

**Policy Sheet: ENGL 2220**  
**Introduction to Fiction**  
**Fall 2013**

**Learning Outcomes:** ENGL 2220 satisfies one of your General Education requirements in Arts & Humanities. To satisfy this requirement, ENGL 2220 aims to produce specific humanities learning outcomes.

- The course will address written, oral, or graphic communication skills and will engage students in critical thinking, cognitive learning, and individual or group problem solving.
- The course will improve your knowledge of fundamental unifying principles and organizing themes of the discipline of literary studies, will increase your understanding of terminology used in literary studies, and will improve your knowledge of methods used to validate information in literary studies.
- The course also will improve your ability to identify broad themes and issues that cut across human history and experience, as well as to judge elements of the humanities.

**How We Will Meet These Learning Outcomes:**

1. Throughout the semester we will read a range of short fiction, long fiction, a bit of graphic fiction and view a film version of a work of fiction. I expect you to read/watch assigned texts carefully, critically, and to come to class prepared to discuss the texts in specific detail. I will “model” problem-solving in literary studies for you and will provide instruction in how to discuss and write about literary texts. Throughout the semester we will build a vocabulary of terms most often used in literary studies and will come to understand what scholars consider to be valid evidence for literary claims.
2. As we read texts from different centuries, cultures, language groups, etc., we will discuss similarities and differences. Underlying much of our discussion will be several overarching questions: how have writers employed fiction to convey human experience? What human experiences do they find of most interest? How do they make use of literary forms to shape and share those experiences?

**How You Will Show You are Meeting These Learning Outcomes:**

1. Read assignments thoughtfully. Come to class prepared to contribute to a discussion of the assigned texts. These discussions may be with the entire class or in small groups. Display your preparedness by scoring highly on **occasional reading quizzes** given at the beginning of class. No make-up quizzes allowed.
2. Write **thoughtful short responses** to assigned texts at least **eight** times during the semester. These responses might start with your initial reactions to the text, but should go further, asking questions about those reactions and the text. You should submit these responses, of no less than 300 words, on CANVAS by 8 AM **prior** to our class meeting. You may submit on T or Th (and, of course, you may submit *before* the T or Th of our class), but your response cannot be over something we have discussed previously; it must be over a text we are going to discuss that T or Th in class. You may submit only ONE response per week (get started now, so you won’t run out of weeks at the end of the semester). I will grade the responses High/Pass/Fail.

3. Write three well-structured, well-argued essays outside class. I will provide specific guidelines for the essays as we approach them on our syllabus. Please know that I expect you to grapple with ideas in the texts and to organize your grappings in a convincing and grammatically-correct essay. Essays will earn points equivalent to A-F; an essay submitted late will lose points for each day's delay (up to two days, after which the essay will not be accepted).
4. Respond convincingly to mid-term and final exam questions covering ideas and issues raised in assigned texts.

**Required Texts:**

- *The Story and its Writer: An Introduction to Short Fiction*, Ed. Ann Charters. Boston: Bedford/St. Martin's, 2007. Compact 7<sup>th</sup> edition.
- *The Bluest Eye*, Toni Morrison, any edition.
- *The Great Gatsby*, F. Scott Fitzgerald, any edition.
- Any one of the several film versions of *The Great Gatsby*

**Approximate Weighting of Grades:**

- Essay One 15 %
- Essays Two and Three 40% (20% each)
- Eight Responses and In-class work 20%
- Mid-term and Final Exams 25% (10% for midterm and 15% for final)

**General Policies**

As university students, you have certain rights and responsibilities. The WSU Policies and Procedures Manual (available on-line) spells out these rights and responsibilities. With respect to this class, I want to underline the PPM's statements on:

1. Plagiarism. PPM 6.22 forbids plagiarism, "which is the unacknowledged (uncited) use of any other person's or group's ideas or work. This includes purchased or borrowed papers." If you do not know when you need to cite or acknowledge your source, ASK.
2. Students with disabilities. PPM 3-34 notes: "When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation."
3. Core beliefs and course requirements. PPM 6.22: "Determine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs."

