ENG 1002G-001: Composition and Literature

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Eng 1002 G: 1 CH 3609 (CH 313) MWF 8-8:50       Fall 2002
Dr. Duangrudi Suksang
Office: 3335 (314) Coleman Hall
Office Hours: MWF 10-10:50 a.m.; MW 1-2:30 p.m. and by appointment
Office Phone: 581-6986
Home Phone: 348-0479 (before 10 p.m.)
E-mail address: cfsd@eiu.edu (I do not check my e-mail every day because I do not have e-mail at home.)

Eng 1002G is a writing-centered course. You can submit an essay written for this course to your electronic writing portfolio. It is not a difficult course because I will work with you to help you succeed. I cannot work alone, however. You have to be willing to work with me and work hard for your own success. It is up to you to learn how to discipline yourself and how to shape your own life. I hope that education is as important to you as it is to me. There is no end to learning.

This section of Eng 1002G is designed to help you understand, appreciate and enjoy literature. Through reading, writing, and talking about a variety of texts, you will learn to develop and sharpen your analytical, interpretive and critical skills. You will also gain insight into how fiction writers, poets, and playwrights perceive the world/society and how their perceptions/world views can be related to your own experiences/world views.

Prerequisite: All students enrolled in Eng 1002G should have passed Eng 1001G or must have fulfilled the requirement through transfer credit or through the CLEP proficiency examination.

Kennedy, X.J., An Introduction to Fiction (8th edition)
Meyer, Michael, Poetry: An Introduction (3rd edition)
Hacker, Diana, A Writer's Reference (4th edition)
Griffith, Kelley, Writing Essays about Literature (6th edition)
A standard college dictionary

ATTENDANCE AND PARTICIPATION: Regular attendance and active participation are required. According to the 2002-2003 catalog,

Students are expected to attend class meetings as scheduled. When an absence does occur, the student is responsible for the material covered during the absence (emphasis added). When possible, the student should notify the instructor in advance of an anticipated absence.

Instructors will grant make-up privileges (when make-up is possible) to students for properly verified absences due to illness, emergency, or participation in an official University activity; and such absences will not militate against students in classes in which attendance is used directly in determining final grades (emphasis added). It is the student's responsibility to initiate plans for make-up work and to complete it promptly (emphasis added). If in the instructor's judgment the duration or number of absences renders make-up unfeasible, the instructor may contact the Vice President for Student Affairs and the Department Chairperson to determine an appropriate action.

(52)
In addition, the 2002-2003 catalog includes the following sentences regarding absences: "If a student establishes a record or pattern of absences of concern to the instructor, the instructor may ask of the Vice President for Student Affairs that inquiries concerning the absences be made. The Vice President for Student Affairs also serves as the University contact person when catastrophic events result in extended student absences" (52).

Unless you have received my consent prior to your absence and you are able to provide me with documented evidence showing that your absence is legitimate and excusable, you are not allowed to make up tests, graded in-class exercises and/or quizzes.

Every excused absence (i.e., an official university activity, emergency or medical illness) must be supported by written evidence from a proper authority, which you will present to me upon your return to class.

In case of an official university activity you must also present me in advance with a letter explaining the purpose and date of your anticipated absence.

If you have an emergency or if you are sick, you or someone you know must call me at home or at work BEFORE class begins on the day of your absence. If you cannot reach me, you can leave a message on my answering machine (at home) and/or voice mail (at work) BEFORE class begins on the day of your absence. If you notify me of your absence caused by an emergency or illness AFTER class begins, that absence will not be considered an excused absence. You must also present me with documented evidence supporting your absence upon your return.

A phone notification or an in-class personal notification is appreciated, but it is not considered an automatically legitimate excuse. Remember it is **your responsibility** to contact either your classmates or me to find out what you have missed and/or if there has been any change made on the original syllabus during your absence.

**If you have more than 6 unexcused absences (2 weeks of classes), you will not pass the course.** After your third unexcused absence, you must see me to discuss your performance in the class. Don't forget to sign your name on the attendance sheet that I will pass around at the beginning of each class period.

It is very important that you participate actively and seriously in all class activities. Remember that nobody knows everything and everybody has something valuable to offer. We can have fun learning from each other and growing together as a group.
COURSE REQUIREMENTS

1. You are required to read all assigned selections before each class and to participate in all class activities. For each class, whenever possible, you will work in small groups on the assigned reading selection(s). Each group will spend the first 15 minutes discussing the assigned selection. After that each group will share with the class its members' comments and observations about the assigned selection.

2. Reading responses (30 X 4 =120): This requirement is designed to help you keep up with and think analytically and critically about your reading assignments before class discussion. You are required to write 4 substantial responses to reading assignments as indicated on the syllabus. You may do TWO extra responses to replace the ones that receive low grades.

