems accessing them, please meet with me as soon as possible to discuss other arrangements.

#### *Technology in the Classroom*

Because so much of the course material is available electronically, you are welcome to bring a laptop to class. If you do, refrain from randomly surfing the Web or getting on Facebook. Activities like those are distracting to people who want to get the most out of class. They also signal unwillingness to add to class discussion; thus, I will mark each instance as an absence, often without notification.

#### *Attendance and Participation*

Regular attendance and preparation are vital to this course. Come to class on time and having read the assigned texts. Be prepared to engage in discussion and group activities. You may miss three classes without penalty. Your final grade will drop one-third of a letter grade (i.e. a B+ drops to a B) for each subsequent absence. In spite of any absence, you are responsible for knowing any material covered in class and for making sure your work is turned in on time.

#### *Late Work*

All assignments are due *at the beginning of class* when indicated on the schedule of assignments. Failing to turn in an assignment by the start of class means that assignment is late. An assignment will be marked down a full letter grade for each calendar day it is late (i.e. an A- paper turned in one day late will earn a B-; two days late brings the grade to a C-). If you anticipate difficulty making a deadline, please contact me at least 24 hours in advance to see if we can make alternate arrangements to avoid late penalties.

#### *Incompletes*

The grade of “incomplete” will only be granted in cases when some minor but essential aspect of the course cannot be completed by a student through unforeseen circumstances beyond his or her control.

#### *Academic Honesty*

All work submitted in this course must be your own and be written exclusively for this course. Unacknowledged borrowing of others’ words or ideas constitutes plagiarism, a serious academic crime that results in disciplinary action up to expulsion. If you use someone else’s words or ideas, you must quote them and provide relevant citation information. If you have any questions about plagiarism or the University’s policy on it, talk with me or refer to the summary of the Code of Student Conduct on the Office of Student Conduct and Community Standards website. In cases where academic dishonesty has

been clearly established, awarding an F for the final course grade is the standard practice of the English Department, so it is imperative that you speak with me about any questions regarding outside sources.

*Access*

If you have a disability (physical, learning, or emotional) which you think may affect your performance in this class, please see me during the first week of the term so we can make arrangements, if necessary, for your full access to all classroom activities.

**Schedule of Readings & Assignments**

*This schedule is tentative and subject to change.*

G = Text Available on Project Gutenberg BB = Text Available on Blackboard J&H = Penguin *Jekyll and Hyde*

**WEEK ONE: Figurative Language**

M 9/30	Syllabus; Introduction to course	
W 10/2	Emily Martin, "The Body at War: Media Views..." (BB) Edgar Allan Poe, "The Masque of the Red Death" (G)	
F 10/4	Martin, "Immunology on the Street: How..." (BB)	

**WEEK TWO: Point of View**

M 10/7	Franz Kafka, "The Metamorphosis" (G)	
W 10/9	---	
F 10/11	Charlotte Perkins Gilman, "The Yellow Wall-paper" (G)	

**WEEK THREE: Setting**

M 10/14	Poe, "The Fall of the House of Usher" (G)	
W 10/16	Kate Chopin, "Desirée's Baby" (G)	
F 10/18	Robert Louis Stevenson, "Olalla" (J&H)	Short Story Kit Due

**WEEK FOUR: Symbol and Allegory**

M 10/21	Nathaniel Hawthorne, "The Birthmark" (G)	
W 10/23	Hawthorne, "Rappaccini's Daughter" (G)	
F 10/25	---	

**WEEK FIVE: Theme and Motif**

M 10/28	Stevenson, <i>Curious Case of Dr. Jekyll and Mr. Hyde</i> (pg. 1-34)	
W 10/30	<i>Jekyll and Hyde</i> (pg. 35-70)	
F 11/1	Review for Midterm	Essay #1 Due

**WEEK SIX: Dialect and Style**

M 11/4	Midterm Exam	
W 11/6	Charles Chesnutt, "The Goophered Grapevine" and "Po'Sandy" (G)	
F 11/8	Junot Diaz, "Ysrael" (BB)	

**WEEK SEVEN: Narrative Time and Trajectory**

M 11/11	Gabriel Garcia Marquez, "The Third Resignation" (BB)	
W 11/13	William Faulkner, "A Rose for Emily" (BB)	
F 11/15	Kate Chopin, "The Story of an Hour" (G)	

WEEK EIGHT: Tone and Irony

M 11/18	Stephen Crane, <i>The Monster</i> (I-XIII) (G)	
W 11/20	<i>The Monster</i> (XIV-end)	
F 11/22	Flannery O'Connor, "The Life You Save May Be Your Own" (BB)	

WEEK NINE: Genre and Characterization

M 11/25	Zora Neale Hurston, <i>Their Eyes Were Watching God</i> (Ch. 1-5)	
W 11/27	<i>Their Eyes</i> (Ch. 6-10)	
F 11/29	No Class—Happy Thanksgiving!	

WEEK TEN: Literary Theory

M 12/2	<i>Their Eyes</i> (Ch. 11-16)	
W 12/4	<i>Their Eyes</i> (Ch. 17-end)	
F 12/6	Review for Final; Concluding Thoughts	Essay #2 Due

FINALS WEEK: Final Exam—Monday, December 9<sup>th</sup> @ 10:15