Spring 1-15-2011

ENG 1002G-002-017-029: Composition and Literature

Lucinda Berry
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_spring2011

Part of the English Language and Literature Commons

Recommended Citation
http://thekeep.eiu.edu/english_syllabi_spring2011/16

This Article is brought to you for free and open access by the 2011 at The Keep. It has been accepted for inclusion in Spring 2011 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
Course Description
This course offers practice in analytical academic writing using poetry, short fiction and drama as the subject matter. Various terms and theories associated with each genre are examined. You must read carefully and think deeply about what you have read. Read the work more than once in order to remember significant details, not just the basic plot. You will be expected to write well-reasoned, logically organized essays using sound rhetorical means to support an arguable thesis.

Course Policies and Grade Determination
Poetry essay = 20 pts. Equivalent letter grades: 20/A, 16/B, 14/C, 12/D
Fiction essay = 25 pts. Equivalent letter grades:
Drama essay = 25 pts. 25/A, 20/B, 17.5/C, 15/D
Participation (discussion, homework, group work, in-class writing)
Grades on the many assignments in this category will be averaged = 15 pts
Quizzes & exams will also be averaged = 15 pts.
Equivalent letter grades: 15/A, 12/B, 10.5/C, 9/D


Specific requirements for the three major essays will be explained in class. It is your responsibility to understand what is required. There will be ample time to ask questions. If you choose not to do so, it is pointless to complain later that the assignment wasn't clear.

In general, I will be assessing your writing for:
• sufficient, useful and interesting development in support of your thesis
• clarity of expression
• effective organization and use of transitions
• use of standard conventions for spelling, punctuation and grammar

Deadlines are strict. Except in cases of documented illness, late work will be marked down 10% for each calendar day past the deadline.

An absence will be excused with a note from the health center or doctor in case of illness, or from another faculty member if you are absent due to a performance, sports competition or field trip. Documentation for absence must be given to me prior to the first class you attend after the absence. If you cannot provide the required documentation, the absence will not be excused.

Being tardy three times will equal one unexcused absence.

You will fail the course if you have more than three unexcused absences.

Participation means more than just your physical presence. Multi-tasking is a modern myth. Therefore, making use of electronic devices such as cell phones and MPG
players during class signals your absence and will be noted as such in the attendance record.

Homework must be typed. **If late, it will receive credit only if accompanied by documentation of an excused absence on the day it was due.** Homework constitutes a sizeable portion of your participation grade.

Quizzes will be given at the beginning of the class period. You won’t get extra time if you’re late. **There are no make-ups for the quizzes.** When determining your average, I will throw out the lowest two scores.

**Policy on Plagiarism**
Random House Dictionary of the English Language defines plagiarism as “the appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one’s own original work.” Plagiarism will result in an F for the course and referral to the Office of Judicial Affairs.

**Policy on Disabilities**
If you have a documented disability and wish to receive accommodations, please contact the Office of Disability Services at 581-6583 as soon as possible.

**Introduction to Poetry**

I ask them to take a poem and hold it up to the light like a color slide

or press an ear against its hive.

I say drop a mouse into a poem and watch him probe his way out,

or walk inside the poem's room and feel the walls for a light switch.

I want them to waterski across the surface of a poem waving at the author’s name on the shore.

But all they want to do is tie the poem to a chair with rope and torture a confession out of it.

They begin beating it with a hose to find out what it really means.

Billy Collins
Read and complete assignments **prior to the date** on which they are listed. Bring your textbook to class. In class, we will also look at poems that have not been listed on the syllabus. For this section, all page numbers refer to Meyer, Michael. *Poetry: An Introduction*. 6th Edition. Boston: Bedford/St. Martin's, 2010.

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 11</td>
<td>Intro to class/&quot;Introduction to Poetry&quot; on syllabus and 40.</td>
</tr>
<tr>
<td>Jan 13</td>
<td>38 – 39, 59 – 60, 248 – 249 Paraphrase each of the sonnets and then provide typewritten responses to the questions in the text, “Song” 205 - 206</td>
</tr>
<tr>
<td>Jan 18</td>
<td>Bottom of 78 – 83 Provide typewritten answers to “To the Virgins, to Make Much of Time” Questions 3 and 4. For “To His Coy Mistress” write a brief essay in which you incorporate answers to questions 2 - 5.</td>
</tr>
<tr>
<td>Jan 20</td>
<td>59 – 66, 20 – 30 Write a brief paraphrase of “The Secretary Chant,” “Those Winter Sundays,” “Dog’s Death,” “Oh, Oh” and “Catch.” Then list the poet’s choices and use of techniques that make his/her work poetry while what you've written is not. (You should consider questions 9 - 19 on the list of Questions for Responsive Reading and Writing” 59-60) Make sure you understand what annotation is. Be able to explain what Leggett’s and Epstein’s papers are about.</td>
</tr>
<tr>
<td>Jan 25</td>
<td>33 – 38 Provide typewritten answers to the following questions. “A Study of Reading Habits” 1. What is ironic about the speaker saying, “I broke them up like meringues”? 2. What are the connotations of “the old right hook,” “dirty dogs,” “dude” and chap? (Think about how these choices give a different feeling from punch, criminals, guy and man.) “Mountain Graveyard” 1. What do the first three pairs of words have to do with a graveyard? For “I(a” Answer the questions in the text. Be able to discuss the imagery and tone in “Nighttime Fires”</td>
</tr>
<tr>
<td>Jan 27</td>
<td>72 -- 73 Provide typewritten responses to the questions (Make sure you bring in several specific examples for #3) Look over list of topics for poetry essay.</td>
</tr>
</tbody>
</table>
Feb 1      67 - 72 Read through the explanation of "The Death of the Ball Turret Gunner" 165, "Buttons" 170, 177 - 178 Provide written responses to the questions about "Naming of Parts"
Feb 3      "In White" 387 "Design" 386 (Read them in this order!)
            Provide written responses to 2 and 3 on 387 and 1 through 3 on 386
Feb 8      "The Love Song of J. Alfred Prufrock" 494 - 498 Provide typewritten answers to 1, 3 and 5
Feb 10     Finish up Prufrock/tie up loose ends & last minute questions about the poetry essay

