

The Reading of Fiction

English 1270
311 Uris Library
t th 11:40-12:55

Professor Jeremy Braddock
office: 136 Goldwin Smith Hall
email: braddock@cornell.edu
office hours: tuesday 2:45-4:45

Required texts:

Bausch and Cassill, eds. *The Norton Anthology of Short Fiction*, shorter 8th ed. (Norton) 0393937756
Aldous Huxley, *Brave New World* (Harper) 0060850523
Gocsik and Hutchison, *Writing about American Literature* (Norton) 0393623543

Course books are available from **the Cornell Store**. You may acquire them new or used elsewhere, but you must have the specific editions listed above (the ISBN numbers are included for your reference). Please be sure to buy the correct editions of these books.

Copies of the books are also on reserve at **Uris Library reserve desk**. If you choose to use the reserve books instead of buying them, you must photocopy the pages and bring them to class so you can refer to them in class discussion. (Plan ahead — others may be using the reserve books too.)

Schedule of reading and writing assignments

29 August Ann Beattie, "Snow" (hand-out; in-class paragraph)

this weekend: buy course books

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3 September Margaret Atwood, "Death by Landscape"
Read class syllabus

essay 1 due

5 September Margaret Atwood, "Death by Landscape"
Bausch and Cassill, "Writing about Fiction" (xvii-xxv)

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10 September George Saunders, "Victory Lap"

return essay 1

12 September **group workshop**

due by 7:00PM Wednesday: email your essay 2 to the others in your group **and to me.**

Your assignment is to read the essays, writing comments on the draft and also filling out the peer review sheet (which will be available on Blackboard).

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17 September William Faulkner, "A Rose for Emily"

essay 2 due, four pages, on "Death by Landscape," or "Victory Lap"

19 September William Faulkner, "A Rose for Emily"

Gocsik and Hutchison, *Writing about American Literature*, chapter 3 "Generating Ideas"

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24 September James Baldwin, "Sonny's Blues"

Gocsik and Hutchison, chapter 5 "Developing Your Thesis"

26 September James Baldwin, "Sonny's Blues"

Gocsik and Hutchison, chapter 6 "Considering Structure and Organization"

viewing/listening: Mendi and Keith Obadike, "[Blues Speaker](#)"

return essay 2

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1 October **group workshop**

due by 7:00PM Monday: email your essay 3 to the others in your group **and to me.**

Your assignment is to read the essays, writing comments on the draft and also filling out the peer review sheet (which will be available on Blackboard).

3 October Vladimir Nabokov, "Signs and Symbols"

essay 3 due, four to five pages

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- 8 October conferences (Gocsik and Hutchison, chapters 7, "Attending to Style," and 8, "Revising Your Work")
- 10 October conferences
- return essay 3**
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- 15 October October break, no class
- 17 October
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- 22 October in class workshop
- Due from **everybody**, by 7:00PM Monday, email your revised essay draft to the other people in your group **and to me**.
- Your assignment is to read the essays, writing comments on the draft and also filling out the peer review sheet (which will be available on Blackboard).
- 24 October Jamaica Kincaid, "Girl"
Toni Cade Bambara, "Gorilla, My Love"
- essay 4 (revision) due**, five pages
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- 29 October Bharati Mukherjee, "The Management of Grief"
- 31 October Tim O'Brien, "The Things They Carried"
- return essay 4**
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- 5 November Aldous Huxley, *Brave New World* (1-71)
- 7 November Aldous Huxley, *Brave New World* (72-139)
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- 12 November library and research methods class
Gocsik and Hutchison, chapter 4, "Researching American Literature"
- 14 November Aldous Huxley, *Brave New World* (140-207)

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19 November Huxley, "Propaganda in a Democratic Society," "Propaganda under a Dictatorship" (Canvas)

21 November Aldous Huxley, *Brave New World* (208-end)

essay 5 (library assignment) due 4:00PM

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26 November George Saunders, "The Semplica Girl Diaries" (Canvas)

28 November November break

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3 December Neil Postman, from *Amusing Ourselves to Death*, "'Now ... This,'" "Reach Out and Elect Someone," "The Huxleyan Warning"

5 December Lance Strate, "The Evolving American Media Environment" (Canvas)

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10 December **group workshop**

essay 6 due 10:00AM Monday, December 16

POLICIES

grading: Your final grade will be calculated as follows:

essay 2 or 3 (whichever paper is not revised): 10%

essay 4 (revision): 20%

essay 5: 15%

essay 6: 40%

class participation (*includes contributions to group workshops*): 15%

disabilities: In compliance with the Cornell University policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except in unusual circumstances, so that arrangements can be made. Students are encouraged to register with Student Disability Services to verify their eligibility for appropriate accommodations.

attendance: Regular attendance is required in this course. You will be permitted one unexcused absence this semester, after which your grade will be affected.

