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ENG 1002G-001: Composition and Literature

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English 1002G: Composition and Literature (3 credit hours)
MTWRF 9:30-10:45, CH 3170 and 3120 Summer 2014
Professor Ruth Hoberman
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Goals: 1002 is a writing course designed to improve skills in critical thinking and analytical expression based on the reading of literary texts. At the end of the course, you should be able to write even better than you did at the end of 1001. The course is also designed to introduce three major genres of literature—poetry, drama, and fiction—and to enhance your enjoyment of them. And finally, I’m hoping you’ll find the reading and writing useful on a personal level, since talking about literature often involves discussing our own values and identity. In terms of the University learning objectives, class activities will support growth in critical reading, writing, and thinking; speaking and listening; and responsible citizenship.

A couple of comments on literature and life:

If the book we are reading does not wake us, as with a fist hammering on our skull, why then do we read? So that it shall make us happy? Good God, we should also be happy if we had no books, and such books as make us happy we could, if need be, write ourselves. But what we must have are those books which come upon us like ill fortune, and distress us deeply, like the death of one we love better than ourselves; like suicide. A book must be an ice-axe to break the sea frozen inside us. --Kafka

. . . at once it struck me what quality went to form a Man of Achievement, especially in Literature, and which Shakespeare possessed so enormously -- I mean Negative Capability, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason . . . –Keats

Policies:

Academic Integrity: Students are expected to maintain principles of academic integrity and conduct as defined in EIU’s Code of Conduct (http://www.eiu.edu/judicial/studentconductcode.php). Violations will be reported to the Office of Student Standards.

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 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 NC 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.

In other words, if you’re using a source—whether you’re borrowing an idea or quoting directly—make that clear. Don’t present someone else’s work as your own. Be especially careful with the internet. If you read it on-line and you want to use it, you need to cite your source. If you’re using someone else’s words, put quotation marks around them.
**Late/missing work:** Given the quick pace of a summer class, papers **must** be handed in on time. **No** late papers will be accepted unless you have consulted with me ahead of time. If you're having problems, let me know; often even a brief conversation will make the paper easier to write.

**Revision:** Any paper handed in on time may be rewritten IF it is handed in again within one week of its being returned. Please hand in the most recent graded version along with the rewrite and include a brief typed note to me explaining what you've changed. I will average the original and rewrite grades when I figure grades at the end of the semester. In-class writing assignments may not be made up except in documented cases of serious illness/personal emergency.

**Attendance:** Come to class prepared. You'll have more fun if you've done the reading, and I will notice if you haven't. Bring your anthology to every class, along with notes/questions on the assigned reading. Note that a portion of the grade is based on class participation and reading responses--both of which require keeping up with the reading and being in class. Excessive absences will result in a grade of 0 for participation. If, due to illness or personal emergency, you must miss class, let me know so I can make sure you're not penalized. Cell phones should be silenced and put away during class.

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, text taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

You may use an essay from this class in your electronic writing portfolio. For more information, visit the website: http://www.eiu.edu/~assess.

**Requirements:** midterm and final (20%)
three essays of 4-6 pp. each (50%)
Brief in-class and at-home writing assignments and D2L postings (20%)
Class participation and involvement (10%)

**Grades:** Paper grades will be based on “Guidelines for Evaluating Writing Assignments in EIU's English Department.” I plan to use number rather than letter grades; this will convert into your final grade as follows: 91-100=A; 81-90=B; 70-80=C. 65-69=D. Because I grade on a 100-point scale, missing assignments affect the grade tremendously. Please note that you must have a C average in order to receive credit for this course.

**Responses:** Each week, you'll be required to write responses to a reading assignment on D2L. Your response **must be posted at least 60 minutes before the class for which the assignment is due, and you must be present in that class to receive credit.** Plan on writing a thoughtful 1-2 paragraph response in the course of which you: 1. respond to the comments of at least one other student (unless you're the first to post); 2. make some observation about what you've read and develop your idea; and 3. quote at some point from the reading, providing the page number in parentheses after your quotation. You might focus on a question from the list at the end of the
syllabus, follow up on an issue raised by a previous posting, or make and develop an observation of your own. If you fail to gain access to D2L for reasons beyond your control, bring a typed 1-page response to the appropriate class period.

Lab: Occasionally we will meet in the computer lab (CH 3120) in place of our usual classroom. On lab days, make sure you bring a flash drive to class so that you will have multiple ways of saving your work.

