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ENG 1002-027: Composition and Literature

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Required Materials:

Texts: Sylvan Barnet, et al., An Introduction to Literature
Fulwiler and Hayakawa, The Blair Handbook

Other: A reliable dictionary (Webster’s, Random House, or American Heritage are good choices)
An e-mail address; the ability to send and receive Microsoft Word™ attachments
Two 3.5 inch floppy disks on which to preserve your writing (one is for backup)

Course Goals & Rationale:

English 1002G is the second half of Eastern Illinois University's freshman writing sequence. While ENG1001G helped you to further develop more general powers of expression and persuasion, ENG1002G is intended to help you to hone your skills as an academic writer working within a particular academic discipline. To this end, the course focuses on the field of literary studies, also serving as an introduction to the principle literary genres: poetry, drama, and fiction. While allowing you the opportunity to spend time reading, thinking about, and talking about some of the most complex, thought-provoking – and often beautiful – texts one can read, the course will also give you the chance to improve your skills in critical thinking and analytical expression.

The essays you will write in this course will be expository, persuasive papers in which sentences, paragraphs, and words develop a central idea that responds to your reading of literary works. The texts we read and discuss will express a range of historical and cultural perspectives and values, about which you will be required to think critically and write analytically. An important hope for this course is that by engaging in these reading and writing experiences, you will establish a foundation for continued social, cultural, intellectual, and aesthetic discovery and appreciation.

Though declared English majors are welcome in this course, I want to explain here that this is not an “English major course.” By this, I mean that I will not level the same expectations to which I would hold a group of people who were undergoing formal training in literary analysis. It is my view that being a sophisticated reader of literature offers rewards of more general appeal and import, and so while I will help you develop tools for reading and writing about literature, I will do so in ways that are appropriate to your general education rather than the field-specific training of an English major.

Grading

You will contract for the grade you want to receive in this course. Below, I have outlined the requirements associated with each letter grade. After reading this syllabus carefully and in its entirety, you will decide which grade you will like to contract for and submit to me a signed contract (which I will provide separately).

If you do not fulfill the specifications of the letter grade for which you have contracted, you will drop to the grade whose requirements you have fulfilled.

Here are the requirements associated with each grade:
For an A:

1. You must meet course attendance requirements (see attendance policy).
2. All drafts and re-writes must meet the specifications of the assignment, and each must conform with the basic writing requirements outlined in the Guidelines for Evaluating Writing Assignments (see chart at the end of this syllabus).
3. You must re-write four out of four essays.
4. You must attend one session of each of the four writing workshops.
5. You must submit four complete peer critiques.
6. Your reading journal must be complete each time it is completed.
7. You must score at least an 85 on the midterm and the final exam.
8. You must score at least a 7 for class participation (see Class Participation)

For a B:

1. You must meet course attendance requirements (see attendance policy).
2. All drafts and re-writes must meet the specifications of the assignment, and each must conform with the basic writing requirements outlined in the Guidelines for Evaluating Writing Assignments (see chart at the end of this syllabus).
3. You must re-write three out of four essays.
4. You must attend one session in three out of the four writing workshops.
5. You must submit three complete peer critiques.
6. Your reading journal must be at least 75% complete each time it is collected.
7. You must score at least a 75 on the midterm and the final exam.
8. You must score at least a 5 for class participation (see Class Participation)

For a C:

1. You must meet course attendance requirements (see attendance policy).
2. All drafts and re-writes must meet the specifications of the assignment, and each must conform with the basic writing requirements outlined in the Guidelines for Evaluating Writing Assignments (see chart at the end of this syllabus).
3. You must re-write two out of four papers.
4. You must attend one session in two out of the four writing workshops.
5. You must submit two complete peer critiques (see Peer Critiques)
6. Your reading journal must be at least 50% complete each time it is collected.
7. You must score at least a 65 on the midterm and the final exam
8. You must score at least a 3 for class participation (see Class Participation)

This is an A, B, C, NC course. If you do not fulfill the requirements for a C contract, you will receive an NC and have to retake the course.

I will keep records of your essays and re-writes, attendance in class and in writing workshops, participation, peer critiques, exam scores, and reading journal. I will also provide you a sheet to help you keep track of your progression – please keep a close record of your work. During one-on-one conferences, I will remind you about your progress toward fulfilling your contract.