Appropriate **participation** in this class requires that you be on time each day with all the reading completed, that you be ready to take part in discussion, and that all assignments be handed in on time. Your participation grade will take this into account, and will also strongly consider the quality of your contributions to the **writing workshops**.

late policy: I discourage extensions, but am more likely to approve an extension the earlier in advance I am asked, so please plan ahead. Unless you have prior permission from me, late papers will be lowered **one half of a letter grade** for each day that they are late.

no screen policy: Please do not use phones, computers, tablets, or laptops during class. If you have a condition or disability requiring that you take notes on a computer, please speak to me at the beginning of the semester and I will be happy to make appropriate accommodations.

canvas: All materials posted to Canvas should be *printed out* and brought with you to class in hard copy.

conferences: You are required to have two individual conferences with me, the main focus of which will be your writing. One of these conferences will be scheduled for the week of October 8, the other you may schedule at any time during the semester.

workshops: Group writing workshops are the lifeblood of the course. Several times during the semester you exchange complete, polished drafts of essays with a group of your classmates. Your work for the next class period will be a careful reading of your classmates' writing. You will complete a peer review worksheet that you will give to your classmates, *along with a copy of their essay that you have annotated*. This will require from everyone careful, intensive reading as well as firm, clear, tactful, and constructive suggestions and criticisms. As stated above, your work as a respondent in the workshops comprises a significant portion of your **participation grade**.

The aim is for *everyone* to write excellent papers, but in doing this work you will also learn to be a better reader of your own work.

The **Cornell Writing Centers** (WC) provide support for individuals at **any stage of the writing process**. It is a **free resource** available to everyone on campus—faculty, staff, graduate and undergraduate students—for nearly **any kind of writing** project: applications, presentations, lab reports, essays, papers, and more. Tutors (trained undergraduate and graduate students) serve as responsive listeners and readers who can address questions about the writing process or about particular pieces of writing. They can also consider questions of confidence, critical reading, analytic thought, and imagination. Writing tutors also have experience working with non-native speakers of English. During the academic year, the WC are open Mondays through Thursdays from 3:30 – 5:30pm (Mann Library & Rockefeller Hall 178) and Sundays through Thursdays from 7:00 – 10:00pm (Olin library Room 403; Uris Library Room 108; Tatkon Center Room 3343; Flora Rose 110). Writers can schedule appointments or drop in at a convenient time. For more information or to schedule an appointment, go to: <https://knight.as.cornell.edu/wc>

WRITTEN ASSIGNMENTS

1. Formatting: All papers must have standard formatting: a. Double-spaced b. Typed c. Page numbered d. Stapled e. 1" margins on all sides f. Titled g. Standard font-Times New Roman

2. Proofread: Technical, grammatical, or typographical errors will reduce your grade, so you should plan to proofread your work, and if possible have a friend read it too. We will have in-class workshops in advance of the writing assignments that will encourage you to test and develop your arguments. I expect you not only to proofread, but to revise each of your essays.

3. Citations:

Use footnotes to cite facts and quotations in your paper. Model citations from the *Chicago Manual of Style* are listed below. You do not need to include a works cited page. For further information, see:

http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html

One author

1. Greil Marcus, *Lipstick Traces: A Secret History of the Twentieth Century* (Cambridge, MA: Harvard University Press, 1989), 65.

Two authors

6. David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 7th ed. (Boston: McGraw-Hill, 2004), 104–7.

Four or more authors

13. Edward O. Laumann et al., *The Social Organization of Sexuality: Sexual Practices in the United States* (Chicago: University of Chicago Press, 1994), 262.

Editor, translator, or compiler instead of author

4. Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951), 91–92.

Chapter or other part of a book

5. Holly Herndon, “Laptop Intimacy and Platform Politics,” in *Audio Culture: Readings in Modern Music*, ed. Christopher Cox and Daniel Warner (New York: Bloomsbury, 2017), 556-7.

Some goals for the course.

When you successfully complete English 1270 you will be able to produce writing that is suitable for college classes in its use of *theses, argument, evidence, structure, and diction*.

You will have learned to handle primary sources responsibly, and to write essays based on competent, careful reading and analysis of these texts.

You will also know how to make effective use of preparatory writing strategies such as drafting, revising, and taking notes. And the final versions of your essays will have been effectively proofread for mechanical error.

In your essays you will be able to speak and write authoritatively about figurative language and aesthetic form in fiction.

academic integrity

Submitting a paper that you did not write, either entirely or in part, is plagiarism, regardless of how you came by the work. All the work you submit in this course must have been written for this course and not another. All contributory sources must be fully and specifically acknowledged, using MLA formatting guidelines. (These are posted on the library website.)

It is your responsibility to know and comply with Cornell University's policy on plagiarism. You can read The Code on Academic Integrity here: <http://cuinfo.cornell.edu/aic.cfm> .

The Code on Academic Integrity and Acknowledging the Work of Others is available in pdf form here: <http://theuniversityfaculty.cornell.edu/dean/the-rules/faculty-handbook-2/faculty-handbook/code-of-academic-integrity/>

And a helpful guide to recognizing instances of plagiarism and recognizing proper citation is here: <http://plagiarism.arts.cornell.edu/> I strongly encourage you to read these pages and to take the short quiz at the end.