



L204: Introduction to Fiction

Other Worlds

MWF 1.25-2.15 pm
Ballantine Hall, Room 222

Dr. Mary Bowden
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Office hours: MW 3-5 pm
Ballantine Hall 536

Welcome to L204: Introduction to Fiction! This course has two main goals:

- To develop your abilities to read fiction closely and critically
- To improve your writing skills by developing the ability to write about fiction compellingly

We'll hone these skills by reading a wide variety of fictional works, including a Victorian murder mystery, short stories by Nobel Prize-winning authors, and a science-fiction dystopia about killer plants. We will explore how fiction writers use literary elements, such as plot, character, and setting, and we'll practice analyzing fiction in short and long papers. Throughout the course, we'll explore how authors create other worlds. You should leave this class not only with sharper reading and writing skills, but also with a sense of how to build further on your strengths in these areas.

Required texts

The Art of the Short Story, ed. Dana Gioia and R. S. Gwynn (ISBN-13: 978-0-321-36363-3)

Lady Audley's Secret by Mary Elizabeth Braddon (ISBN-13: 978-0199577033)

Never Let Me Go by Kazuo Ishiguro (ISBN: 978-1-4000-7877-6)

The Day of the Triffids by John Wyndham (ISBN-13: 978-1417619917)

Course assignments

This course fulfills the **College of Arts and Science's Intensive Writing Requirement**, which means that during the semester, you'll write 5,000 words (approximately 20 pages) across different kinds of writing assignments. Additional information about each assignment will be distributed when the assignment is introduced in class.

- **Reflection and reading responses**

In order to grow as a reader and writer, you'll first need to take stock of where you stand. The first writing assignment of the semester is a **reading self-reflection**, in which you describe yourself as a reader. You will also be asked to complete **three 1-2 page reading responses** over the course of the semester. These assignments will ask you to respond to a prompt by using evidence from a particular text.

- **Papers**

Papers are longer, more formal assignments in which you will use evidence to make an argument about how certain texts use formal and thematic elements to create meaning. You will write **four 4-5 page** papers over the course of the semester.

- **Participation**

I warmly welcome your participation in class discussion. Your participation grade will be determined by the consistency and thoughtfulness of your participation in class (including class discussion, group work, and freewriting), as well as your participation in peer review. It may be affected by your use of technology that is unrelated to our coursework. If you have questions or concerns about participating in class discussion, please see me in office hours.

- **Group-led discussion**

In the final unit, you will join with 2-3 others to teach a short story of your choice to the class. More information about this assignment will be distributed at the beginning of the final unit.

- **Final exam**

The **final exam** will evaluate your comprehension of the material we've covered and of the discussions we've had in class. You will likely be asked to do the following: define key literary terms and concepts we've discussed in class; identify and explain the significance of literary elements in a new, unfamiliar text; and compose an argumentative essay that analyzes the deployment of literary elements in some of our course texts.

Assignment	Points
Reflection and reading responses (4 total)	100
Participation	50
Paper 1: Digital Critical Edition	100
Paper 2: Literary Analysis	100
Paper 3: Literary Analysis	150
Paper 4: Literary Analysis OR Creative Project and Reflection	200
Group-led discussion	50
Final exam	250
Total	1000

Course grades

The grades I assign to your work this semester are a measure of how successfully you have completed a task. Grades are not a measure of your worth as a person or your potential as a student; they are also not a reward for the effort you have made toward completing an assignment. If you have any questions about your grades after having carefully considered my comments on your work, please ask me.

