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ENG 1002G-047: Composition and Literature

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Dr. Wm. J. Searle

English 1002G—sec047—2:00 to 2:50—MWF—CH 3691

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Office Hours: 11:00 to 11:50 MWF; 3:00 to 3:50 Wed. and by appointment

The following texts are used for English 1002:


A college-level dictionary: Webster’s New World, The American Heritage, etc.

Attendance: Plan to attend every class. You might glance at page 53 or the 2003-2004 catalog concerning this matter. Obviously, a student seldom does well in a course and never performs to his or her potential when he or she cuts class frequently. For that reason, I have established the following attendance policy. For every five unexcused absences, your final grade will be lowered one letter grade. If you have ten unexcused absences, your final grade will be lowered two letter grades, etc. Late papers will be accepted in cases of extreme emergency—severe illness, official university activity, or other urgent reasons.

Departmental 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 and including the immediate assignment of a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

Course Load: Expect to read at least eight to ten short stories, three or four plays, and twenty to thirty poems. One detailed sentence outline of around 800 words, and two essays (one from the outline) of at least 1,000 words, and one essay of approximately 600 words will be required. A midterm (on fiction), a final (on drama and poetry), reading check quizzes, and graded group work are also expected.

Grading: Approximately 15 percent of your grade will consist of class participation, graded group work, and surprise reading check quizzes. Each of the three essays will count 20 percent (if an outline is required, 5% for the outline, 15% for the essay). You would have the option of revising theme #2 as well. If you choose that option, the initial draft would count as 5% and the revision 15%. Extra credit would be awarded to those who turn original drafts in on time or early. All letter grades are also given numerical equivalents to avoid confusion. Only the numerical equivalent is recorded.

You are responsible for keeping up with reading and writing assignments, even if you are unable to attend class. In other words, a missed class is not a valid excuse for not being prepared on your return. Learn the assignment form a classmate or from your instructor. If you have a documented disability and wish to receive academic accommodation, contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.
A Very Tentative Course Outline for English 1002G

Unit #1: Fiction

Wk#1—Mon. Jan. 12—Discussion of course and assignment of texts

Wk#2—Mon. “ 19—KING’S BIRTHDAY OBSERVANCE—NO CLASS
   Wed. “ 21—Read Flannery O’Connor’s “A Good Man is Hard to Find,” p. 1142-1153 in SW, Reading check quiz or group work.

Wk#3—Mon. “ 26—conclude group work on “Sonny’s Blues.”
   Wed. “ 28—Read Chapter 1, pp. 7-13 and a portion of Chapter 3(Interpreting Fiction), pp.33-45 of Writing Essays about Literature (WEL); duplication of student themes on either Steinbeck or O’Connor, writing exercise.

Wk#4—Mon. Feb. 2—Read from Chapter 3 (Interpreting Fiction) of WEL, pp 45-59: scenes from Movie Smooth Talk
   Wed. “ 4—Assignment of theme #1; discussion of possible theme topics; distribution of sample outline or theme;
   student conferences on theme #1 scheduled over the next several weeks
   Fri. “ 6—Read Frank O’Connor’s “Guests of the Nation,” pp. 1154-1163 in SW, Graded group work

Wk#5—Mon. “ 9—Tim O’Brien’s “The Things They Carried,” in SW; reading check quiz, Perhaps video.
   Wed. “ 11—If time permits, read Flannery O’Connor’s “Everything That Rises Must Converge,” pp. 1116-1128 in SW
   Fri. “ 13—LINCOLN’S BIRTHDAY OBSERVANCE—NO CLASS

Wk#6—Mon. “ 16—If time permits, read Raymond Carver’s “What We Talk About When We Talk About Love,” pp. 252-261 in SW.
   Wed. “ 18—Outline/theme #1 due—writing exercise in class.
   Fri. “ 20—Loose ends of Unit #1 (Fiction); Study Guide for Exam #1 distributed.

Unit #2: Drama

Wk#7—Mon. “ 23—Drama: brief introduction (handout); Begin Ibsen’s A Doll House, pp. 656-688 In Bedford Introduction to Drama (BID), video.
   Wed. “ 25—MIDTERM ON FICTION; paper #1 returned.
   Fri. “ 27—Ibsen’s A Doll House concluded; read pp. 61-72 of Chapter 4 “Interpreting Drama” in WEL

Wk#8—Mon. Mar. 1—Begin Chekhov’s The Cherry Orchard, pp. 800-823 in BID, graded group work.
   Wed. “ 3—Revision of theme #1 due; group work on Chekhov continued.
   Fri. “ 5—Quiz on “Orchard”. Read the rest of Chapter 4 (Interpreting Drama), pp. 72-84; Assignment of theme #2 (Drama)
Wk#9—Mon. Mar. 8—Read Aristophanes’ Lysistrata (for mature audiences only), pp. 161-183 in BID, reading check quiz, group work
Wed. “10—conclude g.w. on Lysistrata
Fri. “12—video on Shakespeare’s A Midsummer Night’s Dream

March 13-21—SPRING RECESS—NO CLASS

Wk#10—Mon. Mar. 23—Read Shakespeare’s A Midsummer Night’s Dream, pp.283-314 in BID, perhaps Video
Wed. “25—A Midsummer Night’s Dream, group work
Fri. “27—conclude A Midsummer Night’s Dream; Theme #2 due

Unit #3: Poetry

Wk#11—Mon. “29—Begin Poetry: brief introduction (handout); all reading assignments are from Poetry: An Introduction (PAI); handout on selected poems, poems from Chapter 1
Fri. Apr. 1—Theme #2 returned, writing exercise

Wk#12—Mon. “5—The dramatic monologue: Browning’s “Confessions” on handout, Browning’s “My Last Duchess,” p. 164 in PAI
Wed. “7—Professional conference—No Class
Fri. “9—Professional conference—No Class

Wk#13—Mon. “12—Theme #3 assigned; read Chapter 3 “Writing about Poetry” in PAI; sample theme Distributed; “Richard Cory” poems distributed;
Student Conferences on Paper #3—MTWThF
Wed. “14—Diction; Chapter 3 PAI, especially the diction and tone in four love poems, pp. 64-69

Wk#14—Mon. “19—Figures of Speech, Chapter 5 PAI, Francis’ “Catch,” p. 114; handout on figurative Language: selected poems from handout and from PAI
Wed. “21—Discussion of Theme #3, especially Yeats’ “Crazy Jane Talks with the Bishop,” p. 650; Donne’s “A Valediction Forbidding Mourning,” p. 130.
Fri. “23—Discussion of poems on Theme #3 continued.

Wk#15—Mon. “26—Theme #3 due; Figurative Language; Donne’s “The Apparition,” p. 603; Donne’s “Batter My Heart,” p. 604
Wed. “28—Chapter 6, “Symbol, Allegory, Irony,” selected poems from PAI

Final Exams (may 3-6: Drama and Poetry)