

ENG 104: Introduction to Literary Fiction (Winter 2016)

Tuesdays & Thursdays 4-5:20 p.m.

301 GER, CRN 22147

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Office: 263 PLC
Office Hours: Tues. 2:30-3:30 p.m.
Wed. 2-5 p.m. and by appointment

COURSE DESCRIPTION

ENG 104 offers students an introduction to the study of literary fiction, one of the major genres in literary studies. Focusing on the works of major writers, students develop analytical skills that will allow them to think, write, and speak intelligently about fiction. The course addresses basic questions about the nature of prose narrative and the interrelated activities of reading, writing, and interpretation. What is a story, and what role do stories play in our cultural and political lives? What validates a particular interpretation of a literary text, and how do various interpretations contribute to our understanding of a story's meaning? Narrative technique, point of view, character development, and other elements of fiction are examined in the course. Weekly readings are substantial in scope and difficulty. Students will be tested on course content and will practice close reading and analysis skills in class discussions and writing assignments.

TEXTS AND MATERIALS

- Kelly, Joseph, ed. *The Seagull Reader: Stories*. 3rd ed. New York: Norton, 2015. Print.
- Le Guin, Ursula K. *The Dispossessed*. 1974. New York: Perennial Classics, 2003. Print.
- Additional readings provided on Canvas
- Access to an MLA Style guide
- A reading journal (spiral notebook or composition book; no loose pages)

ASSIGNMENTS AND GRADING

Reading Journals: You will keep a journal consisting of written reflections on the assigned stories, novel, and other readings for each class day. Each day, I will call on students randomly to share what they have written for that day. These in-class readings from student journals will help to provide the basis for discussions centered on student interests and questions.

Journal entries may consist of, among other possibilities: your responses to study guide materials; your own close readings of character, point of view, setting, symbols, theme, and other narrative elements; reflections about a story's meaning; thoughts and questions on its broader social significance and context; connections you make across stories. Avoid merely summarizing plot. You have as much freedom as you need to make your journal a useful tool for developing your thoughts and ideas about the stories we read. However, you must keep them up for each class day and be ready to share what you have written when asked. Lack of preparation will lower your journal grade. Class notes must be kept separately.

Journal Grading Criteria. You will be responsible for *one journal entry of at least two pages per class day* (please date and label each entry). Journals will be turned in for grading twice during the term, during Weeks 5 and 10. These journal grades will be based on both the quantity and quality of reflections (e.g. insightfulness, originality, thoughtfulness, critical reflectiveness). A strong journal grade requires engagement beyond plot summary and minimum criteria.

Attendance and Preparation. Class attendance is mandatory. You are responsible for being in class on time for roll call and having the assigned text and your reading journal with you. Tardiness or lack of preparation will drop your reading journal grade by *one-third letter* for each day. Absence will drop your journal grade by *one full letter* for each day.

Extra Credit. You may earn extra credit for your reading journal by attending campus talks on literature or related topics during the term and writing journal entries about those talks. Journal grading criteria applies. Email or talk to me first for approval.

Exam: You will take a midterm exam that tests your knowledge of the terms and concepts used in literary analysis and their use in relation to the stories we read.

Literary Analysis Essays: During the term, you will write two literary analysis papers—a short story analysis and a novel analysis. Your essays (4-5 pages each) will argue a thesis/claim supported by evidence from a close reading and analysis of a text. Specific requirements and grading criteria for each essay will be provided. Your journals will be a valuable resource for developing your ideas and interpretations, and peer reviews will aid your revision process. I am happy to meet with you during office hours to discuss your ideas and provide feedback. MLA style is required for paper formatting, in-text citations, and works cited page (for details, see Written Work guidelines under Course Policies below).

Grading: Letter grades on assignments equal the percentages in the table below. A double-minus grade (A--, B--, etc.) indicates borderline work:

A+	=100%	C+	=78%
A	=95%	C	=75%
A-	=92%	C-	=72%
A--	=90%	C--	=70%
B+	=88%	D+	=68%
B	=85%	D	=65%
B-	=82%	D-	=62%
B--	=80%	D--	=60%
		F	=0%

Each assignment is worth a percentage of your final grade, as follows:

Journal	20%
Exam	20%
Short Story Analysis	30%
Novel Analysis	30%
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Total Grade	100%

COURSE POLICIES:

Our Contract: This syllabus is our contract. By enrolling in this class, you have agreed to adhere to its contents of policy, program, and material.

Completion of Assignments: Students are responsible for turning in all assignments on time. Assignments are due at the *beginning* of class on the day stipulated in the course calendar, or as communicated to you in class or by email. Assignment grades will drop a full letter for each calendar day it is late.

Class Cancellations: If class is cancelled for any reason, do not consider it a “free” day. Rather, you will be provided with at-home work as a substitute for classroom instructional hours. Completion of substitute work will serve as your classroom attendance for that day.

