

Fall 8-15-2003

ENG 1002G-005: Composition and Literature

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

COMPOSITION AND LITERATURE
 Course Syllabus
 English 1002
 Fall 2003

- August 26 Introduction to the Course
- August 28 Reading:
 from *An Introduction to Fiction*:
 READING A STORY pp. 3-13 & 20-1
 Updike, "A & P" pp. 14-9
 Boyle, "Greasy Lake" pp. 128-36
 from *Writing Essays About Literature*:
 INTERPRETING FICTION pp. 33-60
 Class Activities:
 Discussion of Reading
 IN-CLASS WRITING: RESPONSE
- September 2 Reading:
 from *An Introduction to Fiction*:
 POINT OF VIEW pp. 22-7 & 75-6
 WRITING ABOUT A STORY pp. 764-78
 Poe, "The Tell-Tale Heart" pp. 35-9
 Faulkner, "A Rose for Emily" pp. 28-35
 "Analyzing" pp. 769-73
 from *Writing Essays About Literature*:
 Robinson, "Richard Cory" pp. 307-8
 Cannon, "Point of View in ... "Richard Cory" pp. 308-12
 Class Activities:
 ESSAY ASSIGNMENT: ANALYSIS ESSAY
 Discussion of Reading
- September 4 Reading:
 from *An Introduction to Fiction*:
 CHARACTER pp. 77-80 & 107-8
 O'Connor, "A Good Man Is Hard to Find" pp. 405-16
 Cheever, "The Five-Forty-Eight" pp. 550-61
 Class Activities:
 Discussion of Reading

September 9	<p>Reading:</p> <p>from <i>Approaching Poetry</i>:</p> <p>APPROACHING POETRY pp. 1-20</p> <p>READING RESPONSIVELY pp. 21-34</p> <p>Dickey, "Cherrylog Road" pp. 14-6</p> <p>Garcia, "Why I Left the Church" pp. 407-8</p> <p>Class Activities:</p> <p>Discussion of Reading</p>
September 11	<p>Reading:</p> <p>from <i>Approaching Poetry</i>:</p> <p>WORDS pp. 35-50</p> <p>IMAGES pp. 51-64</p> <p>SPEAKER, TONE, and IRONY pp. 65-81</p> <p>Dove, "Adolescence—III" p. 203</p> <p>Olds, "The Victims" p. 30</p> <p>Endrezze, "The Girl Who Loved the Sky" pp. 98-99</p> <p>Class Activities:</p> <p>Discussion of Reading</p>
September 16	<p>Reading:</p> <p>from <i>Approaching Poetry</i>:</p> <p>FIGURES pp. 82-101</p> <p>SYMBOLS pp. 102-117</p> <p>Sexton, "Her Kind" pp. 377-8</p> <p>Knight, "Hard Rock Returns ..." pp. 389-90</p> <p>Wright, "Saint Judas" p. 70</p> <p>Class Activities:</p> <p>Discussion of Reading</p> <p>Sign up for draft conferences</p>
September 18- September 24 CH3721	<p>CLASSES SUSPENDED</p> <p>DUE IN CONFERENCE: DRAFT OF ANALYSIS ESSAY</p>
September 25	<p>Class Activities:</p> <p>Peer Editing of Essay Drafts</p> <p>DUE: DRAFT OF ANALYSIS ESSAY</p> <p>Sign up for revision conferences</p>
September 30- October 1 CH3721	<p>CLASSES SUSPENDED</p> <p>DUE IN CONFERENCE: REVISION OF ANALYSIS ESSAY</p> <p>Note: The essay will receive a grade in conference.</p>
October 2	<p>Reading:</p> <p>from <i>Approaching Poetry</i>:</p> <p>SOUNDS pp. 118-30</p> <p>RHYTHM and METER pp. 131-51</p> <p>Fulton, "You Can't Rhumboogie ..." pp. 128-9</p>

October 2 (cont.)	Willard, "Saint Pumpkin" Carlson, "A Saint in a Pumpkin Patch" from <i>An Introduction to Fiction</i> : "Explicating" Class Activities: Discussion of Reading ESSAY ASSIGNMENT: EXPLICATION	pp. 395-6 pp. 463 pp. 764-9
October 7	Reading: from <i>Bedford Introduction to Drama</i> : GREEK DRAMA Sophocles, <i>Oedipus Rex</i> from <i>Writing Essays About Literature</i> : ANALYZING DRAMA Class Activities: Videotape of <i>Oedipus Rex</i>	 pp. 29-38 pp. 47-72 pp. 61-85
October 9	Class Activities: Videotape of <i>Oedipus Rex</i> Discussion of Reading ASSIGNMENT: RESPONSE	
October 14	Reading: from <i>An Introduction to Fiction</i> : THEME SYMBOL LeGuin, "The Ones Who ... Omelas" LeGuin, "Note on 'The Ones ... Omelas'" Vonnegut, "Harrison Bergerson" Vonnegut, "The Themes of Science Fiction" Class Activities: Discussion of Reading DUE: RESPONSE Sign up for draft conferences	 pp. 195-7 & 241-2 pp. 243-5 & 274-8 pp. 267-72 pp. 273-4 pp. 233-8 pp. 240-1
October 16- October 22 CH3721	CLASSES SUSPENDED DUE IN CONFERENCE: DRAFT OF EXPLICATION	
October 23	Class Activities: Peer Editing of Essay Drafts DUE: DRAFT OF EXPLICATION Sign up for revision conferences	
October 28- October 29 CH3721	CLASSES SUSPENDED DUE IN CONFERENCE: REVISION OF ANALYSIS ESSAY Note: The essay will receive a grade in conference.	

