SYLLABUS

ENGLISH 104: Introduction to Fiction
CRN 12121
Fall 2017
T, R 1200-1320, 195 Ans

AMERICAN NOVELS: More than Fiction

INSTRUCTOR
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PLC 444: W, 1300-1430; F, 1400-1530; & by appointment
Course Information

Course Overview
I love stories. This course is an introduction to the world of stories, focused on American novels. While we may refer to the novels we’ll be reading as fiction, one of our first tasks will be to think about how we understand the relationship between truth (however we come to understand that term) and fiction. We will also think about our literature within its social and historical context in order to analyze both the ideas/content in the writing and how some formal and generic aspects of the literature function such as narrative voice, style, and genre. To do so will also require learning, developing, and practicing close-reading skills. To help us develop this skill set, we will need to ask ourselves how we read and begin taking stock of how some literary scholars read texts and have developed particular critical tools important to our study (literary theory and criticism). And finally, we will also engage in our own creative expression, finding inspiration from the stories we encounter this term.

Needless to say, we will do a heavy amount of reading in this class. Discussions are crucial to our work and students will be responsible for thoughtful engagement (read carefully, identify questions). I will provide important social and historical contexts necessary for thinking about our particular texts. Student assignments will consist of regular, short writing assignments (journal), a take-home midterm exam with short-essay prompts, a final formal essay, and a creative assignment to be shared with the class at the end of the term.

English Department Learning Outcomes
Upon completion of this course, students should be able to achieve the following outcomes:
1. The ability to read literary and cultural texts with discernment and comprehension.
2. To draw on current cultural and/or historical information to situate texts within their cultural, political, and historical contexts.
3. To perform formal analyses of literary, cinematic, and other cultural texts.
4. To write focused, analytical essays in clear, grammatical prose.
5. To employ logic, creativity, and interpretive skills to produce original, persuasive arguments.
6. To employ primary and/or secondary sources, with proper acknowledgment and citation.
**REQUIRED READING**

**Provided via Canvas:**
“The Creative Process” James Baldwin
“Rootedness: The Ancestor as Foundation” Toni Morrison
“The Space Traders” Derrick Bell

**Student Responsibility:**
*Of One Blood* Pauline Elizabeth Hopkins  
*The Tattooed Soldier* Héctor Tobar

**In-Class listening (week 1 R):**
*undun* The Roots

**Recommended:**
*The Little Duck Handbook*, Richard Bullock & Francine Weinberg, 2014 or similar handbook

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**ON READING**

*YOU MUST get into the habit of reading literature multiple times when engaging in scholarly work!*

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**GRADING BREAKDOWN**

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<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Final Essay</td>
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<td>Mid-Term</td>
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<td>Creative Assignment</td>
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<td>Journal</td>
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Course Work & Grading

Engagement (10%)
Everything we do in class is integral to our process itself and should be approached with your best work ethic. This includes having read our texts carefully and thoughtfully and coming to class prepared to discuss those texts, including crafting questions. Also, keep on top of your inbox, in case changes or additional readings come up (such as social or historical context/scholarly criticism re: our texts). UO email addresses REQUIRED for all communication.

Journal (20%)
Every week, I’d like you to write a response (250-350 words) to what you’ve read that week. This response should be question-driven. That is, after reading carefully, identify questions. Re-examine the text to see how the text engages that question. Then offer your thoughts on the matter. Turn in all 10 entries in one document along with take-home final (finals week).

Creative Writing Assignment (20%)
This is not a creative writing or art class; I will not be judging you on the aesthetic quality of your work. Rather, let’s have some fun and play with our artistic expression as another way to think about the texts and ideas we’ve spent time with this term. Presentations during Weeks 9 and 10. Details to follow.

Mid-Term Exam (25%)
During Week 5, you will be given 5 prompts and asked to respond to 3 of them in formal, academic prose (~500 words each; MLA format). The exam will be completed outside class and submitted via Canvas.

Final Essay (25%)
In lieu of a final exam, you will write a formal essay grounded in a question-based argument and supported with textual analysis as well as social/historical context and/or literary criticism/theory (~1500 words; MLA format; due finals week).
Course Policies

Attendance
You are responsible for anything you miss if you are not in class.

Assignments and Announcements
All assigned work is due when it’s due. I will provide very specific instructions for the assignments; if the instructions are unclear, it is your responsibility to contact me with questions if we do not address your concerns in class. All assignments will be electronically submitted. BACK UP YOUR WORK.

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 consult The Little Duck 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 clearly established, the award of an F for the final course grade is the standard practice of the Composition Program. Please see me if you have any questions about your use of sources.

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.

Writing Associates Program
Writing Associates are available to help students with any aspect of their writing for this course. They are peer tutors who can work with you one-on-one on your writing assignments. They are advanced English majors who have been trained to tutor writing. They can help you understand the process of writing about literature and media and show you how to make your written work for this class more clear, correct, and effective. To make an appointment with a Writing Associate, go to:
http://english.uoregon.edu/writingassociates/
Week 1
Class Intro / Listen: undun, The Roots

Week 2
Read and Discuss: Baldwin, Morrison and Bell

Week 3
Read and Discuss: Of One Blood

Week 4
Read and Discuss: Of One Blood

Week 5
Read and Discuss: Of One Blood / midterm instructions

Week 6
Read and Discuss: The Tattooed Soldier

Week 7
Read and Discuss: The Tattooed Soldier

Week 8
Read and Discuss: The Tattooed Soldier

Week 9
Read and Discuss: The Tattooed Soldier / creative assignment presentations begin...

Week 10
creative assignment presentations cont’d. / final paper instructions

Finals Week
Final Paper and complete Journal due.