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ENG 1002-040: Composition and Literature

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Course Description
Composition and Literature is a course that emphasizes practice in two things: composing essays and responding to literary works. Moving beyond the shorter essays and articles that you read in English 1001, you will exercise your skills in interpreting and discussing literature across three major genres: poetry, fiction, and drama. You will learn how to identify and appreciate these different categories by exploring works that exemplify as well as test each genre’s most recognizable features. Along with reading and writing about poems, short stories, and plays, you will be asked to conduct serious and thoughtful research on one of the works we discuss in this class. You will locate, summarize, and document a substantial critical article written about one literary work.

Like English 1001, 1002 is a reading and writing course designed to enhance critical thinking and communication skills. The written word rules here. We will examine how good writing looks (grammar), how it sounds (style), and where it goes (audience-oriented rhetoric). Over the course of the semester, you will produce essays through stages of brainstorming, drafting, and fleshing out theses. You will not do this alone, of course. This is a workshop course, which means that, much as in the world outside the university, you will be writing for an audience larger than your professor. You will receive and offer feedback on fellow students’ work. In these feedback loops, you will be encouraged to keep an eye on your own growth as a writer of clear, effective, persuasive, and citation-savvy arguments.

Note: This is a writing-centered, writing-intensive course. You will do a lot of writing and responding. If you foresee difficulty in attending class regularly this semester, you should reconsider taking this course. See the attendance policy below.

Texts

Requirements
The primary aim of this course is to help you to become a sharper, more persuasive, and more self-reflective writer on literature. Now that you are writing at the university level, you should become better able to:

• know your audience, and to write persuasively for different audiences and purposes

• reflect upon your own beliefs and consider the viewpoints and arguments of others

• identify and appreciate different genres of literature as well as the terminology used to describe their features: What makes a work poetic, narrative, or dramatic?
• economically incorporate and correctly document outside sources of ideas and information; this means expanding beyond your personal experience and engaging with the arguments published by others

• revise, revise, revise your writing (You will write three essays, each with a revision process that includes peer-editing.)

• copy-edit your drafts so that they are grammatically sound and readable

• offer insightful readings of other writers' drafts

Conferences
As I get to know your writing better throughout the semester, I will require that you meet with me on an individual basis. In these conferences, we will discuss where you think your writing and critical skills are improving or need more work.

Absences and Participation
***A few things you need to know before committing to this class***

1) You will NOT be able to make up missed in-class assignments and quizzes.

2) LATE POLICY: Essays—and all other take-home assignments—are due at the beginning of class.

Late final versions of essays will be marked a full grade lower for every class day late. Essays turned in a week past the deadline will be given a “zero.”

In-class writing assignments must be turned in by the end of class, and cannot be made up at a later date.

Turning in a LATE DRAFT of an essay means that

   a) you will not receive written feedback from the Professor
   b) you will not be able to make up peer-editing (if you miss peer-editing days)
   c) you will receive a lower grade on the final version of your essay

3) When you are absent—especially when you are frequently absent—your participation grade is affected substantially. Whether these are excused or unexcused absences does not matter for this course. The Professor does not need to have your absences documented or explained. The only thing that matters is that you naturally fall behind in understanding course material and neither the class nor the Professor can catch you up on everything missed in a day's class. YOU need to decide when it is absolutely necessary to miss class. Be wise. Just remember points number one and number two above. It bears repeating: you cannot make up missed work and you cannot turn in late drafts for feedback or late final essays without being penalized.

4) Participation is key. It means more than simply being present in class. It means being prepared (BRING YOUR TEXTBOOKS TO CLASS), thoughtful, respectful of others, engaged, and fruitfully open to criticism. PLEASE, while you're in class, act like it and respect your teacher and fellow students: no cell-phone rings, no text-messaging.

5) Follow the expected ESSAY FORMAT for this course: Your paper should be stapled and include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins.
Grades

Essay 1 (10%)
Essay 2 (10%)
Essay 3 (20%)
Library research assignment (10%)
In-class assignments, quizzes, and participation (20%)
Mid-Term exam (10%)
Final exam (20%)

For in-class writing assignments, exercises, and essay drafts, you will be graded on a scale of √+, √, or √-. Work that is strongly engaged and on-topic will receive a √+. Satisfactory work that is on-topic will receive a √. Work that shows little engagement or is off-topic will get a √-.

Final versions of essays and the library research assignment will receive letter grades. See the attached GRADING RUBRIC for details of the grading criteria I will use.

Plagiarism
Plagiarism will not be tolerated and will result in a failing grade on the assignment, if not for the course. I will follow the departmental policy 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 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."

Submit your papers using correct MLA format.
GRADING CRITERIA FOR ASSIGNMENTS

“**A**” Range: Outstanding. Original and creative ideas developed exceptionally well. Assignment is flawlessly revised and proofread.