Grade	%	What it Means
A	100 A+ 93-99 A 90-92 A-	Superlative work. Addresses the requirements of the assignment in a compelling and insightful way. Manifests consistent attention to detail in both the ideas presented and the writing that conveys them. Almost entirely error-free. Leaves the reader thinking well after the last word goes by.
B	87-89 B+ 83-86 B 80-82 B-	Excellent work. Clearly and engagingly addresses the requirements, issues, and major ideas of the assignment. Writing is not only readable but also rewarding, attuned to the needs and interest of the reader. Punctuation, spelling, source citation, and other mechanical matters are largely error-free.
C	77-79 C+ 73-76 C 70-72 C-	Adequate work. Meets all the basic requirements of the assignment. Clearly addresses the main issues and ideas the assignment articulates. Writing is readable overall. Any lapses in correctness and style tend not to affect the reader's comprehension.
D	67-69 D+ 63-66 D 60-62 D-	Barely meets the most basic requirements of the assignment. Addresses the important issues or ideas that the assignment engages, but largely without insight. Frequent lapses in style, correctness, and mechanics impact readability and indicate a lack of careful proofreading.
F	Everything else	Fails to meet the most basic requirements of the assignments. Fails to address important issues or ideas that are central to the assignment. Fails to demonstrate attention to style, correctness, and mechanics.

Course policies

The following policies for the course enable us to know what to expect from each other this semester. Please see me if you have any questions.

Class roster. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to correct me on your gender pronoun. If you have any questions or concerns, do not hesitate to contact me.

Absences and Tardies. You may be absent **three times** this semester without penalty; I recommend saving these for illnesses and emergencies. **Each absence beyond these three will lower your final course grade** by a third of a letter (e.g. B to B-). It's best to notify me in advance if you must miss a class. Also be sure to inform me in advance of special circumstances, such as religious holidays or other university-excused absences, for which there will be no penalties (however, you must provide all relevant documentation). **Every three tardies will count as one absence.**

If you have an **emergency or illness**, please remain in contact with me by email so that we can make appropriate arrangements for you to keep up with assigned work. In general, remember that the sooner you inform me of any complications to your regular attendance, the more options we'll have for minimizing their impact on your performance. If you have been absent for reasons that you believe should be excused, it is your responsibility to discuss your situation with the Office of the Dean of Students. As a matter of university policy, I cannot receive doctor's notes, paperwork from the health center, or other forms of documentation about your absence.

Drafts. Revision is a critical part of inquiry and writing. For that reason you will be required to bring drafts of your work to our class meetings (as indicated on the schedule). You may be asked to bring in the draft of a specific section, or to submit a complete rough draft of an assignment (which means a full-length version that addresses all of the requirements that are specified on the assignment sheet). Failure to bring and submit the required rough draft materials on the days they are due in class will result in a 10% penalty (that is, one letter grade) on the final assignment.

Late assignments. All assignments must be submitted on time, on the day they are due. You will be penalized 10% **for every calendar day** that an assignment is late; you will be penalized 5% if it is submitted after class on the day it's due.

Canvas. Be sure to check Canvas regularly this semester for updates, announcements, and course materials.

Plagiarism. Plagiarism is the unacknowledged use of other people's words or ideas, whether deliberately or accidentally. Any written work with your name on it signifies that you are the author—that the ideas, wording, and structure are yours, with exceptions indicated by quotation marks and citations. Evidence of plagiarism will result in a zero on the assignment in question, and a report on your academic dishonesty will be filed with the Dean of your school and the Registrar. Receiving a zero on any assignment will make it difficult for you to receive a passing final grade in the class. Please see the Indiana University "Code of Student Rights, Responsibilities, and Conduct" at <<http://www.iu.edu/~code/code/responsibilities/academic/>>.

Technology in the classroom. You are permitted to use laptops and tablets in class, but you must limit your use to tasks directly relevant to our coursework (e.g., taking notes or accessing a digital copy of our course texts). Please do not use mobile devices of any kind for texting, checking email, or any other activities not directly related to class discussion. You will receive one warning about distracting use of technology in class; instances beyond that will cause you to be marked absent on that class day and will negatively affect your participation grade.

Fair Use. The texts and other copyright materials that you will be working with in the course have been made available to you within the provisions of "fair use," as explained in the US legal code that governs copyright. In general, this means that you will use these materials exclusively for their designated purposes within the course and that you will not post, email, or otherwise distribute them to others outside the class. If you have any questions about fair use, please ask me.

Course resources

Student disability services. If you require assistance or appropriate academic accommodations for a university-documented disability, please speak with me after class, during office hours, or by appointment. If you have not yet established your eligibility for disability support services through the Office of Disability Services for Students in the Herman B. Wells Library, Suite W302, please contact them first (812-855-7578).

