

## English 104: Introduction to Fiction

Instructor: Hannah Godwin  
Email: [hgodwin@uoregon.edu](mailto:hgodwin@uoregon.edu)  
CRN: 12175  
M/W/F: 10:00-10:50 am in GER 246

Office: PLC 104  
Phone: 346-1518  
Office Hours: M: 12:00-3:00;  
and by appointment.

### REQUIRED COURSE MATERIALS

Nabokov, Vladimir. *The Annotated Lolita*. Ed. Alfred Appel, Jr. 1955. New York: Vintage, 1991.

\*Note: A University of Oregon email account is a requirement of this course as announcements and assignments will be distributed periodically through email. Access to Blackboard is also required as all readings other than those from *Lolita* will be posted on the site under Course Documents.

### COURSE DESCRIPTION

Welcome to Introduction to Fiction! In this course, we will ponder the following questions: what is narrative fiction? Why do we read it? What effect does it have on us? What cultural power does it have? How does it reflect the culture of its moment? We will attempt to address these questions through experiencing and analyzing various prose forms: short stories, flash fiction, essays, excerpts from novels and short story cycles, and finally, we will read one novel in its entirety. We will pay careful attention not only to content and historical context, but also to how form influences and shapes content and meaning. Some of our readings will be more experimental than others and will thus challenge our established modes of reading and comprehension. The thematic current running through our readings is organized, rather broadly, around the concept of childhood and power. Accordingly, we will explore such topics as child subversions of adult authority, the constructs of cuteness and innocence (and the emotional responses these constructs evoke), and the workings of nostalgia and memory as associated with childhood. You will encounter key literary terms and devices, perform close readings, formulate responses to both the form and content of our selected texts, take responsibility for guiding discussion, and create thesis driven original papers which analyze these texts. You must be prepared to read aloud from our chosen texts, and to share your own reflections and work with your classmates. You'll explore literary analysis not only through writing but also through in-class, in-person, rigorous discussion. Together, we'll explore what it means to think critically, read consciously and closely, and write effectively.

\*Note: This course satisfies credits toward the Arts & Letters category general education requirement. However, these credits do not count toward the English major.

### English Department Learning Outcomes:

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their conventions.
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts.
3. Perform critical, formal analyses of literary, cinematic, and other cultural texts.
4. Write focused, analytical essays in clear, grammatical prose.
5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments.
6. Employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay's thesis.

**Academic Honesty:** All work submitted in this course must be your own and be written exclusively for this course, which means you may not submit papers or portions of papers you have written for any other course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please see me if you have any questions about your use of sources. The most common form of plagiarism is incorrect or absent citation of material that you did not write. Please consult *The Little Seagull Handbook* for a definition of plagiarism and information on documentation, and refer to the Student Conduct Code on the Office of Student Conduct and Community Standards Website: <http://uodos.uoregon.edu/StudentConductandCommunityStandards/AcademicMisconduct/tabid/248/Default.aspx>.

**Communication:** Remember, emails are written communication and should be crafted as such. I will not respond to emails that do not include a subject line, greeting, and closing. In addition, I frequently email the entire the class with reminders of information concerning the class, so it would be wise to check your email on a daily basis. When communicating with me via email, you should expect a response within 24 hours. If you email me during the weekend, expect a response the next business day. Turn off your cell phone while in class. It is rude to me and to your classmates to have the phone ring during class. If you read or respond to text messages during class, you will be asked to leave and marked absent.

### **ASSIGNMENTS/REQUIREMENTS**

- \* Essay One
- \* Essay Two
- \* Midterm
- \* Quizzes and In-class Writing
- \* Assigned Reading and Participation
- \* Discussion Co-leadership

**Essays:** You will write two formal essays of literary analysis in this course. Essay One will be a three page thesis driven close reading on any of our short stories or novel excerpts from the term. Your paper should contain a clearly articulated thesis statement, and should support your interpretation of the text with evidence in the form of quotes from your chosen reading. I will provide more detailed guidelines for this assignment in advance of the essay due date. Essay Two will require you to employ and extend the skills acquired in crafting your first essay, as you will produce a more sustained literary analysis focused on the novel *Lolita*. More detailed guidelines for this assignment will be provided in the second half of the term.

**Midterm:** The midterm, which will take place in week five, will be composed of multiple choice, short answer, and short essay questions. You will need to bring a green book to class.

**Quizzes and In-class Writing:** Once a week, and at the beginning of class, you will be given a quiz on that day's reading. These quizzes are to encourage your thoughtful and engaged reading of our course materials. Sometimes, in lieu of a quiz, you may be asked to write a short paragraph reflecting on the day's reading. I will drop your lowest quiz score. Thus, no make-up quizzes will be permitted.

**Discussion Co-leadership:** Once during the term you will sign up to be a discussion co-leader for the day's readings; you and one classmate, along with Hannah, will lead our class

**Week 3**

10/13 excerpt from Faulkner's *The Sound and the Fury*; Discussion Leaders  
10/15 excerpts from Jean Toomer's *Cane*; Discussion Leaders  
10/17 Katherine Anne Porter's "The Grave"; Discussion Leaders

**Week 4**

10/20 Djuna Barnes's "Dusie"; Discussion Leaders  
10/22 Jane Bowles's "A Stick of Green Candy"; Discussion Leaders  
10/24 Eudora Welty's "A Memory"; Discussion Leaders

**Week 5**

10/27 **Midterm**  
10/29 Ander Monson's "Other Electricities" and "Dream Obits for my Mother"; Discussion Leaders  
10/31 Thesis Workshop

**Week 6**

11/3 Lucy Corin's "Baby Alive," "Babies," and "Witches"; Discussion Leaders  
11/5 **Full Draft of Essay 1 due** in class for workshop  
11/7 **Essay 1 due** (3 pages)

**Week 7**

11/10 *Lolita* Chapters 1-9 (pgs. 3-35)  
11/12 *Lolita* Chapters 10-12 (pgs. 35-56); Discussion Leaders  
11/14 *Lolita* Chapters 13-20 (pgs. 57-89); Discussion Leaders

**Week 8**

11/17 *Lolita* Chapters 21-27 (pgs. 89-123); Discussion Leaders  
11/19 *Lolita* Chapters 28-32 (pgs. 123-142); Discussion Leaders  
11/21 *Lolita* Part Two: Chapters 1-3 (pgs. 145-176); Discussion Leaders

**Week 9**

11/24 *Lolita* Chapters 4-11 (pgs. 176-198); Discussion Leaders  
11/26 *Lolita* Chapters 12- 18 (pgs. 198-222); Discussion Leaders  
11/28 Thanksgiving Break—**NO CLASS**

**Week 10**

12/1 *Lolita* Chapters 19-22 (pgs. 222-247); Discussion Leaders  
12/3 *Lolita* Chapters 23- 28 (pgs. 247-269); Discussion Leaders  
12/5 *Lolita* Chapters 29-36 (pgs. 269-309); Final Thoughts and Reflections

**Finals Week**

12/9 **Essay 2 due** (5 pages) in my office, PLC 104, between 10 am-12 pm