Spring 1-15-2001

ENG 1002-027

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This section of Eng 1002 C 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.

Texts: Worthen, W.B. The Harcourt Brace Anthology of Drama (3rd edition)  
     Trimmer, Joseph F. Fictions (4th edition)  
     Fulwiler, Toby, and Alan R. Hayakawa. The Blair Handbook (2nd edition)  
     Griffith, Kelley. Writing Essays about Literature (5th edition)  
     A standard college dictionary

ATTENDANCE AND PARTICIPATION: Regular attendance and active participation are required. According to the 2000-2001 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 added). It is the student's responsibility to initiate plans for make-up work and to complete it promptly. 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. (53)

In addition, the 2000-2001 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 the Vice President for Student Affairs to make inquiries concerning the absences. The Vice President for Student Affairs also serves as the University contact person when catastrophic events result in extended student absences" (53).

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 must be supported by legitimate written evidence from a proper authority. A phone notification or an in-class personal notification 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 9 excused or unexcused absences (3 weeks of classes), you will not pass the course. After your fifth 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 that each group will share with the class its members' comments and observations about the assigned selection.

2. **Reading responses:** This requirement is designed to help you keep up with and think analytically and critically about your reading assignments. 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.

Each response should be at least 500 words long (2 typed, double-spaced pages, 250 words per page). It can be longer. I will collect your responses at the beginning of each class period. 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 legitimate evidence upon turning in your responses.

Evaluation: Each response is worth 30 points. Your grade is based on the quantity and quality of your response. If your response meets the length requirement but is generalized or unengaged, you will receive approximately 18 points (60%). You will receive more than 18 points 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. Mere plot summary will receive approximately 18 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 and poem should help guide your critical/analytical response.

Read chapter 6 ("Evaluating the Quality of Literature") in Griffith's *Writing Essays about Literature*, 113-121.

3. You will write 3 graded papers (1000 words or 4 double-spaced, typed pages--250 words per page).

4. You will choose a poem that is not on the syllabus from the poetry text and present it to the class. Your presentation should be at least 10 minutes long and should go beyond a surface reading of a poem. You should offer your observations and comments about the work you are presenting. An interesting and thoughtful presentation will be rated high. You will also turn in a written version of the presentation afterwards; it will be part of the grade.

5. There will be a mid-term exam and a final exam.

*In order to receive a passing grade, you must fulfill all requirements.*
**You should save all of your responses, papers (including drafts) and in-class exercises/quizzes.

PAPERS: All major papers must be typed. 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
2. A response from your classmate (I will not accept your paper without a response from your classmate.)
3. Draft(s)
4. A final copy with your name, section number, the date and the name of the assignment

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

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 presentation of a valid excuse issued by a proper authority.

REVISION: You are allowed to revise either Paper #1 or Paper #2. You must turn in the original with your revision before or on the due date. You will receive up to 15 additional points on your revised version. I will not accept your revision after the due date.

EIU Electronic Writing Portfolio: According to the Writing Across the Curriculum Committee, CASL, and Academic Assessment and Testing, "Incoming Freshmen will be required to submit four essays to the portfolio. If students have earned credit for English 1001 through Advanced Placement, The College Level Examination Program, an International Baccalaureate, college credit, or DANTES, they must submit an essay for English 1002. If they have earned credit for both English 1001 and English 1002, the first essay will be waived, so they will submit only three essays for their portfolios."

***The Department's statement on plagiarism: "Any teacher who discovers an act of plagiarism--'the appropriation 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 course, and to report the incident to the Judicial Affairs Office."

**GRADING POLICY:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Papers (100 X 3)</td>
<td>300</td>
</tr>
<tr>
<td>Reading Responses (30 X 4)</td>
<td>120</td>
</tr>
<tr>
<td>Oral presentation</td>
<td>30</td>
</tr>
<tr>
<td>Mid-term</td>
<td>100</td>
</tr>
<tr>
<td>Final</td>
<td>150</td>
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<tr>
<td>Total</td>
<td>700</td>
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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%
CONFERENCES: Throughout the semester I will have individual conferences with you to talk about your papers and answer whatever questions you may have. However, I encourage you 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 (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.

