Spring 1-15-2003

ENG 3808-001

Ruth Hoberman
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_spring2003

Part of the English Language and Literature Commons

Recommended Citation
Hoberman, Ruth, "ENG 3808-001" (2003). Spring 2003. 120.
http://thekeep.eiu.edu/english_syllabi_spring2003/120

This Article is brought to you for free and open access by the 2003 at The Keep. It has been accepted for inclusion in Spring 2003 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
Goals
By the end of the semester I hope a number of things will have happened:
1. We will have talked about a number of texts, in the process getting acquainted with the themes and techniques most characteristic of the modern British period
2. We will have talked about the period itself: the historical events and cultural forces that shaped and were in turn shaped by these texts and their authors;
3. We will have talked about the theoretical issues raised by these texts: why experiment with style or narrative technique? At what point do new ideas about life demand new literary forms? How relevant is a writer’s gender, social class, or racial identity to his or her work? What is the relationship between literature and the sociopolitical context out of which it emerges?

Requirements:
Two papers, one short (2-3 pp.) and one long (6-8 pp.)
One group presentation
Three exams
Weekly reading responses
Occasional in-class writing assignments and 2 cartoon assignments

Weekly reading responses: almost every week, as designated on the syllabus, you need to hand in a one-page typed response to some aspect of the assigned reading. You choose which class day to hand it in on, but no matter what, you must be in class to turn it in, and the response’s topic must be the reading assigned for that day. (The point is for you to formulate your ideas about the reading before we discuss it). Ideas for responses are listed on the final page of the syllabus, but I may also make suggestions in class. The only requirements: keep focused on a single issue for the whole response; quote directly from the text at some point; and type. Conclude your response with any questions you have about the reading.

I will occasionally ask people to read or summarize their responses, so hold onto them until the end of class, when I will collect them. I will grade these on a ten-point scale, on the basis of completeness (is it a full page, does it include a direct quotation?), thoughtfulness, and development (does it go into detail about whatever issue it raises?).

Group presentation: As soon as possible (I’ll ask for this information within the first week or so), pick a presentation topic from the syllabus that interests you and find 1-2 other students with the same interest. Ideally this topic will also be the subject of your final paper. Come see me for bibliographic suggestions at least a week before your presentation date. I’ll ask your group to run the class on the day you select. Begin by making a brief presentation about your topic. Then lead the class through a series of discussion questions (I suggest you come with 5-10) focusing on the assigned text. Be inventive: feel free to use visual aids (let me know ahead of time if you’ll need a VCR or cd player), to assign groupwork, or do whatever else you need to to make the class interesting and informative.
Grades
Papers: 30% (10/20)
Exams: 40% (10/15/15)
Nine reading responses: 20%
Group presentation, participation, and other assignments: 10%
I try to base essay grades on Guidelines for Evaluating Writing Assignments in EIU’s English Department.
Note that because I grade on a 100-point scale, missing assignments affect your grade tremendously.
Grading scale: 91-100: A; 81-90: B; 71-80: C; 65-70: D; below 65 = F

Policies
English Department Statement Concerning 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 the immediate assignment of a grade of F for the course.

Attendance: I expect students to be in class, to be prepared, and to participate in class discussion. A portion of the grade will reflect your involvement in class discussions and your degree of preparation. **More than 5 unexcused absences will result in a 0 for the participation portion of your grade.** Other reasons to get to class:
Important information will emerge from lectures/discussions; exams will expect you to be able to recall this information as relevant to the assigned texts. I will only accept responses handed in IN CLASS on the day for which the assignment they respond to will be discussed; I may ask that responses deal with a specific issue raised in class; I will often give page numbers for reading assignments in class; any in-class writing assignments I give may not be made up. If illness or personal emergency keeps you from class, let me know, and I’ll see that you’re not penalized; no matter what, it’s wise to call to find out what you’ve missed.

**Late work:** Formal essays handed in more than a week late will not be accepted at all. Essays may be rewritten; if handed in within a week of my handing them back, they’ll receive a new grade which will be averaged in with the original grade. Late responses and in-class writing will not be accepted at all.
If you’re having problems with a writing or reading assignment, come see me! Stop by my office any time; on any day but Thursday, I’m likely to be there. I’m also a compulsive e-mail checker.

