

Spring 1-15-2002

## ENG 2601-002

Christhilf

*Eastern Illinois University*

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### Recommended Citation

Christhilf, "ENG 2601-002" (2002). *Spring 2002*. 58.

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Dr. William J. Searle

English 2601—sec. 001—11:00 –11: 50—MWF—CH 3150 (307)

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Office Hours: 9:00 –9:50 MWF; 2:00 to 2:50 WF and by appointment

The following texts are used from English 2601:

Maynard Mack, Sarah Lawall, et al. *The Norton Anthology of World Masterpieces*. Vol. I. Seventh Edition. New York, New York: Norton, 1999.

Homer. *The Odyssey*. Translated by Robert Fagles. New York, New York: Viking, 1996.

Virgil. *The Aeneid of Virgil*. Translated by Allen Mandelbaum. New York, New York: Bantam.

Dante Alighieri. *The Inferno*. Translated by John Ciardi. New York, New York: Mentor, 1982.

Giovanni Boccaccio. *The Decameron: A Critical Edition*. Translated and edited by Mark Musa and Peter Bondanella. New York, New York: Norton 1982.

Francois Rabelais. *The Histories of Gargantua and Pantagruel*. Translated by J. M. Cohen New York, New York: Penguin, 1985.

Miguel de Cervantes. *The Adventures of Don Quixote*. Translated by J. M. Cohen. New York, New York: Penguin, 1985.

Attendance: Plan to attend every class. You might glance at page 53 or the 2001-2002 catalog concerning this matter. Obviously, a student seldom does well in a course and never performs to his or her full potential when he or she cuts class frequently. For that reason, I have established the following attendance policy. For every five unexcused absences, your final grade will be lowered one letter grade. If you have 10 unexcused absences, your final grade will be lowered two letter grades, etc. Late papers will be accepted only in cases of extreme emergency—severe illness, official university activity, or other urgent reasons.

Departmental statement 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 course, and to report the incident to the Judicial Affairs Office.”

Grading: There will be two one-hour exams, each worth 20 percent, frequent reading check quizzes worth ten percent, and a medium-length paper (6 to 8 pages of typewritten text) worth 30 percent, due approximately 5 classes before the end of the semester. Of course, you are responsible for keeping up with reading and writing assignments, even if you are unable to attend class. In other words, a missed class is not a valid excuse for not being prepared on your return. Learn the assignment from a classmate or from your instructor. If you have a documented disability and wish to receive academic accommodations, contact the Coordinator of the Offices of Disability Services (581-6583) as soon as possible.

### A Tentative Outline for English 2601

- Wk#1—Mon. Jan. 7—Discussion of course and assignment of texts.  
 Wed. “ 9—Video on the oral tradition or on an overview of Homer  
 Fri. “ 11—The Old Testament: Genesis, chapters 1-3, pages 51-54  
                     In Masterpieces (M)
- Wk#2—Mon. “ 14—Genesis, chapters 4, 6-9, 11, 22, pp. 54-58 in (M).  
 Wed. “ 16—Genesis (the story of Joseph), chapters 37, 39-46,  
                     pp. 61-72 in M  
 Fri. “ 18—Job, pp. 72-88 in M
- Wk#3—Mon. “ 21—MLK BIRTHDAY OBSERVANCE—NO CLASS  
 Wed. “ 23—Conclude Job; begin Jonah, pp. 95-97 in M  
 Fri. “ 25—selections from Homer's Iliad, Books I and VI, pp.  
                     104-130 in M.
- Wk#4—Mon. “ 28—The Iliad, Books VIII and IX, pp. 131-149 in M.  
 Wed. “ 30—The Iliad, Books XVI and XVIII, pp. 150-176 in M  
 Fri. Feb. 1—The Iliad, Books XXII and XXIV, pp. 176-206 in M
- Wk#5—Mon. “ 4—excerpts from The Odyssey, Fagles' translation.  
 Wed. “ 6—excerpts from The Odyssey  
 Fri. “ 8—excerpts from The Odyssey
- Wk#6—Mon. “ 11—excerpts from The Odyssey  
 Wed. “ 13—Begin Greek Drama: Sophocles' Oedipus the King  
                     pp. 599-639 in M Or Euripides' Medea, pp. 642-672  
                     in M  
 Fri. “ 15—LINCOLN'S BIRTHDAY OBSERVANCE—NO CLASS
- Wk#7—Mon. “ 18—Conclude Oedipus or Medea  
 Wed. “ 20—Hourly Exam #1 (on the Old Testament and Homer)  
 Fri. “ 22—Aristophanes' Lysistrata, pp. 674-726 in M.

Wk#8—Mon.Feb. 25—Virgil's *Aeneid*, Mandelbaum's translation, Book I.

Wed. " 27—Virgil's *Aeneid*, Book II

Fri. Mar. 1—Virgil's *Aeneid*, Books IV and VI.

Wk#9—Mon. " 4—*The Aeneid*, Books VIII and XII.

Wed. " 6—*The Aeneid*, loose ends

Fri. " 8—*Song of Roland* in M

Wk#10—SPRING VACATION—MAR 9 THRU 17—NO CLASS

Wk#11—Mon. " 18—*Song of Roland*

Wed. " 20—Hourly Exam #2 (Greek Drama, Virgil, *Roland*)

Fri. " 22—selections from Dante's *Inferno*, Ciardi's translation

Either during week 11 or 12, we will have conferences  
about your paper topics.

