ENG 104: Introduction to Literature, Fiction
Disability and the Elements of Modern Fiction
Winter 2021
MWF 8:00-9:00 am — Time Set Aside for All Course Zoom Meetings

Contact Info
Instructor: Alexander Steele
Office Phone: (541) 346-1513
Office: 20 Prince Lucien Campbell Hall (PLC)
Office Hours: Mon/Wed 9:00-10:30 am, and by appointment
Email: asteene@uoregon.edu — Communication through Canvas’s Inbox is preferred over email.

A Note about Online Learning in the Context of COVID-19:
Despite the challenges we are all facing together, I am committed to delivering a consistent, inclusive, and quality remote-learning experience this term. Our class will communicate through our Canvas site. Announcements and emails are archived there and automatically forwarded to your UO email. Check and adjust your Canvas notifications setting under Account -> Notifications.

Re: Office Hours
My office hours this term will be held remotely on Mondays and Wednesdays from 9:00-10:30 am using Zoom (by request), Canvas Chat, Canvas Inbox, and UO email. I welcome appointments outside of my regular office hours too. Please email me to set up a time that works for both of us.

Course Description
ENG 104 introduces you to prose narrative and its formal elements by reading, discussing, and writing about “classic” works of modern literature. To help us better recognize these formal elements, we will pay specific attention to the competing ways disability is figured within modern literature, both literally and symbolically — and often in unrecognized ways. Each week will target a key element in fiction, such as metaphor and symbolism, by considering stories which illuminate these features, often through disabled characters. By isolating key individual elements of fiction, we will build a vocabulary and framework for better comprehending and analyzing texts, as well as the multifarious ways literature deploys disability to competing ends. The goal is not to “solve” or “answer for” any particular story, but to learn instead how to grapple with classic stories of literature — and to discover for yourselves what sort of responses these stories evoke for you.

Required Texts
All texts available at the DuckStore
• The Art of the Short Story (First Edition), edited by Dana Gioia and R.S. Gwynn [ISBN: 978-0321363633]
• The Heart Is a Lonely Hunter, Carson McCullers [ISBN: 978-0618526413]
• Of Mice and Men, John Steinbeck [ISBN: 978-0142000670]
• The Return of the Soldier, Rebecca West [ISBN: 978-0141180656]
Learning Goals
By the end of this course, the successful student will be able:
1. To understand works of fiction and their conventions.
2. To draw on relevant cultural and/or historical information to situate texts within their social contexts.
3. To analyze literary fiction formally and critically.
4. To write focused, analytical short writing assignments and essays in clear, grammatical prose.
5. To make comparisons and contrasts between literary fiction and the stories we tell and hear in everyday life, and to consider how stories contribute to our worldviews.
6. To better understand how disability consistently undergirds literary narratives in unseen ways.

Evaluation
(97.5-100 A+, 93.5-97.4 A, 89.5-93.4 A-, 87.5-89.4 B+, 83.5-87.4 B, 79.5-83.4 B-, 77.5-79.4 C+, 73.5-77.4 C, 69.5-73.4 C-, 59.5-69.4 D, 00.0-59.4 F)

Grading Breakdown
Weekly Canvas Reading Journal Entries: 25% of Course Total
Friday Zoom Attendance and Participation: 5%
Short Midterm Essay: 25%
Final Comparative Essay: 45%

Assignments
Weekly Canvas Reading Journal Entries: 25% of Course Total
- With the exception of Midterm Week, students will write Weekly Canvas Reading Journal Entries. You will respond on Canvas to a series of prompts asking you to write about your encounters with that week’s reading(s). These will be both directed toward the particular topic or narrative element for that week, as well as more free-form responses to the stories. I will be drawing from these entries randomly for our Friday discussions; students must be prepared to talk about them. They can also be used as early pieces of writing to be developed into your essays. They will give you a low-stakes opportunity to share and explore your encounters with our readings with your peers, as well as demonstrate your critical engagement with them. You will then respond to 1 of your peers’ entries by the following day. These posts are as important to me in the class as your formal assignments and should be approached as such. More information will follow.