Each response MUST be at least 500 words long (2 typed, double-spaced pages, 250 words per page). It can be longer. Responses that are shorter than the minimum required length (500 words) will not receive many points. I will collect your responses at the beginning of each class period before class discussion. For example, if you choose to respond to the reading selections assigned for Monday, you must be ready to turn in your response at the beginning of that Monday class. You are to respond to all the reading selections assigned for each day unless I indicate otherwise. If you respond to only one of the two assigned selections, you can get only up to half of the total score. I will not accept responses placed in my mailbox and will not be responsible for them. They must be given to me personally. You can also turn them in to me personally ahead of time. I will accept late responses only if your absences are caused by "illness, emergency, or participation in an official University activity"; however, you must present documented evidence upon turning in your responses.

Evaluation: Each response is worth 30 points. Your grade is based on the quantity and quality of your response. If your response meets the minimum length requirement (500 words) but is generalized or unengaged, you will receive approximately 18-21 points (60-70%). If your response is below 500 words, you will get less than 60%. You will receive more than 70% if your response not only meets or exceeds the required length but also shows that you have thought carefully about the reading assignment and have responded to it energetically, specifically, imaginatively, critically, and independently. Mere plot summary will receive approximately 18 points (60%). Plot details are used to support your points. I am more interested in reading your ideas/speculations and critical/analytical comments that are supported by textual details. Questions at the end of each short story and poem should help guide your critical/analytical response.

3. There will be reading quizzes, which will not be announced ahead of time (50 points). They will be given before class discussion. If you come to class after the quiz has been given, you are not allowed to make up that quiz. These reading quizzes are intended to help you keep up with the reading assignments. If your absence is an unexcused absence, you will not be allowed to make up a quiz. You will be allowed to make up a quiz if you have documented evidence showing that your absence is legitimate and excusable.

4. You will write 3 formal papers (1000 words or 4 double-spaced, typed pages--250 words per page).
5. You are required to lead class discussion on either a short story or a poem listed on the syllabus (20 points). You will not receive 20 points for this activity if you are obviously not well prepared. You must have at least 5 thoughtful questions that can initiate critical responses, not the simple yes-no responses, from your classmates. You can have more than 5 questions. You will receive 4 points for each thoughtful question. You must turn in your list of questions to me before class discussion. You are not to summarize the text for the class. You have to assume that your classmates have read the text.

6. There will be a mid-term exam and a comprehensive final exam.

**You should save all of your responses, papers (including drafts) and in-class exercises as well as quizzes.**

**PAPERS:** All major papers must be typed. They will be graded in accordance with the "Guidelines for Evaluating Writing Assignments in EIU's English Department," which will be given to you.

To prevent any mishaps, you should make copies of your papers. Save all notes and drafts. When you turn in your paper, you must include the following items:

1. A cover sheet
2. A response from your classmate

I will not accept your paper without a response from your classmate. If you do not have a response from your classmate when turning in your paper on the due date, you must arrange to have your 1002G:1 classmate respond to your draft. After revising your draft, turn in your "final" copy along with all that required items by 12 p.m. (noon) on the Wednesday that follows the due date; otherwise, I will not accept your paper.

3. Draft(s)
4. A final copy with your name, section number, the date and the name of the assignment

I will not accept your paper until you have all the items listed above.

Conferences on papers before each workshop session are mandatory unless I indicate differently on each individual assignment handout. I will help guide you through each of your writing assignments by discussing your complete rough draft with you in conference. Therefore, you must have a complete rough draft done before our first conference on the paper. I will sign my name on your first complete rough draft to acknowledge that you have already had a conference with me on the paper. Then bring your revised draft to a peer-response workshop in class. If you forget to come to your conference, you must reschedule it before the peer-response workshop. If you don't care enough to reschedule it, I will have to deduct 10 points from whatever you get on your paper.

**LATE PAPERS:** Papers must be turned in on time unless you have received my permission to turn it in later than the due date. I will accept late papers also in cases of severe illness, official university activity and other urgent reasons upon presentation of a valid excuse issued by a proper authority.
**REVISION:** You are allowed to revise either Paper #1 or Paper #2. You must turn in the original with your revision before the due date or on the due date in class or before 12 p.m. (noon) in my office. You will receive up to 10 additional points on your revised version. I will not accept your revision after after 12 p.m. (noon) on the due date.

**PLAGIARISM:** Plagiarism is a serious academic offense and will not be tolerated. I will talk to you about how to use outside sources properly to avoid plagiarism. I am also ready to help you whenever you have any questions about how to deal with your sources. It is perfectly legitimate for you to use other people's words / phrases or ideas, but you MUST acknowledge your sources by putting quotation marks around words or phrases that belong to another author and properly documenting your quotes, summaries and paraphrases. You should have self-respect and respect for others.