Texts: Kennedy/Goia, Literature: An Introduction (11th), hand-outs as necessary, OWL/Purdue writing site: https://owl.english.purdue.edu

Tentative Schedule
Week 1. Short fiction
June 16: introduction to the class. Hand-outs: Aesop, “North Wind and the Sun” (7); short-shorts.
June 17: Come to class having read Kincaid, “Girl” (543), Vonnegut, “Harrison Bergeron” (215). Hand in: revised, typed fable with one-page analysis of exposition, setting, characterization, conflict, symbol, theme (as relevant).
June 18: Baldwin, “Sonny’s Blues” (51). Post #1 to D2L about this story at least one hour before class.
June 20: Meet in lab. Walker, “Everyday Use”(455) and supplementary materials (464-470). Start writing essay #1 in class.

Week 2
June 23: Meet in classroom, CH 3170. Carver, “Cathedral” (93) and Poe, “Tell-Tale Heart” (36). Post #3 to D2L on one of these stories.
June 24: At least one hour before class, post essay#1 to D2L. Meet in lab, bringing essay #1 on flash drive. In class: finish Essay #1 and hand in at end of class.
June 25: Introduction to poetry (tone, speaker, diction, imagery, figurative language, sound, rhythm, form). Whitman, “Learned Astronomer” (handout); Atwood, “You Fit into Me” (742); Williams, “This Is Just to Say” (674); contemporary haiku: Knight, “Making jazz swing in” (719); Harter, “broken bowl” (719).
June 26: Hand in imitation and one-page analysis. Tone, voice, irony, imagery: Stevens, “Disillusionment of Ten O’Clock” (702); Cummings, “next to of course god america I” (703); McKay, “America” (892); Olds, Rite of Passage” (661)
June 27: sound, rhythm, diction: Owen, “Dulce” (667), Young, “Doo Wop (649), Brooks “We Real Cool,” (793, 805), Alexie, “The Powwow at the End of the World” (895). Post #4 to D2L on one of these poems.

Week 3
June 30: Larkin, “This Be the Verse” (H-O); Roethke, “My Papa’s Waltz” (645); Plath, “Metaphors” (735), Dove, “Daystar” (1039), Rich, “Aunt Jennifer’s Tigers” (636, 642). Post #5 to D2L on one of these poems.
July 1: sonnets: Shakespeare, “When in disgrace” (1082); “My Mistress’ Eyes” (1084); Yeats, “Leda and the Swan” (781); Donne, “Batter My Heart” (67). Post #6 to D2L on one of these poems.
July 3: Meet in Lab. Midterm.
July 4: no class

**Week 4**
July 7: Meet in lab. Work on essay #2.
July 8: Meet in lab. Hand in essay #2.
July 10: Finish “Oedipus.” Post #7 to D2L on Oedipus.
July 11: “Antigone” (1203). Post #8 to D2L on Antigone.

**Week 5**
July 14: Meet in lab. “Antigone”
July 15: Shakespeare, “Midsummer Night’s Dream,” Act I
July 16: II. Post #8 to D2L on Midsummer.
July 17: III
July 18: IV. Post #9 to D2L on Midsummer.

**Week 6**
July 21: Meet in lab. Midsummer V. Post #10 to D2L on Midsummer.
July 22: Meet in lab. Hand in essay #3.
July 23: TBA
July 24: TBA
July 25: final exam.
Things to think about as you read and talk about when you come to class (with bookmarked pp. to develop your ideas):

**Characterization:** What is the main character like (physically, mentally, gestures, speech, values)? What parallels or contrasts do you see between two characters? Focus on a minor character and discuss why he/she’s there. How does a character change during the course of the work? Do characters seem divided within themselves? How is the complexity of the self conveyed?

**Setting:** How is the setting described? Is there a contrast set up between two settings? How much detail does the narrator provide about setting? Physical description of characters?

**Plot:** What conflicts do you see (within a character? Between characters? Between a character and the environment?) Is there a crucial moment or turning point when someone makes a big mistake or does something right? To what extent does the work’s final page or paragraph provide closure?

**Narration:** What is the narrator’s relation to the action? Why is he/she telling the story? How are his/her values shaping what he/she notices? Is the narrator aligned with a particular character? How is consciousness depicted?