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.

Syllabus (tentative)

I. The Transition: late Victorian/Edwardian
W15: Hardy, in Longman, “Hap,” “The Darkling Thrush”
Fri 17: Conrad, “Secret Sharer” in Portable Conrad. Response #1 due W or F

M20: No class
F24: Conrad, Heart of Darkness. Response #2 due W, or F

M27: Heart of Darkness; Stanley speech, 2074 in Longmans.
W29: Heart of Darkness.
Presentation #1: Belgium’s involvement in the Congo
F31: Hand-out: Achebe essay. Response #3 due M,W or F
M February 3: Forster, Room with a View
W5: Forster
F7: February 1: Forster. Response #4 due M, W, or F
Presentation #2: Ralph Waldo Emerson

M10: Forster
W12: Exam I: The Transition
F14: no class

II. War and Empire
Presentation #3: New weapons of World War I OR The Battle of the Somme
Response #5 due M, W, or F
Presentation #4: The Easter Uprising (1916) OR Maud Gonne

M24: Yeats, “Second Coming,” “Prayer for my Daughter,” “Sailing to Byzantium”
Presentation #5: Yeats’s A Vision
F28: Joyce, Portrait of the Artist as a Young Man

M March 3: Joyce
Presentation #6: Parnell
W5: Joyce
F7: Joyce. Response #6 due M, W, or F.
Presentation #7: Joyce’s Finnegan’s Wake

Spring break

M17: Joyce. Hand in cartoon assignment.
W19: Joyce.
Presentation #7: The Spanish Civil War

M24: Auden.
W26: Exam II: War and Empire

III. Gender
F28: West, “Indissoluble Matrimony”
Presentation #8: The suffrage movement in England 1880s-1928

M31: Lawrence, “The Fox”
Presentation #9: Impact of World War I on women’s roles
W April 2: Lawrence
Presentation #10: impact of Freud on Lawrence
F4: Woolf, To the Lighthouse. Response #7 due M, W, or F

M7: Woolf.
Presentation #11: Woolf as a feminist  
M14: Woolf  

IV. Postmodernism/Postcolonialism  
W16: Beckett, Waiting for Godot  
F18: Beckett. Response #9 due M, W, or F  
Presentation #12: Productions of Waiting for Godot  

M 21: Churchill, Cloud Nine  
W23: Churchill  
Presentation #13: Productions of Cloud Nine  

M28: Kureishi.  
Presentation #14: Pakistanis in England  
W 30: Kureishi  
F May 2: Review. Hand in final version of essay #2.  
There will be a noncumulative exam during exam week.  

Response questions: focus on a SINGLE question or choose your own issue:  
What is the main character like?  
What parallels or contrasts do you see between two characters?  
Focus on a minor character and discuss why he/she’s there  
How is the setting described?  
Focus on a single conflict (within a character? Between characters? Between a character and the environment?)  
Is there an authorial mouthpiece? How do you know? What’s she/he saying?  
What is the narrator’s relation to the action? Why is he/she telling the story?  
Significance of title?  
How does a character change during the course of the work?  
Is there a crucial moment or turning point when someone makes a big mistake or does something right?  
Is there an object or moment that works symbolically, or a pattern of imagery or a key word that recurs?  
What historical events would it be helpful to know about to understand it?  
To what extent does the ending tie up loose ends?  
Is the ending “happy?” For whom? Who gets left out?  
How does the work depict gender, race or class?  
To what extent does the work as a whole reinforce values you share or don’t share?  

For poems: FIRST: read in terms of punctuation, not line breaks. Then look up words you don’t know.  
Discuss the poem’s speaker and his/her situation.  
What is the poem’s tone? How do you know? Is there any irony?  
How is the poem structured and how does this structure tie in with its meaning? Or discuss rhythm or sound.  
Do the speaker’s thoughts change during the course of the poem? Are there two or more viewpoints?  
What conflicts do you see in the poem?  
Look up a word in the dictionary and discuss how its various meanings relate to the poem.  
Discuss the connotations of a few words  
Discuss a pattern of images (lots of disease references? Flowers?)  
Is there a particularly difficult phrase or line? What ideas do you have about what it means?