

Fall 8-15-1998

ENG 1002C-014: Composition and Literature

Mary Maddox
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_fall1998



Part of the [English Language and Literature Commons](#)

Recommended Citation

Maddox, Mary, "ENG 1002C-014: Composition and Literature" (1998). *Fall 1998*. 59.
http://thekeep.eiu.edu/english_syllabi_fall1998/59

This Article is brought to you for free and open access by the 1998 at The Keep. It has been accepted for inclusion in Fall 1998 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

Mary Maddox
336 Coleman Hall
581-6944
cfmcm@eiu.edu

Office Hours:
Tuesday/Thursday
1:45 - 3:30 PM
5:15 - 6:00 PM
and by appointment



COMPOSITION AND LITERATURE
Course Syllabus
English 1002-014
Fall 1998

August 25

Reading:

from *Literature*:

Hall, "My Son, My Executioner"	p. 959
Grennan, "Bat"	pp. 656-7
Hardy, "Convergence...Twain"	pp. 638-9
Mukand, "Lullaby"	p. 981
Rios, "Seniors"	pp. 614-5
Slavitt, "Titanic"	pp. 639-40

Class Activities:

Review of Syllabus
Discussion of Poems

August 27

Class Activities:

Discussion of Poems
ASSIGNMENT: FIRST RESPONSES TO POEMS

September 1

Reading:

from *Literature*:

Ch 23: Writing About Poetry	pp. 799-804
Ch 39: Explication	pp. 2060-64

from *Writing Essays About Literature*:

Ch 1: Strategies for Reading	pp. 7-13
Ch 2: Analyzing Literature	pp. 15-26
Ch 8: Writing About Literature	pp. 151-7
Ch 9: Choosing Topics	pp. 157-73

Class Activities:

ESSAY ASSIGNMENT: EXPLICATION
Discussion of Poems

September 3

Reading:

from *Literature*:

Forche, "The Colonel"	p. 792
Frost, "Out, Out--!"	pp. 863-4
Kizer, "Food For Love"	pp. 667-8
Owen, "Dulce et Decorum Est"	pp. 660-1
Perry, "Blue Spruce"	pp. 690-1
Plath, "Mirror"	p. 683

September 3 (Cont.)	<p>Class Activities:</p> <p style="padding-left: 40px;">DUE: FIRST RESPONSES TO POEMS</p> <p style="padding-left: 40px;">ASSIGNMENT: SECOND RESPONSES TO POEMS</p> <p style="padding-left: 40px;">Discussion of Poems</p>
September 8	<p>Reading:</p> <p style="padding-left: 40px;">from <i>Writing Essays About Literature</i>:</p> <p style="padding-left: 80px;">Ch 5: Analyzing Poetry</p> <p style="text-align: right; padding-right: 20px;">pp. 83-112</p> <p>Class Activity:</p> <p style="padding-left: 40px;">Discussion of Poems</p>
September 10	<p>Reading:</p> <p style="padding-left: 40px;">from <i>Writing Essays About Literature</i>:</p> <p style="padding-left: 80px;">Ch 10: Drafting the Essay</p> <p style="padding-left: 80px;">Ch 12: Revising and Editing</p> <p style="text-align: right; padding-right: 20px;">pp. 175-91</p> <p style="text-align: right; padding-right: 20px;">pp. 241-54</p> <p>Class Activities</p> <p style="padding-left: 40px;">Review For Poetry Exam</p> <p style="padding-left: 40px;">Work on Drafting Explication Essay</p> <p style="padding-left: 40px;">Sign-up For Conferences</p> <p style="padding-left: 40px;">DUE: SECOND RESPONSES TO POEMS</p>
September 15	<p>Class Activity:</p> <p style="padding-left: 40px;">Peer Editing of Essay Drafts</p> <p style="padding-left: 40px;">DUE: FIRST DRAFT OF EXPLICATION</p>
September 17- September 24	<p>Classes Suspended:</p> <p style="padding-left: 40px;">Conferences in 336 Coleman Hall</p> <p style="padding-left: 40px;">DUE IN CONFERENCE: REVISION OF EXPLICATION</p>
September 29	<p>Reading:</p> <p style="padding-left: 40px;">from <i>Literature</i>:</p> <p style="padding-left: 80px;">Ellison, "Battle Royal"</p> <p style="padding-left: 80px;">Faulkner, "A Rose for Emily"</p> <p style="text-align: right; padding-right: 20px;">pp. 196-206</p> <p style="text-align: right; padding-right: 20px;">pp. 54-63</p> <p>Class Activities:</p> <p style="padding-left: 40px;">POETRY EXAM</p> <p style="padding-left: 40px;">ASSIGNMENT: RESPONSE TO STORIES</p> <p style="padding-left: 40px;">Discussion of Stories</p>
October 1	<p>Reading:</p> <p style="padding-left: 40px;">from <i>Literature</i>:</p> <p style="padding-left: 80px;">O'Connor, "Good Country People"</p> <p style="padding-left: 80px;">Perspectives on O'Connor</p> <p style="padding-left: 40px;">from <i>Writing Essays About Literature</i>:</p> <p style="padding-left: 80px;">Ch 3: Analyzing Fiction</p> <p style="text-align: right; padding-right: 20px;">pp. 368-82</p> <p style="text-align: right; padding-right: 20px;">pp. 404-07</p> <p style="text-align: right; padding-right: 20px;">pp. 27-55</p> <p>Class Activity:</p> <p style="padding-left: 40px;">Discussion of Stories</p>