**Content:**
- a persuasive, insightful presentation of your own ideas that excels in responding to the assignment
- identifies and responds to the needs of the audience

**Organization:**
- clearly sets up reader expectations (frontloads main ideas and information)
- clearly stated and specific thesis or central idea
- introduction sets up argument and direction of the report
- succeeding paragraphs or sections follow logically from the central idea
- body paragraphs are unified, organized, and coherent
- written and graphical cues provide a road map and signal the information that follows
- conclusion considers the ramifications of the central idea (answers the question, “So what?”)

**Evidence:**
- appropriate use of evidence to prove and flesh out the central idea
- evidence followed by a thorough analysis that shows how it is critical
- correct documentation of sources

**Style:**
- language is clear and concise with few grammatical or stylistic errors
- word choice is precise and appropriately specific
- strong, lively, and distinctive tone and voice throughout
- sentence structure fit for complexity of ideas (variety suited to sense; appropriate coordination, subordination, modification, and parallelism)
- use of passive constructions only when necessary
- correct use of conventional format for the assigned genre of the report
- body paragraphs or sections blocked properly

“**B**” Range: Displays sound understanding of the topic, some originality, and a sense of the issues involved in writing a persuasive report, rather than mere exposition; proofreading needed, mostly finished; may have one or two of the following problems:

**Content:**
- structure and argument are clear, but ideas lack depth and/or detail
- does not progress much beyond clichéd ideas
- covers topic adequately, but not thoroughly
- topic needs more analysis

**Organization:**
- does not adequately or consistently set up reader expectations
- important ideas and information are not frontloaded
- central idea is vague, difficult to understand and/or to prove
- introduction does not set up direction of argument clearly
- body paragraphs do not follow logically from central idea
- body paragraphs are not unified, organized, coherent
- written and graphical cues are too vague or too general
- conclusion merely restates or summarizes the central idea

**Evidence:**
- too little evidence to prove and flesh out the central idea
- evidence is not integrated
- evidence needs to be analyzed more thoroughly
- evidence is not cited properly

**Style:**
- a number of grammatical or stylistic errors (including vague, repetitious, or colloquial word choice; shifting tenses; wordy or convoluted sentences; punctuation problems)
- tone and voice either too stilted and formal or too casual for a college-level report

“**C**” Range: Displays either an uneven performance (serious flaws of comprehension and/or presentation); competent exposition without a real attempt at thinking through the assignment; further revision needed; essay has not been proofread; may have three of the problems outlined in the “**B**” range and/or:

**Content:**
- no thesis or discernible argument
- depends on clichés, rather than analysis, of the topic
- inadequate coverage of the topic; does not clearly address needs of the audience

**Organization:**
- introduction too vague, dull, confusing
- no roadmap or written and graphical cues
- conclusion overly general, repetitious, obvious, weak
- body paragraphs demonstrate problems with development/organization, which interfere with development of main ideas

**Evidence:**
- few relevant pieces of evidence; little actual analysis
- too much irrelevant evidence; no actual analysis

**Style:**
- stylistic and grammatical errors interfere with the content of the report
- sentences demonstrate problems with sentence boundaries (fragments, comma splices, run-ons)
- word choice often imprecise
- inconsistent tone and voice

“**D**” Range: paper is off-topic (does not answer an assigned or approved topic; displays fundamental misunderstanding of the topic); major revising needed, reads like a first draft; has three or more of the problems outlined in the “**C**” range; or does not fulfill page requirements.

“**F**” range: no report submitted; report has been plagiarized (incorporates another author’s ideas or language without acknowledgment; or actually written by someone else).

COMMENTS:
**English 1002G: Schedule of Classes, first half—subject to revision**

The schedule for the second half of the course will be distributed at a later date.

R = Reader Packet; P = Poetry: An Introduction; E = eFictions; D = Stages of Drama