Friday Zoom Attendance and Participation: 5% of Course Total
- To receive full credit for attendance, you must be present for our weekly class discussions on Zoom each Friday from 8:00-9:00 am. Unless a student has prior permission from me or an AEC accommodation, students who leave the Zoom meeting early will forfeit their attendance and participation for that day. Each meeting I will pull questions randomly from students’ Journal Entries to help direct our discussion. I also reserve the right to “cold call” on any student if the discussion lags. When asked to speak, whether in response to a Journal Entry or randomly, students are required to turn their cameras on to address the class. Students may otherwise choose whether to have their cameras on or off. Any student who fails to respond to a prompted question by me because they aren’t present will also lose their attendance and participation for that day.

- Wednesday Flipped Classrooms
  Each Wednesday from 8-9 am we will have a “flipped classroom.” This means students are welcome and invited to drop-in to our course Zoom meeting space to ask questions about the readings, assignments, clarifying concepts, or to generally chat about our course. Attending these Wednesday meetings is not mandatory, nor is attendance taken. The idea of a flipped classroom is that you have this time to complete readings and assignments with the opportunity to ask the instructor direct questions for guidance.
Short Midterm Essay (4 pages): **25% of Course Total**

- During the term (in Week 5) you will complete a Short Midterm Essay of 4 pages. **This assignment asks you to write a short, argumentative analysis which discusses how a particular element of fiction (metaphor, setting, etc.) interacts with disability in one of the stories covered in the opening 5 weeks.** This essay will need an original, persuasive thesis, clear stakes, a logical structure/organization, and textual evidence. More information will follow.

Final Comparative Essay (8 pages total): **45% of Course Total**

- At the conclusion of the class, you will revise your Short Midterm Essay and add an additional 4 pages to it by introducing a “comparator” text from the second half of the term that helps further develop and modify your original argument. A successful Final Comparative Essay will therefore need to revise not only one’s original thesis, structure, and overall midterm essay, but will also need to think about how the introduction of an additional text critically alters the larger argument as a whole. **The essay will ask you to produce a formal piece of argumentative writing on a literary element of your choice that’s been covered in the course, and to argue how it operates within two of our readings in relation to disability.** A successful short essay must have a convincing thesis statement, proper topic sentences and developed paragraphs, supportive textual evidence, and critical analysis of said evidence. More information will follow.

**Course Policies**

**Attendance**

- **Attending our Friday Zoom meetings is required.** You may miss 1 class meeting without penalty for any reason. I do not distinguish between excused and unexcused absences. **Additional absences will each lower your final course grade by 1/3.** For example, your first absence beyond the “freebie” will reduce a B- to a C+, your second additional absence will reduce a C+ to a C, and so on. Please notify me ahead of time if you must miss class, will be late, or leave class early. You are responsible for anything you miss if you are not in class (do not email me).

**Best Effort**

- You should complete all assignments to the best of your ability. If your assignment does not meet minimum word and/or page counts (not including formatting and references), you will be docked a letter grade (10%). If you are significantly under the word count (<10% of the total), you will fail the assignment immediately. **A page count means writing to the end of that page, not the start of it.** Canvas has a word count tool operative by default in its text editor that we will use for our Journal Entries.

**Late Work**

- All work is due by the specified dates and times on the syllabus; work that comes in after this time is late. Late work will be penalized one letter grade per day, including weekends.

**Access**

- If you have a disability (physical or learning) that 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 classroom activities.

- 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.

**Class Courtesy**

- Our work this term will be challenging and interesting. Please come to class promptly, prepared, and ready to do your best. **You must be able to access your text every day. Failure to do so will result in**
**dismissal and a zero taken for the day’s participation.** Do not be afraid to share your ideas, ask questions, and have a sense of humor. Treat peers and their ideas with respect. Take an interest in your classmates’ work and accept constructive feedback on your own. However, do not mistake being asked to support your claims with being attacked for them. This is a safe space, but it will not always be comfortable.

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 refer to the *Student Conduct Code* on the Office of Student Conduct and Community Standards website. In cases where academic misconduct has been clearly established, the award of up to an F for the final course grade is the standard practice. Please see me if you have any questions about your use of sources.

