

ENG104: Introduction to Fiction

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Online Office Hours: Tu 10-11

Summer 2020
CRN 14227 (3 credits)
Online

English 104 introduces students to fiction and its criticism. By reading and writing about several short stories and a novel, students are exposed to a wide survey of narrative prose fiction and hence increase their understanding of the conventions of fiction and are encouraged to explore the human experience more fully. Besides focusing on a traditional critical approach (elements of fiction such as plot, characterization, setting, point of view, imagery, theme, and style), this course also introduces students to contemporary theoretical perspectives on fiction. Students should leave the class with the ability to carefully read and discuss a wide range of stories.

One of the most fundamental distinctions our society makes is between fact and "fiction." In a world full of busy schedules and serious, factually-based issues, what can be gained by focusing on mere stories that make no empirical truth claims? Perhaps quite a bit, considering how foundational texts of our society (take The Declaration of Independence as just one example) often employ narrative structures; in fact, this is how they generate their powerful force of communal identification. Can one conceptualize the world in non-narrative ways or completely outside of language? Besides establishing key social foundations, narratives (especially the ones we'll be discussing in this class) also have the capacity to interrupt more established ways of seeing the world. In learning to read stories in more careful ways, we become better readers of the narrative patterns employed by all kinds of social texts.

Course Outcome Goals

Upon successful completion of the class, students should be able to

- Analyze stories using the major elements of literary fiction (plot, characterization, conflict, setting, point of view, irony, and symbolism),
- Interpret and evaluate works of literary fiction based on analysis of their aesthetic, figurative, and narrative elements.
- Understand traditional and contemporary methods of literary analysis (mythological, psychological, sociological, or gender-based) at a basic level and apply them to form interpretations and evaluations of literary fiction.
- Articulate how reading literary fiction affects their understanding of themselves and the range of human experiences and questions that fiction explores.

Requirements

Texts: *The Story and Its Writer*, 10th ed., Charters, e-book edition

[*The Awakening*](#), Chopin, Case Studies in Cont. Crit. 2nd ed. (pdf links available below)

Other Readings (scanned pdfs) available for download by links on schedule below

Also strongly recommended: portable dictionary

Prerequisite: College level reading and writing skills (WR121 or equivalent) are strongly recommended for success in this course.

Major Assignments, Point Value and Percentage of Total Final Grade:

25% [Weekly Discussion Forums](#) on Moodle 100 points

12.5% [Short Analytical Essay](#) 50 points

25% [Longer Research Essay](#) 100 points

25% Final Exam 100 points (see study guide)

12.5% Intro Forum/Weekly Reading Comp. Quizzes 50 points

400 Total Points Possible (See [Assignment Log](#) for a list of all assignments)

Policies and Procedures

Online Class Format: Because our class does not physically meet in a common time or place, an important feature of the class is the weekly online discussion forum on Moodle. Participation in these Forums replaces the kinds of interactions you would have with an instructor and other students in a conventional face-to-face class. For more specific guidance on how to complete this assignment, see [this document](#). **Special Note: Weekly online discussion forums cannot be made up after the due date (midnight Sunday each week).** To be successful in an online course format, students must take an active and responsible role in their own learning. It takes discipline to post to the online Forums and keep current with the class. I will be holding “online” office hours Tuesdays 10-11, meaning that I should be logged into the Moodle course shell at that time and should respond very quickly to any questions or emails you may have. Yet another option is to conduct face-to-face meetings through the video app Zoom. Let me know if you’re interested in that option so that I can set up a meeting and give you the ID#. Please don’t hesitate to contact me if obstacles prevent your participation in the course. I plan to hold an “open house” Zoom meeting on Tuesday of Week One.