Wk#12—Mon. " 25—excerpts from *The Inferno*

Wed. " 27—excerpts from *The Inferno*

Fri. " 29—excerpts from *The Inferno*

Wk#13—Mon. Apr. 1—excerpts from Rabelais's *Gargantua & Pantagruel*, Cohen's  
Translation

Wed. " 3—*Gargantua & Pantagruel*

Fri. " 5—*Gargantua & Pantagruel*

Wk#14—Mon. " 8—selections from Cervantes' *Don Quixote*, Cohen's translation

Wed. " 10—excerpts from *Don Quixote*

Fri. " 12—excerpts from *Don Quixote*

Wk#15—Mon. " 15—if time permits, selections from Boccaccio's *Decameron*

Wed. " 17—if time permits, selections from Boccaccio's *Decameron*

Fri. " 19—PAPER DUE, selection from Petrarch in M

Wk#16—Mon. " 22—Montaigne, selections from M

Wed. " 24—Montaigne

Fri. " 26—review and evaluation of course, STUDY GUIDE distributed.

FINAL EXAMS—April 29 thru May 3 (Dante, Rabelais, Cervantes, etc.)

### Areas of Interest for Paper Topics

Below you will find a list of areas of interest relevant to material studied in English 2601. Obviously, the list does not pretend to be an exhaustive one. As the semester progresses, I will suggest other topics to write about. Since the areas of interest are rather general, they will have to be restricted and focused according to your interests and findings. In other words, restriction of topic and construction of a thesis statement are your responsibilities. Of course, you are encouraged to create your own topics. All I ask is that you let me approve your topic several weeks before you actually start working on your essay. A brief talk with me may save you from later bitterness and gnashing of teeth.

The essay should be of medium length—6 to 8 typewritten pages of text—essentially critical in nature. Needless to say, your paper must not be a rehash of information discussed in class. Because of the limited nature of our library's resources, I am not requiring that you use secondary sources (articles in journals, chapters from books, etc.). However, in many cases, research and citation of secondary sources would inspire your own ideas and lend support to your work. If you do decide to research your topic, remember to review the introductions to various authors and texts in *Masterpieces*. Our textbook also provides suggested readings. Furthermore, *Masterpieces* does offer a website: <http://www.wwnorton.com> which may provide useful information. The best place to look would be the *MLA Bibliography* in Booth Library. All you have to do is click on Article Indexes; then click on Literature and then scroll down to the MLA.

Of course, whenever you receive this “extra help,” whether the ideas are paraphrased or copied word for word, you are required to document your sources appropriately. To “forget” to do so, as you know from English 1001G and English 1002G, is grounds for failure on the paper and perhaps the course. The proper documentation form, the MLA Style Sheet, 5<sup>th</sup> Edition, is found in most college handbooks and also is available in our Writing Center, room 301 Coleman Hall. The paper is due April 19. Essays will not be accepted after April 26.

1. The theme of “growing up” in one of the following: *The Odyssey*, the Joseph story, *The Aeneid*, *Gargantua & Pantagruel*.
2. The role of women in one of the following: *The Iliad*, *The Odyssey*, *The Aeneid*, Euripides' *Medea*, Aristophanes' *Lysistrata*, etc.
3. The theme of love and/or marriage in one of the following: *The Odyssey*, *The Aeneid*, *Don Quixote*, Euripides' *Medea*, Aristophanes' *Lysistrata*, etc.
4. Father/son relationships in one of the following: *The Odyssey*, *The Aeneid*, *Gargantua & Pantagruel*, *The Inferno*, *The Iliad*, the Joseph story, etc.
5. The concept of the hero as it is implied or defined in one of the following: *The Book of Job*, *The Odyssey*, *The Aeneid*, *The Inferno*, *The Song of Roland*, *Don Quixote*, etc.

6. The concept of kingship or good government in one of the following: Sophocles' *Antigone*, *The Aeneid*, *The Iliad*, *The Odyssey*, *The Inferno*, *Don Quixote*, *Gargantua & Pantagruel*, *The Song of Roland*.
7. The concept of the deity as it is illustrated or implied in one of the following: *Job*, *The Odyssey*, *The Iliad*, *The Inferno*, *The Aeneid*.
8. A discussion of the epic simile in one (or any combination of 2) of the following: *The Iliad*, *The Odyssey*, *The Aeneid*.
9. The function of the city in one of the following: *The Odyssey*, *The Aeneid*, *Pantagruel and Gargantua*, *The Inferno*.
10. The theme of the outsider in one of the following: *The Odyssey*, *The Aeneid*, Euripides' *Medea*, *Don Quixote*, *Gargantua & Pantagruel*.
11. Compare and/or contrast the vision of the world of the land of the dead in *The Aeneid*, Book VI and *The Odyssey*, Book XI.
12. The significance of old men in *The Odyssey*.
13. An analysis of Odysseus as a story teller.
14. An analysis of Don Quixote as a story teller.
15. The role of the chorus in a Greek play not discussed in class.
16. An analysis of a play by Sophocles, Aristophanes, or Euripides not discussed in class.
17. A contrast of two translations of the same work (as C. Day Lewis' translation of *The Aeneid* with Mandelbaum's translation, or Fitzgerald's translation of *The Odyssey* with Fagles')
18. An analysis of image patterns in one of the words discussed in class (as fire imagery in *The Aeneid*).
19. The impact of one of the authors discussed in class on later literature: *Genesis I, II, and III* on Milton's *Paradise Lost*, the Homeric simile on Milton's *Paradise Lost*, Sophocles' *Antigone* on one of the 17 or 18 later versions, Petrarch on the poetry of John Donne, Sir Philip Sidney, or Thomas Wyatt, etc.
20. A detailed lesson (or unit) plan on one of the works discussed in class or another Work by one of the authors discussed in class.
21. A comparison/contrast of a film version of one of the works discussed in class with the text of that work.

GOOD LUCK!