

Fall 8-15-2014

# ENG 1002G-012: Composition and Literature

Julie Campbell  
*Eastern Illinois University*

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## Recommended Citation

Campbell, Julie, "ENG 1002G-012: Composition and Literature" (2014). *Fall 2014*. 46.  
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**English 1002G-012—Composition and Literature  
Fall 2014**

Dr. Julie Campbell  
CH 3572  
Office hours TTH 12:00-12:30pm, 2:00-3:30pm,  
4:45-5:15pm and by appointment.

TTH 3:30-4:45pm  
CH 3609  
jdcampbell@eiu.edu

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**Texts**

Kennedy & Gioia, *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. 11<sup>th</sup> ed.  
Fowler, *The Little Brown Handbook*, 11<sup>th</sup> ed.  
Graff, *They Say/I Say*

**E-Reserves**

Euripides, *Medea*  
Shakespeare, *Twelfth Night*

**Handouts**

Marie de France, *Lais*  
Boccaccio, *Decameron*

**Course Description**

English 1002G: Composition and Literature is a writing course designed to improve skills in critical thinking and analytical expression based on the reading of literary texts. In Section 012 of this course we will focus on developing your critical thinking and writing skills through literary studies. We will work as a large group, in small groups, and one-on-one in conferences to hone your reading, researching, writing, and editing skills. You will present drafts of papers to your groups and occasionally to the class as a whole; thus, there will be a writers' workshop quality to our class time. Needless to say—your attendance is crucial to this learning process.

**Objectives**

- To **write rhetorically astute papers** in which words, sentences, and paragraphs develop a central idea. These papers should reflect a command of the writing process: to that end, you will practice prewriting strategies for formulating a thesis, methods for planning and drafting a paper, and strategies of revising for clarity and adequate development.
- To **develop research skills**: you will explore a variety of types of sources and ways to access them. You will analyze those sources regarding their merit for your projects.
- To **develop skills in critical reading**: you will practice being a discerning reader, as well as a discerning critic and editor of your own work and that of others.
- To **explore a variety of theoretical approaches** to literary studies: you will be introduced to an array of critical ways to think about literature.

**Policies and General Information**

--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 for the course, and to report the incident to the Judicial Affairs Office. See <http://www.eiu.edu/judicial/studentconductcode.php> for further information.

--Papers: Hand papers in on time. Late papers will be reduced a letter grade for each class day that they are late without a university approved excuse (properly verified absences due to illness, emergency, or participation in an official University activity).

--If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) or stop by Ninth Street Hall, Room 2006, as soon as possible to make an appointment.

--If you require general help with your studies, please make an appointment with The Student Success Center. Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (<http://www.eiu.edu/~success>) for assistance with time management, text taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

--Please make 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.

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

## **Requirements**

1. To pass English 1002G, 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 you having to retake the course. (An NC is not factored in to your GPA.) The prerequisite for the course is English 1001G.
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 and pre-writing exercises will go in the left pocket. Finished papers will be word-processed and will follow the MLA guidelines for essays. See Chapters 46 & 47 in *Little Brown Handbook*. See also the **Writing Center's web site, specifically, under Resources for Writers, <http://owl.english.purdue.edu/owl/resource/747/01/>.**

## Grades

Diagnostic Essay (diagnostic writing sample, will receive instructor's comments only.)

Paper 1 20%

Paper 2 20%

Paper 3 20%

Final Exam Paper 4 15%

Revisions, Revision Statements, and Other Assignments 25% Total 100%

## Assignments

The Diagnostic Essay will be 3-5 pages long, excluding the Works Cited pages. Papers 1, 2, & 3 will be 5-7 pages long, excluding the Works Cited pages. The Final Exam Paper will be 10-12 pages long, excluding the Works Cited pages, and it will be an expanded and revised version of your choice of Papers 1, 2, or 3. For each graded paper 1-3, you will produce 1-2 drafts before turning in the finished paper. After the finished paper is returned, you will then write a revised draft of the paper for a separate grade, along with a Revision Statement (1-2 pages). Other Assignments: Pre-writing assignments will be short exercises of various types designed to help with planning papers. There will also be short writing assignments associated with the readings.

