Spring 1-15-1999

ENG 3703-002

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With a little under two years to go (2001, not 2000, is the first year of the new century), the 20th century in literature is, in many ways, a distinctively American century. To say this is not to discount the works of such writers as Apollinaire, Beckett, Joyce, Kafka, Lorca, Rilke, or Woolf. But it is to say that modern American literature offers experiment and innovation on a scale not easily found elsewhere. We will read innovative and exciting poetry and fiction, with one eye toward what is "modern" (or "postmodern") and "American" about what we're reading, and another eye toward the distinctive qualities of the particular writer under discussion. The works that we read will deepen our reading abilities and expand our sense of the possibilities of poetry and fiction.

TEXTS

Richard Ellmann and Robert O'Clair, eds., The Norton Anthology of Modern Poetry
Paul Hoover, ed., Postmodern American Poetry: A Norton Anthology
William Carlos Williams, Collected Poems, Volume One, 1909-1939

Willa Cather, The Professor's House
William Faulkner, The Sound and the Fury
Ernest Hemingway, The Sun Also Rises
Zora Neale Hurston, Their Eyes Were Watching God
Stephen Millhauser, Martin Dressler: The Tale of an American Dreamer
Toni Morrison, Jazz

REQUIREMENTS

Dedicated participation in the daily work of the course (reading, thinking, talking), quizzes, a number of short writing assignments, a final examination.

POLICIES

Attendance

Attendance is essential: you should attend class at least as often as I do. You will be lost otherwise.

You are responsible for all assignments, whether or not you are in class when they are announced. If you must miss a class, you should get in touch with me
right away to find out what you will miss. This is not a class in which to fall behind.

Late Work and Make-Up Work
Late writing assignments are acceptable only if you have my approval in advance. Because the purpose of a quiz is to determine whether you have done the work for that day's class, missed quizzes due to lateness or absence cannot be made up. If you have a properly verified absence (illness, emergency, participation in an official University activity), I will record a blank rather than a zero.

Disabilities
If you have a documented disability and wish to receive academic accommodations, contact the coordinator of the Office of Disability Services (581-6583) as soon as possible.

Office Hours
Feel free to come in to talk--about a question that you didn't get to ask in class, an idea that you want to talk about, a writing problem, an assignment, a grade, etc. Oftentimes it is very easy to clear up questions and dissolve anxieties by talking about them.

Decorum
Our purposes here are serious--not grim or morbid, but genuinely intellectual. No hats, food, talking, doing work for other classes, or other private business. No sitting in the back row unless necessary due to limited space.

Grading
Your grade will be based on your essays (15% each), shorter writing assignments (20% together), final examination (20%), quizzes (20%), and participation (10%).

Written work receives a letter grade. Missing writing receives a zero. Quizzes receive numerical grades. A quiz average of, say, 100% counts as a 100 and not as an A (95); a quiz average of, say, 40% counts as a 40 and not as an F (55). Participation in the course receives one of five grades: 100 (consistent informed participation), 85 (frequent informed participation), 75 (less frequent participation or less informed participation), 50 (only occasional participation), 0 (little or no participation). You may check on quizzes and participation at any time. If you have qualms about participating in class discussion, please talk to me as soon as possible.

To calculate semester grades, I use the following numerical equivalents for letter grades:

A 95  A- 92  B+ 87  B 85  B- 82  C+ 77  C 75  C- 72  D+ 67  D 65  D- 62  F 55
For semester grades, 90 or above is an A; 80 or above, a B; 70 or above, a C; 60 or above, a D; below 60, an F.

English Department 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 the representation of them as one's original work" (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the course.

Academic Integrity
Any breach of academic integrity—from cheating on a quiz to "getting ideas" from Cliffs Notes to working with another student on an essay—is a serious matter and will get you a serious penalty, up to and including an F for the course. You will also get a file in the Judicial Affairs office and be required to participate in an ethics workshop organized by Judicial Affairs. You should be familiar with Eastern's statement on academic integrity (posted in classrooms) and should ask if you have any questions about quoting from and/or documenting sources. But since the work of the course is to be an expression of your own ideas in your own words (aside from words and ideas derived from the works we're reading), questions of plagiarism and collusion should never arise. Do not "borrow" work or have someone "go over" your work or give your work to anyone (allowing someone else to make use of your work is also a breach of academic integrity and will also get you a serious penalty, up to and including an F for the course).

PROVISIONAL OUTLINE

Week 1: Introduction, working with poems, Robert Frost
Week 2: T. S. Eliot
Week 3: Guillaume Apollinaire, Gertrude Stein, William Carlos Williams
Week 4: Langston Hughes, Lorine Niedecker, Wallace Stevens
Week 5: Robert Duncan, Allen Ginsberg, Frank O'Hara
Week 6: John Ashbery, Ted Berrigan, Kenneth Koch, Ron Padgett
Week 7: Rae Armantrout, Clark Coolidge, Robert Creeley, Lyn Hejinian, Larry Eigner
Week 8: Hemingway
Weeks 9-10: Faulkner
Weeks 10-11: Cather
Weeks 11-12: Hurston
Weeks 13 and 14: Morrison
Weeks 14 and 15: Millhauser