October 6	<p>Reading:</p> <p>from <i>Literature</i>:</p> <p>Hawthorne, "Young Goodman Brown" pp. 268-76</p> <p>Updike, "A & P" pp. 487-91</p> <p>Ch 39: Analysis pp. 2064-69</p> <p>from <i>Writing Essays About Literature</i>:</p> <p>Essay #2 pp. 272-4</p> <p>Class Activities:</p> <p>ESSAY ASSIGNMENT: ANALYSIS</p> <p>Discussion of Stories</p>
October 8	<p>Reading:</p> <p>from <i>Literature</i>:</p> <p>Atwood, "Death by Landscape" pp. 120-32</p> <p>Boyle, "Carnal Knowledge" pp. 244-257</p> <p>Dubus, "Killings" pp. 64-75</p> <p>Class Activity:</p> <p>Discussion of Stories</p>
October 13	<p>Reading:</p> <p>from <i>Writing Essays About Literature</i>:</p> <p>Ch 6: Evaluating...Literature pp. 113-21</p> <p>Ch 11: Documenting Sources pp. 193-231</p> <p>Class Activities:</p> <p>Review For Fiction Exam</p> <p>Work on Drafting Analysis Essay</p> <p>Sign-up For Conferences</p> <p>DUE: RESPONSES TO STORIES</p>
October 15	<p>Class Activity:</p> <p>Peer Editing of Essay Drafts</p> <p>DUE: FIRST DRAFT OF ANALYSIS ESSAY</p>
October 20- October 27	<p>Classes Suspended:</p> <p>Conferences in 336 Coleman Hall</p> <p>DUE IN CONFERENCE: REVISION OF ANALYSIS ESSAY</p>
October 29	<p>Reading:</p> <p>from <i>Literature</i>:</p> <p>Wilson, <i>The Piano Lesson</i> pp. 1925-80</p> <p>Class Activities:</p> <p>FICTION EXAM</p> <p>Video of <i>The Piano Lesson</i></p>
November 3	<p>Reading:</p> <p>from <i>Writing Essays About Literature</i>:</p> <p>Ch 4: Analyzing Drama pp. 57-80</p>

