

Spring 1-15-2018

ENG 3010G-600: Literary Masterworks

Melissa Caldwell
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_spring2018



Part of the [English Language and Literature Commons](#)

Recommended Citation

Caldwell, Melissa, "ENG 3010G-600: Literary Masterworks" (2018). *Spring 2018*. 37.
http://thekeep.eiu.edu/english_syllabi_spring2018/37

This Article is brought to you for free and open access by the 2018 at The Keep. It has been accepted for inclusion in Spring 2018 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

Evils Within and Without: Defining Evil in the Literature of the Western World
English 3010G: Literary Masterworks (3-0-3)
Spring 2018
Eastern Illinois University Online Course

Instructor: Dr. Melissa Caldwell

Virtual Office Hours: M & F at 12pm, Tuesdays at 10am, and by appt.

Email: mcaldwell@eiu.edu

Course Texts

Margaret Atwood, *The Penelopiad*

Homer, *The Odyssey*, trans. E. V. Rieu

Khaled Hosseini, *The Kite Runner*

Kazuo Ishiguro, *Never Let Me Go*

Tim O'Brien, *In the Lake of the Woods*

William Shakespeare, *Macbeth*

Mary Shelley, *Frankenstein*

Toni Morrison, *A Mercy*

Bram Stoker, *Dracula*

Minimum Technological Requirements for English 3010G**

Reliable access to the Internet

Ability to navigate various aspects of D2L, our learning management system

Ability read documents using Word, PowerPoint, and Adobe Acrobat

Ability to create and post documents using Microsoft Word or a comparable format

Ability to record and post a short video of yourself

**If you need help with any of these technological requirements, please contact me ASAP.

I. Course Description, Expectations, and Components of the Course

Course Description

The EIU course catalogue describes ENG 3010G as an analysis of a group of masterworks from the Western cultural tradition that shape for us the identity of the culture and period to which they belong and that represent the great diversity within the tradition. During this semester, we will examine representations of evil across time, place, and literary traditions and genres. Our goal will be to understand how different cultures define, explain, and come to terms with the existence of evil.

Course Expectations and Netiquette

Please be prepared to devote considerable time to the reading, writing, and other assignments listed below. If you need help, you have several options for contacting me. I will answer queries both via D2L email and Panthermail (mcaldwell@eiu.edu), typically within 24 hours, sometimes

sooner. You may also ask me questions during my virtual office hours via the Chat function in D2L (see your navigation bar). If you have questions or find yourself falling behind, please **do not wait** to contact me.

Regarding course netiquette, I ask you to observe the following policies:

- 1.) Be considerate of me and each other when interacting via the discussion board or any other electronic form for the duration of this course. Remember that often a writer's intention and tone can be lost in electronic formats.
- 2.) Dismissive or inappropriate comments will not be tolerated.
- 3.) You are *absolutely* welcome to express your own ideas and opinion *and* to agree *or* disagree with your peers, I ask only that you do so courteously.
- 4.) If you do not respect your classmates or your tone is inappropriate, you may be asked to redo an assignment and/or lose credit for the assignment entirely. In particularly severe cases, you may fail or be dismissed from the course at my discretion.
- 5.) Read all feedback you receive from me and discuss any questions you have about your feedback. If you are ever in doubt about whether a post violates course netiquette, please email me *before* you post it.

Course Learning Objectives

In this course, you will

- 1.) Explore and write about the diversity of cultural perspectives and human values as evidenced by great writers working in a wide range of historical eras and cultural traditions.
- 2.) Assimilate, abstract, and articulate ideas from a series of intellectual and aesthetic experiences.
- 3.) Complete a variety of written work and oral presentations treating the literary texts read in the course.
- 4.) Explore intellectual and aesthetic matters related to the study of literature.
- 5.) Discover the intellectual and aesthetic pleasure to be derived from reading great books.
- 6.) Consider the value of expression and creativity, especially in literature and literary analysis.