Veteran Services. If you are a veteran, on active duty, in the reserves, in the National Guard, or a spouse/dependent of a veteran, please let me know if an aspect of your present or prior service

affects your ability to fulfill the requirements of the course. I realize that you have no control over training and drill schedules, calls to active duty, GI Bill disbursements, and other aspects of service. I am happy to help in any way I can, especially by putting you in contact with university staff who are trained to assist you. Campus resources for veterans, service members, and families are located at Veteran Support Services on the mezzanine level in the Indiana Memorial Union. The VSS office can be reached at 812-856-1985, vetserv@indiana.edu, or veterans.indiana.edu.

Writing Tutorial Services (WTS). I encourage you to visit a tutor at Writing Tutorial Services for feedback on your work at any stage of the writing process. Their incredibly valuable services are free to all IU students. WTS is not a proofreading service. Rather, tutors do something much more valuable: they assist you in developing your ideas and skills in written communication. You can call WTS at 812-855-6738 for hour-long appointments in the Wells Library, and you can check their website (www.indiana.edu/~wts) for hours at other WTS centers.

Meeting with me. My office hours are an opportunity for you to discuss your progress in the course; if you can't make my office hours, please feel free to email me or speak to me after class to set up an appointment. If you do email me, about an appointment or some other aspect of the course, expect a response in about 24-30 hours. I will only discuss drafts and grades in person; additionally, I require a waiting period of 24 hours after an assignment is returned before I will discuss its grade with you. This provides you with an opportunity to read and think about my comments before coming to talk with me about them in greater detail.

One final note: FERPA, or the Family Educational Rights and Privacy Act of 1974, stipulates that students at public universities are granted certain privacy rights with respect to their grades and performance in class. As a result, I am unable to discuss your performance in our class with anyone but you. I am also unable to discuss grades over email. If you would like to discuss a specific assignment, please be sure to schedule a meeting with me.

I look forward to working with you this semester!

Best wishes,

Dr. Bowden

Course Schedule

*All readings should be completed for the class day on which they are assigned. You should bring the reading, as well as your notes, to class that day for discussion.

* This schedule may change during the semester. You will always be informed, both in class and on Canvas, of any changes to the schedule.

*Assignments assigned are in *italics*. Assignments due are in **bold**.

Week 1: January 7-11

M: Welcome!

Reading self-reflection assigned

W: **Reading self-reflection due**

“Novel Finding” and “Reading Won’t Give You Superpowers” (Canvas)

Reading Response 1 assigned

Unit I: Plot and Theme

F: Margaret Atwood, “Happy Endings,” *The Art* pp. 22-24

Alice Munro, “How I Met My Husband,” *The Art* pp. 649-661

“Plot,” *The Art* pp. 849-54

Week 2: January 14-18

M: John Cheever, “The Swimmer,” *The Art* pp. 123-131

Ha Jin, “Saboteur,” *The Art* pp. 419-427

“Irony” (Canvas)

W: **Reading Response 1 due**

Shirley Jackson, “The Lottery,” *The Art* pp. 390-96

Ursula K. Le Guin, “The Ones Who Walk Away from Omelas,” *The Art* pp. 531-535

F: Gabriel Garcia Marquez, “A Very Old Man with Enormous Wings,” *The Art* pp. 289-93

Jorge Luis Borges, “The Garden of Forking Paths,” *The Art* pp. 55-62

Week 3: January 21-25

M: Martin Luther King, Jr., Day: No Class

W: *Lady Audley's Secret*, Volume I, Ch. I-VI

“Theme,” *The Art* 860-861

Paper 1: Digital Critical Edition assigned

F: *Lady Audley's Secret*, Volume I, Ch. VII-XIII

Week 4: January 28-February 1

M: *Lady Audley's Secret*, Volume I, Ch. XIV-XIX (to end of Volume I)