November 3 (Cont.)	Class Activities: Video and Discussion of <i>The Piano Lesson</i> ASSIGNMENT: RESPONSES TO <i>THE PIANO LESSON</i>
November 5	Reading: from <i>Literature</i> : Ch 39: Comparison pp. 2069-75 from <i>Writing Essays About Literature</i> : Ch 12: Sample Essay pp. 254-61 Ch 7: Specialized Approaches pp. 123-50 Class Activities: ESSAY ASSIGNMENT: COMPARISON Discussion of <i>The Piano Lesson</i>
November 10	Reading: from <i>Literature</i> : Dorfman, <i>Death and the Maiden</i> pp. 1836-68 Dorfman, <i>Afterward</i> pp. 1993-96 Class Activities: Video of <i>Death and the Maiden</i> DUE: RESPONSES TO <i>THE PIANO LESSON</i>
November 12	Class Activities: Video and Discussion of <i>Death and the Maiden</i> ASSIGNMENT: RESPONSES TO <i>DEATH AND THE MAIDEN</i>
November 17	Class Activities: Discussion of <i>Death and the Maiden</i> Review For Drama Exam
November 19	Class Activities: Work on Drafting Comparison Essays Sign-up For Conferences DUE: RESPONSES TO <i>DEATH AND THE MAIDEN</i>
December 1	Class Activity: Peer Editing of Essay Drafts DUE: FIRST DRAFT OF COMPARISON ESSAY
December 3- December 10	Classes Suspended: Conferences in 336 Coleman Hall DUE: REVISION OF COMPARISON ESSAY
December 15 7:30 PM	DRAMA EXAM FINAL EXAM ESSAY

READING ASSIGNMENTS

You should have been issued the following texts for this course:

Fulwiler, Toby, and Alan R. Hayakawa. *The Blair Handbook*. 2nd ed. Saddle River, NJ: Prentice-Hall, 1997.

Griffith, Kelley. *Writing Essays About Literature: A Guide and Style Sheet*. 5th ed. Fort Worth: Harcourt Brace, 1998.

Meyer, Michael. *The Bedford Introduction To Literature*. 4th ed. Boston: St. Martin's, 1996.

Webster's New World Dictionary.

Please do all reading by the date assigned and always bring the relevant text(s) to class. Keep *The Blair Handbook* and the dictionary handy for reference.

WRITING ASSIGNMENTS

The course requires that you submit the following writing:

TWENTY RESPONSES to the assigned reading. Although class time will be available to work on these responses, you may have to complete them outside class. They will come due periodically. Responses are evaluated on their originality and attention to the assigned poem, story, or play. They are graded less stringently than essays, but they should be legible, coherent and reasonably free of errors in mechanics and grammar.

THREE ESSAYS in first draft, typed double-spaced, for peer editing and review. You will receive full credit for first drafts if they are substantially complete.

THREE REVISIONS, typed double-spaced, which I will read and evaluate during individual conferences with you. I may reject work that doesn't fit the assigned length or topic. These are graded according to the criteria set forth in "Guidelines for Evaluating Writing Assignments in EIU's English Department," and according to the consistency and insight of your interpretation of works of literature.

A FINAL EXAM ESSAY, written in class during the time scheduled for your final exam.

Other MISCELLANEOUS WRITING, including unscheduled quizzes and exercises. My criteria for grading these will vary. Please ask if you have a question about the grade on a particular assignment.

Though I hope you work hard, I can only evaluate results; I cannot measure the effort you put into your writing.

PEER EDITING

You will be asked to spend THREE class periods commenting on the drafts of your classmates. The purposes of peer editing are to improve your reading skills and help you develop a constructive, analytical approach to the problems and possibilities of revision in your own writing.

To receive full credit for peer editing, you must bring to class TWO COPIES of a complete typed draft of your essay, and work the entire period reading and commenting on essays by your peers. Your written comments will be graded on their completeness.

CONFERENCES

Three times during the course, classes will be suspended to make time for individual conferences during which I read and evaluate your essay revisions. You will be given a signup sheet before each set of conferences. It is your responsibility to show up at the time scheduled, and your essay may receive a late penalty if you miss a conference. If you cannot keep the appointment, call me ahead of time to reschedule.