**Exposition:** Significance of title? How does opening paragraph set up key images, themes?

**Style, image, symbol:** Is there an object or moment that works symbolically, or a pattern of imagery or a key word that recurs?

**Context:** What historical events would it be helpful to know about? Look up one allusion and explain its significance.

**Theme:** Is there an authorial mouthpiece? How do you know? What’s she/he saying? Is the ending “happy?” For whom? Who gets left out? How does the work depict gender, race, sexuality, or class? To what extent does the work as a whole reinforce values you share or don’t share?

**For poems:** FIRST: read in terms of punctuation, not line breaks. Then look up words you don’t know. Who is the poem’s speaker? What is his/her situation? Is the speaker speaking to anyone in particular, on a special occasion, or to make something specific happen? What is the poem’s tone? How do you know? Is there any irony?

Does the poem follow a particular form (sonnet, rhymed couplets, free verse)? If so how does its form relate to its meaning?

Does the poem fall into sections? How do they build on or contrast with each other?

What do you notice about the sounds of words or rhythmic patterns or line breaks and how they relate to the poem’s meaning?

Pick a single word that seems significant, look it up in the dictionary, and discuss its significance.

Do the speaker’s thoughts change during the course of the poem? Are there two or more viewpoints?

What conflicts do you see in the poem?

Discuss a pattern of images (lots of disease references? Flowers?)

Is there a particularly difficult phrase or line? What ideas do you have about what it means?
Short shorts (flash fiction)

I. From Wired 14 (November 2006)
http://www.wired.com/wired/archive/14.11/sixwords.html
Based on Ernest Hemingway’s 6-word story: "For sale: baby shoes, never worn."

Corpse, parts missing. Doctor buys yacht.
- Margaret Atwood

Lie detector eyeglasses perfected: Civilization collapses.
- Richard Powers

- Margaret Atwood

I saw, darling, but do lie.
- Orson Scott Card

Mind of its own. Damn lawnmower.
- David Brin

II. And Built Like A Little Bodybuilder: Dave Eggers, The Guardian, Friday 27 May 2005

Brent and Karen - I hope you get this message soon. I know you're enjoying your dinner
and I'm supposed to be babysitting Milo, and the last thing I’d want to do is to dim the
glow of your rare night out. But I feel like I have to make note of a few things, while
they're happening. At the moment, I'm sitting on the couch, and your toddler has one foot
on my stomach and the other on my left clavicle; he's apparently trying to get at the fish
tank above me. Is it painful? Let's put aside my pain for a moment. Yes, if you have to
know, it's painful as holy hell. But I'm fine with the discomfort, and with the general
roughhousing Milo likes to do. I love, for example, playing the game where I'm Jon and
he's Garfield. Again, I'm not talking here about my pain, though that one - involving my
pretending to sleep on the couch and him jumping on my stomach with his fists flying -
also hurts like a mother.

But we're not discussing my pain. Instead, what I'm talking about is that, at the moment,
Milo is climbing around and clinging to my torso like it's the last bit of land left after
God's next flood. It's weird that I can talk, actually, because now his right foot is,
interestingly enough, in my mouth. He thinks he's climbing a mountain and my facial
orifice is a weight-bearing foothold. Again, this is not about my pain, which is extreme.
This is more about the fact that because Milo won't wear clothing in the house, he's not
wearing clothing now, as he climbs my head.

So, yes, there is a pale, naked monkey-boy positioning his various front and back private features in regrettable proximity to my
eyes, my ears, nose and mouth. He is, ha-ha, so profoundly unselfconscious about all this,
which is fine and progressive of him (and you), but when I woke up this morning, I hadn't
put this on my list - wait, now he's got the phone. Anyway. Hope your dinner is good. I love you guys. I'd have to, wouldn't I? See you soon.

III. Aesop, The North Wind and the Sun

THE WIND and the Sun were disputing which was the stronger. Suddenly they saw a traveller coming down the road, and the Sun said: “I see a way to decide our dispute. Whichever of us can cause that traveller to take off his cloak shall be regarded as the stronger You begin.” So the Sun retired behind a cloud, and the Wind began to blow as hard as it could upon the traveller. But the harder he blew the more closely did the traveller wrap his cloak round him, till at last the Wind had to give up in despair. Then the Sun came out and shone in all his glory upon the traveller, who soon found it too hot to walk with his cloak on.

“KINDNESS EFFECTS MORE THAN SEVERITY.”