



ENG 104: Introduction to Fiction
Winter 2016
Meets T/R 2:00-3:20 PM in 300 VIL
CRN#: 22146

Instructor

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Office Hours: Thursdays 10:00 AM – noon & 12:30 – 1:30 PM

Course Description

This course is an introduction to prose fiction, and we will work together to understand, interrogate, and challenge existing ideas about narratives in the form of fiction. We will read and study short stories, novellas, and novels, and we will also consider how glossary definitions of important terms and concepts and selected supplementary readings can open up additional meaning in our primary literary texts. This course will focus on the theme of embodiment, so we will consider what kinds of “bodily” knowledge literary texts make available; for example, how they comment on historical or contemporary bodily norms, what it means to exist in a body, or even how and why mental illness and physical illness have different stigmas. You will be asked to read carefully, to share your interpretations in discussion, to write often, and – as a result of these activities – to formulate your own independent arguments in response to the fiction that we read together.

Our primary focus will be on how course texts function as literature. However, we will also think about how these works of fiction (and the skills that you develop as you become a more astute reader of fiction) have significance beyond the world of literary studies. In particular, we’ll try to understand what they say about human experience and about the desire that humans have for telling stories. This course demands and rewards the kind of critical thinking and careful reading and writing that is expected of you in other courses, as well as in tasks beyond school.

Learning Outcomes

By the end of this course, you will be able to:

1. Identify and discuss the central qualities of short stories, novellas, and novels using appropriate literary studies terminology.
2. Perform “close readings” of literary texts to discover their important features, workings, and possible meanings.
3. Generate a strong and intriguing thesis concerning 1-2 texts and defend that thesis with relevant evidence and a line of reasoning to demonstrate *how* that text means what it means.
4. Write a focused, analytical essay in clear, grammatical prose and using appropriate source documentation.

Required Texts and Materials

You must bring the appropriate text for discussion to each class meeting, preferably the edition specified below so that our page numbers will all coincide:

1. *Frankenstein*, by Mary Shelley, Penguin Classics Edition (ISBN: 9780140433623)
2. *The Strange Case of Dr. Jekyll and Mr. Hyde*, by Robert Louis Stevenson, Dover Thrift Edition (ISBN: 9780486266886)
3. *Heart of Darkness*, by Joseph Conrad, Dover Thrift Edition (ISBN: 9780486264646)
4. *Regeneration*, by Pat Barker (ISBN: 9780142180594)
5. “Literary Terms Packet” on Canvas – you should print a copy for use during the term or have a digital copy available at all times
6. Additional Readings on Canvas (should be printed for class or brought in digital form)

Assignments and Grading

2 Short Essays = 15% each (30% of the final grade in total)

1 Mid-Term Exam = 25%

Quizzes = 10%

Reading Journals (2) = 5% each (10% of the final grade in total)

1 Final Essay = 20% (including drafts of a thesis and a paper outline)

Participation = 5%

Short Essays

You will complete two short essays during the term (approximate 2 pages each) in response to a prompt that I provide. Each essay will develop a particular set of close reading and argumentative skills that will ultimately help you to write the final essay at the end of the term. Specific instructions, grading criteria, and tips for these essays will be provided at least a week in advance of their due dates.

Mid-Term Exam

There will be a mid-term exam in Week 6. This exam will consist of multiple-choice questions, short answer questions, and one short essay question that will test your reading comprehension, your knowledge of key literary terms and ideas discussed in class, and your application of close reading skills. Any material – from quizzes, readings, lectures, class discussions, etc. – is fair game for the exam. Except in the direst of situations, the exam cannot be rescheduled.

Quizzes

You will complete 8 quizzes during the term; quizzes will be 3-5 questions each (multiple choice and short answer). These assignments are intended to reward you for keeping up with the reading assignments and listening in class. They cannot be made up in the case of an absence, but I will drop your lowest score at the end of term (for a total of 7 scores that count).

Reading Journals

You will complete two reading journal activities alongside reading the two major novels in the course. These journal activities are intended to help you to practice your close reading and analysis skills by delving into a deeper exploration of complex passages, using terminology to help you to understand a passage, or synthesizing ideas from the readings and the course mini-lectures. The work you do in these journals may also provide you with helpful material for the essays you write during the course.