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<tr>
<th>WEEK ONE</th>
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<tbody>
<tr>
<td>M 1/9</td>
<td>Introductions</td>
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<tr>
<td>W 1/11</td>
<td>Close Reading; Adrienne Rich, &quot;Aunt Jennifer's Tigers&quot; (handout and P 239); &quot;Fake Plastic Trees&quot;</td>
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<tr>
<td>F 1/13</td>
<td>Suggestions for Approaching Poetry (P 43); DICTION and SYNTAX (P 69-75)</td>
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<tr>
<th>WEEK TWO</th>
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<tbody>
<tr>
<td>M 1/16</td>
<td>Martin Luther King's Birthday—NO CLASS</td>
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<tr>
<td>W 1/18</td>
<td>SENSORY EXPERIENCE (P 107); William Carlos Williams, &quot;Poem&quot; (P 108); Wilfred Owen, &quot;Dulce et Decorum Est&quot; (P 120); John Keats, &quot;Ode to a Nightingale&quot; (P 215)</td>
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<tr>
<td>F 1/20</td>
<td>Christina Rossetti, &quot;In an Artist's Studio&quot; (R); Robert Frost, &quot;Design&quot; (R and P 372)</td>
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<tr>
<th>WEEK THREE</th>
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<tbody>
<tr>
<td>M 1/23</td>
<td>IN eFictions!! Jorge Luis Borges, &quot;The Garden of Forking Paths&quot; (eFictions = 239)</td>
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<tr>
<td>W 1/25</td>
<td>Borges continued</td>
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<tr>
<td>F 1/27</td>
<td>FIGURES OF SPEECH (P 133); William Shakespeare, &quot;Shall I compare thee&quot; and &quot;My mistress' eyes&quot; (P 246) and &quot;Not marble, nor the gilded monuments&quot; (P 459); John Updike, &quot;The Beautiful Bowel Movement&quot; (R)</td>
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<th>WEEK FOUR</th>
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<tr>
<td>M 1/30</td>
<td>SONNET FORM—AN OVERVIEW (P 244); Shakespearean versus Petrarchan sonnets; William Shakespeare, &quot;No longer mourn for me when I am dead&quot; (R); Mark Doty, &quot;Golden Retrievals&quot; (P 248); Molly Peacock, &quot;Desire&quot; (P 249)</td>
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<tr>
<td>W 2/1</td>
<td>METER or PATTERNS OF RHYTHM—READ THIS CAREFULLY (P 220-227); Charlotte Smith, selections from Elegiac Sonnets (R)</td>
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<tr>
<td>F 2/3</td>
<td>SOUNDS (P 189); Gwendolyn Brooks, &quot;We Real Cool&quot; (P 97); William Blake, &quot;The Clod and the Pebble&quot; (R); William Wordsworth, &quot;The World Is Too Much with Us&quot; (R and P 245)</td>
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<th>WEEK FIVE</th>
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<tr>
<td>M 2/6</td>
<td>IRONY (P 161); e. e. cummings, &quot;next to of course god america i&quot; (R and P 164); Henry Reed, &quot;The Naming of Parts&quot; (P 178); SYMBOL (P 156); Percy Bysshe Shelley, &quot;Ozymandias&quot; (R and P 523); William Butler Yeats, &quot;Leda and the Swan&quot; (R and P 539)</td>
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<td>W 2/8</td>
<td>IN eFictions!! Flannery O'Connor, &quot;A Good Man Is Hard to Find&quot; (E = 683)</td>
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<td>F 2/10</td>
<td>Individual Conferences with Professor Park in her office, room 3030 in Coleman</td>
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<tr>
<td>M 2/13</td>
<td>Conferences continued</td>
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<tr>
<td>W 2/15</td>
<td>PAPER ONE DRAFT DUE—PEER-EDITING—BRING TWO COPIES</td>
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<td>F 2/17</td>
<td>Lincoln's Birthday—NO CLASS</td>
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<th>WEEK SEVEN</th>
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<tr>
<td>M 2/20</td>
<td>IN eFictions!! Alice Walker, &quot;Everyday Use&quot; (E = 839)</td>
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<tr>
<td>W 2/22</td>
<td>Walker continued</td>
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<td>F 2/24</td>
<td>PAPER ONE FINAL VERSION DUE</td>
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<th>WEEK EIGHT</th>
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<td>MID-TERM EXAM—date to be determined</td>
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Professor Park
Class Schedule for English 1002G, Section 40

WEEK ELEVEN
M 3/20 grammar; in-class exercise
W 3/22 grammar; in-class exercise
F 3/24 grammar; in-class exercise

WEEK TWELVE
M 3/27 grammar; in-class exercise
W 3/29 Christina Rossetti, “Goblin Market” (Reader)
F 3/31 “Goblin” continued; in-class exercise

WEEK THIRTEEN
M 4/3 grammar; in-class exercise: beginning the research assignment
W 4/5 Joyce Carol Oates, “Where Are You Going, Where Have You Been?” (eFictions)
F 4/7 NO CLASS

WEEK FOURTEEN
M 4/10 grammar; in-class exercise

W 4/12 PAPER TWO DRAFT DUE—PEER-EDITING—BRING TWO COPIES
F 4/14 play: Edward Albee, The Zoo Story (Stages of Drama 1021)

WEEK FIFTEEN
M 4/17 grammar; in-class exercise; PAPER TWO FINAL VERSION DUE
W 4/19 play: August Strindberg, Miss Julie (Stages of Drama 589)
F 4/21 Miss Julie continued; in-class exercise

WEEK SIXTEEN
M 4/24 Research assignment due
W 4/26 TBA
F 4/28 PAPER THREE DUE Review for FINAL EXAM

FINALS WEEK

Tuesday, May 2—FINAL EXAM—2:45pm to 4:45pm