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

Eng 1002G: 27 Dr. Suksang

Syllabus: 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 8  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.

W Jan 10  In-class writing

F Jan 12  Discuss "Introduction" (3-13) in Fictions: Chapter 3 "Analyzing Fiction" (27-54) and Chapter 6 "Evaluating the Quality of Literature" (113-121) in Writing Essays about Literature.

*Prepare to write in class on Wednesday (January 10) a well-thought-out, well-developed, and well-organized essay in which you discuss one of your favorite novels, or poems, or short stories, or plays. Describe what the work is about, what makes it interesting, and what impact it has on you.

Week #2

M Jan 15  Dr. King's birthday—No class

W Jan 17  Russell Banks's "Sarah Cole: A Type of Love Story" (245-261) and Doris Lessing's "A Woman on a Roof" (804-11)--Response #1 (Respond to both stories.)

F Jan 19  Ann Beattie's "The Working Girl" (285-91) and Nagib Mahfouz's "The Happy Man" (843-50)--Response #2 (Respond to both stories.)

Week #3

M Jan 22  Kurt Vonnegut,Jr.'s "Harrison Bergeron" (138-143) and Ursula K. Le Guin's "The Ones Who Walk Away from Omelas" (144-149)--Response #3 (Respond to both stories.)

W Jan 24  Willa Cather's "Paul's Case" (78-92) and Ellen Gilchrist's "Among the Mourners" (92-99)--Response #4 (Respond to both stories.)

F Jan 26  James Baldwin's "Sonny's Blues" (215-37) and Richard Wright's "The Man Who Was Almost a Man" (1197-1207) --Response #5 (Respond to both stories.)
Week #4

M Jan 29
Mary E. Wilkins Freeman's "The Revolt of 'Mother"" (520-32) and Zora Neale Hurston's "Sweat" (671-80)—Response #6 (Respond to both stories.)

W Jan 31
Mary Hood's "How Far She Went" (664-70) and William Faulkner's "Barn Burning" (491-504)—Response #7 (Respond to both stories.)

F Feb 2
John Updike's "Separating" (1142-50) and Gail Godwin's "Dream Children" (583-93)—Response #8 (Respond to both stories.)

Assignment: Paper #1

Week #5

M Feb 5
Bobbie Ann Mason's "Shiloh" (872-83) and John Steinbeck's "The Chrysanthemums" (1081-89)—Response #9 (Respond to both stories.)

W Feb 7
Italo Calvino's "The Form of Space" (322-28) and Arthur C. Clarke's "The Star" (383-88)—Response #10 (Respond to both stories.)

F Feb 9
Read and discuss Chapter 10 "Drafting the Essay" (175-191), and Chapter 12 "Revising and Editing" (241-61) in Writing Essays about Literature—Do not respond.

Week #6

M Feb 12
Conferences on Paper #1

W Feb 14
Conferences on Paper #1

F Feb 16
Lincoln's Birthday—No Class

Week #7

M Feb 19
Read and discuss "Perspectives on Poetry" in Meyer's Poetry—William Wordsworth's "On Nature of Poets and Poetry" (505-6); E.E. Cummings's "On the Artist's Responsibility" (510-11); Dylan Thomas's "On the Words in Poetry" (511-12); Diane Ackerman's "On What Poetry Is Not—and Is" (519); Achibald MacLeish's "Ars Poetica" (510); "Suggestions for Approaching Poetry" (27-29); "Questions for Responsive Reading and Writing" (248-49); Chapter 5 "Analyzing Poetry" in Writing Essays about Literature (83-112) and "Glossary of Literary Terms" in Meyer's Poetry (625-41)

W Feb 21
Read and discuss Margaret Atwood's "February" (116-117) and Sophie Cabot Black's "August" (117)—Response #11 (Respond to both poems.)

