Spring 1-15-2005

ENG 1002G-003: Composition and Literature

Duangrudi Suksang
Eastern Illinois University

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Eng 1002G: 3 (Composition and Literature)  
Spring 2005  
CH 3160 (CH 310) MWF 8-8:50  
Dr. Duangrudi Suksang  
Office: 3335 (314 I) Coleman Hall  
Office Hours: MWF 10-11:50 a.m.; MW 2-3 p.m. and by appointment  
Office Phone: 581-6986  
Home Phone: 348-0479 (before 10 p.m.)  
E-mail address: cfsd@eiu.edu (I do not check my e-mail every day because I do not have e-mail at home.)

Eng 1002G is a writing-centered course. You can submit an essay written for this course to your electronic writing portfolio. It is not a difficult course because I will work with you to help you succeed. I cannot work alone, however. You have to be willing to work with me and work hard for your own success. It is up to you to learn how to discipline yourself and how to shape your own life. I hope that education is as important to you as it is to me. There is no end to learning.

This section of Eng 1002G is designed to help you understand, appreciate and enjoy literature. Through reading, writing, and talking about a variety of texts, you will learn to develop and sharpen your analytical, interpretive and critical skills. You will also gain insight into how fiction writers, poets, and playwrights perceive the world/society and how their perceptions/world views can be related to your own experiences/world views.

Prerequisite: According to the English Department's guidelines, "All students enrolled in Eng 1002G should have passed Eng 1001G or must have fulfilled the requirement through transfer credit or through the CLEP proficiency examination."

Gwynn, R.S. Drama: A Pocket Anthology (2nd edition)  
Trimmer, Joseph F., et al. Fictions  
Roberts, Edgar V. Roberts. Writing About Literature (brief 10th edition)  
The Blair Handbook  
A standard college dictionary

Attendance and Participation: Regular attendance and active participation are required. According to the 2004-2005 catalog,

Students are expected to attend class meetings as scheduled. When an absence does occur, the student is responsible for the material covered during the absence (emphasis added). When possible, the student should notify the instructor in advance of an anticipated absence.

Instructors will grant make-up privileges (when make-up is possible) to students for properly verified absences due to illness, emergency, or participation in an official University activity; and such absences will not militate against students in classes in which attendance is used directly in determining final grades (emphasis
It is the student's responsibility to initiate plans for make-up work and to complete it promptly (emphasis added). If in the instructor's judgment the duration or number of absences renders make-up unfeasible, the instructor may contact the Vice President for Student Affairs and the Department Chairperson to determine an appropriate action. (55)

In addition, the 2004-2005 catalog includes the following sentences regarding absences: "If a student establishes a record or pattern of absences of concern to the instructor, the instructor may ask of the Vice President for Student Affairs that inquiries concerning the absences be made. The Vice President for Student Affairs also serves as the University contact person when catastrophic events result in extended student absences" (55).

Unless you have received my consent prior to your absence and you are able to provide me with documented evidence showing that your absence is legitimate and excusable, you are not allowed to make up tests, graded in-class exercises and/or quizzes.

Every excused absence (i.e., an official university activity, emergency or medical illness) must be supported by written evidence from a proper authority, which you will present to me upon your return to class.

If you are to take part in an official university activity, you must also give me in advance a letter explaining the purpose and date of your anticipated absence.

If you have an emergency or if you are sick, you or someone you know must call me at home or at work BEFORE class begins on the day of your absence. If you cannot reach me, you can leave a message on my answering machine (at home) and/or voice mail (at work) BEFORE class begins on the day of your absence. If you do not have documented evidence from a proper authority to show me upon your return, that absence will not be considered an excused absence.

A phone notification or an in-class personal notification is appreciated, but it is not considered an automatically legitimate excuse. Remember it is your responsibility to contact either your classmates or me to find out what you have missed and/or if there has been any change made on the original syllabus during your absence.

**If you have more than 5 unexcused absences, your final grade will be lowered one letter grade.** After your third unexcused absence, you must see me to discuss your performance in the class. Don't forget to sign your name on the attendance sheet that I will pass around at the beginning of each class period.
It is very important that you participate actively and seriously in all class activities. Remember that Nobody knows everything and everybody has something valuable to offer. We can have fun learning from each other and growing together as a group.

COURSE REQUIREMENTS

1. You are required to **read all assigned selections before each class** and to participate in all class activities. For each class, whenever possible, you will work in small groups on the assigned reading selection(s). Each group will spend the first 15 minutes discussing the assigned selection. After the discussion each group will share with the class its members' comments and observations about the assigned selection.

