

## ENG 2001: INTRODUCTION TO FICTION: PRINCIPLES OF NARRATIVE

New York City College of Technology  
Professor: Jody R. Rosen  
Section D536, M/W 1:00-2:15  
Spring 2018  
Namm 521

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appointment

### COURSE DESCRIPTION AND OBJECTIVES

This semester in Introduction to Fiction: Principles of Narrative, we will read a variety of prose narratives in the form of short stories and novels, and use terminologies from the study of fiction and narrative theory to inform our explorations and analyses. Our class meetings will include discussions about the readings, in which we will consider elements such as content, form, historical period, biographical background, and the relationship among the readings throughout the semester. We will also actively maintain a course site on City Tech's OpenLab, which will extend our conversations beyond the classroom, both for homework and for participation in a virtual portion of our course. Students in ENG 2001, a writing-intensive course, must draw on the skills gained in the prerequisite course, ENG 1101, to meet the Outcomes outlined by the English Department.

Success in ENG 2001 requires careful, punctual, inspired, and respectful work. Expect to spend six hours per week on your work for this class in addition to class time. Students in this course will:

- Read actively, carefully, critically, repeatedly, and thoroughly, looking at details and at the piece as a whole;
- Formulate questions as part of the reading process in anticipation of or in response to class or online discussions;
- Analyze fiction with awareness to elements of fiction as well as cultural, historical, genre, and biographical contexts, and the literary canon;
- Discuss fiction through paraphrasing, interpreting, analyzing, and evaluating course material;
- Use clear, logical, and correct writing as a tool for analysis and a means of expressing understanding of course material;
- Develop a research project, drawing on various types of primary and secondary sources, and formatting according to MLA guidelines;
- Demonstrate the ability to draw from multiple texts to synthesize an effective comparison;
- Present orally the information learned through the course;
- Gain familiarity and develop expertise with online tools such as blogs, collaborative documents, online writing centers, library research tools, and other tools that facilitate creative expression;
- Communicate professionally via e-mail and other online media;
- Demonstrate information fluency—the ability to find, evaluate, use, and create online resources.

### GENERAL EDUCATION STUDENT LEARNING OUTCOMES

- Students will demonstrate ability to read, analyze, and interpret texts.
- Students will demonstrate proficiency in written and oral discourse.
- Students will demonstrate proficiency with digital content creation.
- Students will understand and use basic research techniques.
- Students will locate, evaluate and synthesize information from a variety of sources.
- Students will develop well-reasoned arguments.
- Students will identify, analyze and evaluate arguments in their own and others' work.

### COURSE REQUIREMENTS AND GRADING

Textbooks and Supplies: In lieu of a textbook, we will use online materials, as well as a novel. You will need to bring materials as appropriate to each class:

- Short stories, essays, and related materials available on our course site

- One book: Larsen, Nella. *The Complete Fiction of Nella Larsen: Passing, Quicksand, and The Stories*. Ed Charles Larson. Anchor Books, 2001.
- Access to a computer, the Internet, and a printer—most of our readings will be available online only—you are responsible for printing and bringing them.
- A college-level dictionary, such as the *American Heritage Dictionary* or a good online dictionary, such as Merriam Webster (<http://m-w.com>).
- A sturdy folder to hold your work and course handouts. Bring this to each class session.
- A notebook for class notes and reading notes.

Grading: Your course grade will be calculated based on the following percentages. Missing any component of a project or assignment will result in a lower grade:

- |                   |                       |                           |
|-------------------|-----------------------|---------------------------|
| • Project #1: 20% | • Homework, Glossary, | • Attendance,             |
| • Project #2: 20% | and Blogging: 15%     | Participation, In-class   |
| • Midterm: 10%    | • Presentations : 10% | writing, and quizzes: 15% |
| • Final: 10%      |                       |                           |

Passing ENG 2001 is contingent on successfully completing all assignments and passing the final.

#### COURSE POLICIES

**ATTENDANCE:** City Tech's policy states: "Attendance and class participation are essential and excessive absences may affect the final grade." Work done on a given day cannot easily be made up; this is especially true for in-class writing and quizzes done in class. Arriving late, leaving during class, or leaving early will count as **half of an absence**. I will not grant excused absences, nor do I need to see documentation in general. If you have an ongoing issue that will keep you from attending class, please address it with me before it becomes a problem so we can find a solution. Absence is not an excuse for missing or late work; you must get class notes from classmates and keep up with your work.

**PARTICIPATION:** To meet the goals of this discussion-based course, participation is essential. Please be respectful in our classroom or our blog community. For each class, arrive punctually, come prepared, bring any required materials, avoid distractions, and contribute actively to the day's activity. Your physical presence is not enough! If you do not contribute to the discussion, workshop, or group activity, I will assume you are unprepared. Although we will use smartphones in class to access information, out-of-scope use will indicate your lack of participation.

**WRITING:** For this writing-intensive course, you will write in class, on the blog, and privately on your own. You will write notes when you listen in class, when you read, and when you plan your projects or blog posts. There will be due dates for finished copies of formal assignments; pace yourself to complete each part of the assignment, including drafts and meetings with me. Absence is not an excuse for missing or late work. Informal writing will contribute to your projects, and will count toward your in-class writing grade. These pieces of informal writing must be kept in your folder or notebook, since we will return to texts, themes, and ideas throughout the semester. Late assignments will be marked down significantly. Extensions may be granted on a case-by-case basis.

**READING:** Before each class, you will complete the reading assignment according to the schedule below. As you read, you will need to take notes both within the text and in your notebook, look up any words you do not know, and consider what about the reading you want to discuss in class and on the blog. Reading quizzes and in-class impromptu responses will help me see that you have completed the reading assignments.

