

Spring 1-15-2007

# ENG 2011G-004: Literature, the Self, and the World: Fiction

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2011G-004

Web version



**English 2011G-004  
Literature, the Self,  
and the World:  
Fiction  
Spring, 2007**

**T TH 12:30-1:45**

**CH 3609**

## **General Information**

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**COURSE DESCRIPTION:** An eclectic sampling of fiction from various times, places, cultures, and genres. Expect to read folk tales, short stories, novellas, and a full-length novel or two. Our chief emphasis will be on stories that matter and the question of why they matter; but a major secondary objective will be to define and explore the various genres of prose fiction: adventure, romance, Gothic, mystery, Western, historical fiction, *sf*, and mainstream realism. Two tests, two papers, and a final exam.

**INSTRUCTOR:** John Kilgore. Office: 3331 Coleman Hall. Hours: W 12-4; TTH 5-6:30; and by appointment. Also often here late Monday. Phone: (217) 581-6313 (office); (217) 345-7395 (home). Home page: <http://www.ux1.eiu.edu/~jdkilgore>. Feel free to call me at home if you need to. I prefer that you **NOT** visit me with questions just before class begins; just after is fine. Feel free to email me at [jdkilgore@eiu.edu](mailto:jdkilgore@eiu.edu); if I don't have time to reply, I will say so.

**COURSE REQUIREMENTS:**

- Attendance and participation (10%)
- Assigned readings.
- Test # 1 (10%)
- Test # 2 (15%)

- Paper #1 (20%)
- Paper #2 (25%)
- Final Exam (20%)

I reserve the right to depart somewhat from these percentages.

**REQUIRED TEXTS:**

Zipes, ed. *The Great Fairy Tale Tradition*  
 Voltaire, *Candide*  
 Austen, *Pride and Prejudice*  
 Carroll, *Alice In Wonderland*  
 Pickering, ed. *Fiction 100*, 3rd ed.  
 Hemingway, *The Short Stories of Ernest Hemingway*  
 Shaara, *The Killer Angels*

**ATTENDANCE.** I will take attendance at each meeting by passing around a sign-up sheet which you must find and sign. The scale for your participation grade is as follows: 0-2 absences = A, 3 = B, 4 = C, 5 = D, 6 = F, 7 or more — continuing, proportional grade penalties (the attendance grade will become a negative number, averaged into your overall course grade). This grade will be adjusted somewhat for the quality of your class contributions.

If you must miss a class beyond your allowed free days, be sure to do the following: 1) Contact me as soon as possible to explain why the absence is necessary; 2) Arrange to do a one-hour make-up writing assignment; 3) Hand in the make-up work, within one week of your return to class, typed, double-spaced, with a heading that clearly states what days are being made up; 4) e-mail me a week later to make sure the missed day has been duly credited.

It's really much easier just to be here. But I want to allow leeway for legitimate emergencies, while strongly discouraging unnecessary absences.

**Note:** when you miss, you remain responsible for all material covered in your absence, in accordance with university policy.

**Exams.** Period-long tests will take place in Weeks 5 and 11, and a 2-hour final exam will be at 1230 on Wednesday of finals week. Expect a mix of short answer, multiple choice, identification, quotations, short essays, and longer essays. The tests aim to establish that you have done all the reading carefully and have a good basic grasp of issues raised in class discussion. The tests will be open-book, open-note, but many of the questions may be quite detailed and particular. **Note:** the Week 5 exam will cover all readings through the end of Week 6, while the Week 11 exam will cover readings through Week 12. It is important to **read ahead** in this course.

The first two exams will be about two-thirds objective questions, one-third essay. The proportion will be reversed in the final.

**Writing Assignments.** The schedule for handing in required papers will be as follows:

- Paper #1, 3-4 pages, Thursday, February 22.
- Paper #2, 4-5 pages, Tuesday, April 10.
- Optional Rewrite of either paper: Thursday, April 26.

Either paper may be rewritten and resubmitted, with the new grade if higher completely replacing the first grade. Grading standards will be tougher the second time around, however, and the grade will be raised only for substantial improvements, not for cosmetic ones. Exercise this option only if you intend a thorough revision. Hand in the revised paper together with the graded copy of the first version, including my comment sheet.

**Note:** a "page" means "roughly 300 words," but these are loose guidelines only. Never "pad," and don't worry much about absolute length if your paper seems to be accomplishing its objectives in other ways.

Particular suggestions for topics and approach will be forthcoming. For more general advice on writing about literature, a clearer sense of my goals and expectations, and a key to the correction symbols I will use in annotating your papers, see the **Writing Guidelines** I have placed online for this and several other courses.