Participation

Class discussions will be an important part of this course because it will be the place where we share what we've discovered in the texts and our own interpretations. Discussions are also an ideal place to "try out" your argument about a text and allow others to respond to your ideas. Thus, it is extremely important that we make the classroom environment comfortable and welcoming for all of its members. You should feel free to constructively interrogate others' ideas with the goal of making us all better readers and stronger critical thinkers, but please do so in a way that makes learning productive; likewise, please be accepting your classmates' attempts to help you sharpen your thinking. I expect everyone to fairly share the responsibility of listening and speaking during large and small group discussions, and I will monitor and keep track of participation to give you credit toward your participation grade.

Final Essay

The final essay will function as your "capstone" for the course, as it will require you to put all of the skills that you have developed in the course to work on a 4-page paper. You will have the option to write an analytical essay or a creative piece with an analytical component. Prompts will be provided for this assignment, and we will take time in class to help each other develop ideas and to provide peer critiques (completion of a thesis draft and a detailed paper outline will count in your overall essay grade). The essay will be submitted during finals week.

Course Policies

Attendance & Late Work

Regular attendance and participation are central to this course because texts become much more dynamic when a community of readers and thinkers comes together to discuss them. Please arrive on-time and having completed the reading assignment for the day, and be prepared to participate in large and small group activities. It is your responsibility to make sure that you have signed in on the sign in sheet for every class period.

Since this class meets bi-weekly, you may miss TWO classes without penalty. I recommend that you save these absences for illness or emergencies. Your final grade will drop 1/3 of a letter grade for each subsequent absence. At the 5th absence, you are in danger of failing the course, and you will fail the course with 6 or more absences. If you are absent, you are responsible for getting notes from a classmate on any material covered in class. All assignment due dates are listed on the syllabus and any adjustments will be announced on Canvas, so late assignments will drop a letter grade for each day that they are late, even if you missed class.

Emergencies happen, and I'll take them into account when considering late work and missed classes, but know that other courses, extracurricular activities, personal travel, and computer/printer problems do not constitute emergencies.

Canvas & Email Communication

You should regularly check the class Canvas page. I will post announcements, class materials, etc. there, so it is imperative to stay updated with that page. The same goes for your University email account, which you should check at least once per day. If I need to contact you, I will email your UO address (rather than a Gmail or Hotmail account). I will not respond to emails from non-UO email addresses for confidentiality reasons.

Assignment Submission and Formatting

All assignments should be submitted through Canvas. Each essay must be double-spaced, using 12-point Times New Roman font and 1" margins on each side. The standard citation style for the humanities is MLA (Modern Language Association), so I expect you to follow MLA citation and formatting guidelines for all written work. We will cover MLA citation style in class, and a guide will be posted on Blackboard.

Outside Research

None of your assignments require outside research. In fact, I strongly discourage you doing research for your paper because you will get bogged down by others' ideas and I am really most interested in hearing *your* thoughts about the text. Note: you should not Google your text or topic to see what people have said about it and then simply skip citing any of this information. Not only could this practice constitute plagiarism, but you will miss an opportunity to sharpen your critical thinking skills and you do yourself a disservice by not challenging yourself to formulate your own ideas. I will equip you with the tools you need to generate a thesis on your own, and you are welcome to come speak to me during office hours if you need further guidance or assistance.

If you feel you absolutely must incorporate outside research into your paper, you *must get approval from me in advance of the assignment deadline.* If I approve your request, you will be responsible for documenting that research appropriately using MLA guidelines. Assignments using unauthorized research will receive failing grades of no more than 50%. Papers plagiarized in whole or in part are subject to the Academic Honest policy (see below).

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.

Technology in the Classroom

Cell phone use during class is rude and distracting to you and to others. As such, you **MAY NOT** use cell phones at any time during class, unless you must be reachable during class for an emergency situation and have spoken about the situation with me in advance. Any cell phone use will result in a deduction from your participation grade.

Computers and tablets are allowed for note-taking or accessing digital versions of class readings, but because they can be a distraction to other students, please sit on the sides of the room or toward the back of the room if you are using them. Please do not abuse this policy by being off-task on your computer or tablet during class.

Access

The University of Oregon is working to create inclusive learning environments. Please notify me in week one if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Students Who Experience Gender-Based Violence

Any student who has experienced sexual assault, relationship violence, stalking, coercion, and/or sexual harassment is encouraged to seek help. Please visit <http://safe.uoregon.edu> for information. You are also strongly encouraged to contact Renae DeSautel, Sexual Violence Response & Support Services Coordinator, at desutel@uoregon.edu. She will keep your information confidential. In addition, the UO Ombudsperson Bruce MacAllister (541-346-6400 or ombuds@uoregon.edu) can provide confidential support and assistance. You can also contact any pastor, priest, imam, or other member of the clergy. All of these people, including UO faculty members, have an obligation not to reveal your name or other specific information without your permission, although faculty members do have to provide “general information” that will help us create a safer campus. As your instructor, I can also reassign work partners and make other necessary accommodations.

