EGL 192.03 Intro to Fiction
This class will serve as an introduction to how to talk about fiction: the literary methods used by writers in constructing literary short stories; the language we, as academic readers, use to discuss literature, and; more generally, the importance of writing and reading fiction. We will read short stories and essays about writing from around the modern and contemporary world of literature. Along the way, we will consider how various literary devices and methods help writers in discussions and representations of issues such as gender, race, and sexuality. The aim of the class is to equip students with the necessary tools and vocabulary needed for analyzing fiction both in class discussions and in their writing.

Learning Objectives
1. To learn and understand the use of various strategies used in fiction;
2. Develop skills in discussing various aspects of fiction and literature orally and within written work;
3. Write focused, organized and convincing analytical essays in clear, standardized English prose, making use of feedback from teachers and peers;
4. To make connections across texts with respect to different literary strategies, themes, and issues.

Required Materials
*An Introduction to Fiction*, 11th edition, eds. X. J. Kennedy and Dana Gioia (New York: Longman, 2010) (page numbers from this anthology for the assigned readings are give on the Schedule of Readings)

Additional readings (such as articles, book chapters, and excerpts) will be made available on Blackboard (BB).

Important Dates
<table>
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<tr>
<th>Assignment</th>
<th>Due Date</th>
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<tr>
<td>Attendance/Participation</td>
<td>Everyday!</td>
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<tr>
<td>Quizzes</td>
<td>Surprise!</td>
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Reading response papers  Dates on reading schedule (you will see (RRP DUE))
Short paper  Thursday, March 13
Longer paper  Thursday, May 15

Course Requirements

Attendance and participation (20%)
Attendance and participation is worth a significant amount of your final grade. This is because not only is it important for you to attend every class in order to increase your understanding of the readings on the syllabus but it’s also crucial that you use the class time to engage in discussion about the readings with your peers. You will be graded on both how often you contribute in class (i.e., you can’t get an A by participating frequently in the last week of class; your participation needs to be ongoing throughout the semester) and by how well your contributions address the specific texts we read and the wider questions that we grapple with as the class progresses.

I will take attendance every class. More than four (4) absences will impact heavily on your attendance and participation grade. Please regularly check your amount of absences listed on BB’s Grade Center in the “Absences” column. I do not distinguish between documented and undocumented absences. Please contact me via email if you are going to be absent from class. If you are more than ten (10) minutes late to class, or leave class significantly early, this will be counted as an absence. Please talk to me if you have any concerns about this policy.

Quizzes (10%)
There will be ten (10) unannounced quizzes during the course of the semester. They will consist of questions that require short answers about the reading(s) completed for that day. All quizzes will be closed book. You will do well if you have completed the assigned reading(s) for that day. Your lowest-scoring quiz will be dropped from your overall grade. You may only request to make-up one (1) missed quiz—no exceptions.

Reading Response Papers (20%)
There will be ten (10) 1-2-page double-spaced reading response papers due throughout the semester. These are for you to gain confidence writing about fiction and you will be required to discuss one or two short stories in each response paper. These papers will be less formal than the short essay and longer project and you can discuss anything about the stories that you find interesting, problematic, etc. You must include at least one specific example from each story you address in each response paper. Due dates for papers are given
on the Schedule of Readings as (RRP DUE). The late policy applies to these papers.

Short essay (20%) and peer review (5%)
This will be a 3-4 page paper focusing on a close reading of 10-15 lines from a short story we have read in class. You will need to present a strong, clear thesis statement and use quotes/examples from the short story or essay to help support your argument. You do not need to use outside sources. This will be submitted as a hard copy by 5:45pm at the start of class on Thursday, March 13 and will need to be uploaded on BB via SafeAssign by the same deadline. A detailed prompt and guidelines will be available on BB and, before you start work on the paper, we will discuss the assignment in detail in class.

Longer paper (20%) and peer review (5%)
You have two options for this longer paper (4-5 pages):
1. Creative option: Using a short story we have read in class, you will re-write the story (or part of the story) from another character’s viewpoint. You will need to make sure your revision includes a consideration of one or more of the themes or issues we’ve explored in class. You will also need to include a short critical analysis (around 300-500 words) that explores your reasons for choosing that story, character, etc., and what your revision allowed you to present to the reader that wasn’t included in the original short story.
2. Essay option: This will be a compare/contrast essay. You will need to choose two (2) short stories we have read for class and compare or contrast them (if you chose this option, you will need to run through your choice of texts with me before you begin writing). You will need to make sure that your essay includes a consideration of one or more of the themes we’ve explored in class. You can choose to discuss two stories in their entirety or you may choose a short passage from each story to compare/contrast in detail. Similar to the shorter essay, you’ll need to present a strong, clear thesis statement and use quotes/examples from the short story or essay to help support your argument. You do not need to use outside sources.

