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# ENG 1092-097: Honors Composition and Literature

Julie Campbell  
*Eastern Illinois University*

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**English 1092G-097—Honors Composition and Literature  
Spring 2015**

Dr. Julie Campbell  
CH 3572  
Office hours TTH 9am-11am; 1:45pm-2:15pm  
and by appointment

TTH 11:00am-12:15pm  
CH 3609  
jdcampbell@eiu.edu

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**Texts**

Lawall et al, *Norton Anthology of Western Literature*, vol. 1, 8<sup>th</sup> ed.  
Rowling, *The Sorcerer's Stone*  
Richter, *Falling into Theory*  
Austen, *Emma*  
Esquivel, *Like Water for Chocolate*

**Course Description**

This writing-centered course focuses on developing your critical thinking and writing skills through literary studies. We will have class periods in which we mainly discuss the literature, and we will have class periods dedicated to writing workshop time. We will work as a large group, in small groups, and one-on-one in conferences to hone your reading, writing, and editing skills. Needless to say—your attendance is crucial to this learning process.

Since this is an honors course, it is going to be particularly focused on developing your research skills and honing your ability to read, think critically about, and assimilate information from secondary sources. A key area of focus will be writing for specific audiences. Practice in these areas will serve you well throughout your university career, no matter what subject you pursue.

**Objectives**

- To **write rhetorically astute papers** in which paragraphs, sentences, and words develop a central idea. These papers should reflect a command of the writing process: generating and prewriting strategies for formulating a thesis, methods for planning and drafting a paper, strategies of revising for clarity and adequate development, and means for polishing and editing.
- To identify the needs of **specific audiences**.
- To **develop research skills** by exploring a variety of types of sources and analyzing those sources.
- To **develop skills in critical reading** to become a discerning reader and a discerning critic and editor of your own work and that of others.
- To **explore a variety of theoretical approaches** to literary studies.

**Policies**

--The English Department statement on plagiarism stipulates that 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 NC for the course, and to report the incident to the Judicial Affairs Office.

--Hand papers in on time. ***Papers more than a class day late without a University-approved excuse will not be accepted at all. Any in-class writing and in-class group work cannot be made up.***

--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.

--Be prepared for class. You'll get a lot more out of class discussions if you are participating in them, and I'll notice if you do not seem prepared to participate.

### **Requirements and Grades**

1. To pass English 1092G, you must have a grade of A, B, or C at the end of the semester. Anything below constitutes a grade of NC, no credit, and will result in retaking the course. (An NC is not factored in to your GPA.) The prerequisites for the course are English 1001G or English 1091G and admission to the University Honors Program.

2. Turning in work—you will turn in your **essays** in a folder. The polished, finished paper will go in the right pocket. The drafts, pre-writing exercises, and, later, Revision Reflections, will go in the left pocket. Finished papers will be word-processed and, in general, will follow the MLA guidelines for essays.

Paper 1	10%
Paper 2	15%
Paper 3	20%
Major paper proposal w/annotated bibliography	10%
Major paper	25%
Pre-writing assignments, Revisions with Revision Reflections, and any other graded assignments	20%
Total:	100%

**Papers 1-3** will reflect topics covered in Units 1-3. Each of these papers will be 4-6 pages in length. As you learn and improve your skills during the course of writing these papers, the percentage of your grade assigned to each increases. **Pre-writing assignments** and **rough drafts** will be part of the completion of these paper assignments.

**Revisions** are revised versions of the papers; they are accompanied by **Revision Reflections**, which are 2-3 paragraphs in which you reflect on the choices that you made as you revised each paper.

**The Major paper proposal and annotated bibliography** are meant to help you begin your research for your major paper, which stands in for your final exam in this course. For this assignment, you will propose a topic and begin to explore your thesis for the final paper, as well as provide an annotated bibliography that shows the research you have begun. The proposal will be 1-2 pages long. The annotated bibliography will include at least 5 secondary sources.

**The Major paper** will be 6-8 pages long, and it will be concerned with topics we have addressed during the course of our 3 units.