As your instructor, I reserve the right to decide if an essay revision is complete and in compliance with the criteria for the grade you have contracted for. You may need to re-write an individual essay several times
in order to fulfill your contract. If you have contracted for a B but your revisions contain serious errors, I have the right to not accept a revision as sufficient and subsequently drop you down to the next contracted grade. Before this happens, I will meet with you in order to discuss your options.

We will spend considerable time discussing just what a revision or a rewrite entails. As we go through the semester, the process will become clearer as you move toward your goal of fulfilling your contract.

**Essay Assignments**

You will be assigned four major essays this semester. Each of these assignments will allow you some latitude in developing an argument about a text or series of texts, and each will allow you to draw upon the ideas we generate in class as we discuss our readings. The final paper, dealing with Joseph Conrad’s *Heart of Darkness*, will also require to draw upon published scholarly articles and to document your references using the MLA system of documentation.

**Peer Critiques**

You are required to complete a number of “peer critiques” this semester – the specific number of these depends upon the grade for which you have contracted. A peer critique requires you to read a complete draft of an essay written by one of your fellow students and to then provide feedback designed to help the writer revise the essay in substantial ways. I will provide a format for doing this as we approach our first opportunity for reviewing each other’s work, and I also reserve the right to reject a peer critique if it does not seem substantial enough or very engaged with the draft to which it responds.

After completing the peer critique by the assigned date (see course schedule), you will hand it in to me, and I will then relay it to the writer him-or-herself.

**Reading Journal**

You are also required to keep a reading journal for this course. The only requirements for this journal are these: (1) that you complete at least five hand-written pages per week (including the first week), and (2) that the writing respond in some way to the reading we have been doing in the course. You do not have to complete journal entries for the weeks 4, 5, 8, 10, 12, 15, or 16 – that is, you only have to write in your journal for weeks during which we are reading and discussing works of literature, not for the weeks during which we develop essays, review each others’ drafts, or conference in my office. The journals are a place for you to record observations, try out possibilities, and begin to think in terms of developing longer arguments about the literature you read. I will collect them at unannounced intervals during the semester, read them to learn a bit more about what sorts of thoughts you’re developing, and return them to you as quickly as possible after noting whether you are keeping up.

**Participation**

As you surely know by now, courses such as this are only truly successful if a high percentage of students participate; it can be unappealing if “discussion” turns into a dialogue between the professor and a small handful of students. For this reason, participation ’counts’ in this course. To receive a strong participation grade: (1) you should plan on participating — at least making a comment or asking a question — every day; (2) your in-class comments should reveal that you have read the assigned text very carefully; (3) you should be careful not to dominate discussion (i.e., those of you who are not shy should give other students an opening to participate); (4) you should participate with tact and civility (take
other people’s remarks and questions seriously, don’t interrupt, respond courteously, etc.). The grade for participation will depend upon meeting all these criteria, and will be formulated on a scale of 1 to 10.

If administered, occasional quizzes will be brief, simple, and designed to encourage everyone to keep up with the reading. Results of such quizzes will factor heavily into participation grades.

**Attendance**

You are allowed to take four personal days over the course of the semester. I allow you these days in order to leave room for unexpected difficulties that could prevent you from arriving in class: illness, transportation problems, family emergencies, court dates, etc. Participation in a scheduled EIU function – e.g., a sports event – is not counted as a personal day, but I must be notified one class meeting before the event, and you are responsible for completing missed assignments immediately after the event. Serious or prolonged illness or personal problems will be looked at on an individual basis and may be dealt with by dropping the course or receiving an incomplete if you meet catalogue requirements. If you miss more than four personal days, you will receive an NC for the course.

Being in attendance means being in class on time. Being tardy twice equals being absent once.

**Academic Honesty**

Please note the English Department’s statement on plagiarism (that is, the intentional or unintentional use of another writer’s intellectual property without proper acknowledgment):

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 own 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.