***The Department's statement on plagiarism: "Any teacher who discovers an act of plagiarism—'The appropriation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' (Random House Dictionary of the English Language) --has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office."

**GRADING POLICY:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unannounced quizzes</td>
<td>50</td>
</tr>
<tr>
<td>3 Papers</td>
<td>300</td>
</tr>
<tr>
<td>Reading Responses</td>
<td>120</td>
</tr>
<tr>
<td>Class discussion requirement</td>
<td>20</td>
</tr>
<tr>
<td>Mid-term exam</td>
<td>100</td>
</tr>
<tr>
<td>Final exam</td>
<td>110</td>
</tr>
<tr>
<td>Total</td>
<td>700</td>
</tr>
</tbody>
</table>

Your final grade is based on the number of points you have accumulated. Here is the grading scale for this course:

- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%
- F Below 60%

*You must fulfill all requirements and receive at least a C or 70% in order to pass this course.*

*I expect you to ask me questions if my instructions are not clear. Otherwise, I will assume that you understand what I ask you to do and will expect that you do it properly and well. If you choose to remain in this class, I assume that you accept my policies and course requirements.*

*I am here to help you succeed in your academic pursuit. Please feel free to talk to me anytime. I believe in openness; feel free to discuss any problems with me so that we can solve them together. Please remember that I am ready to help and talk with you. Come by my office (314 I CH) during the office hours, or make an appointment with me after class, or call me to set up a time that is convenient for you.*
*If you have documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

I look forward to getting to know you, working with you, and learning from you. I hope we have a good semester together. Welcome back!

Eng 1002G: Dr. Suksang  Fall 2002  Syllabus ;This syllabus may need to be adjusted at times. If you are unable to attend class, make sure you find out if there is any change.

Week #1
M  Aug 26  Introduction
Assignments: I'd like you to write a letter to me telling me something about yourself. You can talk about your hopes, goals and needs for this course: what you would like to get out of it, what you can contribute, what you hope will not happen, what makes you nervous or anxious about the class, and what is the hardest and easiest about writing for you. Also, you may want to talk about how you feel about writing and reading, your experience in writing and reading, or your experience with writing and reading, or your experience when writing and reading.

W  Aug 28  In-class writing
F  Aug 30  Discuss how to write an informal reading response, how to document and cite sources. Bring Dinana Hacker's A Writer's Reference (4th ed) and Griffith's Writing Essays about Literature (252-280).

Week #2
M  Sept 2  Labor Day--No class
W  Sept 4  Discuss how to write essays about literature. Bring Griffith's Writing Essays about Literature (203-231).
F  Sept 6  Discuss the elements of poetry. Read Chapter 5 'Interpreting Poetry' (87-115) in the Griffith text and Chapter 2 'Writing about Poetry' (46-52) as well as pages 530-556 in the Meyer poetry text. You will look up literary terms in the glossary at the end of the Meyer poetry text. We will also talk about metaphors in "Your Eyes" by Octavio Paz (handout)

Week #3
*Make sure that your response contains at least 500 words. If you think that responding only to two poems will not give you 500 words, you should write on all the poems assigned for that day.

*All the poems listed below are in Michael Meyer's Poetry: An Introduction (3rd ed.)
M  Sept 9  Read and discuss Langston Hughes's "Formula" (382-383), Helen Farries’s "Magic of Love" (30-31), and John Frederick Nims's "Love Poem" (31).
Response#1 (Respond to at least two poems. If you cannot get 500 words, you should respond to all three.)
Read and discuss Regina Barreca's "Nighttime Fires" (26-27), Margaret Atwood's "Bored" (72-73), and Mary Di Michele's "As in the Beginning" (602-603). **Response #2** (Respond to at least two poems.)

Read and discuss Margaret Atwood's "February" (125), Sophie Cabot Black's "August" (125-126), and Robert Morgan's "Time's Music" (682). **Response #3** (Respond to at least two poems.)

**Assignment: Paper #1**

Read and discuss Andrew Hudgins's "Elegy for My Father, Who Is Not Dead" (242) and Dylan Thomas's "Do not go gentle into that good night" (233). **Response #4** (Respond to both poems.)

Read and discuss Louise Bogan's "Women" (593-594) and Alice Walker's "a woman is not a potted plant" (37-38). **Response #5** (Respond to both poems.)

Sylvia Plath's "Mirror" (126-127) and Claribel Alegria's "I Am Mirror" (656-657). **Response #6** (Respond to both poems.)

Rudyard Kipling's "If--" (36-37) and Langston Hughes's "Mother to Son" (378-379). **Response #7** (Respond to both poems.)

Read and discuss Cathy Song's "The Youngest Daughter" (77-79) and Wyatt Prunty's "Elderly Lady Crossing on Green" (39-40). **Response #8** (Respond to both poems.)