II. Course Assignments

Assignments, Grade Distribution and Scale

Assignment	Weight	Final Grading Scale	
Paper 1	10%	90-100	A
Shakespeare Solo's Assignment	10%	80-89	B
Paper 2	10%	70-79	C
Paper 3	10%	60-69	D
Discussion posts (9 total + responses)	30%	Below 60	F
Quizzes (9 total)	10%		

Final Exam	20%		
------------	-----	--	--

Guidelines for Strong Discussion Forum Assignments

There will be a discussion post assignment for each book we read. The discussion forum is not optional: in fact, it is a vital part of this course and your grade in it. Discussion posts should be 250-500 words in length and should respond *specifically to the question at hand using textual evidence, which is to say that I want you to cite evidence directly from your books and include page numbers for your quotations and/or paraphrases*. I do not want you to summarize the text: your post should be analytical in nature. If you are raising a question in your discussion post, you still must provide some textual evidence to help the reader understand your point and you should indicate some of the ways that the question might be answered (in other words, show us that you have given the question some thought yourself already). Whether you raise a question or make an observation, your post should aim to offer something new and substantial to our understanding of the text. Make sure you cite any and all sources. You do not need to use outside sources for your discussion post (in fact, I would prefer that you don't); however, if you choose to refer to outside sources, you must cite them.

In addition, *you must respond to at least 2 other posts*. The length of your responses may vary, but I will be looking to see real engagement with each others' ideas. To that end, I would expect no less than 150 words per response. Your response should include a discussion of textual evidence (either that already provided or additional evidence), and you should avoid overly simplistic comments such as "Good Point!" and "I agree."

Posts are due by 5PM on the date assigned, while the additional responses are due by midnight the following day (and that's not to say that you can't continue your discussions beyond that time!). Late posts will be graded at a rate of 10%/hour deduction for every hour the post is late (e.g., a post turned in at 7PM would receive a 20% deduction, etc.)

For further guidance about discussion posts, please refer to the formal Discussion Post Assignment.

Essays and Course Policy Regarding Late Work

Please follow the guidelines for your essays as listed in the essay assignments. In general, essays should strictly adhere to the page requirements. If you turn in less than the required written pages (and please note that a bibliography does **not** count as a page), your grade will be reduced accordingly. For example, if you turn in 3 ½ pages for a 4-page assignment, the highest grade you can receive for your work is a 75% because you have only turned in 75% of the assignment. Plagiarism will not be tolerated (see policy below). All papers should be correctly cited using MLA format and should include a bibliography of any and all sources cited or consulted.

In the case of late work, your grade will be reduced at a rate of 10%/hour. If you need an extension on your work for any reason, you must email me at least 48 hours prior to the due date of the assignment to ask for an extension.

Academic Integrity and Plagiarism

Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). The English Department's policy on plagiarism states the following:

“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 assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Office of Student Standards.”

To put this another way: plagiarism absolutely will not be tolerated in this class. Plagiarists will be reported to the Office of Student Standards and will fail the course. If you are confused about plagiarism at any point in the semester, it is your responsibility to ask me about it before you turn in an assignment.

III. Course Calendar

Module 1: Course Introduction and Orientation

- 1/8 What is a “literary masterwork”? Orientation to online learning environment.
Homework: Explore the resources of our course on D2L; read my discussion post and PowerPoint; write and post the first discussion forum assignment. Take syllabus quiz.

