

Spring 1-15-2009

## ENG 1002G-046: Composition and Literature

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 1:45 – 3:30 P.M.  
 6:15 – 7:00 P.M.  
 and by appointment

COMPOSITION AND LITERATURE  
 Course Syllabus  
 English 1002-046  
 Spring 2009

January 13 CH 3210	Introduction to the Course Read: from <i>An Introduction to Poetry</i> : Hall, "Names of Horses" pp. 456-457 <b>ASSIGNMENT:</b> Reading Journal <b>IN-CLASS WRITING:</b> Response to Poem
January 15 CH 3210	Read: from <i>Short Fiction</i> : "Introduction to Short Fiction" pp. 3-30 Hawthorne, "The Birthmark" pp. 528-538 Abrahamson, "Imperfection" pp. 1390-1392 "The Reader-Response Approach" pp. 1335-1336 <b>ESSAY ASSIGNMENT:</b> Personal Response Essay
January 20 CH 3140	Read: from <i>Short Fiction</i> : Boyle, "Greasy Lake" pp. 144-150 Joyce, "Where Are You Going . . . ?" pp. 870-881
January 22 CH 3140	Read: from <i>Short Fiction</i> : Mishima, "Patriotism" pp. 820-836 Walker, "The Welcome Table" pp. 1132-1135 Cortázar, "Axolotl" pp. 334-337 <b>DUE:</b> Statement of Topic for the Personal Response Essay Sign Up for Conferences
January 27- February 5 CH 3721	<b>DUE IN CONFERENCE:</b> First Draft of the Personal Response Essay
January 27	Class Suspended
January 29 CH 3210	View in Class: <i>The Company of Wolves</i>
February 3 CH 3140	View in Class: <i>The Company of Wolves</i> Read: from <i>Short Fiction</i> : Carter, "Werewolf" pp. 157-159 From Handout Carter, "The Company of Wolves"
February 5	Class Suspended
February 10 CH 3210	Peer Editing of Essay Drafts <b>DUE:</b> Second Draft of Personal Response Essay

February 12 CH 3210	<p>Read: from <i>An Introduction to Poetry</i>:</p> <p>“Reading a Poem” pp. 3-18</p> <p>“Listening to a Voice” pp. 19-33</p> <p>Frost, “Out, Out –” pp. 11-12</p> <p>“Writing About a Poem” p. 589-598</p> <p>“How to Quote a Poem” pp. 609-610</p> <p>Jasper, “An Unfolding of . . . “Design”” pp. 599-602</p> <p>Read: from <i>Short Fiction</i></p> <p>“The Formalist, New Critical Approach” pp. 1327-1328</p> <p><b>ASSIGNMENT:</b> Explication Exercise</p> <p><b>ESSAY ASSIGNMENT:</b> Explication Essay</p>
February 12	<b>DUE:</b> Revision of Personal Response Essay
February 17-19 CH 3140	<p>View in Class: <i>Jesus’ Son</i>, dir. Alison Maclean</p> <p>Read: from <i>Short Fiction</i>:</p> <p>Johnson, “Car Crash While Hitchhiking” pp. 593-597</p> <p>Dennis, “The Drifter’s Conscience” pp. 1387-1392</p>
February 24 CH 3210	<p>Read: from <i>An Introduction to Poetry</i>:</p> <p>“Words” pp. 50-62, 72-74</p> <p>“Saying and Suggesting” pp. 75-78, 85-86</p> <p>Browning, “My Last Duchess” pp. 12-14</p> <p>Lovelace, “To Lucasta” p. 42</p> <p>Owen, “Dulce et Decorum Est” pp. 42-43</p>
February 26 CH 3210	<p>Read: from <i>An Introduction to Poetry</i>:</p> <p>“Imagery” pp. 87-97, 102-104</p> <p>“Figures of Speech” pp. 110-123, 128-130</p> <p>Bishop, “The Fish” pp. 90-91</p> <p>Cofer: “Qunceanera” pp. 284-285</p> <p>Simic, “My Shoes” pp. 123-124</p> <p>Shakespeare, “That time of year . . .” p. 507</p> <p><b>DUE:</b> Explication Exercise</p> <p>Sign Up for Conferences</p>
March 3-12 CH 3721	<b>DUE IN CONFERENCE:</b> First Draft of Explication Essay
March 3	Class Suspended
March 5 CH 3140	<p>Read: from <i>An Introduction to Poetry</i>:</p> <p>“Closed Form” pp. 194-216</p> <p>“Open Form” pp. 217-237</p> <p>Millay, “Recuerdo” pp. 484-485</p> <p>Brooks, “We Real Cool” p. 177-178</p> <p>Auden, “Musee des Beaux Arts” p. 427</p> <p>Forche, “The Colonel” p. 227</p>
March 10 CH 3210	<p>Read: from <i>An Introduction to Poetry</i>:</p> <p>“Symbol” pp. 238-245, 250-251</p> <p>“Myth and Narrative” pp. 253-271</p> <p>Blake, “The Sick Rose” p. 431</p>