## Important Reminder

All students must submit a document from 1001G or 1002G as part of the requirements for their **Electronic Writing Portfolio** (EWP). This is a University requirement for graduation. For more information, visit the following web site: <http://www.eiu.edu/~assess/ewpmain.php>

## Tentative Schedule

**T. Aug. 26**—Go over syllabus.

Homework: Write Diagnostic Essay. Read “The Theater of Sophocles” (1158) and *Antigone* (1202).

## Unit One—Drama

**Th. Aug. 28**—Begin *Antigone*. Diagnostic Essay due.

Homework: Begin reading *Medea*. (E-Reserves)

**T. Sept. 2**—Finish *Antigone*.

Homework: Finish reading *Medea*.

**Th. Sept. 4**—Start *Medea*.

Homework: Browse youtube.com for performances of *Antigone* or *Medea*. Choose one or two scenes from a performance and write a short critique to bring to class (3-5 paragraphs).

**T. Sept. 9**—Finish *Medea*. Discuss critiques in class, then turn them in.

Homework: Begin reading *Midsummer Night's Dream* (1466, 1470).

**Th. Sept. 11**—Begin *Midsummer Night's Dream*.

Homework: Begin reading *Twelfth Night* (E-Reserves)

**T. Sept. 16**—Finish *Midsummer Night's Dream*.

Homework: Finish reading *Twelfth Night* (E-Reserves)

**Th. Sept. 18**—Begin *Twelfth Night*

Homework: Browse youtube.com for performances of *Midsummer Night's Dream* or *Twelfth Night*. Choose one or two scenes from a performance and write a short critique to bring to class (3-5 paragraphs).

**T. Sept. 23**—Finish *Twelfth Night*. Discuss critiques in class, then turn them in.

Homework: Read Ch. 48 of *Literature*, "Critical Approaches to Literature." Be able to define and discuss the key terms on p. 2058. Bring a list of three possible topics for Paper 1, with two or three approaches to writing about these texts listed for each possible topic, to next class.

**Th. Sept. 25**--Workshop for Paper 1 begins. Discuss "Critical Approaches." Present possible topic and approaches. (Brainstorming and free-writing sessions, followed by early-stage outlining.)

Homework: a) **research** the writer/play or plays/critical elements that you plan to discuss in your paper; b) **write** the first draft of your paper. For ideas re: structuring arguments, read the introduction, and skim parts 1 and 2 of *They Say/I Say*.

**T. Sept. 30**—**Writing Day**. For next class, bring **three copies of Paper 1** to class.

**Th. Oct. 2**--Groups: Peer Critiques of Drafts. Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style. Consider, as a group, the advice in *They Say/I Say*.

Homework: revise drafts to turn in next class. Review the requirements above re: folder, pre-writing exercises, and drafts.

## **Unit Two: Fiction**

**T. Oct. 7**--**Turn in polished, complete Paper 1**, along with early drafts and pre-writing exercises, in your folder. In class, begin with fables and a parable. We will read: Aesop's "The North Wind and the Sun" (7); Bidpai's "The Tortoise and the Geese" (8); and Chuang Tzu's "Independence" (10).

Homework: Read *Lais* of Marie de France (Handouts).

**Th. Oct. 9**—*Lais*. (See p. 11 re: tales in *Literature*.)

Homework: Read tales from the *Decameron* by Boccaccio (Handouts).

**T. Oct. 14**—*Novelle*. Discuss *Decameron* stories.

Homework: Read "The Short Story" (15). Read also Chopin, "The Story of an Hour" (516) and Hemingway, "A Clean, Well-Lighted Place" (152).

**Th. Oct. 16—Reading and Revision Day.** Use this time to catch up on your reading assignments and to read ahead. Also, the Revision and Revision Statement for Paper 1 are due next class.

**T. Oct. 21—** Short stories: Chopin and Hemingway. **The Revision and Revision Statement for Paper 1 are due.**

Homework: Read Tan, “A Pair of Tickets” (132).