Module 2: Telling and Retelling the Epics of the Ancient World: The Questionable Characters of Homer’s *Odyssey* and Margaret Atwood’s *Penelopiad* (Weeks 1-3)

- 1/10 *Odyssey*, read Books 1-3; complete quiz
1/12 *Odyssey*, read Books 4-6; watch video *Gods and Monsters: Homer’s Odyssey*
- 1/15 MLK Day
1/17 *Odyssey*, read Books 7-12; discussion post 1 due
1/19 *Odyssey*, read Books 13-18
- 1/22 *Odyssey*, read Books 19-24; complete quiz
1/24 Read *Penelopiad*, ch. 1-10; read Carol Ann Duffy’s “Penelope” and “Circe”; listen to Suzanne Vega’s “Calypso”; complete quiz
1/26 Read *Penelopiad*, ch. 11-18; discussion post 2 due
- 1/29 Read *Penelopiad*, ch. 19-end
1/31 **Writing Day: Paper 1 due by Wednesday, 1/31 by midnight**

Module 3: Evil and Identity: Shakespeare’s *Macbeth* and Bram Stoker’s *Dracula* (Weeks 4-7)

- 2/2 *Macbeth*, read Act 1; watch *Macbeth*, act 1; watch samples from the “Shakespearean Solos Project”
- 2/5 *Macbeth*, read Act 2; watch *Macbeth*, act 2; complete quiz
2/7 *Macbeth*, read Act 3; watch *Macbeth*, act 3
2/9 *Macbeth*, read Act 4; watch *Macbeth*, act 4; discussion post 3 due
- 2/12 *Macbeth*, read Act 5; watch *Macbeth*, act 5

******Shakespeare’s solos assignment due by Tuesday, 2/13 at noon******

- 2/14 *Dracula*, chapters 1-4
2/16 Lincoln’s Birthday

- 2/19 *Dracula*, chapters 5-11; complete quiz
- 2/21 *Dracula*, chapters 12-17; discussion post 4 due
- 2/23 *Dracula*, chapters 18-22

- 2/26 *Dracula*, chapters 22-end; watch at least one film version of your choice of *Dracula*

Module 4: Evil at Our Own Hands: Science and the Search for Knowledge in Mary Shelley's *Frankenstein* and Kazuo Ishiguro's *Never Let Me Go* (Weeks 8-11)

- 2/28 *Frankenstein*, read Preface & Letters, Volume 1; complete quiz
- 3/2 *Frankenstein*, read Volume 2; discussion post 5 due

- 3/5 *Frankenstein*, read Volume 3
- 3/7 Watch at least one film version of your choice of *Frankenstein*
- 3/9 **Writing Day—Paper 2 Due by Midnight**

March 12 – March 16 :: SPRING BREAK

- 3/19 *Never Let Me Go*, p. 1-61
- 3/21 *Never Let Me Go*, p. 61-111; complete quiz
- 3/23 *Never Let Me Go*, p. 115-167

- 3/26 *Never Let Me Go*, p. 168-203; complete discussion 6 post
- 3/28 *Never Let Me Go*, p. 207-288

Module 5: Evil and the Retelling of History I: Toni Morrison's *A Mercy* (Weeks 11-12)

- 3/30 *A Mercy*, p. 1-49

- 4/2 *A Mercy*, p. 50-118; discussion post 7 due
- 4/4 *A Mercy*, p. 119-158
- 4/6 *A Mercy*, p. 159-196

Module 6: Evil and the Retelling of History II: Tim O'Brien's *In the Lake of the Woods* (Weeks 13-14)

- 4/9 *In the Lake of the Woods*, read p. 1-58; complete quiz
- 4/11 *In the Lake of the Woods*, read p. 59-110; watch PBS "My Lai Massacre" (available via D2L)
- 4/13 *In the Lake of the Woods*, read p. 111-146

- 4/16 *In the Lake of the Woods*, read p. 147-199; discussion post 8 due

4/18 *In the Lake of the Woods*, p. 217-303

Module 7: Coming of Age and the Possibility of Redemption: Khaled Hosseini's *The Kite Runner*
(Weeks 14-15)

4/20 *The Kite Runner*, p. 1-62 (ch. 1-6); complete quiz

4/23 *The Kite Runner*, p. 63-174 (ch. 7-12); discussion post 9 due

4/25 *The Kite Runner*, p. 175-254 (ch. 13-19)

4/27 *The Kite Runner*, p. 255-end (ch. 20-25)

Paper 3 Due by Sunday, 4/29 by midnight