This will need to be submitted as a hard copy in my mailbox by 2pm on Thursday, May 15 and will need to be uploaded on BB via SafeAssign before the deadline. A detailed prompt and guidelines will be available on BB and, before you start work on the project, we will discuss the assignment in detail in class.

Written Assignments
Students must type and double-space all written assignments. Use 1-inch margins and 12-point Times New Roman font. Include page numbers and back up your work. Please feel free to contact me at any point during your writing process. Please note that I do not read entire drafts of your papers, but I am
happy to take a look at outlines, introductions, plans, and/or thesis statements. I can also help you as you begin each project and start organizing your ideas. Please make use of my office hours, or send me an email. You must, however, contact me more than 24 hours before the deadline. I will not respond to last minute requests.

I rarely give extensions for assignments unless you have a serious family or medical emergency. Extensions must be arranged with me at least 24 hours before the deadline.

LATE POLICY: All papers must be turned in on their respective due dates. A late assignment will be penalized 1 (one) grade level (A drops to A-, A- drops to B+, B+ drops to B, etc.) for each day it is late, starting at 5:45pm on the official due date. (In other words, if you skip (part of) class to finish your paper, your paper will be late.) Assignments turned in more than three (3) days late will not be graded. Please make sure that for the short essay and longer paper you hand in a hard copy AND upload your paper to SafeAssign via BB; your paper will be considered late until you have submitted your paper in both ways.

Grading
Final grades assigned for this course will be based on the percentage of total points earned and are assigned according to a letter scale of A-F.

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<tr>
<th>Component</th>
<th>Points</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and Participation</td>
<td>200</td>
<td>20%</td>
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<tr>
<td>Short Essay</td>
<td>200</td>
<td>20%</td>
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<tr>
<td>Longer Essay</td>
<td>200</td>
<td>20%</td>
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<tr>
<td>Peer Reviews (2)</td>
<td>50</td>
<td>10%</td>
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<tr>
<td>Reading Response Papers (10)</td>
<td>20</td>
<td>20%</td>
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<td>Quizzes (10)</td>
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Academic Integrity
Plagiarism is representing someone else’s work as your own original creation. Do NOT plagiarize! Examples of plagiarism include (but are not limited to): the submission of another student’s paper, a purchased paper, or a paper the student also submitted to another class; the inclusion of ideas and/or words from a publication without providing appropriate citations, and; the use of essays or sections of essays from the internet without providing appropriate citations. Each student must pursue their academic goals honestly and be personally accountable for all submitted work. Faculty are required to report any suspected instances of academic dishonesty. For more comprehensive information on the university’s academic integrity policies, please visit the academic judiciary website at http://www.stonybrook.edu/uaa/academicjudiciary/. Please come and talk to me if you have additional questions or concerns.
Accommodations
Students with disabilities requiring special academic accommodations in this course should indicate this on their information sheet or contact me as soon as possible. You should also be in touch with Disability Support Services, which is located in Room 128 in the Educational Communications Center. You can reach this office by phone at (631) 632-6747 or via email at dss@notes.cc.sunysb.edu. They will work with you to determine what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

Classroom Etiquette
It is up to us all (instructor and students) to create a productive atmosphere in the classroom. Differences of opinion are welcome but please respect each other and your peers’ opinions. Our aim is to create a friendly, open, and educational environment, but we should keep in mind that this is a professional space. Comments in class should be based on the assigned reading, not on personal anecdotes. Since the success of this course, and 20% of your final grade, depends greatly on the level of participation in the class, I ask that each of you do your best to speak at least a couple of times during each class. The more people who talk, ask questions, and respond, the more informative, helpful, and enjoyable the class will be. I expect every one of you to spend the duration of the class in the room and be clearly engaged with the lesson. We will all arrive on time and stay until the end. Please plan ahead in order to limit the number of times you need to leave the room during class.
Cell phones and laptops: Turn your cell phones off. No texting. Laptops, tablets, etc., are not permitted in this class. If there are extenuating circumstances requiring you to have your phone on and/or use a laptop, please make a formal request for an exemption on your info sheet and come and see me as soon as possible.

IMPORTANT: You must bring a hard/paper copy of the readings for the class; you may not bring your laptop/phone/tablet as a substitute for the book/printouts.

Email Etiquette
You are welcome to email me to ask for help with an assignment, to schedule an appointment, or to ask a question not answered in class or on the syllabus. Please make sure you include a proper form of address (“Hi Professor,” or “Dear Laura,”), and sign your message with your full name. Please try not to reply to a mass email that I send. Rather, I recommend starting a new email thread by composing a separate message with a clear subject line indicating the nature of your email. You can expect to hear back from me within 24 hours.

