MASTER SYLLABUS

ENGL 214: CONTEMPORARY AMERICAN FICTION

CIP Code: 230101

Prepared By: ROBERT D. ADAMS, Ph.D.
Revised By: Nancy Horan, Assistant Professor
Revised By: Phil LaMarche, Assistant Professor
Revised By: Laini Kavaloski, Associate Professor
A. **Title:** Contemporary American Fiction

B. **Course Number:** ENGL 214

C. **Credit Hours:**
   Credit Hours: 3
   3 lecture hours per week
   
   Course Length: 15 weeks

D. **Writing Intensive Course:** Determined by Semester

E. **GER Category:** 7

F. **Semester(s) Offered:** Fall, Spring

G. **Course Description:**
   Through the writings of contemporary authors (post-1945), students examine literary trends and their relationship to social, political, cultural phenomena in America. Students are given an opportunity to examine the literary devices and structures of these works as well as explore contemporary ideas, values, and attitudes expressed in the literature.

H. **Pre-Requisites/Co-Courses:**
   Pre-requisite(s): ENGL 101 (Expository Writing) or ENGL 102 (Oral and Written Expression)
   Co-requisite(s): None.

I. **Student Learning Outcomes:**

<table>
<thead>
<tr>
<th>Course Student Learning Outcome [SLO]</th>
<th>PSLO</th>
<th>GER</th>
<th>ISLO</th>
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<tr>
<td>a. Interpret and analyze selections of contemporary American fiction</td>
<td>1</td>
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<td>1 [O,W] 2 [CA]</td>
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<td>b. Define common elements of literary study and demonstrate ability to identify and analyze those elements within works studied</td>
<td>2</td>
<td>7</td>
<td>2 [CA]</td>
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<td>c. Compare and contrast common themes among contemporary American authors and the social/political contexts in which they were writing</td>
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<td>2 [CA]</td>
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<td>KEY</td>
<td>Institutional Student Learning Outcomes [ISLO 1–5]</td>
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<td>ISLO #</td>
<td>ISLO &amp; Subsets</td>
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<tr>
<td>1</td>
<td>Communication Skills</td>
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<td>Oral [O], Written [W]</td>
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<td>2</td>
<td>Critical Thinking</td>
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<td>Critical Analysis [CA], Inquiry &amp; Analysis [IA], Problem Solving [PS]</td>
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<td>Foundational Skills</td>
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<td>Information Management [IM], Quantitative Lit./Reasoning [QTR]</td>
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<td>4</td>
<td>Social Responsibility</td>
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<td></td>
<td>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</td>
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<td>5</td>
<td>Industry, Professional, Discipline Specific Knowledge and Skills</td>
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J. **APPLIED LEARNING COMPONENT**: Yes______ No______

K. **TEXTS**: Texts vary with instructor and course theme.


L. **REFERENCES**: Contemporary Literary Criticism, New Revision of Contemporary Authors, Contemporary Authors, Black Literature Criticism, Beacham’s Encyclopedia of Popular Fiction

M. **EQUIPMENT**: Technology enhanced-classroom

N. **GRADING METHOD**: A-F

O. **MEASUREMENT CRITERIA/METHODS**:
   - papers
   - in-class writing and participation
   - reading journal
   - research
   - quizzes

P. **TOPICAL OUTLINE**:

   I. Literary Terminology
      A. Narrative Structure
B. Characterization  
C. Style, Theme, Symbolism

II. Social and Cultural Context  
A. Race  
B. Class  
C. Gender

III. Literary Genres  
A. Realism  
B. Fabulism  
C. Formalism  
D. Satire  
E. Southern Gothic  
F. Metafiction

IV. Social Class Themes in The Short Story:  
Atmics: *The Lesson*, Toni Cade Bambara  
C. Economic, Job, Lifestyle: *The Unclouded Day*, E. Annie Proulx  
D. Economic, Education: *Townies*, Andre Dubus

V. Social Class Themes in the Novel  
A. Ethnicity: *Their Eyes Were Watching God*, Zora Neale Hurston  
B. Gender and Political Oppression:  
1. Science Fiction as Satire - *The Handmaid’s Tale*, Margaret Atwood  
2. *The Handmaid’s Tale* - film  
3. Analysis of genre using social class as lens  
D. Ethnicity, Economics, Lifestyle: *The Tortilla Curtain*, T. Coraghessan Boyle

VI. Choosing Social Class: Social Mobility  
A. Upward Mobility  
B. Down Shifting

Q. **LABORATORY OUTLINE**: none.