

Fall 8-15-2007

ENG 1002G-006: Composition and Literature

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Recommended Citation

McCormick, "ENG 1002G-006: Composition and Literature" (2007). *Fall 2007*. 47.
http://thekeep.eiu.edu/english_syllabi_fall2007/47

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COURSE DESCRIPTION & SYLLABUS: ENG 1002G, Fall 2007**Instructor:** Dr. McCormick**Office:** Coleman 3050**Phone:** 581-6121;**E-mail:** fgmccormick@eiu.edu**Office hours:** MWF 9-10, 11-12 & 1-2 (& by appointment; I am also frequently in my office on T & R)**TEXTBOOKS:** (1) Poetry: An Introduction, (2) The Story and Its Writer, (3) Stages of Drama, (4) Blair Handbook, (5) Webster's New World Dictionary, (6) Writing about Literature**REQUIRED PURCHASES:** (1) Theme folder; (2) large spiral notebook**NATURE OF THE COURSE:**

English 1002G, "Composition and Literature," is an introduction to the principal literary genres--fiction, drama, and poetry. It is also a writing course, a sequel to 1001G. (See your "Writing Assignments" handout.) Note that you must have credit for ENG 1001G before you are eligible to enroll in ENG 1002G.

COURSE REQUIREMENTS:

You must read the assigned material carefully and perform the required writing assignments. For each fifty-minute class session you will need to spend two to three hours reading and re-reading the assigned material, and preparing your journal entry for the day.

YOUR ELECTRONIC WRITING PORTFOLIO (EWP)

Each of you will submit to your ELECTRONIC WRITING PORTFOLIO one theme from either of your two required freshman writing courses. If you have submitted a theme from your ENG 1001 course, you have already met your freshman EWP requirement. For detailed information concerning the procedure for submitting an **ENG 1002** theme to your ELECTRONIC WRITING PORTFOLIO, consult the information provided on the **Assessment** website at the following address: www.eiu.edu/~assess

ATTENDANCE/MISSED WORK/LATE PAPERS:

You will be expected to attend class regularly. I will consider an absence "excused" only after you have supplied me with documentation from your physician, from the University Health Service, or from another appropriate source. Late papers will be penalized a half-letter for each class day they are late. Papers that have still not been submitted two weeks after the due date will be regarded as "missing" and will receive a -1. They may not be made up. (See "GRADING.")

INFORMATION FOR 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 POLICY (POLICY FOR ALL ENGLISH DEPARTMENT COURSES):

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 report the incident to the Judicial Affairs Office and 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. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.

SAMPLE STUDENT THEMES

I have placed a selection of "Sample Student Themes" on reserve at Booth Library's Reserve Desk (located at the foot of Booth Library's atrium, on level one). Request call # 105. You may check out the "Sample Student Themes" for a maximum of three hours. For a brief description of your writing assignments this semester, see the description of "**GRADING**" on the next page.

GRADING:

Your grade for this course will be determined by your performance on the following tasks:

- 10% Participation in class and group discussion; daily reading quizzes
- 10% Theme 1
- 20% Theme 2
- 20% Mid-Term Exam (includes an objective portion as well as a take-home essay and an in-class essay (each essay 400-800 words in length))
- 20% Final Exam (includes an objective portion as well as a take-home essay (500-750 words) and an in-class essay (300-500 words))
- 20% Journal Entries and In-Class Journal Writing Assignments + Points Earned on Spot Checks of Journal

I will assign the following values to the grades you receive on the above projects:

A+ = 4.2	B+ = 3.2	C+ = 2.2	D+ = 1.2	F = 0.0
A = 4.0	B = 3.0	C = 2.0	D = 1.0	Missing = -1.0
A- = 3.8	B- = 2.8	C- = 1.8	D- = 0.8	

I will use the following cutoff points in determining final grades:

A = 4.2 to 3.8	B = 3.7 to 2.8	C = 2.7 to 1.8
D = 1.7 to 0.8		

Note the following incentive to attend class faithfully:

If at the end of the semester your average falls 1 to 3 decimal points below the cutoff for the next higher grade category, I will assign you the higher grade if you have had **no more than 3 unexcused absences**. For example, if your average were 2.5 or 2.6 or 2.7 (i.e., 1 to 3 points below the cutoff for a B), you would receive a final grade of B if you had had no more than 3 unexcused absences. If you had 4 or more unexcused absences, your average of 2.5 or 2.6 or 2.7 would earn a final grade of C.

IMPORTANT: To receive **credit** for this course you must have a final average of **1.8** (C-) or better (or **1.6** for students who have no more than 3 unexcused absences). Final grade averages that fall **below** the C- cutoff point will be recorded as "NC" -- **no credit**.

(Your reading and writing assignments for this course are outlined in the **SYLLABUS**, which begins on the next page of this handout.)

