

Spring 1-15-2002

ENG 1002-051: Composition and Literature

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 Tuesday/Thursday
 1:45 - 3:30 PM
 6:15 - 7:00 PM
 And by appointment

COMPOSITION AND LITERATURE
 Course Syllabus
 English 1002-051
 Spring 2002

January 8
 CH3130

Reading:
 from *An Introduction to Poetry*:
 READING A POEM pp. 1-16
 LISTENING TO A VOICE pp. 17-32
 Owen, "Dulce et Decorum Est" pp. 41-42
 Lovellace, "To Lucasta" p. 41
 Class Activities:
 Review of Syllabus
 Discussion of Poems

January 10
 CH3130

Reading:
 from *An Introduction to Poetry*:
 WRITING ABOUT A POEM pp. 563-70

 WORDS pp. 49-64
 SAYING AND SUGGESTING pp. 77-81
 SOUND pp. 157-71
 Hall, "Names of Horses" pp. 419-20
 Frost, "Out, Out-!" p. 10
 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
 Class Activities:
 ESSAY ASSIGNMENT: EXPLICATION OF A POEM
 Discussion of Poems

January 15
 CH3120

Reading:
 from *An Introduction to Poetry*:
 IMAGERY pp. 91-3
 FIGURES OF SPEECH pp. 114-29
 Cofer, "Quinceañera" p. 311
 Plath, "Metaphors" p. 120
 Simic, "Butcher Shop" p. 481
 Class Activities:
 Discussion of Poems
 IN-CLASS WRITING: RESPONSES TO POEMS

January 17 CH3120	<p>Reading: from <i>An Introduction to Poetry</i>: RHYTHM pp. 181-96 CLOSED FORM pp. 204-16 Shakespeare, "That Time of Year..." p. 479 Millay, "What Lips..." p. 215 MacLeish, "The End of the World" p. 450-1</p> <p>Class Activities: ASSIGNMENT: RESPONSES TO POEMS Discussion of Poems</p>
January 22 CH3130	<p>Reading: from <i>An Introduction to Poetry</i>: OPEN FORM pp. 229-45 SYMBOL pp. 252-9 Rich, "Power" p. 474 Forche, "The Colonel" p. 241 Dickey, "The Heaven of Animals" pp. 277-8</p> <p>Class Activities: DUE: RESPONSES TO POEMS Discussion of Poems</p>
January 24 CH3130	<p>Reading: from <i>Writing Essays About Literature</i>: Ch 10: DRAFTING THE ESSAY pp. 175-91 Ch 12: REVISING AND EDITING pp. 241-54</p> <p>Class Activity: Peer Editing of Essay Drafts DUE: DRAFT OF EXPLICATION OF A POEM Sign-up For Conferences</p>
January 29- February 6 CH3721	<p>Classes Suspended: DUE IN CONFERENCE: REVISION OF EXPLICATION Note: The essay will receive a grade in conference.</p>
February 7 CH3130	<p>Reading: from <i>The Story and Its Writer</i>: Faulkner, "A Rose for Emily" pp. 468-75 Faulkner, "The Meaning of... 'Emily'" pp. 1460-2 Hawthorne, "Young Goodman Brown" pp. 633-42 WRITING ABOUT SHORT STORIES pp. 1696-1707 from <i>Writing Essays About Literature</i>: Ch 3: ANALYZING FICTION pp. 27-55 Ch 9: CHOOSING TOPICS pp. 157-73 Essay #2 pp. 272-4</p> <p>Class Activities: ESSAY ASSIGNMENT: ANALYSIS OF A STORY Discussion of Stories</p>

February 12 CH3120	<p>Reading: from <i>The Story and Its Writer</i>: Ellison, "Battle Royal" pp. 448-59 Ellison, "The Influence of Folklore..." pp. 1456-8</p> <p>Class Activities: IN-CLASS WRITING: RESPONSES TO "BATTLE ROYAL" Discussion of Story</p>
February 14 CH3120	<p>Reading: from <i>The Story and Its Writer</i>: O'Connor, "Good Country People" pp. 1091-1105 O'Connor, "Writing Short Stories" pp. 1616-20 McFarland, "On 'Good Country People'" pp. 1630-33 Singer, "Gimpel the Fool" pp. 1223-34</p> <p>Class Activity: Discussion of Stories</p>
February 19 CH3130	<p>Reading: from <i>The Story and Its Writer</i>: Atwood, "Death by Landscape" pp. 61-74 Kinsella, "Shoeless Joe Jackson..." pp. 832-41</p> <p>Class Activities: IN-CLASS WRITING: RESPONSES TO "LANDSCAPE" Discussion of Stories</p>
February 21 CH3130	<p>Reading: from <i>The Story and Its Writer</i>: DeLillo, "Videotape" pp. 428-32 Carver, "What We Talk About..." pp. 256-65 Saltzman, "A Reading..." pp. 1595-96</p> <p>Class Activity: Discussion of Stories</p>
February 26 CH3120	<p>Reading: from <i>Writing Essays About Literature</i>: Ch 6: EVALUATING...LITERATURE pp. 113-21 Ch 11: DOCUMENTING SOURCES pp. 193-231</p> <p>Class Activity: Peer Editing of Essay Drafts DUE: DRAFT OF ANALYSIS OF A STORY</p>
February 28- March 7 CH3721	<p>Classes Suspended: DUE IN CONFERENCE: REVISION OF ANALYSIS OF A STORY Note: The essay will receive a grade in conference.</p>
March 19 CH3120	<p>Reading: from <i>Stages of Drama</i>: Mamet, <i>Oleanna</i> pp. 1309-36</p> <p>Class Activity: Videotape of <i>Oleanna</i></p>