Paper Format

- Both of your essays should be typed and double-spaced using 12-point Times New Roman font, with 1” margins all around. In the upper left-hand corner of Page 1 of your essays, please place your name, my name [Professor Steele], the course number, the date the assignment was begun, and the word count, all SINGLE SPACED. Don't forget a title, which should indicate both one's topic/argument and primary text(s). Use MLA style to cite and properly document any sources you use, primary literary texts included. We will talk more about MLA format and citation in class. Unless instructed otherwise, papers must be submitted electronically to Canvas as a MS Word (.doc/.docx) or .pdf file. Canvas cannot read Mac .pages files, so these need to be converted.

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**SCHEDULE OF READINGS**

All page ranges for weeks 1-6 reference Gioia and Gwynn’s *The Art of the Short Story*

* Indicates the page range in *The Art of the Short Story*

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**WEEK 1—DISABILITY IN MODERN FICTION; METAPHOR AND SYMBOL**

M (1/4): Syllabus and Course Framing: “Narrative Prosthesis” and “Extraordinary Bodies”

(PDFs on Canvas)

→ Framing Video 1 on Canvas ←

W (1/6): Ernest Hemingway, “A Clean, Well-Lighted Place” (pp. 372-375*)

Flipped Classroom: You May Drop into Zoom 8-9am to Ask Questions/Chat about Readings

→ Canvas Reading Journal Entry #1 by 11:59 pm ←

R (1/7): → Respond to 1 Peer’s Journal Entry by 4 pm ←

F (1/8): Class Zoom Discussion
<table>
<thead>
<tr>
<th>WEEK 2—SETTING</th>
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<tr>
<td>M (1/11): Charlotte Perkins Gilman, “The Yellow Wallpaper” (pp. 297-308*)</td>
<td>→ Framing Video 2 on Canvas ←</td>
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<tr>
<td>W (1/13): Alice Walker, “Everyday Use” (pp. 810-816*)</td>
<td>Flipped Classroom: You May Drop into Zoom 8-9am to Ask Questions/Chat about Readings → Canvas Reading Journal Entry #2 by 11:59 pm ←</td>
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<td>R (1/14):</td>
<td>→ Respond to 1 Peer's Journal Entry by 4 pm ←</td>
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<td>F (1/15): Class Zoom Discussion</td>
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<th>WEEK 3—EPIPHANY</th>
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<td>T (1/19): Raymond Carver, “Cathedral” (pp. 77-87*)</td>
<td>→ Framing Video 3 on Canvas ←</td>
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<tr>
<td>W (1/20): Bobbie Ann Mason, “Shiloh” (pp. 578-588*)</td>
<td>Flipped Classroom: You May Drop into Zoom 8-9am to Ask Questions/Chat about Readings → Canvas Reading Journal Entry #3 by 11:59 pm ←</td>
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<td>R (1/21):</td>
<td>→ Respond to 1 Peer's Journal Entry by 4 pm ←</td>
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<td>F (1/22): Class Zoom Discussion</td>
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<th>WEEK 4—TONE AND IMAGERY</th>
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<tr>
<td>M (1/25): Willa Cather, “Paul's Case” (pp. 107-121*)</td>
<td>→ Framing Video 4 on Canvas ←</td>
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<tr>
<td>W (1/27): John Cheever, “The Swimmer” (pp. 123-131*)</td>
<td>Flipped Classroom: You May Drop into Zoom 8-9am to Ask Questions/Chat about Readings → Canvas Reading Journal Entry #4 by 11:59 pm ←</td>
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<tr>
<td>R (1/28):</td>
<td>→ Respond to 1 Peer's Journal Entry by 4 pm ←</td>
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<td>F (1/29): Class Zoom Discussion</td>
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### WEEK 5—ALLEGORY AND SHORT MIDTERM ESSAY