**COURSE SITE:** In addition to our meetings in the classroom, we will have a virtual community on City Tech's OpenLab (<https://openlab.citytech.cuny.edu/roseneng2001s2018/>). **Students will write blog posts and comments according to posted instructions, in addition to other assignments on the blog, including research, a crowd-sourced glossary, and crowd-sourced annotated bibliographies.** Join the course site via the course profile

(<https://openlab.citytech.cuny.edu/groups/eng2001-fiction-s2018/>) by clicking Join Now below the avatar.

SUPPORT: Please come speak with me during my office hours or by making appointment—this is one of the most direct and effective ways to improve your work or to seek advice! There are many other avenues of support at City Tech, including the Ursula C. Schwerin Library, the Atrium Learning Center, the Academic Advisement Center, and the Counseling Service Center. Students with disabilities should consult with the Center for Student Accessibility for documentation and support, and should speak with me privately to coordinate appropriate accommodations.

CITY TECH POLICY ON ACADEMIC INTEGRITY: Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

Plagiarism, the act of presenting another person's ideas, research, or writing as your own, whether intentionally or unintentionally, is not tolerated at City Tech. Using proper documentation and thorough textual analysis will help you avoid plagiarism. **Any cases of plagiarism or other forms of academic dishonesty will result in a grade of zero and appropriate measures taken.** Please familiarize yourself with City Tech's policies on academic honesty. If you have any questions about avoiding plagiarism, contact me before your assignment is due.

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Schedule of Classes (subject to change): **Readings and assignments are due by the beginning of class on the dates shown.** Additional readings may be assigned as appropriate. For the most up-to-date schedule of classes, see <https://openlab.citytech.cuny.edu/roseneng2001s2018/schedule-of-classes/>

Schedule of Classes (subject to change): Readings and assignments are due by the beginning of class on the dates shown. Additional readings may be assigned as appropriate. This online version is the most up-to-date schedule of classes:

Week 1

M 1/29: Introductions: to Introduction to Fiction, to the OpenLab, to each other, and to fiction:

Be sure to create an account on the OpenLab, add an avatar and any information you want in your profile, and join our course. Follow instructions on the blog for your introduction, due 1/31

W 1/31: Margaret Atwood, "[There Was Once](#)" 1992 ( to access this electronically, sign in to JSTOR using your library barcode number, which starts with 22477).

Martha Johnson-Olin, "[Introduction: A Story Capable of Enchanting the World: Cinderella and Its Many Variations](#)"

[Wikipedia entry on Cinderella](#)

Find a Cinderella story, read it, share it by writing a post and attaching it or linking it; and bring it to class on 2/5, ready to discuss it.

Week 2

M 2/5: Cinderella Stories; Presentations.

W 2/7: Gary Parks, "[Elements of Fiction](#)"—including all the sub-pages identified on the left-side menu: "[Plot](#)," "[Character](#)," "[Setting](#)," "[Point of View](#)," "[Style, Tone, and Language](#)," "[Theme](#)," and "[Symbolism, Allegory, and Image](#)";

Kate Chopin, "[The Story of an Hour](#)" 1894, and Susan Glaspell, "[A Jury of Her Peers](#)" 1917

Week 3

M 2/12—Lincoln's Birthday—College Closed

W 2/14: William Faulkner, "[A Rose for Emily](#)"; plus alternate ending

M 2/19—Presidents Day—College Closed

T 2/20—Monday Schedule—No Tuesday Classes: Charlotte Perkins Gilman, "[The Cottagette](#)" 1910 (scroll down a little bit to get to this story), "[The Yellow Wall-Paper](#)" 1899

Week 4

W 2/21: Thomas Wolfe, "[Only the Dead Know Brooklyn](#)"; Ernest Hemingway, "Hills Like White Elephants" (also read it on [Genius](#) for annotations)

M 2/26: Franz Kafka, "[The Hunger Artist](#)"; Daniil Kharrms, [selected short stories](#)

Week 5

W 2/28: Additional Short Fiction in the Public Domain

M 3/5: Additional Short Fiction in the Public Domain

Week 6

W 3/7: Peer Review for Project #1; Review for the Midterm

M 3/12: **Midterm Exam**

Week 7

W 3/14: Nella Larsen, *Passing*

M 3/19: Project #1 due; Nella Larsen, *Passing*

Week 8

W 3/21: Nella Larsen, *Passing*

M 3/26: Nella Larsen, *Passing*

Week 9

W 3/28: Nella Larsen, *Passing*

M 4/2—Spring Break—No Classes

W 4/4—Spring Break—No Classes

M 4/9: : Nella Larsen, *Passing*

Week 10

W 4/11—Friday Schedule—No Wednesday Classes

M 4/16: : Nella Larsen, *Passing*

W 4/18: Peer Review for Project #2; Contemporary short fiction

Week 11

M 4/23: **Project #2 due**; Contemporary short fiction

W 4/25: Contemporary short fiction

Week 12

M 4/30: Contemporary short fiction: Louise Erdrich, "[The Shawl](#)" 2001, and Cynthia Ozick, "[The Shawl](#)" 1989

W 5/2: Contemporary short fiction: Sherman Alexie, "[What You Pawn I Will Redeem](#)" 2003

Week 13

M 5/7: Contemporary short fiction: Chimamanda Ngozi Adichie, "[You in America](#)" (2001)

W 5/9: Contemporary short fiction: Junot Diaz (TBD)

Week 14

M 5/14: Contemporary short fiction

W 5/16: Review for Final Exam

Week 15

M 5/21: Final Exam

W 5/23: Final Exam