October 30	Reading: from <i>An Introduction to Fiction</i> : Baldwin, "Sonny's Blues" pp. 39-62 Class Activities: Discussion of Reading ESSAY ASSIGNMENT: RESEARCH ESSAY
November 4	Reading: from <i>Bedford Introduction to Drama</i> : NINETEENTH CENTURY DRAMA pp. 643- 53 Wilde, <i>The Importance of Being Earnest</i> pp. 1309-36 Class Activities: Videotape of <i>The Importance of Being Earnest</i> ASSIGNMENT: RESPONSE
November 6	Class Activities: Videotape of <i>The Importance of Being Earnest</i> Discussion of Reading DUE: RESPONSE
November 11	Reading: from <i>Approaching Poetry</i> : FORM pp. 152-78 Browning, "My Last Duchess" pp. 78-7 Forche, "The Colonel" pp. 424-5 Rich, "Rape" pp. 381-2 Class Activities: Discussion of Reading Sign up for draft conferences
November 13- November 19 CH3721	CLASSES SUSPENDED DUE IN CONFERENCE: DRAFT OF RESEARCH ESSAY
November 20	Class Activities: Peer Editing of Essay Drafts DUE: DRAFT OF RESEARCH ESSAY Sign up for revision conferences
December 2	Reading: from <i>An Introduction to Fiction</i> : Singer, "Gimpel the Fool" pp. 95-106 Jackson, "The Lottery" pp. 254-61 Class Activities: Discussion of Reading ASSIGNMENT: FURTHER REVISION OF A MAJOR ESSAY
December 3- December 4	CLASSES SUSPENDED DUE IN CONFERENCE: REVISION OF RESEARCH ESSAY

CH3721

Note: The essay will receive a grade in conference.

December 9

Reading:

from *Bedford Introduction to Drama*:
CONTEMPORARY DRAMA
Mamet, *Oleanna*

pp. 1330-42
pp. 1639-57

Class Activities:

Videotape of *Oleanna*

December 11

Class Activities:

Videotape of *Oleanna*
Discussion of *Oleanna*

May 6

5:15 P.M.

FINAL EXAMINATION

DUE: FURTHER REVISION OF A MAJOR ESSAY
IN-CLASS WRITING: ESSAYS

READING ASSIGNMENTS

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

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*. 6th ed. Boston: Heinle & Heinle, 2002.

Kennedy, X.J., and Dana Gioia. *An Introduction to Fiction*. 8th ed. New York: Longman, 2001.

Jacobus, Lee A. *The Bedford Introduction to Drama*. 4th ed. Boston: Bedford, 1999.

Schakel, Peter, and Jack Ridl. *Approaching Poetry: Perspectives and Responses*. Boston: Bedford, 1997.

Webster's New World Dictionary.

Keep *The Blair Handbook* and the dictionary handy for reference. Reading should be done by 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.

WRITING ASSIGNMENTS

The course requires that you submit the following writing:

THREE RESPONSES to the assigned reading. Responses written outside class or in the computer lab must 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 and circulated for peer review.

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 of the three major essays. It will be evaluated stringently.

AN ESSAY EXAM, 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 a complete typed draft of your essay, and work the entire period reading and commenting on essays by your peers. Your comments will be graded on their completeness.

CONFERENCES

Classes will be suspended to make time for individual conferences. For each essay there will be two conferences. The **draft conference**, scheduled before peer editing, focuses on strategies for completing and/or improving the essay. The **revision conference**, scheduled after peer editing, is devoted to my evaluation of the completed essay. **The essay will receive a grade at the revision conference.** There will be 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 limits to my time, I reserve the right not to reschedule missed draft conferences. If you do miss a draft conference, make sure I receive a copy of your peer editing draft. Your essay will receive a penalty if you miss a revision 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:

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 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 REVISIONS and RESPONSES.

Copy should have adequate margins on all four sides. Pages should be numbered.

Fold all assignments lengthways so that your name, the course number and section, the instructor's name, and date appear on the outside.

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 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 if you miss a conference or come unprepared. It loses an additional five (5) points if you do not hand in a completed revision when the class next meets. Your grade continues to lose points at the rate of five (5) 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** 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 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: 45%.
- Each of the three RESPONSES to the reading counts for 5%. Credit is equally divided among the genres of poetry, fiction and drama. Total: 15%.
- The SECOND REVISION OF A MAJOR ESSAY counts for 10%.
- The FINAL EXAM ESSAYS count for 10%.
- Each DRAFT brought for peer editing counts for 1.33% of the final grade, 4% altogether. The written comments from PEER EDITING sessions also count for 2% apiece, 6% altogether. Total for first drafts and peer editing: 10%.
- 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.