2. **Reading responses (30 X 4 =120):** This requirement is designed to help you keep up with and think analytically and critically about your reading assignments before class discussion. You are required to write 4 substantial responses to reading assignments as indicated on the syllabus. You may do TWO extra responses to replace the ones that receive low grades. Do not wait until the last minute to write these four responses. I cannot help you if you don't have four responses by the end of the semester. You will not be allowed to respond to other selections after the last response listed on the syllabus. It is your responsibility to get your work done on time. You are accountable for your own action or inaction.

   Each response MUST be at least 500 words long (2 typed, double-spaced pages, 250 words per page). It can, and should, be longer. Responses that are shorter than the minimum required length (500 words) will not receive many points. I will collect your responses at the beginning of each class period before class discussion. For example, if you choose to respond to the reading selections assigned for Monday, you must be ready to turn in your response at the beginning of that Monday class. **You are to respond to all the reading selections assigned for each day unless I indicate otherwise.** If you respond to only one of the two assigned selections, you can get only up to half of the total score. I will not accept responses placed in my mailbox and will not be responsible for them. They must be given to me personally. You can also turn them in to me personally ahead of time. I will accept late responses only if your absences are caused by "illness, emergency, or participation in an official University activity"; however, you must present documented evidence from a proper authority upon turning in your responses.

   **If your printer does not work, you must e-mail your response to me before our class meeting.** If your computer does not work, you can turn in a handwritten response. You cannot use your broken computer or printer as an excuse. **I will not accept your response after our class discussion.**

   **Evaluation:** Each response is worth 30 points. **Your grade is based on the quantity and quality of your response.** If your response meets the minimum length requirement (500 words) but is generalized or unengaged, you will receive approximately 18-21 points (60-70 %). If your response is below 500 words, you will get less than 60%. You will receive more than 70 % if your response not only meets or exceeds the required length but also shows that you have thought carefully about the reading assignment and have responded to it energetically, specifically, imaginatively, critically, and independently. A summary of the plot will receive approximately 18
points (60%). Plot details are used to support your points. I am more interested in reading your ideas/speculations and critical/analytical comments that are supported by textual details. Questions at the end of each short story or poem should help guide your critical/analytical response.

3. There will be reading quizzes, which will not be announced ahead of time (50 points). They will be given before class discussion. I will give you 15 minutes to work on a quiz. If you arrive late, you will have less than 15 minutes to complete the quiz. If you come to class after the quiz has been given, you are not allowed to make up that quiz. These reading quizzes are intended to help you keep up with the reading assignments. If your absence is an unexcused absence, you will not be allowed to make up a quiz. Oversleeping is not a legitimate excuse. You will be allowed to make up a quiz if you have documented evidence showing that your absence is legitimate and excusable.

I will give you more than 5 quizzes and will count the five best grades.

4. You will write 3 formal papers (100 points each). Each paper is at least 1000 words long (4 double-spaced, typed pages—250 words per page). There will be an in-class peer-response session for each paper.

5. You are required to lead class discussion on either a short story or a poem listed on the syllabus (20 points). You will not receive 20 points for this activity if you are obviously not well prepared. You must have at least 5 thoughtful questions that can initiate critical responses, not the simple yes-no responses, from your classmates. Your questions must be different from those listed at the end of each story or poem. You can have more than 5 questions. You will receive 4 points for each thoughtful question. You must give me a copy of your list of questions before class discussion. You are not to summarize the text for the class. You have to assume that your classmates have read the text. If you are absent on the day when you are to lead class discussion, you will receive zero for this activity. If your absence is legitimate, you must call me before your scheduled class discussion and give me documented evidence from a proper authority to support your absence upon your return.

6. There will be a mid-term exam and a comprehensive final exam.

**You must save all of your reading responses, papers (including drafts) and in-class exercises as well as quizzes.

**PAPERS:** All major papers must be typed and double-spaced. They will be graded in accordance with the "Guidelines for Evaluating Writing Assignments in EIU's English Department," which will be given to you.

To prevent any mishaps, you should make copies of your papers. Save all notes and drafts. When you turn in your paper, you must include the following items:

1. A cover sheet, which I will give to you
2. A list of your questions/concerns about your paper for your classmate and a response from your Eng 1002G:3 classmate
*I will not accept your paper without a response from your classmate.* If you miss the scheduled in-class workshop, you must arrange to get a response to your draft from your 1002G:3 classmate. After revising your draft, turn in your "final" copy along with all the required items in class or by 1:30 p.m. in my office on the due date, which is usually a Friday. If you need more time to work on your paper, you must discuss your situation with me and get permission to turn in your paper later than the due date from me. I will also give you more time if you have a valid excuse and documented evidence from a proper authority for missing an in-class peer-response session.

