Spring 1-15-2005

ENG 1002G-043: Composition and Literature

William Searle
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_spring2005
Part of the English Language and Literature Commons

Recommended Citation
http://thekeep.eiu.edu/english_syllabi_spring2005/43

This Article is brought to you for free and open access by the 2005 at The Keep. It has been accepted for inclusion in Spring 2005 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
Dr. Wm. J. Searle

English 1002G—sec. 043—MWF—14:00 to 14:50—CH 3170

Office number: CH 3371 (314B)
Office phone: 581-6375; e-mail: cfwjs@eiu.edu
Office hours: MWF: 12:00 to 12:50; Fri.: 3:00 to 3:50 and by appointment


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

Attendance: Plan to attend every class. You might glance at page 55 of 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 only 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 to 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. Once detailed draft of at least 800 words, and two essays (one from the draft) 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 you decide to revise either of the first two essays, the initial draft will count 5% and the revision 15%. Unfortunately, there will not be enough time for a revision of essay three. Extra credit will 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 from 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. 10—Discussion of course and assignment of texts**  

**Wk#2—Mon. “17—KING’S BIRTHDAY—NO CLASSES**  
**Wed. “19—Read Flannery O’Connor’s “A Good Man is Hard to Find,” Pages 658-669 in SW; reading check quiz or graded group work.**  
**Fri. “21—Finish “A Good Man”; begin “Sonny’s Blues,” pages 25-47 in SW, graded group work.**

**Wk#3 Mon. “24—Conclude group work on “Sonny’s Blues,” video?**  
**Wed.” 26—Read Appendix 3 (The Elements of Fiction) pages 1003-1015 in SW; Duplication of student essays on either Steinbeck or O’Connor; Writing exercise; prewriting GW**  
**Fri “28—Read Joyce Carol Oates’ “Where are you Going, Where Have you Been?” pages 619-631 in SW.**

**Wk#4 Mon. “31—Read pages 1-12 from Roberts’ *Writing about Literature* (WAL)**  
**Video, scenes from the movie Smooth Talk, a film based on Oates’ story**
Wk#4 cont.
Wed. Feb. 2—Read pages 13-28 from WAL; assignment of theme #1; Discussion of possible theme topics; distribution of Sample theme;

Student conferences on theme #1 scheduled over The next several weeks—MTTHF

Fri. " 4—Read Tim O’Brien’s “The Things They Carried,” Pages 632-654 in SW; reading check quiz, video?

Wk#5—Mon.” 7—Read Flannery O’Connor’s “Everything that Rises Must Converge,” pages 647-648 in SW; reading check quiz?
Wed. “ 9—Finish O’Connor’s “Everything that Rises”: begin Raymond Carver’s “What We Talk About When We Talk About Love,” Pages 98-107 in SW
Fri. “ 11—Read Katherine Anne Porter’s “The Jilting of Granny Weatherall,” pages 695-701 in SW

Wk#6—Mon.” 14—Loose ends of Unit #1 (Fiction); Study Guide for Exam #1 distributed
Fri. “ 18—LINCOLN’S BIRTHDAY—NO CLASSES

Unit #2: Drama

Wk#7—Mon. “ 21—DRAMA: Brief introduction (handout); Synge’s Riders to the Sea discussed as an example of the Language of drama; reading check quiz?
Wed. “ 23—Theme #1 returned: Synge’s Riders concluded;
Read pages 13-29 in WAL
Fri “ 25—Midterm (on fiction)

Wk#8—Mon.” 28—Exam returned. Read Ibsen’s A Doll’s House, pages 550-579 in Stages of Drama (SD), video
Wed.Mar 2—A Doll’s House, graded group work
Fri. “ 4—A Doll’s House

Wk#9—Mon. “ 7—Pre-writing exercise on essay #2; revision of theme #1 due.
Read Chapter 3, pages 56-67 in WAL

Student conferences on theme #2: MTThF

Fri. “ 11—Video of A Doll’s House
SPRING RECESS—March 12 thru 20—NO CLASSES

Wk#10—Mon. Mar. 21—Begin Chekov’s *The Cherry Orchard*, pages 666-687 in SD
   Wed. “ 23-*The Cherry Orchard*; graded group work
   Fri. “ 25-*The Cherry Orchard*

Wk#11—Mon. “ 28- If time permits, Shakespeare’s *Much Ado About Nothing*, pages 253-284 in SD, video
   Wed. “ 30-Essay #2 (On drama) due; Much Ado continued; writing exercise
   Fri. Apr. 1-*Much Ado About Nothing*

Unit #3: Poetry

Wk#12—Mon. “ 4-Begin poetry: brief introduction (handout); nearly all of the
   Reading assignments are from *Poetry: An Introduction*; (PAI)
   Handout on selected poems, poems from chapter 1 of PAI.
   Wed. “ 6-Essay #2 returned; read pages 127-138 on Symbolism and Allusion
   In WAL; Speaker and situation: Frost’s “Out, Out,” p. 368,
   Donne’s “The Apparition,” p.492, Auden’s “Unknown Citizen,”
   On handout.
   Fri. “ 8-The Dramatic Monologue: Browning’s “Confessions” on handout;
   Browning’s “My Las Duchess,” p. 182.

Wk#13—Mon. “ 11—Diction: Chapter 3 PAI, exercises, especially the diction and
   Tone of four love poems, pages 84-88.
   Wed. “ 13-Revision of theme #2 due; Assignment of theme #3 (poetry);
   Sample theme distributed; Richard Cory poems on handout
   Student conferences on theme #3:MTThF
   Fri. “ 15-Imagery, Chapter 4 PAI, especially Arnold’s “Dover Beach,”
   p. 113, Blake’s “London,” p. 119, Owen’s “Dulce et Decorum Est,” p. 120.

Wk#14—Mon. “ 18-Figures of Speech, Chapter 5 of PAI; Thomas’ “The Hand that
   Signed the Paper,” p. 140; Francis’ “Catch,” p.29; selected poems
   From handout.
   Wed. “ 20-Discussion of poems on Theme #3, especially “Crazy Jane Talks
   With the Bishop,” p. 538; Donne’s “A Valediction Forbidding
   Mourning,” p. 150.
   Fri. “ 22—Discussion of poems on Theme #3 continued; the Ulysses poems
   Herrick’s “To the Virgins,” p. 80; Marvell’s “To His Coy
   Mistress,” pages 81-82.

Wk#15—Mon.”25-Theme#3 due; selected poems
   Wed. 27-selected poems
Wk#15 continued

Wk#15—Fri. Apr 29—Study Guide for the Final Exam distributed.

FINAL EXAMS—May 2 thru 6: Drama and Poetry