

Summer 6-15-2009

# ENG 1002G-001

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Dr. William J. Searle

English 1002G—sec. 001—MTWTh—13:00 to 14:45—CH 3150

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Office Hours: Mon thru Thurs. :10:45 to 11:15 and by appointment

The following texts are used for English 1002G:

Charles Bohner and Lyman Grant. Editors. *Short Fiction: Classic and Contemporary*. 6<sup>th</sup> Edition. Upper Saddle River, N.J.: Pearson/Prentice Hall, 2006.

Toby Fulwiler and Alan R. Hayakawa. *The Blair H andbook*. 5<sup>th</sup> Edition. Upper Saddle River, N.J.: Pearson/Prentice Hall, 2006.

Kelly Griffith. *Writing Essays about Literature*. 7<sup>th</sup> Edition. Boston, MA: Thomson/Wadsworth, 2006.

Lee A. Jacobus. *The Compact Bedford Introduction to Drama*. 5<sup>th</sup> Edition. Boston, MA: Bedford/St. Martin's, 2005.

X. J. Kennedy and Dana Gioia. Editors. *An Introduction to Poetry*. 12<sup>th</sup> Edition. New York, NY: Pearson/Longman, 2007.

A college-level dictionary: *Webster's New World*, *American Heritage*, etc.

**ATTEDANCE:** Plan to attend every class. You might glance at pages 19-20 of the 2008-2009 catalog concerning this matter. Obviously, a student seldom does well in a course and never performs to his or her potential when he or she cuts class frequently. For that reason, I have established the following attendance policy. For every five unexcused absences, your final grade will be lowered one letter grade. If you have ten unexcused absences, your final grade will be lowered two letter grades, etc. Late papers will be accepted only in cases of extreme emergency—severe illness, official university activity, or other urgent reasons.

**DEPARTMENTAL STATEMENT OF 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, and to report the incident to the Judicial Affairs Office.”

**COURSE LOAD:** Expect to read at least eight to ten short stories, three or four plays, and twenty to thirty poems. Two essays of at least 1,000 words (one on fiction, the other

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on drama), both of which you will have the opportunity to revise if you wish, will be required. A midterm (on fiction), final (on drama and poetry), reading check quizzes and graded group work are also expected.

**GRADING:** Approximately 20 percent of your grade will consist of class participation, graded group work, and surprise reading-check quizzes. Each of the two essays will count 20 percent. If you decide to revise either off the first two essays or both, the initial draft will count 5% and the revision 15%. Furthermore, extra credit will be awarded to those who turn in initial drafts on time or early. All letter grades are also given numerical equivalents to avoid confusion. Only the numerical grade is recorded. The midterm will count 20 percent and the final also will count 20 percent. They too will have numerical grades.

You are responsible for keeping up with reading and writing assignments, even if you are unable to attend class. In other words, a missed class is not a valid excuse for not being prepared on your return. Learn the assignment from a classmate or from your instructor. If you have a documented disability and wish to receive academic accommodation, contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

**CELL PHONES:** Please keep them turned off and out of sight during class. For obvious reasons, please do not consult or answer a cell phone during an exam.

#### A **VERY TENTATIVE** Course Outline for English 1002G:

Wk #1—Mon. June 15—Discussion of course and assignment of texts. Video on John Steinbeck

#### Unit #1 FICTION

- Tues. “ 16—Brief introduction on the elements of fiction; handout; read Steinbeck’s story “The Chrysanthemums”, pages 1051-1059 in *Short Fiction* (SF)
- Wed. “ 17—Loose ends of “The Chrysanthemums”; read James Joyce’s “Araby,” pages 598-601 in SF, perhaps graded group work GW
- Thurs. “ 18—read Frank O’Connor’s “Guests of the Nation,” pages 915-923 in SF, reading check quiz; graded group work.
- Wk #2—Mon. “ 22—read Baldwin’s “Sonny’s Blues,” pages 84-104 in SF, GW
- Tues. “ 23—Duplication of student essay on Steinbeck; writing exercise; Read Oates’ “Where Are You Going, Where Have You Been?” Pages 870-881 in SF, GW
- Wed. “ 24—Read chapters 7 (Writing about Literature) and 8 (Choosing Topics), pages 195-226 from *Writing Essays about Literature* (WEAL). Assignment of essay #1 (on fiction), topics discussed

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**STUDENT CONFERENCES in my office** for the next  
Week—MTWThF—CH 3371

Thurs. “ 25—Viewing of *Smooth Talk*, a film based on Oates’ story

Wk #3—Mon. “ 29—read Flannery O’Connor’s “A Good Man is Hard to Find,” pages 904-914 in SF; reading check quiz; Study Guide for exam #1 on Fiction distributed and discussed

Tues. “ 30—Read Tim O’Brien’s “The Things They Carried,” pages 891-902, video, GW; handout of Synge’s *Riders to the Sea*

Unit #2: DRAMA

Wed. July 1—Theme #1 due; questions on exam #1 addressed. Drama: brief Introduction (handout); Synge’s *Riders to the Sea* discussed  
As an example of the language of drama; reading check quiz.

Thurs. “ 2—Midterm exam (on fiction) based on the study guide

Wk #4—Mon. “ 6—Midterm exam returned and discussed, loose ends of *Riders*

Tues. “ 7—Essay #1 returned; read a section of Chapter 4 (Interpreting Drama) from WEAL, pages 77-90; video of *A Doll House*

Wed. “ 8—Read Ibsen’s *A Doll House*, pages 420-450 in the *Compact Bedford Introduction to Drama* (BID), group work

Thurs. “ 10—Loose ends of *A Doll House*; assignment of theme #2 (on drama)

**STUDENT CONFERENCES in my office** over the next  
Week: MTWThF—CH 3371

Wk #5—Mon. July 13—Begin Chekhov’s *The Cherry Orchard*, pages 516-536  
In BID, video; GW

Tues. “ 14—Conclude *The Cherry Orchard*, GW; revised theme due

Wed. “ 15—If time permits, Aristophanes’ *Lysistrata*, pages 107-126  
In BID

Unit #3: POETRY

Wk #5—Thurs. “ 16—Theme #2 due; Begin Poetry: brief introduction (handout); nearly all of the assignments are from *An Introduction to Poetry* (ITP); handouts on selected poems; read chapter 1 (Reading a Poem) ITP, especially Frost’s “Out, Out” p. 11 as an example of speaker and situation

Wk #6—Mon. “ 20—Study Guide for final exam distributed and discussed; Essay #2 returned; The dramatic monologue: Browning’s “Confessions” on handout; Browning’s “My Last Duchess”

page 12 ITP; read Chapter 2 (Listening to a Voice), especially Auden's "Unknown Citizen," p. 34; Betjeman's "In Westminster Abbey," p. 37; and Hardy's "Workbox," p. 38.

- Tues. " 21 Revision of theme #2 due; Richard Cory poems, p. 136 ITP; read chapter 6 (Figures of Speech) in ITP, especially Plath's "Metaphors," p. 115 and Dickinson's "It Dropped so Low," p. 116.; selected poems
- Wed. " 22 Read Marvell's "To His Coy Mistress," p. 483; Donne's "A Valediction Forbidding Mourning," p. 466.; Yeats' "Crazy Jane Talks with the Bishop," p. 533; Tennyson's "Ulysses"
- Thurs. " 23—FINAL EXAM (ON DRAMA AND POETRY); revision returned.