

Spring 1-15-2002

ENG 1002-010-030-040: Composition and Literature

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1002-01A

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EN 1002C: Composition and Literature
Instructor: Lucinda Berry
Office: 315B Ext: 6309 cflab@eiu.edu
Office hours: Tues/Thurs 9:00-9:30, 11:00-12:30
And by appointment Thurs after 3:15

Course Description

EN1002 provides practice in writing analytical essays requiring the use of rhetorical strategies such as explanation, comparison/contrast and persuasion. The subject of your essays will be various works of poetry, short fiction and drama.

You must learn and use various literary terms as an effective way to communicate ideas about these works. Class time will be spent discussing assigned readings as a way of practicing in the kind of analysis required in your essays.

EN1002 is a "doing" course, not a lecture course. You are responsible for studying the works assigned. It is likely that you will have to read some works several times. You may need to consult a dictionary in order to enhance your understanding. For this course, you are not reading for entertainment, but rather as an exercise in critical thinking. The nature of literary analysis requires observation of and attention to details.

Course Requirements

You must keep up with the readings and write journal entries about each work. These journals will be collected sporadically, and you will sometimes be called upon to read an excerpt from your journal. If you do not have an effective entry on a particular work, 10 points will be deducted from your grade total. I will be the sole and partial judge about what an effective entry is. Beware!

You should expect to participate in class discussion; answering questions and sharing your insights will help you gain the kind of analytical ability necessary for writing competent essays. In addition, I will feel as if those who engage in discussion are trying harder. Points could be added to those who may be on the verge of a particular grade.

For years, I have resisted constant quizzing to punish those who don't actually read assignments, but I have now capitulated. Read your assignments!!!!

You will sometimes be given questions to work on in small groups. Points for these assignments will be averaged in with quizzes. You will have several different kinds of writing assignments: Essay tests, short essays to use as a starting point for further discussion in class, in-class essays in response to a particular question, and research essays. Essays written in class will vary in length depending on the assigned topic.

Suggestions for longer papers will be given in class. Research requires finding out someone else's view of a work and synthesizing her ideas with your own. It does not mean simply reporting what someone else has written. When research is incorporated into your essay, it must be properly documented using MLA style.

Grade Determination

Journals 10% Quizzes & Other In-class work 10%
Poetry Essay 15% Midterm 15% Drama Essay 15%
Short Fiction Essay 20% Final Exam 15%

Points will be added and your grade determined based on the following scale:

90% = A, 89-80% = B, 79-70% = C, Less than 70% = NC

Consideration will be given to both content and mechanics in grading written assignments. As a general rule, assignments will be assessed by

- how well you answer the question or stick to the topic given
- the perceptiveness of your analysis/discussion
- clarity of expression
- effectiveness of organization and transitions
- correct word usage, grammar, sentence structure and spelling

Research papers will be judged by the same criteria as well as

- how well the ideas of others are integrated with your own
- the care with which sources are acknowledged
- correct use of MLA style in citing sources and preparing your manuscript

Policies Affecting Grading

Obviously, there is no opportunity to make-up class discussion, group work or daily quizzes. This is true even if your absence is due to illness. Consequently, your total percentage of points will diminish if you do not attend class regularly for any reason. While I appreciate the courtesy of a call explaining when you will be absent, such calls are not an automatic excuse for missed work.

If you will not be on campus the day an assignment is due because of a documented school related activity such as participation in an athletic event, you should arrange to hand in the assignment prior to leaving. Late papers will be marked down 10% the first day and 2% each day thereafter. They will not be accepted more than a week past the original due date. Expect no leniency on this policy.

Assignments should be handed in during your regular class time, not left in my mailbox or under my door.

Policy on Plagiarism

Random House Dictionary of the English Language defines plagiarism as "the appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's own original work." Plagiarism is cheating. If evidence of plagiarism is discovered in your work, you will receive an F for the assignment. In cases of blatant and intentional plagiarism, you will receive an F for the course. Plagiarism cases will be reported to the appropriate administrative offices, and will become a part of your academic record at EIU.

Disabilities

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

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Course Schedule for EN1002G (Berry)

Note that changes and additions may be made to this schedule during the semester. Additional material will be fair game for inclusion in quizzes and exams!

Jan 8 Introduction to course

Jan 10 "Ars Poetica" 683, 3-8, 501-7, 617-23 An Introduction to Literature

Read through 83-121 in Writing Essays About Literature. You should be using questions from this text to give you ideas for journal entries throughout the semester.

Jan 15 "The Road Not Taken" 750 "The Whale in the Blue Washing Machine" 574.

Jan 17 "Metaphors" 555, "Naming of Parts" 695, "Digging" 566

Jan 22 "My Papa's Waltz" 603, "Those Winter Sundays" 692, "My Father in The Navy" 728.

Jan 24 "For A Lady I Know" 543, "The Melting Pot" 693, "Harlem (1)" 767-8.

Jan 29 "Refugee Ship" 578, "Sonrisas" 712, "Bully" 731.

Jan 31 "On the Amtrak..." 732, "Ellis Island" 715-6. "Dear John Wayne" 549.

Feb 5 "The Death of the..." 563, "Dulce et Decorum Est" 684, "Facing It" 720

Feb 7 "Not Waving But Drowning" 535, "Lying in a Hammock..." 699

DUE: First draft of poetry essay. See handout for details. Peer editing required. (10% penalty for not having this draft on time.)

Feb 12 Some Elements of Drama and Trifles 777-794 in An Introduction. Be prepared to answer questions from the text and discuss plot and character.

Feb 14 Further discussion of Trifles.

Feb 19 Begin study of A Doll's House 1060-1112. (At least the first act for today's discussion.) Pay attention to each of the characters. Read 64-68 in Writing Essays.

Feb 21 You must be finished with A Doll's House 58-63 and 68-71 Writing Essays.

Feb 26 Read 71-75 in Writing Essays. More discussion of A Doll's House.

Feb 28 More of the same/opportunity to ask questions about the test

Mar 5 Midterm Exam/Bring paper and pen

Mar 7 Read the first scene of Oleanna 1370-85. Chose two or three spots when a character is interrupted and write what you think he or she was about to say. Do not worry if you are having a difficult time figuring out what is going on!

SPRING BREAK

Mar 19 Discussion of Oleanna.

Mar 21 More of the same.

DUE: Essay on Drama (see handout for details)

Mar 26 "The Cat In the Rain" & analysis 47-55, "Popular Mechanics" 175.

Mar 28 "Powder" and "The Things They Carried" 415-431

Apr 2 "Guests of the Nation" 418-431

Apr 9 "Cathedral" 184-194

Apr 4 "Shiloh" 389-399.

Apr 11 "The Lesson" 377-383

Apr 16 "Parker's Back" 154-168.

Apr 23 "Two Kinds" 447-455

Apr 18 "Everyday Use" 409-415

Apr 25 DUE: Essay on Fiction

Final Exam Date and Time:

Introduction to Poetry

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.

I say drop a mouse into the poem
and watch him probe his way out,

Or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski
across the surface of the poem
waving at the author's name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it means.

Billy Collins (1986)