March 10 (cont.)	Hughes, "Mother to Son" Keats, "La Belle Dame Sans Merci" Sexton, "Cinderella"	p. 375 pp. 259-260 pp. 267-269
March 12	Class Suspended	
March 12	<b>DUE:</b> Journal of Responses to Reading (first half)	
March 24 CH 3140	Peer Editing of Essay Drafts <b>DUE:</b> Second Draft of Explication Essay	
March 26 CH 3140	Read: from <i>Short Fiction</i> : "Approaching Short Fiction Through Film" Curtis, "Bunnies Squashed . . ." Gray, "Without Regret"	pp. 1339-1366 pp. 1397-1400 pp. 1404
	<b>ESSAY ASSIGNMENT:</b> Research Essay	
March 26	<b>DUE:</b> Revision of Explication Essay	
March 31- April 2 CH 3210	View in Class: <i>The Importance of Being Earnest</i> , dir. Anthony Asquith <b>ASSIGNMENT:</b> Comparison of Asquith and Parker Films	
April 7	<b>DUE:</b> Plan for Research Essay	
April 7-9 Ch 3140	View in Class: <i>The Importance of Being Earnest</i> , dir. Oliver Parker Sign Up for Conferences	
April 14-23 Ch 3721	<b>DUE IN CONFERENCE:</b> First Draft of Research Essay	
April 14	Class Suspended	
April 16 CH 3210	Read: from <i>Writing Essays about Literature</i> : "Documentation and Research"	pp. 279-332
	<b>DUE:</b> Works Cited Page	
April 21 CH 3140	Read: from <i>Stages of Drama</i> : Oscar Wilde Wilde, <i>The Importance of Being Earnest</i> Billington, "Review of the NT Production, 1982"	pp. 613-616 pp. 617-641 p. 645
	<b>DUE:</b> Comparison of Asquith and Parker Films	
April 23	Class Suspended	
April 28 CH 3210	Peer Editing of Essay Drafts <b>DUE:</b> Second Draft of Research Essay	
April 30 CH 3210	Conclusion of the Course <b>DUE:</b> Revision of Research Essay	
May 7 CH3140	FINAL EXAMINATION 12:30 – 2:30 P.M. <b>DUE AT FINAL EXAM:</b> Reading Journal (entire journal, including material submitted at Midterm)	

## READING ASSIGNMENTS

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

- Bohner, Charles, and Lyman Grant. *Short Fiction: Classic and Contemporary*. 6<sup>th</sup> ed. Saddle River, NJ: Pearson/Prentice-Hall, 2006.
- Fulwiler, Toby, and Alan R. Hayakawa. *The Blair Handbook*. 4<sup>th</sup> ed. Saddle River, NJ: Prentice-Hall, 2002.
- Griffith, Kelley. *Writing Essays about Literature: A Guide and Style Sheet*. 7<sup>th</sup> ed. Boston: Thomson/Wadsworth, 2006.
- Jacobus, Lee A. *The Bedford Introduction to Drama*. 5<sup>th</sup> ed. Boston: Bedford/St. Martin, 2005.
- Kennedy, X.J., and Dana Gioia. *An Introduction to Poetry*. 12<sup>th</sup> ed. New York: Pearson/Longman, 2007.
- Webster's New World Dictionary*.