Tentative Schedule of Readings and Assignments

		Daily Class Meeting Topics (Readings Due on the Day Listed)	Writing Assignments Due	Terms for the Week
1	T	<ul style="list-style-type: none">• Introduction to the Course• What is Narrative Fiction Good At?		Genre Character
	R	<ul style="list-style-type: none">• Focus: Genre, Plot, and Characters• Optional but recommended: skim the “Introduction” to <i>Frankenstein</i>• <i>Frankenstein</i>: Volume I (p. 13-86)• Read Week 1 Terms in “Literary Terms Packet”		Character Development Novel/Novella Setting Frame Narrative Bildungsroman Author
2	T	<ul style="list-style-type: none">• Focus: Genre, Plot, and Characters• <u>Quiz #1</u>• <i>Frankenstein</i>, continued: Volume II (p. 87-144)		Antagonist Protagonist Hero/Antihero Plot Structure Ambiguity
	R	<ul style="list-style-type: none">• Focus: Genre, Plot, and Characters• <i>Frankenstein</i>, continued: Volume III (p. 145-215)	Reading Journal #1 Due	
3	T	<ul style="list-style-type: none">• Focus: Narration and Time• <u>Quiz #2</u>• <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>: “The Story of the Door” (p. 1) – “Remarkable Incident of Dr. Lanyon” (p.24)		Didactic Literature Foreshadowing Flashback Episodes Epistolary Narrative Realism
	R	<ul style="list-style-type: none">• Focus: Narration and Time• <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>, continued: “Incident at the Window” (p. 25) – end (p. 54)		Naturalism

4	T	<ul style="list-style-type: none"> • Focus: Point of View • <u>Quiz #3</u> • <i>Heart of Darkness</i>: Part I (p. 1-27) 		Narrator Types Interior Monologue Stream of Consciousness
	R	<ul style="list-style-type: none"> • Focus: Point of View • <i>Heart of Darkness</i>, continued: Part II (p. 27-50) 	Short Essay #1 Pre-Writing Due	
5	T	<ul style="list-style-type: none"> • Focus: Point of View • <u>Quiz #4</u> • <i>Heart of Darkness</i>, continued: Part III (p. 50-71) 	Short Essay #1 Due	
	R	<ul style="list-style-type: none"> • Mid-Term Exam Review 		
6	T	*Mid-Term Exam*		<i>Post-Mid Term Terms:</i> Short Story Symbol Allegory Motif
	R	<ul style="list-style-type: none"> • Focus: Symbol • “The Yellow Wallpaper,” by Charlotte Perkins Gilman (Canvas) 		
7	T	<ul style="list-style-type: none"> • Focus: Symbol • <u>Quiz #5</u> • “The Ones Who Walk Away from Omelas,” by Ursula K. Le Guin (Canvas) 		Diction Imagery Tone Syntax
	R	<ul style="list-style-type: none"> • Focus: Style • “A Clean, Well-Lighted Place,” by Ernest Hemingway (Canvas) 		
8	T	<ul style="list-style-type: none"> • Focus: Style • <i>Regeneration</i>: chapters 1-4 (p. 3-40) 	Short Essay #2 Due	Theme Figurative Language
	R	<ul style="list-style-type: none"> • Focus: Style • <u>Quiz #6</u> • <i>Regeneration</i>, continued: chapters 5-7 (p.41-74) 		
9	T	<ul style="list-style-type: none"> • Focus: The Close Reading Toolbox • <u>Quiz #7</u> • <i>Regeneration</i>, continued: chapters 8-11 (p.77-125) 		
	R	<ul style="list-style-type: none"> • Focus: The Close Reading Toolbox • <i>Regeneration</i>, continued: chapters 12-14 (p. 126-166) 	Reading Journal #2 Due	
10	T	<ul style="list-style-type: none"> • Focus: The Close Reading Toolbox • <u>Quiz #8</u> • <i>Regeneration</i>, continued: chapters 15-17 (p. 167-205) 	Final Paper In-Progress Thesis Due	
	R	<ul style="list-style-type: none"> • <i>Regeneration</i>, continued: chapters 18-end (p. 206-250) • Final Paper Outline Workshop 	Final Paper Outline Due	
Finals Week	<p>There is no final exam in this course. The final essay is due on Canvas by 12:30 PM on Thursday, March 17th. <i>No late papers will be accepted!</i></p>			