Reading Assignments and Work Load: I assign too much reading; there, I’ve said it. It’s difficult to know how much reading to assign since people read at different rates and have different levels of comprehension. (The basic workload expectation of a college-level class is that students should be prepared to spend double the amount of time per credit hour on homework alone. If a class is three credits, then, a conventional face-to-face class would feature three hours of contact time plus six hours of homework per week. So for our class, that means you should be investing 8-9 hours per week in completing your work.) In some ways, an introductory survey class may be more challenging in this regard than a more “advanced” upper division class because to get a good “survey” of the field, it seems to require a lot of reading. Another rationale for assigning a lot of reading: I am trying to cast a wide net. If I assigned fewer stories, they may not be ones that you find of interesting. If the reading is ever too overwhelming, just don’t do it all. (But do some.) Not reading the materials may hurt you on the reading comprehension quizzes, but those are not worth enough points that a poor performance there will prevent you from passing the class. Each week has three main areas of focus: the stories themselves, a focus on a traditional “element” of fiction (for Week One, for example, we’re focusing on “plot”), and highlighting a critical approach (for Week One, for example, we’re focusing on Formalist Criticism and the so-called “New” Criticism). In keeping track of your reading, you may find keeping a [Dialectical Journal](#) to be helpful and spark Forum posts or paper ideas.

Papers: Essays are usually due at the end of any given week by the end of the day Sunday (see schedule below). **Late papers and homework will not be accepted if turned in more than a week after the original due date.** In other words, I don't accept paper "dumping" where students turn in more than half of their coursework in the last week of class. Papers should be typed, double-spaced, carefully proofread, and include your name, date, class name, essay description, and my name. (See [Little Seagull pages 158-60](#) -- scroll down -- for basic manuscript format.) Save **all** work you do for this class. Revisions are almost always appreciated and encouraged, but they should be completed no later than two weeks after being returned. Work will normally be uploaded into different assignment folders and forums on Moodle, but they may also be turned in as an email attachment. I can only download attachments in the following formats: *.doc, *.docx, *.rtf, or *.pdf (**not** *.wps or pages format). Make sure both your name and my name appears on the document itself. If using Google Docs, make sure your Sharing settings are on "Anyone with the link." Major assignments have a built-in grace period of one week (no penalty of grade for being turned in up to a week late).

Homework: Aside from the [weekly discussion forums](#), the work you will need to do to succeed in this course includes weekly reading comprehension multiple-choice quizzes on Moodle (worth 4 points/week or 40 points total), a shorter [analytical essay](#), a longer [research essay](#), and a final exam (see [study guide](#)).

Grading Criteria: When I read student essays, I look for a number of qualities including unity of purpose, specificity of detail, and coherence of progression. Essays are given a holistic letter grade based on **six criteria: argument, critical reading, organization, audience, sentence-level writing, and manuscript formatting.** "Argument" includes how effectively the paper presents a thesis and supports it through relevant examples. Students can demonstrate their critical reading skills by how they use details from sources to offer a fresh perspective on the topic that goes beyond a bland summary. The paper's organization into paragraphs should follow from the paper's main purpose (form follows function). Good papers are often an implicit dialogue between an author and reader—good writers anticipate how a potential audience will relate to a paper. Students should write in complete sentences that avoid grammatical errors (especially comma splices!), awkward phrasings, and mistakes in punctuation, but beyond that students should cultivate a personal writing style with an interesting variety of sentence and phrase structures. Do not use WTF formatting. (See also [Tips for Writing in ENG104](#).)

Grading Scale: Grades are based on a percentage of the 400 total points possible throughout the quarter (see above for how many points any one assignment is worth). 400-360 points (100-90%) = A; 359-320 points (89-80%) = B; 319-280 points (79-70%) = C; 279-240 points (69-60%) = D; fewer than 240 points will result in a failing grade.

College Resources: On [the Writing Center's website](#), you can use the Zoom video app for both drop-in and scheduled conferences. They also have an [Online Writing Lab](#), where you can upload essays to get feedback within a few days. From initial ideas to final drafts, the LBCC Writing Center can help you take your writing to the next level. For more information, visit them online. They will find it helpful to have access to the relevant assignment description.