Course Content
All course material is required. Students should keep in mind that this class requires the reading and discussing of material dealing with sexuality, violence, and other topics about which people feel strongly. If you have concerns or reservations in regards to this material, then you may wish to consider dropping the course. By enrolling in this class, students agree that they have read and understood this statement and that they will abide by the course requirements described in this document. Please also note that the syllabus and the readings are subject to change as the course progresses.

**Questions?**
Feel free to contact me to discuss the course at any point during the semester. Come to my office hours, make an appointment with me, send me an email, or see me after class.

**Schedule of Readings**

**Part One: Literary Devices**

**Week One:** The Literary Short Story (1)

Tues, Jan 28 Introductions

Thurs, Jan 30 Kurt Vonnegut, “Harrison Bergeron” (215-220)

**Week Two:** What is a Narrator? (1)

Tues, Feb 4 Charlotte Perkins Gilman, “The Yellow Wallpaper” (436-447)

Thurs, Feb 6 Edgar Allan Poe, “The Tell-Tale Heart” (36-40) and Virginia Woolf, “A Haunted House” (40-42) (RRP 1 DUE)

**Week Three:** What is a Narrator? (2)

Tues, Feb 11 William Faulkner, “A Rose for Emily” (29-36)

Thurs, Feb 13 James Baldwin, “Sonny’s Blues” (51-73) (RRP 2 DUE)

**Week Four:** Setting the Scene

Tues, Feb 18 James Joyce, “Eveline” (BB)

Thurs, Feb 20 Amy Tan, “A Pair of Tickets” (132-145) (RRP 3 DUE)
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<tr>
<th>Week</th>
<th>Title</th>
<th>Reading Dates</th>
<th>Authors/Works</th>
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<tbody>
<tr>
<td>Week Five</td>
<td>Searching for Symbols</td>
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<td>Ursula K. Le Guin, “The Ones Who Walk Away from Omelas” (242-246)</td>
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<td>John Steinbeck, “The Chrysanthemums” (226-233) (RRP 4 DUE)</td>
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<td>Week Six</td>
<td>The Literary Short Story (2): Epiphanies and Transformations</td>
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<td>Raymond Carver, “The Cathedral” (93-104)</td>
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<td>Flannery O’Connor, “A Good Man is Hard to Find” (369-406) (RRP 5 DUE)</td>
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<td>Week Seven</td>
<td>Peer Review and Short Essay</td>
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<td>Peer review / no reading</td>
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<td>Catch-up day: short essay due / no reading</td>
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<td>Week Eight</td>
<td>Spring Break</td>
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<td>No classes</td>
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<td>Week Nine</td>
<td>Analyzing Ambiguity</td>
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<td>Toni Morrison, “Recitatif” (BB)</td>
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<td>Nadine Gordimer, “The Moment Before the Gun Went Off” (BB) (RRP 6 DUE)</td>
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<td>Week Ten</td>
<td>The Long Short Story</td>
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<td>Franz Kafka, “The Metamorphosis” (301-332)</td>
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<td>Leo Tolstoy, “The Death of Ivan Illych” (264-301) (RRP 7 DUE)</td>
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**Part Two: Literature in Wider Contexts**

**Week Eleven:**  Why We Write

Tues, Apr 8  Virginia Woolf, excerpt from “A Room of One’s Own” (BB)

Thurs, Apr 10  Alice Walker, “Everyday Use” (455-461) and “The Black Woman Writer in America” (462-463) (RRP 8 DUE)

**Week Twelve:**  Literature, Gender, and Race

Tues, Apr 15  Margaret Atwood, “Happy Endings” (482-485) and Joyce Carol Oates, “Where Are You Going, Where Have You Been?” (584-595)

Thurs, Apr 17  Zora Neale Hurston, “Sweat” (529-537) (RRP 9 DUE)

**Week Thirteen:**  Blurring Genres, Blurring Boundaries

Tues, Apr 22  Maxine Hong Kingston, “No Name Woman” (BB)

Thurs, Apr 24  Maya Angelou, “The Peckerwood Dentist and Momma’s Incredible Powers” (BB) (RRP 10 DUE)

**Week Fourteen:**  New Literatures

Tues, Apr 29  Alison Bechdel, excerpt from *Fun Home: A Family Tragicomedy* (BB)

Thurs, May 1  Marjane Satrapi, excerpt from *Persepolis* (BB)

**Week Fifteen:**  Final Week

Tues, May 6  Peer review / no reading

Thurs May 8  TBA

**Final papers due 2pm, Thursday, May 15**