EGL 192.01: Introduction to Fiction

Class Meetings
Mondays and Wednesdays, 5:30pm-6:50pm, Melville 3063

Grade Breakdown
Participation: 10%, includes attendance, contributing to discussion, and oral close readings
Reading quizzes: 20%, based only on the novels; expect at least one per week
Short response papers: 30%, 1-2 pages, double spaced, on any portion of the novel
Final paper: 40%, 4-7 pages, double spaced, on a topic of your choice. Prompts will also be available.

University Policies
DSS assistance: If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services at (631) 632-6748 or http://studentaffairs.stonybrook.edu/dss/. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: http://www.sunysb.edu/ehs/fire/disabilities.shtml

Blackboard and University e-mail
As of January 7, 2013, any e-mail sent to you via Blackboard will be sent to your @stonybrook.edu e-mail address.
Please be sure that you check your SBU e-mail account regularly, or forward messages from that account to another you do check regularly.

Course Objectives
What is the point of studying literature? Why do we read--is it for entertainment, to open our minds, to argue a political point, to foster empathy, to escape? Is literature, in a sparkling world of buzzfeed, twitter, and some admittedly pretty solid reality television shows, worth worrying about at all? In this course, will learn to read literature critically--and we will debate the validity of critical reading--by studying a variety of genres of the novel so that we can trace the development of narrative and come to some conclusions about why and for what purpose we continue to tell stories and continue to talk about telling stories. We will begin with Jane Austen’s *Emma*, a classic early 19th century British novel, and end with Jeffrey Eugenides’ *The Marriage Plot*, a contemporary American novel that comments on the same problems Austen explores a couple of centuries earlier (and is therefore a hopefully satisfying way to bring the course full circle). Though these novels are by no means all encompassing in terms of what literature can give us--we are limiting ourselves to only British and American novels--they will nonetheless stir up a multitude of topics, including but not limited to, coming of age, family, empire, disability, education, violence, gender, addiction, race, criminality, and marriage. Syllabus is subject to change.

Learning Outcomes—By the end of the course students will enhance their ability to:
1. Read texts closely with attention to nuances of language, content and form; such texts include published works and drafts of student writing for the purposes of peer review.
2. Write focused, organized and convincing analytical essays in clear, standardized English prose, making use of feedback from teachers and peers.
3. Locate, evaluate, synthesize and incorporate relevant primary and secondary source materials into thesis-driven, interpretive essays of increasing length and complexity.

4. Understand conventions of literary study, including: familiarity with literary terms, genres, devices; knowledge of poetic, dramatic, narrative and rhetorical forms; awareness of literary criticism and theory.

5. Participate in discussions by listening to others’ perspectives, asking productive questions, and articulating ideas with nuance and clarity.

6. Know a broad range of English and American literatures with an understanding of how texts emerge from, respond to and shape historical and cultural contexts.

Schedule
January 27: Introductions.
The English Novel: The marriage plot
January 29: *Emma*
February 3: *Emma*
February 5: *Emma*
February 10: *Emma*
February 12: *Emma*
The Victorian Bildungsroman: coming of age, education, criminality, gothic
February 17: *Great Expectations*
February 19: *Great Expectations*
February 24: *Great Expectations*
February 26: *Great Expectations*
March 3: *Great Expectations*
March 5: *Great Expectations*
March 10: *Great Expectations*
March 12: *Great Expectations*
March 17-23: Spring Break
The American Proto-modern Novella: feminism, social morals, war, the rise of Modernism
March 24: *The Awakening*
March 26: *The Awakening*
The Southern Gothic Novel: disability, alcoholism, race, the American South
March 31: *The Heart is a Lonely Hunter*
April 2: *The Heart is a Lonely Hunter*
April 7: *The Heart is a Lonely Hunter*
April 9: *The Heart is a Lonely Hunter*
April 14: *The Heart is a Lonely Hunter*
April 16: *The Heart is a Lonely Hunter*
The Contemporary Novel: psychology, meta-commentary, religion, coming of age, marriage
April 21: *The Marriage Plot*
April 23: *The Marriage Plot*
April 28: *The Marriage Plot*
April 30: *The Marriage Plot*
May 5: *The Marriage Plot*
May 7: *The Marriage Plot*
May 12: *The Marriage Plot*
May 14: Conclusions.