3. Draft(s)
4. A "final" copy with your name, section number, the date and the name of the assignment

**Please type the word "FINAL" on the first page of your "final" copy and number each page.

I will not accept your paper until you have all the items listed above.

Conferences on papers before each workshop session are mandatory unless I indicate differently on each individual assignment handout. I will help guide you through each of your writing assignments by discussing your complete rough draft with you in conference. Therefore, you must have a complete rough draft done before our first conference on the paper. I will sign my name on your first complete rough draft to acknowledge that you have already had a conference with me on the paper. Then bring your revised draft to a peer-response workshop in class. If you forget to come to your conference, you must reschedule it before each in-class peer-response workshop. **If you don't reschedule it, I will deduct 5 points from whatever you get on your paper.**

**LATE PAPERS:** Papers must be turned in on time unless you have received my permission to turn it in later than the due date. I will accept late papers also in cases of severe illness, official university activity and other urgent reasons upon your presentation of a valid excuse issued by a proper authority.

**REVISION:** You are allowed to revise both Paper #1 and Paper #2. You must turn in the original with your revision before the due date or on the due date in class or by 1:30 p.m. in my office. You will receive up to 10 additional points on your revised version. **I will not accept your revision after 1:30 p.m. on the due date.**

**PLAGIARISM:** Plagiarism, intentional or unintentional, is a serious academic offense and will not be tolerated. If I discover plagiarism in any of your reading responses or formal papers, you will receive an F for the course. I will also report such an act to the Judicial Affairs Office. Therefore, please don't do it! Also, please read the "Academic Integrity Standards At Eastern" handout.
To help you avoid plagiarism, I will talk to you about how to use outside sources properly. I am also ready to help you whenever you have any questions about how to deal with your sources. It is perfectly legitimate for you to use other people's words, phrases or ideas, but you MUST acknowledge your sources by putting quotation marks around words or phrases that belong to another author and properly documenting them. Your quotes, summaries and paraphrases must also be properly introduced and documented. You should be honest and have self-respect as well as respect for others. Do not cheat yourself out of the valuable learning experience that you can get from doing your assignments honestly yourself.

***The Department's 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 assignments 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. Respect for the work of others [encompasses] all formats, including print, electronic, and oral sources" (emphasis added).

GRADING POLICY:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Unannounced quizzes</td>
<td>50</td>
</tr>
<tr>
<td>3 Papers (100 X 3)</td>
<td>300</td>
</tr>
<tr>
<td>Reading Responses (30 X 4)</td>
<td>120</td>
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<tr>
<td>Class discussion requirement</td>
<td>20</td>
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<tr>
<td>Mid-term exam</td>
<td>100</td>
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<tr>
<td>Final exam</td>
<td>110</td>
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<tr>
<td>Total</td>
<td>700</td>
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</table>

Your final grade is based on the number of points you have accumulated. Here is the grading scale for this course:

A  90-100%
B  80-89 %
C  70-79 %
D  60-69%
F  Below 60%

*You must fulfill all requirements and receive at least a C or 70% in order to pass this course.

*I expect you to ask me questions if my instructions are not clear; otherwise, I will assume that you understand what I ask you to do and will expect that you do it properly and well. If you choose to remain in this class, I assume that you accept my policies and course requirements.

*I am here to help you succeed in your academic pursuit. Please feel free to talk to me anytime. I believe in openness; feel free to discuss any problems with me so that we can solve them together. Please remember that I am ready to help and talk with you. Come by my office (3335 / 314 I CH)
during the office hours, or make an appointment with me after class, or call me to set up a time that is convenient for you.

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

I look forward to getting to know you, working with you, and learning from you. I hope we have a good semester together.

Eng 1002G: 3 Dr. Suksang    Spring 2005    
*This syllabus may need to be adjusted at times. If you are unable to attend class, make sure you find out if there is any change.

Week #1  
M Jan 10    Introduction  
Assignment: I'd like you to write a letter to me telling me something about yourself. You can talk about your hopes, goals and needs for this course: what you would like to get out of it, what you can contribute, what you hope will not happen, what makes you nervous or anxious about the class, and what is the hardest and easiest about writing for you. Also, you may want to talk about how you feel about writing and reading, your experience in writing and reading, or your experience with writing and reading, or your experience when writing and reading. Please also include your thoughts on accountability.