At times we may discuss issues that are controversial or cause you discomfort. I ask that you respect one another as peers, listening wholeheartedly and without interruption, even when a speaker articulates ideas with which you disagree. We are here to open our minds. Such mind-opening cannot occur in a context of disrespect. If you want to challenge an idea, please remember that you are taking on that idea, not taking on the individual who articulates the idea.

**Syllabus: ENGL 2220**  
**Introduction to Fiction**  
**Fall 2013**

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Browning Center 312A  
Hours: M-F 8-9 AM

*What is fiction? What does it mean to “read” fiction?*

T Aug 27 Introduction; GENED outcomes; in-class writing on Paley’s “Samuel”

*Plot and Effect*

Th Aug 29 Charters, 1044-48, “Reading Short Stories”; Maupassant, “The Necklace.”

T Sept 3 Poe, “The Cask of Amontillado”; pp. 907-10, “The Importance of the Single Effect”; and Chopin, “Desiree’s Baby.”

Th Sept 5 Chopin, “Story of an Hour”; Rifaat, “Distant View.”

T Sept 10 Carver, pp. 941-46 “On Writing”; Ellison, “Battle Royal”; Jin, “Saboteur.”

*Point of View/ Authors and Narrators*

Th Sept 12 Charters, 1051-57; Baldwin, “Sonny’s Blues”; and pp. 841-45, “Autobio.”

T Sept 17 FIRST SHORT ESSAY DUE for IN-CLASS REVIEW

*Character and Setting*

Th Sept 19 Charters, 1048-51 (character and setting); Faulkner, “A Rose for Emily.”

F Sept 20 FIRST SHORT ESSAY DUE by 11:59PM on CANVAS

*Framed Narratives*

T Sept 24 *The Great Gatsby*

Th Sept 26 *The Great Gatsby*

T Oct 1 Film version of *The Great Gatsby*

Th Oct 3 MIDTERM EXAM

*Recurring Themes: Innocence & Experience, Journeys, Generations*

T Oct 8 O’Connor, “Everything That Rises Must Converge.”

Th Oct 10 Bambara, “The Lesson”; Hurston, “Sweat.”

T Oct 15 SECOND SHORT ESSAY DUE for IN-CLASS REVIEW  
Th Oct 17 Lawrence, "The Rocking Horse Winner"; Updike, "A&P."  
F Oct 18 SECOND SHORT ESSAY DUE by 11:59 PM on CANVAS

T Oct 22 Divakaruni, "Mrs. Dutta"; Jen, "Who's Irish?"  
Th Oct 24 Walker, "Everyday Use"; Olsen, "I Stand Here Ironing."

*Narrative Experiments*

T Oct 29 Bierce, "Occurrence at Owl Creek Bridge"; Gilman, "The Yellow Wallpaper."  
Th Oct 31 Cheever, "The Swimmer."

T Nov 5 Morrison, *The Bluest Eye*  
Th Nov 7 Morrison, *The Bluest Eye*

T Nov 12 Crane, "The Open Boat"; and pp. 861-63 "The Sinking of"  
Th Nov 14 O'Brien, "The Things They Carried"; Erdrich, "The Red Convertible."

T Nov 19 Jackson, "The Lottery"; Kafka, "The Hunger Artist."  
Th Nov 21 Allende, "An Act of Vengeance"; Garcia Marquez, "A Very Old Man."  
F Nov 22 THIRD SHORT ESSAY DUE by 11:59 PM on CANVAS

T Nov 26 Charter, *Graphic Storytelling*, 989-1035  
Th Nov 28 Thanksgiving (no class)

T Dec 3 Wallace, "Incarnations of Burned Children"; Atwood, "Happy Endings."  
Th Dec 5 Paley, "A Conversation with My Father." Review for Exam.

Final exam as indicated in examination schedule: T, Dec. 10, 9:30-11:20 in E-Hall 215