### **Important Reminder**

All students must submit a document from 1001G/1091G or 1002G/1092G as part of the requirements for their **Electronic Writing Portfolio** (EWP). This is a University requirement for graduation. For more information, visit the following site:

**<http://www.eiu.edu/~assess/ewpmain.php>**

### **The Writing Center**

Consider making use of EIU's Writing Center, located at 3110 Coleman Hall, this semester. The consultants there can help you with brainstorming, organizing, developing support for, and documenting your papers. One caveat: the Writing Center is not a proofreading or editing service. It is a place where you can learn how to become a more thoughtful, independent, and rhetorically effective writer.

To schedule an appointment, drop by (3110 Coleman Hall) or call 581-5929.

### **Tentative Schedule**

**T. Jan. 13**—Discuss syllabus and plan for the course.

**Homework:** In *Norton*, read *The Odyssey*, Books I, II, IV, V, VI, IX, XI, XVI, XVII, XIX, XXI, XXII, XXIII, XXIV. (Note: Always read your text's introduction to each author or section.)

### **Unit One: Early Fiction and the Evolution of the Epic**

**Th. Jan. 15**—Begin discussion of excerpts from *The Odyssey*.

**Homework:** In *Norton*, begin reading *Orlando Furioso*.

**T. Jan. 20**—Finish discussion of excerpts from *The Odyssey*.

**Homework:** Finish reading *Orlando*.

**Th. Jan. 22**—Begin discussion of Orlando.

**Homework:** Begin reading *The Sorcerer's Stone*.

**T. Jan. 27**—Finish discussion of Orlando.

**Homework:** Finish reading *Sorcerer's Stone*.

**Th. Jan. 29**—Begin discussion of *Sorcerer's Stone*.

**Homework:** Consider writing prompt.

**T. Feb. 3**—Finish discussion of *Sorcerer's Stone*.

**Homework:** Bring to next class a list of three possible topics for Paper 1, with two or three approaches to writing about each, and two or three ideas regarding your audience. You will turn in this pre-writing assignment.

**Th. Feb 5**—In class, you will present your list of possible topics, approaches, and audiences for general class discussion. We will discuss writing the researched critical essay on literature. We will talk about how to begin research on literary topics, consider what makes a good source, and discuss how to take notes to lay the groundwork for your project.

**Homework:** Narrow your choice of topic, audience, and approach. Then, a) research the writer/story/critical elements that you plan to discuss in your paper; b) write the first rough draft of your paper for next class. Bring **three copies** to class.

**T. Feb.10**—Groups: **Peer Critique of Drafts.** We will address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style. We will also consider how well paper addressed stated audiences.

**Homework:** Revise drafts for next class.

**Th. Feb. 12**—**Turn in polished Paper 1**, along with early drafts and pre-writing exercises.

**Homework:** In *Norton*, read Boccaccio, “The Prologue” and “The First Day,” then the stories “The Ninth Story of the Fourth Day,” “The Sixth Story of the Ninth Day.”

## **Unit Two—Early Short Fiction and Tales in Contemporary Entertainment**

**T. Feb. 17**—Discuss Boccaccio’s tales.

**Homework:** Read Marie de France, “Lanval” and “Laustic” and Marguerite de Navarre, “From Prologue” and “Story 3.”

**Th. Feb. 19**—Discuss the tales of Marie de France and Marguerite de Navarre.

**Homework:** Consider where you might find an example of modern-day tales in contemporary media: it could be in print, television, or film. With the cultural issues of the early short fiction in mind (arranged marriages, gender critiques, issues of class/power) and/or its characteristics of romance, trickery, and infidelity, select a modern example of entertainment that functions as a tale. **Write a short report** (2 pages) on it that details the following: a) the audience, b) its venue, c) its premise, d) its key characters, and e) a description of the ways in which you see it functioning as a modern tale.

**T. Feb. 24**—In class, present your reports for class discussion. You will turn them in at the end of class.

**Homework:** For Paper Two, craft two potential paper topics for which you would compare early short fiction with your choice of modern tales. Include two or three approaches to writing about each, and two or three ideas regarding your audience. You will turn in this pre-writing assignment.