W Jan 12    In-class writing  
F Jan 14    Discuss how to write an informal reading response and formal essays about literature as well as how to document and cite sources. Bring Roberts's Writing About Literature (Appendix C, 179-185; an essay on character analysis 64-66; a comparison-contrast essay 140-147).

Fiction: Week#2-Week#5: All the stories are in Trimmer's e Fictions.

Week#2  
M Jan 17    Dr. King's Birthday--No class  
W Jan 19    Continue discussing how to write formal essays and how to document and cite your sources. Bring Roberts's Writing About Literature. Also, discuss elements of fiction (handout).

F Jan 21    Read and discuss Graham Greene's "The Destructors" (431-42) and Richard Wright's "The Man Who Was Almost a Man" (885-95).--Response#1 (Respond to both stories.)
Week#3
M Jan 24 Read and discuss Leslie Marmon Silko's "The Storyteller" (789-99) and Louise Erdrich's "The Red Convertible" (339-46).-- **Response #2** (Respond to both stories.)
W Jan 26 Read and discuss Eudora Welty's "Why I Live at the P.O." (855-64) and Alice Walker's "Everyday Use" (839-40).-- **Response #3** (Respond to both stories.)
F Jan 28 Read and discuss Ha Jin's "The Bridegroom" (515-30) and Katherine Anne Porter's "The Jilting of Granny Weatherall" (729-36).-- **Response #4** (Respond to both stories.)

Week#4
M Jan 31 Read and discuss Joyce Carol Oates's "Where Are You Going, Where Have You Been?" (669-82) and Flannery O'Connor's "Revelation" (697-712).-- **Response #5** (Respond to both stories.)
W Feb 2 Read and discuss John Updike's "Separating" (829-37) and Anton Chekhov's "The Lady with the Dog" (51-62).-- **Response #6** (Respond to both stories.)
F Feb 4 Read and discuss Jean Shepherd's "The Endless Streetcar Ride into the Night, and the Tinfoil Noose" (781-86) and Bernard Malamud's "The Magic Barrel" (627-40).-- **Response #7** (Respond to both stories.)

**Assignment: Paper #1**

Week#5
M Feb 7 Read and discuss Sherwood Anderson's "I'm a Fool" (179-87) and Isaac Bashevis Singer's "Gimpel the Fool" (801-12).-- **Response #8** (Respond to both stories.)
W Feb 9 Read and discuss Sarah Orne Jewett's "A White Heron" (506-14) and Toni Cade Bambara's "The Lesson" (213-19).-- **Response #9** (Respond to both stories.)
F Feb 11 Read and discuss Henry Lawson's "The Drover's Wife" (599-605) and Doris Lessing's "A Woman on a Roof" (607-14).-- **Response #10** (Respond to both stories.)

Week#6
M Feb 14 We will not have regular class meetings this week.
W Feb 16 Conferences on Paper #1 in my office
F Feb 18 Lincoln's Birthday--No class

Poetry: Week#7-Week#11 All the poems are in Michael Meyer's *Poetry: An Introduction* (4th ed.)
### Week#7

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>M</td>
<td>Feb 21</td>
<td>Read &quot;Suggestions for Approaching Poetry&quot; (43-44) and &quot;Questions for Responsive Reading&quot; (62-63) in the Meyer text. Read and discuss Billy Collins's &quot;Introduction to Poetry&quot; (45) and Langston Hughes's &quot;Formula&quot; (402).</td>
</tr>
<tr>
<td>W</td>
<td>Feb 23</td>
<td>Peer-Response Session on Paper #1 (I will also tell you about the mid-term exam.)</td>
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<tr>
<td>F</td>
<td>Feb 25</td>
<td>Mid-term exam</td>
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*Make sure that your response contains at least 500 words. If you think that you will not be able to get 500 words by responding only to two poems, you should write on all the poems assigned for that day.*

