Syllabus

In this course we will examine some of the possible sources of fiction, not only in the creative process but also within the history of metaphor and archetype. How do stories grow from myth and meaning into works of art? What are some of the sources of fiction’s meanings and purposes? From where do we derive characterization, plot, theme?

We will look at ancient stories from such sources as the 1001 Nights (often called the Arabian Nights), the Bible, and Folk and Fairy Tales and examine them vis-à-vis the contemporary story. We will look at the origins and early manifestations of craft and technique as we move toward an understanding of fictional form and the meaning of artistic form itself.

Assignments will be creative imitations, as well as analyses and articulations of craft.

Readings:

*Heaven and it's Wonders and Hell* by Emanuel Swedenborg
*Arabian Nights, aka, 1001 Nights* by Anonymous
*Selections from Grimm Fairy Tales*
*Fairy Tales* by Hans Christian Anderson
*(For the Fairy Tales it doesn’t matter what edition or collection you use as long as you have access to the required stories. See Week Five 9-23 to 9-29).*
*For Grim I’m using the Barnes and Noble Classic, Introduction by Elizabeth Dalton and for Anderson I’m using Penguin Popular Classics).*

*Selections from The Torah (Old Testament)*

*Selections from Toaist Tales*

*Buddhist Koans*

*“Dr Jekyll and Mr. Hyde”* by Robert Louis Stevenson
Stories by Jorge Luis Borges:

“The Aleph”
“The Library of Babel”
“Thon, Uqbar, Orbis Tertius”
“Funes, His Memory”
“The Zahir”
“Everything and Nothing”
“Borges and I”

Stories by Julio Cortázar:

“All the Fires the Fire”
“The Southern Thoroughfare”

Stories by Flannery O'Connor:

“Parker’s Back”
“Good Country People”
“The Lame Shall Enter First”

“The Swimmer” by John Cheever

All the above readings can be found in various books or online. You are not required to buy the collected stories of Flannery O'Connor, but you might have to in order to have access to all the stories we will read by her, etc. It is up to you how you get access to the above readings. Some of them are available for free on Amazon and some of them are online. When available online I will provide a link under “Web Links” on the menu bar.

Entire Books:
(You must have copies of these books, paper or otherwise)

*The New Arabian Nights* by Robert Louis Stevenson (free on Kindle)

*The Art of Fiction: Notes on Craft for Young Writers* by John Gardner

*Mystery and Manners: Occasional Prose* by Flannery O'Connor
Requirements of the Course

3 Creative Imitations

Imitation One.
Like in the Arabian Nights, write a story that doesn’t ever get resolved but that moves on to another story keeping the readers interest from one plot to another. Somehow allow us to forget about the original story by making the emerging story compelling. 3-7 pages.

Imitation Two.
Write a fairy tale á la the Grimm brothers or Hans Christian Anderson. Make sure your images are archetypal and that they do not lock into a singular metaphor but that your images and archetypes contain multiple metaphorical possibility. Or write a Buddhist-like koan or a Taoist Tale. Do not be moralistic or try to teach us a lesson. 3-7 pages.

Imitation Three.
Imitate Flannery O’ Conner. Write a character-driven story wherein the irony works in such a way that the character thinks that her or she wants/needs one thing but what they really want/need is something all together different. 5-10 pages.

2 Essays on Fiction and Craft.

Essay One.
Spiritually, Archetype and the Art of Fiction. Write an essay on how religion and spirituality have influenced and been a part of fiction, from the earliest works of fiction to what is published today. Show how images in fiction often work as archetype, metaphor, and cultural socialization. Include religion’s role in creating a metaphorical system for fiction and, and show, if you want how science, especially physics since Einstein, has come to create its own metaphorical system. 7-12 pages

Essay Two.
Write an essay on Swedenborg and how he might have influenced modern fiction and poetics. Be sure to look not only at his primary texts but also research on what has been written about his work and point of view. Make sure that the concept of correspondences figure highly into this paper. You should have at least five outside sources which could include books, articles and creative work from writers such as Borges, Robert Louis Stevenson, Baudelaire, Poe, etc. 7-12 pages.

Discussion Board
Every week there will be Discussion Boards on the readings. It is your responsibility to participate in these boards in two ways. One, you must have an original post giving your response/opinions of the readings for that week.

Two, you must read the posts of your peers and respond to their opinions. This is basically class discussion and participation, where much if not most of the learning is likely to happen. You will learn from each other and when it is time to write your papers, the DBs will turn out to be one of the ways you have started to think about the issues.

On some weeks there will be prompts by me to direct the DBs in a particular direction, but other times the DBs will be open for you to discuss whatever it is you want for that week in relation to the works assigned. DBs will be open for one week, from Sunday to Sunday.

Do not wait until the last days of the week to participate. Get involved early in the week and participate all week long.

DBs are a large part of your grade.

**Grade Distribution:**
Imitations 33.3333%
Essays 33.3333%
Discussion Boards 33.3333%

**Other Policies:**
**Cheating/Plagiarism Policy**
Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording; it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to http://www.utep.edu/dos/acadintg.htm for further information.

**Disabilities Policy**
I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please contact me via e-mail within the first two weeks to discuss any special needs you might have. If you have a documented
disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Disabled Student Services Office can also be reached in the following ways:
Web: http://www.utep.edu/dsso/ Phone: (915) 747-5148 voice or TTY Fax: (915) 747-8712 Email: dss@utep.edu

Software Requirements
You will need the following software on your computers to efficiently work in this course. In some cases your computer may already have some of these programs installed.
◦ Adobe Acrobat Reader. You can get the program by going to http://www.adobe.com and then clicking on the icon on the center of the screen which says "Get Adobe Reader". Follow instructions to install the reader.
◦ Adobe Flash Player. You can get the player by going to http://www.adobe.com and then clicking on "Get Adobe Flash Player". Follow instructions to install the player.
◦ Apple QuickTime Player. You can get this player by going to http://www.apple.com . Once there, click on the "Downloads" tab on the top of the page and then click on QuickTime "Download" and follow instructions.
◦ Microsoft Office. I recommend buying this if you do not have any word processing software or presentation software. As students, you can generally buy this whole package for about $25, far less than the store price of approximately $400.
Email tool with file attachment capability. Please use your UTEP email account.
◦ If you do not have a UTEP e-mail account, please get one immediately. Here is how:
  ▪ Go to https://newaccount.utep.edu/.
  ▪ Create your account (remember that your date of birth is in the form mm/dd/yyyy: two digits for the month, then day, then year).
After you create your account, you must wait 48 hours, then go back to the site and click on "Check on existing account." Enter your UTEP Student ID Number (e.g. 80XXXXXX) and date of birth, and you will get your login name and password. Please let one of us know if you have any difficulty. You may also call the UTEP HELP desk at 1.915.747.5257.

- The HELP desk hours are given below:
  Mon-Fri 7:00am - 8:00pm (Mountain Time)
  SAT 9:00am - 1:00pm (Mountain Time)
  SUN CLOSED

Technical Support
If you have technical problems with the course, please contact the UTEP Helpdesk during the normal UTEP working hours at 915.747.4357 or you may call toll-free 1.866.747.5256.
http://issweb.iss.utep.edu/techsupport/