A. E. Housman's "Loveliest of trees, the cherry now" (224), William Carlos Williams's "Spring and All" (645), and William Wordsworth's Lines Written in Early Spring" (646). **Response #9** (Respond to at least two poems.)

Conferences on Paper #1 in my office

Bring your complete rough draft with you when you come to see me in conference.

**Week #6**

Conferences on Paper #1

Workshop Paper #1 in class.

Read and discuss Kazuo Ishiguro's "A Family Supper" (631-638) and Ha Jin's "Saboteur" (184-192). **Response #11** (Respond to both stories.)

**Week #7**

All the stories listed below are in X.J. Kennedy's *An Introduction to Fiction* (8th ed.).

Read and discuss Chapter 3 "Interpreting Fiction" (33-60) in the Griffith text. Raymond Carver's "What We Talk About When We Talk About Love" (Kennedy 475-484) and "Cathedral" (448-458). **Response #10** (Respond to both stories.)

Workshop Paper #1 in class.

Read and discuss Kazuo Ishiguro's "A Family Supper" (631-638) and Ha Jin's "Saboteur" (184-192). **Response #11** (Respond to both stories.)

**Turn in Paper #1 on Friday, October 11 in class. I will also tell you about the midterm exam.**
**Week#8**

**M Oct 14**  
Mid-term exam

**W Oct 16**  
Read and discuss Robert Olen Butler's "A Good Scent from a Strange Mountain" (526-535) and Amy Tan's "A Pair of Tickets" (136-151). **Response #12** (Respond to both stories.)

**F Oct 18**  
FALL BREAK

**Week#9**

**M Oct 21**  
Read and discuss Zora Neale Hurston's "Sweat" (621-630) and Kate Chopin's "The Storm" (112-116). **Response #13** (Respond to both stories.)

**W Oct 23**  
Read and discuss Katherine Anne Porter's "The Jilting of Granny Weatherall" (80-87) and Eudora Welty's "Why I Live at the P.O." (63-72). **Response #14** (Respond to both stories.)

**F Oct 25**  
Read and discuss Alice Walker's "Everyday Use" (88-95) and Anjana Appachana's "The Prophecy" (497-510). **Response #15** (Respond to both stories.)

*Turn in your revision of Paper #1 in class or by 12 p.m. (noon) in my office. I will not accept late submissions.*

**Assignment: Paper #2**

**Week#10**

**M Oct 28**  
Read and discuss Alice Munro's "How I Met My Husband" (680-692) and Frank O'Connor's "First Confession" (719-725). **Response #16** (Respond to both stories.)

**W Oct 30**  
Read and discuss Earnest Hemingway's "A Clean, Well-Lighted Place" (158-162) and Flannery O'Connor's "Good Country People" (390-405). **Response #17** (Respond to both stories.)

**F Nov 1**  
Read and discuss Katherine Mansfield's "Miss Brill" (665-668) and Raymond Carver's "A Small, Good Thing" (458-475). **Response #18** (Respond to both stories.)

**Week#11**

**M Nov 4**  
Conferences on Paper #2 in my office  
Bring your complete rough draft with you when you come to see me in conference.

**W Nov 6**  
Conferences on Paper #2

**F Nov 8**  
Conferences on Paper #2

**Week#12**

**M Nov 11**  
Read and discuss Lorraine Hansberry's A Raisin in the Sun (1959)--Act I (1274-1289)

**W Nov 13**  
Read and discuss Lorraine Hansberry's A Raisin in the Sun--Acts II and III (1289-1310)

**F Nov 15**  
Workshop Paper#2 in class.
Week#13  
M Nov 18  Read August Wilson's *Fences* (1985)--Act I (1514-1530)  
W Nov 20  Read Wilson's *Fences*--Act II (1531-1542)  
F Nov 22  Discuss *Fences* as a whole.  

*Turn in Paper #2 in class on Friday, November 22.*

**Assignment: Paper#3**

Week#14  
THANKSGIVING RECESS---November 25-29

Week#15  
M Dec 2  Conferences on Paper #3 in my office  
Bring a complete rough draft with you when you come see me in conference.  
W Dec 3  Conferences on Paper #3  
F Dec 6  Conferences on Paper #3  

*Turn in your revision of Paper #2 in class or by 12 p.m. (noon) in my office on Friday, December 6. I will not accept late submissions.*

Week 16  
M Dec 9  Read and discuss Henrik Ibsen's *A Doll House* (1879)--Act I (659-671)  
W Dec 11 Read and discuss Ibsen's *A Doll House* --Acts II and III (671-688)  
F Dec 13 Discuss *A Doll House* as a whole.  
Course evaluation.  
I will also talk about the final.  

*Turn in Paper #3 in class or by 12 p.m. (noon) on Friday, December 13. I will not accept late submissions. I will give your papers back on the day of the final.*

**Final:**  
Monday, December 16, 8-10 a.m.