**Th. Oct. 23—** Discuss Tan.

Homework: Find another short story by either Chopin, Hemingway, or Tan, and write a short analysis (3-5 paragraphs) in which you compare the two stories by one of these authors. Choose a particular characteristic of the author’s writing that you see at work in both stories.

**T. Oct. 28--**Discuss the analyses in class, then turn them in. Workshop for Paper 2 begins. Review “Critical Approaches.” In class, brainstorm possible topics to research regarding the short fiction selections we have read: fable, parable, tale, *novelle*, short story. List possible approaches. **Sign up for conference groups.**

Homework: a) **research** the writer/story or stories/critical elements that you plan to discuss in your paper; b) **write** the first draft of your paper. For Nov. 4, bring **three copies of Paper 2** to class.

**Th. Oct. 30—Writing Day.**

**T. Nov. 4—**Conference groups over Paper 2.

**Th. Nov. 6—**Conference groups over Paper 2.

Homework: revise drafts to turn in next class. Review the requirements above re: folder, pre-writing exercises, and drafts. Review also advice from *They Say/I Say*.

### **Unit Three: Poetry**

**T. Nov. 11--Turn in polished, complete Paper 1**, along with early drafts and pre-writing exercises, in your folder. In class, read “Talking with Kay Ryan” (626) and start poetry groups.

Shakespeare, “Shall I compare...” (731); Donne, “Batter my heart...” (677); Hayden, “Those Winter Sundays” (635); Olds, “Rite of Passage” (661); Frost, “Fire and Ice” (703); Pound, “In a Station of the Metro” (710); Eliot, “The Winter Evening...” (712); Haikus, your choice (718-719); Sandburg, “Fog” (743); Frost, “Silken Tent” (744); Frost, “Secret Sits” (745); Auden, “Funeral Blues” (761); Frost, “Desert Places” (783); Brooks, “We Real Cool” (793); Williams, “The Dance” (835); Stevens, “Thirteen Ways...” (838); Abeyta, “Thirteen Ways” (914); Herbert, “Easter Wings” (842); Charles, “Concrete Cat” (845); Williams, “The Red Wheelbarrow” (658); Anon. “Dog Haiku” (681); Cope, “Lonely Hearts” (687); Dickison, “Wild Nights...” (959); Hughes, “Harlem” (981).

Homework: You will need to read all the poems multiple times, no matter which group you work

with, so get started.

**Th. Nov. 13**—Group analyses and discussion.

Homework: the Revision and Revision Statement for Paper 2 are due next class.

Read Ch. 43, Writing about a Poem (*Literature*). Bring a list of three possible topics for Paper 3, with two or three approaches to writing about each, to next class.

**T. Nov. 18**— Workshop for Paper 3 begins. Discuss topics and approaches. **The Revision and Revision Statement for Paper 2 are due.**

Homework: a) **research** the writer/poetry/critical elements that you plan to discuss in your paper; b) **write** the first draft of your paper. For next class, bring **three copies of Paper 3** to class.

**Th. Nov. 20**— Peer Critiques over Paper 3. **Sign up for conferences over Final Exam Paper.**

Homework: revise drafts to turn in next class. Review the requirements above re: folder, pre-writing exercises, and drafts.

**Note: Conferences on Final Research Paper**—Bring two copies of your draft. Have a list of at least 3 specific questions regarding any aspect of your paper that you would like to discuss. Be prepared to discuss your attention to thesis, organization, and use of examples in this paper, as well as documentation.

**T. Nov. 25**—Thanksgiving Break

**Th. Nov. 27**—Thanksgiving Break

**T. Dec. 2**—**Paper 3 is due.** Individual conferences over Final Exam Paper begin.

**Th. Dec. 4**—Individual conferences over Final Exam Paper.

**T. Dec. 9**—Individual conferences over Final Exam Paper.

**Th. Dec. 11-- Note: Everyone needs to attend today in order to receive your returned Paper 3 and discuss any questions regarding the Final Exam Paper.**

**Tues. Dec. 16:** Final Revisions and Revision Statements for Paper 3 as well as Final Exam Papers are due at 2:45pm.