Topics for Poetry Essay: Due February 15

1. How does the speaker’s description of intimacy in "Last Night" (84) compare with the descriptions in "To His Coy Mistress" (80) and "To the Virgins, to Make Much of Time" (79)?

2. How does the attitude of the speaker toward poetry and toward the students he is addressing differ in "In a Poetry Workshop" (649) and "Introduction to Poetry" (40)?

3. How are anagrams used differently in "Mountain Graveyard" (34) and "Anagammer" (48)?

4. How does the theme of "Umholy Sonnet" (252) "work contradict the assumptions Donne drew upon in "Death Be Not Proud" (300)?

5. Which poem, "The Red Hat" (229) or "To a Daughter Leaving Home" (291) best conveys its theme of a parent's ambiguous feelings about a child's independence?

Length: 3 - 5 pages

In the introduction, paraphrase the poems under discussion. State your thesis directly. Consider relevant poetic techniques in the course of your discussion. Make sure to refer to imagery and diction. Use your personal response to the poetry as a way of concluding the essay. Review the example essays from the text.

Feb 15  *The Bald Soprano* 1142–58  
Feb 17  Commentary 1158–1161, 1170–72  
Feb 22  *The Rising of the Moon* 23–9  
Feb 24  *Riders to the Sea* 884–896  
March 1  *Tartuffe* 509–537  
March 3  Continue discussion

You must attend a performance of the play on March 4–7

March 8  537–40  
March 10  TBA  

Spring Break

March 22  *Fences* 1424–1512  
March 24  Continue discussion  
March 29  1512–1543  
March 31  Continue discussion

Readings for this section are from Charters, Ann. *The Story and Its Writer*. 8th ed. Boston: Bedford/St. Martin’s, 2011. Note that it is important to read all the material assigned – headnotes and editorial information as well as the stories themselves. And do pay attention to the author’s names.

April 5  “Samuel” and editorial material 1721–25  
“Happy Endings” 53–6  
1. Do you agree or disagree with Atwood’s assertion that writing stories is like telling riddles and jokes? Why/why not?  
2. Find a definition for “metafiction” and explain how it applies to “Happy Endings.”  
3. Atwood says “what” is a word that refers to the plot details of a story. What elements of fiction are described by “how” and “why” and in what way are these elements more challenging?

April 7  “The Rocking Horse Winner” 804–15, 789, “The Brown House” 1411–17  
1. In what way are these stories like fairytales? What role does gambling play in each?  
2. What is the connection among luck, money and love in
"The Rocking Horse Winner"?
3. What role does Basset play in the story?
4. One particular physical feature of Paul is frequently described. Summarize the descriptions and explain why Lawrence focuses on this aspect of Paul's appearance.
5. Does "The Brown House" have all the plot elements expected with the traditional Freytag pyramid?
6. This story deals with a serious topic, but the overall tone is humorous. Give some examples of humor in the story.

April 12  "The Metamorphosis" 719 - 53, 712
1. This story was originally written in German, so we are reading a translation. Ann Charters writes about her process of deciding between using the title or "The Transformation," which is a more literal translation. Also, she might have used "giant" or "enormous" as the descriptive adjective in the opening sentence, and "bug" or "vermin" as the noun. What subtle differences would use of these other words have produced?
2. Gregor changes physically, but in many ways, his circumstances remain the same. How would you support an argument that the family as a whole undergoes a larger change?
3. What is the theme of the story? Is it still relevant?
4. Be able to explain the family dynamics.
5. Be able to point out a couple of funny parts.

April 14  "The Rememberer" 134 - 6, "Harrison Bergeron" 1327 - 321.
1. Bender claims to have been influenced by fairy tales in her writing style. Can you see evidence of this in "The Rememberer"?
2. Like the Kafka story you read, this work has a person who transforms to another species. Is that where the similarity ends? Explain.
3. Would you classify Vonnegut's story as science fiction or surrealism?
4. What is Vonnegut satirizing? Would you guess he was a political conservative or liberal? What's your evidence from the story for this classification?

April 19  "A Good Man Is Hard to Find" 1042- 53, 1015
April 21  "Where Are You Going, Where Have You Been" 988

April 26  Casebook on O'Connor
April 28  Casebook on Oates