F Feb 23
Workshop PAPER # 1: In order to benefit from the workshop, you must have a complete draft.

Week #8

M Feb 26
Mid-term exam

W Feb 28
Read and discuss Katerina Anghelaki-Rooke's "Jealousy" (478-9); Wislawa Szymborska's "Hatred" (486-87); Elizabeth Barrett Browning's "Grief" (97-98)—Response #12 (Respond to at least two poems.)

F Mar 2
Read and discuss Andrew Marvell's "To His Coy Mistress" (57); Robert Herrick's "To the Virgins, To Make Much of Time" (56); William Shakespeare's "My mistress' eyes are nothing like the sun" (209)—Response #13 (Respond to at least two poems.)

*PAPER # 1 DUE*

Assignment: Paper #2
### Week #9

**M Mar 5**
Read and discuss Wilfred Owen's "Dulce et Decorum Est" (93-94) and Wislawa Szymborska's "End and Beginning" (94-95) -- Response #14 (Respond to both poems.)

**W Mar 7**
Read and discuss John Keats's "To Autumn" (102); William Wordsworth's "I Wandered Lonely as a Cloud" (467-8); Robert Frost's "After Apple-Picking" (309) -- Response #15 (Respond to at least two poems.)

**F Mar 9**
Read and discuss Robert Hayden's "Those Winter Sundays" (10); Theodore Roethke's "My Papa's Waltz" (199); Dylan Thomas's "Do not go gentle into that good night" (212); Andrew Hudgins's "Elegy for My Father, Who Is Not Dead" (212) -- Response #16 (Respond to at least two poems.)

*Conferences on Paper #2 will be held on Tuesday (March 6), Thursday (March 8), and during my office hours on MWF.*

### Week #10

**March 12-16**
**SPRING RECESS**

### Week #11

**Week #11 Poem Presentations:** You must also turn in a written version of your reading of the poem you present after your presentation. Your written version is part of the grade.

**M Mar 19**
Poem presentations

**W Mar 21**
Poem presentations

**F Mar 23**
Workshop Paper #2: In order to benefit from the workshop, you must have a complete draft.

### Week #12

**M Mar 26**
Poem Presentations

**W Mar 28**
Poem presentations

**F Mar 30**
Poem presentations

*PAPER #2 DUE*

*Revision of Paper #1 Due* I will not accept late submissions.

### Week #13

**M Apr 2**
Read and discuss Chapter 5 "Analyzing Drama" in Writing Essays about Literature (69-93) and "Appendix: Writing about Drama and Theater" (1471-75) in W.B. Worthen's drama text
Read and discuss also Henrik Ibsen's A Doll House (1879) Act I (598-610)

**W Apr 4**
Read and discuss Ibsen's A Doll House Act II (610-17) and Act III (617-24)

**F Apr 6**
Watch A Doll House (99 minutes)

### Week #14

**M Apr 9**
Watch A Doll House

**W Apr 11**
Read and discuss August Wilson's Fences (1985), Act I (1034-1050)

**F Apr 13**
Read and discuss Wilson's Fences, Act II (1050-1060)

*Revision of Paper #2 Due* I will not accept late submissions.

**Assignment: Paper #3**
**Week#15**

M Apr 16  
Read and discuss Sam Shepard’s *True West* (1980) Act I (1014-22)

W Apr 18  
Read and discuss Shepard’s *True West* Act II (1022-33)

F Apr 20  
Workshop Paper #4: In order to benefit from the workshop, you must have a complete draft.

**Week#16**

M Apr 23  
*PAPER #3 DUE*

W Apr 25  
Watch *True West* (110 minutes)

F Apr 27  
Watch *True West*

Course evaluation (I will also talk about the final.)

Final: Wednesday, May 2, 12:30-2:30 p.m.

*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.*