SYLLABUS: ENG 1002G

THREE PRELIMINARY REMARKS:

1. Asterisks below indicate important due dates. Mark them on your calendar.
 2. I welcome your questions about any of our assignments for this course. Ask and I'll be happy to clarify.
 3. Perform an assigned reading or writing task **BEFORE** you come to class. For example, read the short story "The Lesson" before you come to our second meeting of the semester.
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AUG 20 Introduction to the course.

Topic: CHILDREN'S VOICES

- 22 Story, "The Lesson," pp. 48-54. Also read pp. 1-3 of this "Course Description and Syllabus" & pp. 1-3 of your "Writing Assignments" handout.
- ** BRING SPIRAL NOTEBOOK (journal) TO CLASS TODAY – along with your first journal entry (a response to "The Lesson").

- 24 Story, "Ultimate Safari," pp. 319-327.
IMPORTANT: Before coming to today's class, write a journal response to today's reading and bring it to class. See pp. 1-3 of your "Writing Assignments" handout for suggestions.

- 27 Story, "White Heron," pp. 388-396.
 Optional supplementary reading: Sarah Orne Jewett, "Looking Back on Girlhood," pp. 887-890
(REMINDER: Bring a journal entry to class. And remember to do so for every future class meeting when we have a reading assignment.)

Topic: BLACK Voices (Pre-1956)

- 29 Story, "Blood-Burning Moon," pp. 772-779.
- 31 Story, "Battle Royal," pp. 248-259.

SEP 3 Labor Day. No class.

- SEPT 5 Story, "That Evening Sun," pp. 276-288.
Read carefully the description of topics for THEME ONE on your "Writing Assignments" handout. In your journal before today's class scribble down at least three different ideas for developing several of the topics listed for THEME ONE. Then spend some journal time developing the idea you like best. The writing you do in today's entry will give you a good start on a potential topic for Theme One.
- 7 Devote no fewer than three hours to working on **THEME ONE**. Bring your questions (and your texts) to today's class. In class today you will sign up for a conference to discuss your plans for the theme with me. Bring to the conference a 100-word description and preliminary outline of your plans for the paper (make a copy for yourself and submit the original to me).
Also before coming to today's class, read your handout entitled "SAMPLE PARAGRAPHS AND THEME."
Bring your "CHECKLIST" handout to class.
- 10** Prepare a **ROUGH DRAFT** of **THEME ONE** and bring **TWO (2) COPIES** to class – one for me, another for a classmate. In class today, you and a classmate will swap your drafts and the two of you will use your "CHECKLIST[s]" as the basis for your assessment of one another's drafts.
- 12** **THEME ONE** – two copies -- due at beginning of class. Submit in a theme folder, along with early versions and scribbles, arranged as called for in your "Checklist," item #9. Photocopy and include in your theme folder any journal pages in which you worked on material for your theme. (Don't tear pages out of your journal.)
Today's class activity: Informal presentations of themes.
- 14 No class. You deserve a break, and I need time to read your papers.
- 17 Today we will watch a video version of A Doll's House. Suggestion: Get an early start on your reading of A Doll's House. (See below.)

Topic: WOMAN'S SITUATION

- 19 Drama, Henrik Ibsen and A Doll's House, Act I, pp. 547-561. In class today I will return and discuss your themes.
- 21 A Doll's House, Act II, pp. 561-570.
- 24 A Doll's House, Act III, pp. 570-579, & commentary on staging A Doll's House, pp. 584-585.
IMPORTANT: Remind me to distribute a Mid-Term Exam Study Guide today.

- SEPT 26 Story, "The Yellow Wallpaper," pp. 305-318.
Optional supplementary readings: Gilbert & Gubar, "A Feminist Reading . . .," pp. 873-875, & Charlotte Perkins Gilman, "Undergoing the Cure . . .," pp. 876-878.
- 28 Story, "A Worn Path," pp. 794-801.
Optional supplementary reading: Eudora Welty, "Is Phoenix Jackson's Grandson Really Dead?," pp. 930-932.
- OCT 1 Story, "The Necklace," pp. 523-530.
Optional supplementary readings: Kate Chopin, "How I Stumbled upon Maupassant," pp. 861-862; Guy de Maupassant, "The Writer's Goal," pp. 896-898.
- 3 Story, "Where Are You Going, Where Have You Been?," pp. 618-631.
Optional supplementary reading: Joyce Carol Oates, "Smooth Talk," pp. 904-907.
Review for Mid-Term Exam.
- ** 5 Mid-Term Exam, Part I (Objective Portion.)
** Submit your **JOURNAL** for evaluation at the beginning of class. (Make a photocopy of your journal entries before submitting the journal.)
- ** 8 Mid-Term Exam, Part II. (Essay Portion. Bring your textbooks, your dictionary, and an exam booklet to class. Purchase exam booklet at the University Union Bookstore.)
- 10 Before coming to today's class, correct all errors of punctuation, grammar, spelling, or mechanics which I marked on THEME ONE. Make your corrections in pencil directly above or beside the errors I marked. Use your Blair Handbook as your guide in interpreting abbreviations I may have used in your margins. Begin by consulting the page headed "Editing symbols" on the back flap of Blair. The bold black numbers after each of the Blair symbols on the book's back flap refer you to the section of the handbook which explains how to correct your error. Seek assistance from a tutor in the Writing Center (Coleman 301) if you need additional help in preparing your penciled corrections. Bring your penciled corrections to class -- and your Blair Handbook.
- 12 Fall Break. No class.
- 15 Today (God willing) I will (1) return your Mid-Term exams and your journals and (2) schedule mid-term conferences with as many of you as wish to have a conference. If you are NOT doing as well in this course at mid term as you wish you were doing, **make certain you schedule a conference**. At our conference I will offer suggestions for improving your grade in the second half of the course.
- 17 Mid-term conferences. (No class today.) Bring the following materials to your conference: **your journal, your mid-term exam, and your corrected Theme**