March 21 CH3120	Class Activity: IN-CLASS WRITING: RESPONSES TO <i>OLEANNA</i>
March 26 CH3130	Reading: from <i>Stages of Drama</i> : Appendix A pp. 1461-78 from <i>Writing Essays About Literature</i> : Ch 4: ANALYZING DRAMA pp. 57-80 Class Activities: Discussion of <i>Oleanna</i> ESSAY ASSIGNMENT: ANALYSIS OF A PLAY
March 28 CH3130	Class Activity: Videotape of <i>Cat on a Hot Tin Roof</i> ASSIGNMENT: RESPONSES TO <i>CAT ON A HOT TIN ROOF</i>
April 2 CH3120	Reading: from <i>Stages of Drama</i> : MODERN THEATER Williams, <i>Cat on a Hot Tin Roof</i> pp. 507-14 pp. 889-933 Class Activity: Videotape of <i>Cat on a Hot Tin Roof</i>
April 4 CH3120	Class Activity: DUE: RESPONSES TO <i>CAT...TIN ROOF</i> Discussion of <i>Cat on a Hot Tin Roof</i>
April 9 CH3130	Reading: from <i>Stages of Drama</i> : CONTEMPORARY THEATER Fugard, " <i>Master Harold</i> "...and the Boys pp. 935-40 pp. 1113-38 Class Activity: Videotape of " <i>Master Harold</i> "...and the Boys
April 11 CH3130	Class Activities: Videotape of " <i>Master Harold</i> "...and the Boys Discussion of " <i>Master Harold</i> "...and the Boys
April 16 CH3120	Class Activities: Peer Editing of Essay Drafts DUE: DRAFT OF ANALYSIS OF A PLAY Sign-up for Conferences
April 18- April 25 CH3721	Classes Suspended DUE IN CONFERENCE: REVISION OF ANALYSIS OF A PLAY Note: The essay will receive a grade in conference.
April 30 5:15 P.M. CH3130	DUE: FURTHER REVISION OF A MAJOR ESSAY IN-CLASS WRITING: FINAL EXAM ESSAY

READING ASSIGNMENTS

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

- Charters, Ann. *The Story and Its Writer: An Introduction to Short Fiction*. 2nd ed. Boston: Bedford, 1999.
- 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.
- Kennedy, X.J., and Dana Gioia. *An Introduction to Poetry*. 9th ed. New York: Longman, 1998.
- Klaus, Carl H., Miriam Gilbert, and Bradford S. Field, Jr. *Stages of Drama: Classical to Contemporary Theater*. 4th ed. Boston: Bedford, 1999.
- 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:

SIX RESPONSES to the assigned reading, typed double-spaced, some written in class and some outside class. Responses should be typed double-spaced. They are evaluated on their originality and careful attention to the assigned poem, story, or play. Although graded less stringently than essays, they should be legible, coherent and reasonably free of errors in mechanics and grammar.

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

THREE REVISIONS, typed double-spaced, which I will read and evaluate during individual conferences with you. **The essay will receive a grade at this time.** I may reject work that doesn't fit the assigned length or topic. Revisions 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 SECOND REVISION of any one of the three major essays, which will be evaluated stringently.

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. **Essays will receive a grade at this time.** You will be given a sign-up 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.

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. When written in the computer lab, of course, it should be typed and printed out.

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

DRAFTS brought for peer editing should be typed double-spaced on standard-sized paper in blue or black ink. Typing is required to receive full credit for the draft, but do it out of consideration for your classmates who will be reading and commenting 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 class work **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 five (5) 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 late 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.

I routinely check sources before assigning grades to essays. This is **not** suspicion 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 three REVISIONS brought to conferences count for 15% apiece. Total for revisions: 45%.

Each of the six RESPONSES to the reading counts for 4%. Credit is equally divided among the genres of poetry, fiction and drama. Total for responses: 24%.

The SECOND REVISION OF A MAJOR ESSAY counts for 10%.

The FINAL EXAM ESSAY counts for 5%.

Each DRAFT brought for peer editing counts for 1% of the final grade, 3% altogether. The written comments from PEER EDITING sessions also count for 1% apiece, 3% altogether. Total for first drafts and peer editing: 6%.

MISCELLANEOUS WRITING counts for the remaining 10%.

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.