### Week#8

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<tr>
<td>M</td>
<td>Feb 28</td>
<td>Read and discuss Pat Mora's &quot;Legal Alien&quot; (512-13) and Aurora Levins Morales's &quot;Child of the Americas&quot; (284) -- <strong>Response#11</strong> (Respond to both poems.)</td>
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<tr>
<td>W</td>
<td>Mar 2</td>
<td>Read Mary Oliver's &quot;A Visitor&quot; (514-15), Cathy Song's &quot;The Youngest Daughter&quot; (94-95), and Peter Meinke's &quot;Untitled&quot; (92-93) -- <strong>Response#12</strong> (Respond to at least two poems.)</td>
</tr>
<tr>
<td>F</td>
<td>Mar 4</td>
<td>Read and discuss Rosario Ferré's &quot;The Shadow of Guilt&quot; (181-82), Chitra Banerjee Divakaruni's &quot;Indian Movie, New Jersey&quot; (180-81), and Diane Burns's &quot;Sure You Can Ask Me a Personal Question&quot; (232) -- <strong>Response#13</strong> (Respond to at least two poems.)</td>
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*Turn in Paper #1 on Friday, 4 March in class or by 1:30 p.m. in my office. You can also turn your paper in earlier on Monday, 28 February or Wednesday, 2 March.*

*If you have not yet written 4 reading responses by this time, you must make sure that you respond to the reading selections listed for Weeks#9 and 11. **Response#19** is the last one. You will not be allowed to respond to other selections after **Response#19** even if you do not have 4 responses. You must be accountable for your own action or inaction.*

### Week#9

<table>
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<th>Day</th>
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<th>Activity</th>
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<tbody>
<tr>
<td>M</td>
<td>Mar 7</td>
<td>Read and discuss William Carlos Williams's &quot;Spring and All&quot; (534), Tomas Tranströmer's &quot;April and Silence&quot; (554), and E.E. Cummings's &quot;In Just--&quot; (271). -- <strong>Response #14</strong> (Respond to at least two poems.)</td>
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<tr>
<td>W</td>
<td>Mar 9</td>
<td>Read and discuss Kelly Chery's &quot;Alzheimer's&quot; (275-76), Wyatt Prunty's &quot;Elderly Lady Crossing on Green&quot; (55), and Rennie McQuilkin's &quot;The Lighters&quot; (167-68). -- <strong>Response #15</strong> (Respond to at least two poems.)</td>
</tr>
<tr>
<td>F</td>
<td>Mar 11</td>
<td>Read and discuss Li Ho's &quot;A Beautiful Girl Combs Her Hair&quot; (58-59) and Cathy Song's &quot;The White Porch&quot; (130-32) -- <strong>Response #16</strong> (Respond to both poems.)</td>
</tr>
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</table>
Assignment: Paper #2

Week#10
SPRING BREAK—MARCH 14-18

Week#11
M  Mar 21 Read and discuss Lisa Parker's "Snapping Beans" ((54-55) and Gary Soto's "Behind Grandma's House" (186), and Sharon Olds's "Rite of Passage" (282-83).-- Response #17 (Respond to at least two poems.)
W  Mar 23 Read and discuss Shu Ting's "O Motherland, Dear Motherland" (551-52), Maya Angelou's "Africa" (481-82), and Judith Ortiz Cofer's "Common Ground" (76-77).-- Response #18 (Respond to at least two poems.)
F  Mar 25 Read and discuss Elaine Magarrell's "The Joy of Cooking" (153-54), Sally Croft's "Home-Baked Bread" (125), and Maxine Hong Kingston's "Restaurant" (212-13).-- Response #19 (Respond to at least two poems.)

*Turn in your revision of Paper #1 on Friday, 25 March in class or by 1:30 p.m. in my office. You can also turn it in earlier on Monday, 21 March or Wednesday, 23 March. I will not accept late submissions.

Week#12
There will be conferences on Paper#2 during this week. Bring your complete rough draft with you when you come to see me.
M  Mar 28 Read and discuss Arthur Miller's Death of a Salesman (1949)--Act I(357-99).
W  Mar 30 Read and discuss Arthur Miller's Death of a Salesman --Act II and Requiem (399-449).
F  Apr  1 Discuss Death of a Salesman as a whole. I will show a portion of the play on video.

Week#13
M  Apr  4 Peer-Response Session on Paper#2
W  Apr  6 Read and discuss August Wilson's Fences (1985)--Act I (452-91).
F  Apr  8 Read and discuss August Wilson's Fences--Act II (491-520).

*Turn in Paper #2 in class or by 1:30 p.m. in my office on Friday, 8 April. You can turn your paper in before the due date.

Assignment: Paper#3

Week#14
M  Apr 11 Conferences on Paper#3
Bring your complete rough draft with you when you come to see me. I will also go over your Paper#2 in conference.
W  Apr 13 Conferences
F  Apr 15 Conferences
*Turn in Paper #3 and your revision of Paper#2 in class or by 1:30 p.m. in my office on Friday, 22 April. You can turn your paper and revision in earlier than the due date. I will not accept late submissions.

**Final Exam:** Wednesday, 4 May: 8-10 a.m.