**Manuscript format.** Double-space all your papers and leave 1" or 1.25" margins all around. Use 12-point font and **number all your pages**. On the first page, put your name, the course number, the date, and the assignment ("Paper Number 1") in the top-left corner, using a smaller font for this heading if you like. Put your title, centered, about one third to one half the way down the page, and skip one extra line before beginning the text of your paper. Indent all paragraphs 5-8 spaces, and do **not** skip extra spaces between paragraphs, except, rarely, to mark a major transition between sections of your paper. Avoid subheadings and section numbers unless you feel you have exceptionally good reasons for using them. No cover pages please, and no report covers (these are a real nuisance; I simply throw them out, in what seems to me an act of legitimate self-defense). Get your staple all the way up in the top-left corner of your pages. Avoid exotic fonts, ink in colors other than black, and paper in colors other than white.

**Note:** Time permitting, I am happy to comment on drafts and fragments submitted by e-mail (always as an attached file in Word or .rtf, please), but only hard copy will be acceptable for work that is being handed in for credit and a grade. Final decisions about format should express your authorial intentions, not the default settings of your e-mail program and printer.

**MISCELLANEOUS.** I will be more than happy to make reasonable accommodations for any student with a documented disability. Please contact me if you will need such an accommodation; or call the Coordinator of the Office of Disability Services, 581-6583.

Please be aware that the penalty for deliberate plagiarism or cheating on the exams will be automatic failure of the course. See me if you have any questions about this policy.

## SCHEDULE

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**Note:** Be on the alert for changes; check the "Current Assignment" window online regularly. **Read ahead:** after Week 2 or so, you should try to keep at least two weeks ahead of the official schedule, to be certain that you have time for writing assignments and are well prepared for exams.

Page numbers refer to *Fiction 100* where not otherwise specified.

### 1) January 9, 11

Course Introduction. Folk and Fairy Tales. Read the following from Zipes: Grimm, "Hansel and Grethel," 711; Perrault, "Bluebeard," 732; Grimm, "Little Red Cap," 751; Basile, "The Cat Cinderella," 445; Perrault, "Cinderella," 468; Grimm, "Rapunzel," 489; de Beaumont, "Beauty and the Beast," 805.

### 2) January 16, 18

Fairy Tales, continued.

### 3) January 23, 25

Voltaire, *Candide*.

### 4) January 30, February 1

Austen, *Pride and Prejudice*.

### 5) February 6, 8

In Pickering: Poe, "The Cask of Amontillado," 1251; London, "To Build a Fire," 954.

**Thursday: Exam #1.**

### 6) February 13, 15

Carroll, *Alice's Adventures in Wonderland*

### 7) February 20, 22

Conrad, *The Secret Sharer*, Pickering 313.

**Thursday: Paper #1 Due.**

### 8) February 27, March 1

In Pickering: Chopin, "Athenaise: A Story of a Temperament," 203;

Gilman, "The Yellow Wall-paper," 512. Lawrence, "The Horse Dealer's Daughter," 909; Mishima, "Patriotism," 1110. Updike, "A & P," 1406.

**9) March 6, 8**

Kafka, "A Hunger Artist," 855. Jackson, "The Lottery," 702.  
Review and catch-up.

**SPRING BREAK, MARCH 11-15**

**10) March 20, 22**

From Hemingway volume: "In Another Country, 267"; "Hills Like White Elephants," 273; "The Capital of the World," 38; "The Short Happy Life of Francis Macomber"; "Today is Friday," 356"; "A Clean, Well-Lighted Place," 379.

**11) March 27, 29**

Baldwin, "Sonny's Blues," 66.  
Wells, "The Man Who Could Work Miracles," 1433. Bradbury, "August 2002: Night Meeting," 150. Asimov, "The Bicentennial Man," 39. Le Guin, "Nine Lives," 932.

**12) April 3, 5**

**Tuesday: Exam #2.**

Hammett, "They Can Only Hang You Once," 574. Johnson, "The Man Who Shot Liberty Valance," 799.

**13) April 10**

Shaara, *The Killer Angels*.  
**Thursday: Class cancelled.**

**14) April 17, 19**

**Tuesday: Paper #2 Due.**

Shaara, *The Killer Angels*.

**15) April 24, 26**

From Pickering: Oates, "Where Are You Going, Where Have You Been?", 1178; O'Connor, "A Good Man is Hard to Find," 1215. Mason, "Shiloh," 1011.

Review and catch-up.

**Thursday: Last Day to hand in optional rewrite.**

**Final Examination: W 5/2 @ 1230**

10/10/10