Communication: Please feel free to contact me if you need additional help with any aspect of this course. Email is the best way for students to contact me. On weekdays, I try to respond to all emails within 24 hours; on weekends, I try to check email at least once, but response is not guaranteed so don't wait until the last minute to ask important questions. I regularly post announcements, assignment updates, and other vital information by email and on Canvas, so check both daily. I do NOT recommend trying to contact me by phone, unless it is during office hours.

Samples of Student Work: From time to time, I will request that students send me a copy of an assignment for use as a student example. By sending me the requested work, you are giving permission for me to use the work as a student example in my classes or other professional activities. All sample work will remain anonymous.

Cell Phones: Cell phones are highly disruptive in a discussion-based classroom. The ringer must be turned off *before* the start of class, and the phone must be stowed in your bag. You may not text, answer, or make calls in the classroom. Any use of cell phone during class time will result in an automatic absence for the day.

Academic Honesty: All work submitted in this course must be your own original work and must be written exclusively for this course. Any use of primary or secondary source materials for ideas, paraphrases, and quotations must be properly documented. Please consult *The MLA 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. In cases where academic misconduct has been established, an F will be given for the final course grade. Please see me if you have any questions about your use of sources.

Access: In an inclusive learning environment, the ability to access all aspects of a course is crucial for everyone—students and professors alike. 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 uoac@uoregon.edu.

My own access may be affected at times due to a hearing condition that can make ordinary sounds uncomfortable. During these times, I wear acoustic filters to adjust sound levels for myself. Normal speaking volume is audible to me, but quiet speakers or those with difficulty hearing may wish to sit near the front of class as I may both speak quietly and have reduced hearing efficiency.

Written Work: Formal written work must be **typed, double-spaced, spell-checked, and proofread**. Format pages as follows:

- Use 12-point font in the Times Roman family.
- Use 1-inch margins (you may need to change the default settings in MS Word).
- Indicate your name, date, instructor, and assignment in the top left-hand corner of the first page. Follow with the essay title (centered), then begin your first paragraph (indented one-half inch).
- Last name and page number on all pages after the first, in the upper right-hand corner.
- Print on one side of the page only and STAPLE.

To meet page-length requirements, you must submit at least the minimum number of full pages required (e.g. 4-5 pages means at least four *full* pages). If your assignment does not meet any of the above requirements, it will be considered incomplete and will not be graded until all requirements are met. In addition, **all ideas and research from sources must be properly cited using MLA Style**.

Class Schedule (subject to change):

	Tuesday	Thursday
Week 1 Jan. 5 & 7	Reading Literature • “Elements of Fiction” (Canvas) • “How to Read Closely” (Canvas)	Doing Literary Analysis • <i>Stories</i> , xxvii-xxxiv • Chopin, “The Story of An Hour” • Assignment: Reading journals
Week 2 Jan. 12 & 14	Character • <i>Stories</i> , xvi-xviii • Updike, “A&P” • Poe, “The Cask of Amontillado”	Plot • <i>Stories</i> , xviii-xxii • Faulkner, “A Rose for Emily” • Joyce, “Araby”
Week 3 Jan. 19 & 21	Point of View • <i>Stories</i> , xiii-xvi • Steinbeck, “The Chrysanthemums” • Hempel, “In the Cemetery Where Al Jolson is Buried”	Setting • <i>Stories</i> , xxii-xxiii • Jewett, “A White Heron” • Crane, “The Open Boat”
Week 4 Jan. 26 & 28	Symbolism • <i>Stories</i> , xxiii-xxvi • Carver, “The Cathedral” • O’Brian, “The Things They Carried”	Motif and Theme • <i>Stories</i> , xxvi-xxvii • Cheever, “The Swimmer” • Walker, “Everyday Use”
Week 5 Feb. 2 & 4	Style and Tone • Saunders, “Winky” • Kincaid, “Girl” • Assignment: Short Story Analysis	Writing About Literature • <i>Stories</i> , xxxiv-xliii Midterm Exam Reading Journals due
Week 6 Feb. 9 & 11	Peer Review of Short Story Analysis	Science Fiction Literature • Masri, “A Brief Introduction to Science Fiction and Its History” (Canvas) Short Story Analysis Paper due
Week 7 Feb. 16 & 18	Le Guin Ch. 1 • Study Guide Intro & Ch.1 (Canvas) • Assignment: Novel Analysis	Le Guin Ch. 2-3 • Study Guide Ch. 2-3
Week 8 Feb. 23 & 25	Le Guin Ch. 4-5 • Study Guide Ch. 4-5	Le Guin Ch. 6-7 • Study Guide Ch. 6-7
Week 9 Mar. 1 & 3	Le Guin Ch. 8-9 • Study Guide Ch. 8-9	Le Guin Ch. 10-11 • Study Guide Ch. 10-11
Week 10 Mar. 8 & 10	Le Guin Ch. 12-13 • Study Guide Ch. 12-13 Reading Journals due	Peer Review of Novel Analysis

Monday, March 14, noon-1 p.m.: Novel Analysis Paper due in PLC 263