Basic Needs: Any student, who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live and believes this may affect their performance in the course, is urged to contact the Roadrunner Resource Center for support (resources@linnbenton.edu , or visit us on the web www.linnbenton.edu/RRC under Student Support for Current Students). Our office can help students get connected to resources to help. Furthermore, please notify the professor if you are comfortable in doing so. This will enable them to provide any resources that they may possess. You may also find the [Roadrunner Student Emergency Fund](#) to be of assistance.

Accommodation: LBCC is committed to inclusiveness and equal access to higher education. If you have approved accommodations through the Center for Accessibility Resources (CFAR) and would like to use your accommodations in this class, please talk to your instructor as soon as possible to discuss your needs. If you believe you may need accommodations but are not yet registered with CFAR, please visit the [CFAR Website](#) for steps on how to apply for services or call (541) 917-4789.

Etiquette and Nondiscrimination: One of the goals of this course is to construct a "discourse community," a space in which students feel respected and comfortable expressing their ideas openly. This means that basic rules of etiquette should be followed on class discussion forums . No personal attacks will be tolerated. The LBCC community is enriched by diversity. Everyone has the right to think, learn, and work together in an environment of respect, tolerance, and goodwill. We will work toward creating a community without prejudice, intimidation, or discrimination (related to Board Policy #1015). LBCC prohibits unlawful discrimination based on race, color, religion, ethnicity, use of native language, national origin, sex, sexual orientation, marital status, disability, veteran status, age, or any other status protected under applicable federal, state, or local laws.

Plagiarism: This college punishes incidents of academic dishonesty. Plagiarism is subject to disciplinary action as described in [Student Rights and Responsibilities](#). All work submitted in this course must be your own and be written exclusively for this course. Students may only seek assistance in writing their papers from authorized sources (me, members of class peer review group, or university-approved tutorial service). The use of sources (ideas, quotations, paraphrases) must be properly documented. See me if you have any questions about your use of sources.

Tentative Schedule

(Please complete readings and writing assignments during the week they are listed below; unless otherwise noted, page numbers refer to the main textbook *The Story and Its Writer* (the online version of the book that I ordered for this course “sort of” has page numbers--the first page of stories is noted--use author’s name to find entry--use the search feature to find strings of text for quotations); *Awak* refers to *The Awakening*; please download linked pdf readings on your own.)

Date	Reading Assignment	Writing Assignment
6/29-7/05	<p><u>Week One: Welcome! and Plot</u> Syllabus; Outcomes; Getting Our Bearings Stories: Chopin, “The Story of an Hour” 226, 231-32; London, “To Build a Fire” 565-77; Borges, “The Garden of Forking Paths” (also bio. note on Borges 115-16) Element: “Plot” (1240-43); Freytag’s pyramid Theoretical Approach: Formalism/New Criticism -- “Formalist Criticism” (1292-93), “Formalism” (<i>Awak</i> 399-400) and “New Criticism” (<i>Awak</i> 405-06) in Glossary</p>	<p>Personal Introduction Forum; Weekly Discussion Forum (see weekly overview for suggested topics); Quiz #1</p>
7/06-7/12	<p><u>Week Two: Character</u> Walker, “Everyday Use” 948-55; Carver, “Cathedral” 157-68; O’Brien, “The Things They Carried” 695-708 Element: “Character” (1243-46) Theory: “Psychological Criticism” (1293-94), “Psychological Criticism” (<i>Awak</i> 410-11 in Glossary), entry for “Archetypal Criticism” 109-110, handout on season typology</p>	<p>Weekly Discussion Forum; Quiz #2</p>
7/13-7/19	<p><u>Week Three: Narrative POV</u> Melville, “Bartleby, the Scrivener” 597-624; Mansfield, “The Garden-Party” 578-89; Smith, “Crazy They Call Me” 866-69 Element: “Point of View” (1247-51) Theory: “Narratology,” “Semiotics,” and “Structuralism” (<i>Awakening</i> 405, 411-12, 412-13 in Glossary); “Writing About Short Stories” section on Analysis 1272-74 and assignment description for Short Analytical Essay.</p>	<p>Weekly Discussion Forum; Quiz #3</p>
7/20-7/26	<p><u>Week Four: Setting</u> Poe, “The Fall of the House of Usher” 781-82, 788-800; Faulkner, “A Rose for Emily” 313-20; García Márquez, “A Very Old Man with Enormous Wings” 335-40; Allende, “If You Touched My Heart” Element: “Setting” (1246-47) Theory: “Ecocriticism” entry pages 121-22</p>	<p>Weekly Discussion Forum; Quiz #4; Short Analytical Essay</p>