**Th. Feb. 26**—You will present your possible topics, approaches, and audiences for general class discussion. We will discuss how to do further research on your topics and address questions regarding documentation.

**Homework:** a) research the tales and critical elements that you plan to discuss in your paper; b) write the first rough draft for next class. Bring **three copies** of it to class.

**Note: Revision of Paper 1 is due next class, as is your Revision Reflection.**

**T. Mar. 3—Groups: Peer Critique of Drafts.** Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style. We will also pay close attention to audience and venue for paper.

**Homework:** revise drafts; polished paper due next class.

**Th. Mar. 5—Finished, polished Paper 2 is due,** with draft(s) and pre-writing work.

**Homework:** Begin reading *Emma*.

### **Unit Three—Adaptation of Fiction to Film**

**T. Mar. 10—**Begin discussion of *Emma*.

**Homework:** Finish reading *Emma*.

**Note: Revision of Paper 2 is due next class, as is your Revision Reflection.**

**Th. Mar. 12—**Finish discussion of *Emma*.

**T. Mar. 17—**Spring Break

**Th. Mar. 19—**Spring Break

**Homework:** Watch the film, *Clueless*. Be ready to discuss this adaptation of *Emma*.

**T. Mar. 24—**Begin film, *Emma*.

**Th. Mar. 26—**Finish film, *Emma*.

**Homework:** Begin reading *Like Water for Chocolate*.

**T. Mar. 31—**Discuss *Emma* in the two film adaptations. Be able to consider what social, cultural, and “novel-of-manners” conventions the film directors address.

**Homework:** Finish reading *Like Water for Chocolate*.

**Th. Apr. 2—**Begin discussion of *Like Water for Chocolate*.

**T. Apr. 7—**Finish discussion of *Like Water for Chocolate*. See film excerpts.

**Th. Apr. 9—**Finish film excerpts, *Like Water for Chocolate*. Be able to discuss the notion of magical realism and how it is adapted from novel to film.

**Homework:** For next class, bring a list of three possible topics for Essay 3 on the novel, with two or three approaches to writing about these texts listed for each possible topic and two or three ideas about audiences, to next class. **Note:** Options for this paper include bringing discussion of the films associated with each of these novels into your paper.

**T. Apr. 14—** In class, present your topic ideas for Essay 3. Discuss strategies for writing about novels and film. Especially consider audiences and possible venues for these projects.

**Homework:** a) research the writer/novel/film/critical elements that you plan to discuss in your

essay; b) write the first rough draft of your essay for next class; bring **three copies** to class.

**Th. Apr. 16—Groups: Peer Critique of Drafts.** Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style. Review how to document use of films using MLA Style.

**Homework:** revise drafts for next class.

#### **Unit Four—The Major Paper**

**T. Apr. 21—Finished, polished Paper 3 is due,** with draft(s) and pre-writing work.

**Homework:** Think back over the texts we have covered. Select a text or texts to work with. You may (substantially) expand a paper topic that you have already worked with or you may choose a new topic. Consider approaches, audiences, and potential venues. Write a brief (1-2 page)

**Proposal** for a research project with an **Annotated Bibliography, due next class.**

**Th. Apr. 23—**In class, present research project ideas. Review ways to begin the research process. **Sign up for conferences.**

**Homework:** Research and draft your **Major Paper.**

**Note:** For conferences over the Major Paper, bring your draft. Have a list of at least 3 specific questions regarding your organization, thesis, critical approach, and sources that you would like to discuss. Any questions regarding documentation should also be addressed at this conference.

**T. Apr. 28—**Conferences. Everyone comes to the beginning of class to pick up graded **Paper 3.**

**Th. Apr. 30—**Conferences. Everyone comes to the beginning of class to turn in the **Revision of Essay 3 and your Revision Reflection.**

**Final Time: Completed Major Paper** with any pre-writing exercises and drafts is due Tues., May 5, at 2:45.