One. (For Theme One correction instructions, see our October 10 assignment.)

Topic: BROTHERS

- OCT 19 Story, "Rich Brother," 806-819.
Optional supplementary reading: Tobias Wolff, "On 'The Rich Brother,'" pp. 933-934.
- 22 Story, "The Red Convertible," pp. 260-267.

CHILDREN AND THEIR PARENTS:

- 24 Drama, Arthur Miller and Death of a Salesman, pp. 865-878.
- 26 Death of a Salesman, pp. 879-894
- 29 Death of a Salesman, pp. 895-905 & commentary on staging Salesman, pp. 909-914.
- 31 Story, "Everything that Rises Must Converge," pp. 646-658.
Optional supplementary reading: Flannery O'Connor, "Writing Short Stories," pp. 910-915.
- NOV 2 Story, "Tiny, Smiling Daddy," pp. 288-298.
- 5 Poetry, "Daddy," 516-518. (This is a difficult, ferociously angry poem. Read it carefully at least three times.)
- 7 In your journal before today's class spend time brainstorming for ideas for **THEME TWO**. We will do additional brainstorming in class. Bring your ideas and questions, and sign up for a conference if you wish to discuss your plans for the theme with me.
- 9 No class. Optional conferences. Work three hours on **THEME TWO**, using our "Sample Paragraphs and Theme" and your "Checklist" handouts for inspiration.
- 12 Prepare a **ROUGH DRAFT** of **THEME TWO** and bring **TWO (2) COPIES** to class – one for me, another for a classmate. In class today, you and a classmate will swap your drafts and the two of you will use your "CHECKLIST[s]" as the basis for your assessment of one another's drafts.
- ** 14 **THEME TWO** -- 2 copies -- due at beginning of class. Submit in a theme folder, along with early versions and scribbles, arranged as called for in your "Checklist," item #9. Photocopy and include in your theme folder any journal pages in which you worked on material for your theme. Don't tear pages out of your journal.
TODAY'S CLASS ACTIVITY: Informal presentations of themes.
IMPORTANT: Remind me to distribute a Final Exam Study Guide today.

NOV 16 No class. You need a break, and I need time to read your themes.

19, 21, 23 Thanksgiving Recess. No classes.

26 Poetry, 23-34. Today I will return and discuss **THEME 2**.

28 "Sir Patrick Spence" and "The Death of the Hired Man" (photocopied poems)
Correct all errors of punctuation, grammar, spelling, or mechanics which I marked on **THEME TWO**. Use your Blair Handbook as your guide in interpreting abbreviations I may have used in your margins. (Begin by consulting the page headed "**Editing symbols**" on the back flap of Blair. The bold black numbers after each of the Blair symbols on the book's back flap refer you to the section of the handbook which explains how to correct your error.)

REMINDER: You may elect to revise either **THEME ONE** or **THEME TWO** in hopes of raising your grade for the theme by a maximum of one letter. Schedule a brief conference with me if you wish to revise so that we can discuss revision strategies. The optional revision is due at the beginning of our final class session. No papers will be accepted after that date.

30 Poetry, "Metaphors" & "The Woman at the Washington Zoo" (photocopied poems).

DEC 3 "Laboratory Poem" and "Mongoloid Child Handling Shells on the Beach" (photocopied poems).

5 Poetry, "To an Athlete Dying Young," 502-503, and "Castoff Skin" (photocopied poem).

7 Last class day. Review for final exam.
** If you have elected to revise **THEME ONE** or **THEME TWO**, your revised version is due at the beginning of class today. Submit in a theme folder along with the version of the theme which I have already graded. Include all new scribbling and early drafts which preceded the final revised version. Also include the following: (1) the graded theme which you have not revised; (2) a handout I will give you entitled "Instructions for Revising Theme 1 or Theme 2." (The handout supplies additional instructions for preparing your revised theme and arranging the contents of your theme folder.)

Good luck on all of your FINAL EXAMINATIONS. Our FINAL EXAM for this course is scheduled for

Please remember to bring your **JOURNAL** and an **EXAM BOOKLET** to the exam, as well as your Final Exam **TAKE-HOME ESSAY**.