Keep *The Blair Handbook* and the dictionary handy for reference. **Reading should be done before the beginning of class on the assigned date, and the relevant book(s) should be brought to class.** If you come to class without a book, it is not my responsibility to find a copy for you. *The Fellowship of the Ring* should be read the **first** class for which the trilogy is assigned (November 13). The other two volumes are optional. Since it is a lengthy novel, I suggest you begin reading it early in the semester.

## WRITING ASSIGNMENTS

This writing-centered course requires that you submit the following writing:

A JOURNAL of your responses to the reading assigned for the course. Half of the journal is due at mid-term; the journal in its entirety is due at the end of the semester. Responses are evaluated on originality and relevance to the works of literature discussed. Although graded less stringently than essays, journals should be legible, coherent and reasonably free of errors in mechanics and grammar.

Drafts of THREE ESSAYS, typed double-spaced, in conference with me. These are due at the time of your conference. You will receive full credit if they are substantially complete.

Drafts of THREE ESSAYS, typed double-spaced, for peer editing and review. To receive credit, you must circulate a substantially complete draft for peer review **and** turn in all peer comment sheets with the revision.

THREE REVISIONS, typed double-spaced. 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.

TWO EXAMINATION ESSAYS, written at your final exam.

MISCELLANEOUS WORK, including in-class writing, unscheduled quizzes and exercises. My criteria for grading these assignments vary. Please ask if you have a question about a particular grade.

Though I hope you work hard, I can only evaluate results; I cannot measure the effort you put into your writing.

## CONFERENCES

Classes will be suspended to make time for individual conferences focusing on strategies for completing and/or improving each major essay. You receive full credit for your conference draft if it is typed double-spaced and near completion. There is sign-up in class for each set of conferences. It is your responsibility to arrive promptly at the time for which you signed up. Given the number of my students and time limitations, I cannot always reschedule missed conferences. If you cannot keep the appointment, call or e-mail me well ahead of time to reschedule. If you do not sign up in class, contact me within a day or two to be assigned a time.

## PEER EDITING

You are 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 work the entire period reading and commenting on essays by your peers. Your comments are graded on their completeness and specificity. Your final revision must be accompanied by all the written comments made by your classmates during peer editing; otherwise you forfeit credit for your peer-editing draft.

## MANUSCRIPT REQUIREMENTS

The presentation of written work does affect its grade. Your work should conform to the following rules:

**IN-CLASS WRITING** should be neatly handwritten on standard-sized lined paper. When in the computer lab, of course, it should be typed and printed out.

**DRAFTS** brought for conferences and 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 and me, who will be reading and commenting on your work.

**REVISIONS** and the **JOURNAL** must be typed double-spaced on standard-sized paper in black ink. Any revision or journal 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. Conference and peer-editing drafts and peer critiques of the essay should accompany the revision. If the assignment entailed research, copies of all sources not in the course texts should also be included. **Place the work in a letter-sized folder with your name and course section written on the tab.**

Don't forget to title your **REVISIONS** and **JOURNAL**.

Copy should 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.

## LATE ASSIGNMENTS AND MAKE-UPS

You may make up or be excused from class work **ONLY** if I or another member of the faculty authorizes your absence. 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 for every class day the essay is late. That's 10 points (or one letter grade) per week. Late make-ups for peer editing are not possible although peer editing may be done outside class in special circumstances with my prior permission. Miscellaneous exercises receive half credit if handed in late.

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 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** an indication that I suspect plagiarism; I just want to check whether you know what you're doing.

## GRADES

Please don't hesitate to ask 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:

- REVISIONS of the first two major essays count for 15% apiece. The REVISION of the third major essay counts for 20%. Total: 50%.
- The JOURNAL counts for 5% at midterm and 5% at the end of the course, 10% altogether.
- The FINAL EXAM ESSAYS count for 15%.
- Each CONFERENCE DRAFT counts for 1% of the final grade, 3% altogether.
- Each PEER EDITING DRAFT also counts for 1% of the final grade, 3% altogether.
- The written comments from PEER EDITING sessions also count for 3% apiece, 9% altogether.
- 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.