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<th>Day</th>
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<tr>
<td>M (2/1)</td>
<td>Ursula K. Le Guin, “The Ones Who Walk Away from Omelas” (pp. 531-535*)</td>
<td>→ Framing Video 5 on Canvas ←</td>
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<td>T (2/2)</td>
<td>Drafting Short Midterm Essay ←</td>
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<td>W (2/3)</td>
<td>Continue Drafting Short Midterm Essay ←</td>
<td>Flipped Classroom on Zoom: Drop in 8-9am for Essay Consultations</td>
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<tr>
<td>F (2/5)</td>
<td>Class Zoom Discussion</td>
<td>→ Short Midterm Essay Due on Canvas by 11:59 pm ←</td>
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### WEEK 6—ALLEGORY REDUX

**TYING IT ALL TOGETHER: EXPERIMENT 1**

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<tr>
<th>Day</th>
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<tr>
<td>M (2/8)</td>
<td>Franz Kafka, “The Metamorphosis” (pp. 467-483*): First Half to Paragraph Beginning “For the first fortnight”</td>
<td>→ Framing Video 6 on Canvas ←</td>
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<tr>
<td>W (2/10)</td>
<td>Franz Kafka, “The Metamorphosis” (pp. 483-500*): Second Half</td>
<td>Flipped Classroom: You May Drop into Zoom 8-9am to Ask Questions/Chat about Readings</td>
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<tr>
<td>R (2/11)</td>
<td>Respond to 1 Peer’s Journal Entry by 4 pm ←</td>
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<td>F (2/12)</td>
<td>Class Zoom Discussion</td>
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### WEEK 7—TYING IT ALL TOGETHER: EXPERIMENT 2

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<th>Day</th>
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<tr>
<td>M (2/15)</td>
<td>Rebecca West, <em>The Return of the Soldier</em> (pp. 1-42)</td>
<td>→ Framing Video 7 on Canvas ←</td>
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<tr>
<td>W (2/17)</td>
<td>Rebecca West, <em>The Return of the Soldier</em> (pp. 43-90)</td>
<td>Flipped Classroom: You May Drop into Zoom 8-9am to Ask Questions/Chat about Readings</td>
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<td>R (2/18)</td>
<td>Respond to 1 Peer’s Journal Entry by 4 pm ←</td>
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<td>F (2/19)</td>
<td>Class Zoom Discussion</td>
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### Week 8 — Tying It All Together: Experiment 3

**M (2/22):** Carson McCullers, *The Heart Is a Lonely Hunter* (pp. 1-94)

→ Framing Video 8 on Canvas ←

**W (2/24):** Carson McCullers, *The Heart Is a Lonely Hunter* (pp. 97-181)

Flipped Classroom: You May Drop into Zoom 8-9am to Ask Questions/Chat about Readings

→ Canvas Reading Journal Entry #7 by 11:59 pm ←

**R (2/25):** → Respond to 1 Peer’s Journal Entry by 4 pm ←

**F (2/26):** Class Zoom Discussion

### Week 9 — Tying It All Together: Experiment 3

**M (3/1):** Carson McCullers, *The Heart Is a Lonely Hunter* (pp. 181-263)

→ Framing Video 9 on Canvas ←

**W (3/3):** Carson McCullers, *The Heart Is a Lonely Hunter* (pp. 264-359)

Flipped Classroom: You May Drop into Zoom 8-9am to Ask Questions/Chat about Readings

→ Canvas Reading Journal Entry #8 by 11:59 pm ←

**R (3/4):** → Respond to 1 Peer’s Journal Entry by 4 pm ←

**F (3/5):** Class Zoom Discussion

### Week 10 — Tying It All Together: Experiment 4

**M (3/8):** John Steinbeck, *Of Mice and Men* (pp. 1-53): To paragraph “Old Candy turned over slowly”

→ Framing Video 10 on Canvas ←

**T (3/9):** John Steinbeck, *Of Mice and Men* (pp. 53-103)

→ Canvas Reading Journal Entry #9 by 11:59 pm ←

**W (3/10):** → Drafting Final Comparative Essay ←

Flipped Final Classroom on Zoom: Drop in 8-9am for Essay Consultations

**R (3/11):** → Continue Drafting Final Comparative Essay ←

**F (3/12):** Class Zoom Discussion

### Finals Week — Final Comparative Essay

**T (3/16):** → Final Comparative Essay due by 11:59 pm, Tuesday 16 March ←