EXAMINATIONS

There will be THREE objective exams, one covering each of the literary genres. Their primary purpose is to test your comprehension of the reading. Questions may appear on any assigned reading as well as on the poems, stories and plays slated for discussion on the syllabus.

MANUSCRIPT REQUIREMENTS

The presentation of written work does affect its grade. Your work should conform to the following rules:

Work written in class should be neatly handwritten on standard-sized lined paper. For those working in the ETIC, of course it should be typed on the computer and printed.

Fold all in-class writing assignments lengthways. On the outside write your name, the course number and section, instructor's name, and date.

FIRST DRAFTS brought for peer editing should be typed double-spaced on standard-sized paper in blue or black ink. Do this out of consideration for your classmates who will be required to read and comment on your work.

REVISIONS and RESPONSES must be typed double-spaced on standard-sized paper in blue or black ink. Any revision or response that comes to me not typed will be returned unread. I will consider it late unless a typed copy is submitted the same day.

On the first page type your name, the course number and section, the instructor's name, and the date. Don't forget to title your essay.

Copy should cover only one side of each page and have adequate margins on all four sides. Pages should be numbered.

You are responsible for all errors whether or not you type the manuscript yourself, so proofread carefully. Though corrections in ink are expected, the copy should not be so riddled with scratched-out errors or squeezed-in insertions that it is difficult to read.

If you have not handed in a draft for peer editing, or if the essay has changed drastically between early drafts and the final version, bring previous drafts to conference along with the revision.

LATE ASSIGNMENTS AND MAKE-UPS

You may make up or be excused from classwork ONLY if your absence is authorized by me or another member of the faculty. I may require documentation of illnesses, emergencies, or other excuses for missed work.

I accept late revisions, but there is a penalty unless you have an excused absence. Your grade loses five (5) points if you miss a conference or come unprepared. It loses an additional ten (10) points if you do not bring me a completed revision when the class next meets. Your grade continues to lose points at the rate of ten (10) for each subsequent class.

I will make every effort to reschedule conferences and may waive or reduce penalties in exceptional circumstances --- such as the writer's extended and incapacitating illness --- but not because of fraternity or sorority activities, vacation arrangements, sports events, etc.

You may be excused from handing in a first draft or attending peer editing session only for similar compelling reasons.

STUDENTS WITH DISABILITIES

If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible

PLAGIARISM

The English Department has a policy on plagiarism:

Any teacher who discovers an act of plagiarism --- "The appropriation or imitation 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 assignment 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.

I will impose the severest penalty in a case of deliberate plagiarism.

If you have cited outside sources and I have questions about the completeness or correctness of the citations, I may require that you show me the sources before I grade the essay. This is NOT an accusation of plagiarism; I just want to check whether you know what you're doing.

GRADES

Please don't hesitate to ask questions about your grade. I use a numerical scale that corresponds to letter grades as follows:

100 - 90	A
89 - 80	B
79 - 70	C
69 - 60	D
59 - 1	F

Your overall grade for the course is determined as follows:

The REVISIONS brought to conferences count for 10% apiece. Total for revisions: 30%.

Credit for the RESPONSES TO READING is divided equally among the genres of poetry, fiction and drama at 10% each. For example, even though you will write responses to more poems than short stories, your credit for story responses equals your credit for poem responses. Total for responses: 30%.

The three objective EXAMINATIONS count for 5% each. Total for exams: 15%.

The FINAL EXAM ESSAY counts for 5%.

Each FIRST DRAFT brought for peer editing counts for 2% of the final grade, 6% altogether. The written comments from PEER EDITING sessions count for 3% apiece, 9% altogether. Total for first drafts and peer editing: 15%.

MISCELLANEOUS WRITING counts for the remaining 5%.

STUDENTS WHOSE OVERALL GRADE AVERAGES D OR F WILL RECEIVE NC (no credit) ON THEIR FINAL GRADE REPORT. ALTHOUGH THEY MUST REPEAT THE COURSE, THE NC WILL NOT AFFECT THEIR GRADE-POINT AVERAGE.