While it is unpleasant to raise this issue before a group of people who have as yet given me no cause to do so, please understand that I stand prepared to execute this policy. Also, please make a point of noting the following: I will not tolerate any form of academic dishonesty in this course. If I come to suspect misconduct of any kind, I will become dogged about rooting it out, and if my suspicions are confirmed, I will dispense appropriate penalties.
Course Schedule
(may be altered as semester continues):

Week 1: Poetry

7 January: Introductions; Course Overview

9 January: Ezra Pound, "In a Station of the Metro" (LL 677); William Carlos Williams, "This is Just To Say" (handout); Mike Rychlewski, "As I Went Out Upon My Bike" (handout); Diagnostic Essay

11 January: John Donne, "The Flea" (handout); William Carlos Williams, "Donne, "A Valediction: Forbidding Mourning" (LL 651); Robert Frost, "Design" (LL 755); Dorothy Parker, "General Review of the Sex Situation" (LL 527)

Week 2: Poetry

14 January: Emily Dickinson, "I like to see it lap the Miles" (LL 741); Wallace Stevens, "The Emperor of Ice Cream" (LL 581); Dickinson, "Tell all the Truth but tell it slant" (handout)

16 January: William Carlos Williams, "The Red Wheelbarrow" (LL 561); Ezra Pound, "The River-Merchant's Wife: A Letter" (LL 676); Wilfred Owen, "Dulce et Decorum Est" (LL 684)

18 January: Gwendolyn Brooks, "We Real Cool" (LL 534); e. e. cummings, "'anyone lived in a pretty how town" (LL 524); cummings, "next to of course god america i" (LL 545)

Week 3: Poetry

21 January: Classes cancelled for Martin Luther King holiday

23 January: Robert Frost, "The Gift Outright" (LL 757); Sherman Alexie, "On the Amtrack from Boston to New York City" (LL 732); Ralph Waldo Emerson, "Concord Hymn" (LL 660)


Week 4: Poetry

28 January: Writing Workshop – Bring complete draft of Essay #1

30 January: Writing Workshop – Bring complete draft of Essay #1

1 February: ESSAY #1 DUE, beginning of class

Week 5: Conferences

4 February: No class meeting – conferences in my office

6 February: No class meeting – conferences in my office
8 February: Classes cancelled for Lincoln's Birthday

Week 6: Short Fiction

11 February: Nathaniel Hawthorne, "Young Goodman Brown" (IL 95)

13 February: John Updike, "A & P" (IL 78)

15 February: Diana Chang, "The Oriental Contingent" (IL 435); Amy Tan, "Two Kinds" (IL 447)

Week 7: Short Fiction

18 February: Raymond Carver, "What We Talk About When We Talk About Love" (IL 176); Carver, "So Much Water, So Close to Home" (handout)

20 February: James Joyce, "Araby" (IL 270); Ralph Ellison, "Battle Royal" (IL 317)

22 February: Flannery O'Connor, "A Good Man is Hard To Find" (IL 128); O'Connor, "Revelation" (IL 140)

Week 8: Short Fiction

25 February: Writing Workshop – Bring complete draft of Essay #2

27 February: Writing Workshop – Bring complete draft of Essay #2

Myth midterm

1 March: ESSAY #2 DUE, beginning of class

Week 9: Drama

4 March: MIDTERM EXAMINATION

6 March: Sophocles, Oedipus Rex (IL 800)

8 March: continue Oedipus Rex

Week 10: Debauchery

No classes – Spring Break

Week 11: Drama

18 March: William Shakespeare, Hamlet (IL 864)

20 March: continue Hamlet
22 March: finish Hamlet

Week 12: Drama

25 March: Writing Workshop – Bring complete draft of Essay #3
27 March: Writing Workshop – Bring complete draft of Essay #3
29 March: ESSAY #3 DUE, beginning of class

Week 13: The Novel

1 April: Joseph Conrad, Heart of Darkness
3 April: continue Heart of Darkness
5 April: Chinua Achebe, “An Image of Africa: Racism in Conrad’s Heart of Darkness” (IL 1488); Edward Said, “The Imperial Attitude” (IL 1502)

Week 14: The Novel

8 April: Elaine Showalter, “The Double Worlds of Men and Women” (IL 1495); Ian Watt “The Symbolism of the Two Knitters” (IL 1500)
10 April: Bibliography reports – bring annotated bibliography of three articles on Heart of Darkness
12 April: Bibliography reports – bring annotated bibliography of three articles on Heart of Darkness

Week 15: The Novel

15 April: No class meeting – conferences in my office
17 April: No class meeting – conferences in my office
19 April: No class meeting – conferences in my office

Week 16: The Novel

22 April: Writing Workshop – Bring complete draft of Essay #4
24 April: Writing Workshop – Bring complete draft of Essay #4
26 April: ESSAY #4 DUE, beginning of class

Final Examination date and time TBA