Date	Reading Assignment	Writing Assignment
7/27-8/02	<p>Week Five: Style and Symbol Conrad, Heart of Darkness; Carter, “The Company of Wolves” 149-56 Element: “Style” (1251-53) Theory: “Postcolonial Criticism” (<i>Awak</i> 406-07 in Glossary); entries on African-American Criticism (108) and Chicano/a Studies (114); Achebe and Harris</p>	Weekly Discussion Forum; Quiz #5
8/03-8/09	<p>Week Six: Theme Kafka, “The Metamorphosis” 450-51, 457-91; O’Connor, “A Good Man Is Hard to Find” 709-10, 735-47 Element: “Theme” (1253-54), O’Connor material 1190-1200 Theory: “Reader-Response Criticism” (1294-95), entry on “Phenomenology” 139; “Writing the Research Paper” 1282-91 and assignment description for Research Essay</p>	Weekly Discussion Forum; Quiz #6
8/10-8/16	<p>Week Seven: The Awakening Chopin, The Awakening 22-139 Element: Reading Long Fiction Theory: “Gender Criticism” (1295-96); Feminist Criticism and Gay and Lesbian/Queer Theory entries in Key Concepts (125-26, 131)</p>	Weekly Discussion Forum; Quiz #7
8/17-8/23	<p>Week Eight: Music and Epiphanies Joyce, “The Dead” 411, 416-45; Baldwin, “Sonny’s Blues” 37-60 Element: Genre Vocabulary Theory: “Poststructuralist Criticism” (1295); “Poststructuralism” (<i>Awak</i> 408-09 in Glossary); “Figures and Tropes”</p>	Weekly Discussion Forum; Quiz #8
8/24-8/30	<p>Week Nine: Experimental Fiction Woolf, “Kew Gardens” 974-79; Barthelme, “The Balloon” (and bio. note 82); LeGuin, “The Ones Who Walk Away from Omelas” 554-59; Atwood, “Happy Endings” 20-23 Element: History--History of the Novel; Aesthetic Trends; “Postmodernism” (<i>Awak</i> 407-08 in Glossary) Theory: “Marxist Criticism” (<i>Awak</i> 402-04 in Glossary); “Ideology”; Final Exam Review</p>	Weekly Discussion Forum; Quiz #9; Research Essay

Date	Reading Assignment	Writing Assignment
8/31-9/04	<p><u>Week Ten: Graphic Fiction</u> Nakazawa, From <i>Barefoot Gen</i> 651-67; Spiegelman, "Prisoner on the Hell Planet: A Case History" 870-75; Sacco, "Refugeeland" 821-27; Satrapi, "The Veil" 828-36; Barry, "Two Questions" 68-81; Bechdel, "The Fellowship" 85-87 Theory: Sacco, "Some Reflections on <i>Palestine</i>" (1101-03); "Cultural Criticism" (1296), "Cultural Criticism" (<i>Awak</i> 397-98 in Glossary), entry for "New Historicism" (137-38)</p>	Weekly Discussion Forum; Quiz #10; Final Exam

Turn in all final revisions as an e-mail attachment by midnight, June 12th (Fri)

Course documents are available on Moodle Website

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