W: *Lady Audley's Secret*, Volume II, Ch. I-V

Guest instructor: Miranda Wojciechowski, PhD candidate in English literature

F: *Lady Audley's Secret*, Volume II, Ch. VI-IX

Guest instructor: Jordan Bunzel, PhD candidate in English literature

Week 5: February 4-8

M: *Lady Audley's Secret*, Volume II, Ch. X-XIII (to end of Volume II)

W: *Lady Audley's Secret*, Volume III, Ch. I-III
Reading Response 2 assigned

F: *Lady Audley's Secret*, Volume III, Ch. IV-VI

Week 6: February 11-15

M: *Lady Audley's Secret*, Volume III, Ch. VII-end
Reports from digital critical edition groups
Paper 1: Digital Critical Edition due

Unit II: Character and Point of View

W: Chinua Achebe, "Dead Men's Path," *The Art* pp. 562-65
Doris Lessing, "A Woman on a Roof," *The Art* pp. 538-545
"Characterization," *The Art* pp. 854-857
Paper 2: Literary Analysis assigned

F: William Faulkner, "A Rose for Emily," *The Art* pp. 238-245
Leslie Marmon Silko, "The Man to Send Rain Clouds," *The Art* pp. 739-742
"Point of View," *The Art* pp. 857-858

Week 7: February 18-22

M: Zora Neale Hurston, "Sweat," *The Art* pp. 378-87
Alice Walker, "Everyday Use," *The Art* pp. 810-816

W: **Paper 2 draft thesis due**
Thesis workshop
Kate Chopin, "The Story of an Hour," *The Art* pp. 157-58
Charlotte Perkins Gilman, "The Yellow Wallpaper," *The Art* pp. 297-308

F: **Paper 2 body paragraph due**
Body paragraph workshop
James Baldwin, "Sonny's Blues," *The Art* pp. 27-49

Week 8: February 25-March 1

M: **Paper 2 rough draft due**
Peer-review workshop on Paper 2

W: Raymond Carver, "Cathedral," *The Art* pp. 77-87

F: *Never Let Me Go* pp. 3-48
Paper 2: Literary Analysis due

Week 9: March 4-8

M: *Never Let Me Go* pp. 49-111

W: *Never Let Me Go* pp. 115-167
Reading Response 2 assigned

F: No class

Week 10: March 11-15 SPRING BREAK

Week 11: March 18-22

M: *Never Let Me Go* 168-203
Group-led discussion assigned

W: *Never Let Me Go* pp. 207-45

F: **Reading Response 2 due**
Never Let Me Go pp. 245-288

Unit III: Symbol, Style, and Setting

Week 12: March 25-29

M: Nathaniel Hawthorne, "Young Goodman Brown" and "The Birthmark," *The Art* pp. 348-69
"Allegory" and "Symbols" (Canvas)
Paper 3: Literary Analysis assigned

W: Jack London, "To Build a Fire," *The Art* pp. 548-558
Stephen Crane, "The Open Boat," *The Art* pp. 196-213
"Setting," *The Art* pp. 859-860

F: Edgar Allan Poe, "The Fall of the House of Usher" and "The Tell-Tale Heart," *The Art* pp. 708-725
Virginia Woolf, "A Haunted House," *The Art* pp. 844-845
"Tone, Style, Diction" (Canvas)

Week 13: April 1-5

M: Group-led discussion

W: Group-led discussion

F: Group-led discussion

Week 14: April 8-12

M: Group-led discussion

W: Group-led discussion

F: Group-led discussion

Assign Paper 4: Literary Analysis OR Creative Project and Reflection

Week 15: April 15-19

M: **Paper 3: Literary Analysis due**

Class held at the Lilly Library: lecture on and examination of postwar science fiction
The Day of the Triffids pp. 3-47

W: *The Day of the Triffids* pp. 48-93

Assign Reading Response 3

F: *The Day of the Triffids* pp. 94-146

Week 16: April 22-26

M: **Reading Response 3 due**

The Day of the Triffids pp. 147-189

W: *The Day of the Triffids* pp. 190-228

F: Reflection on semester

Paper 4: Literary Analysis OR Creative Project and Reflection due Monday, April 29th, by 5 pm (submit via email)

Final exam: Wednesday, May 1st, from 5-7pm