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ENG 1002G-051: Composition and Literature

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ENGLISH 1002G – COMPOSITION AND LITERATURE

Spring 2003 / Section 051
MW 3-4:15
Coleman Hall 3150

Dr. Chris Wixson
Coleman Hall 3015
Office Hours: 12-2:00 MW
(Or by appointment)

Required Textbooks:
- Poetry, An Introduction Michael Meyer
- Writing Essays About Literature Kelley Griffith
- The Bedford Introduction to Drama Lee Jacobus
- An Introduction to Fiction X.J. Kennedy / Dana Gioia

Required Supplies: A notebook and a folder for notes, handouts, and in-class work

Course Philosophy

[The study of literature can provide us with] a clue to how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us.

- Adrienne Rich

The goal of English 1002 is a writing course designed to improve skills in critical thinking and analytical expression based on the reading of literary texts. The syllabus is made up of texts that span genres and time periods, and, among the authors, you may recognize some of the usual suspects (William Shakespeare, Ernest Hemingway, Robert Frost) side by side with less familiar names (Susan Glaspell, Ursula LeGuin, ee cummings). Although not conceptualized as a survey, the course is reading and thinking intensive, necessitating a commitment to class discussion (beyond merely showing up) and courageous consideration of ideas about art, interpretation, writing, culture, existence, and desire. The format of each class will be relatively fluid, changing with regard to the material, my ideas, and your interests. There will be some discussion as well as the occasional informal lecture. However, this course should focus primarily on you, your questions, and opinions. Remember this is not MY class but ours and should be understood as an ongoing conversation. 1002 is a writing-centered course, from which you will be submitting essays for inclusion in your university-required portfolios. Please let me know if you wish to discuss this requirement and its procedure.

Learning Outcomes

1. To write expository and persuasive papers in which paragraphs, sentences, and words develop a central idea that responds to reading of literary works.

2. To read poetry, fiction, and drama expressing a wide range of cultural perspectives and values and to think critically and write analytically about them.
3. To engage in reading and writing experiences about literature so as to establish a foundation for continued social, cultural, intellectual, and aesthetic discovery and appreciation.

Course Policies

Attendance: I expect you to be in class awake and prepared every Monday and Wednesday afternoon. In other words, arrive on time with your reading/writing assignment completed, prepared to participate in discussion. If you are not a “late afternoon” person, it is important to realize that now and switch into one of the other sections. Because so much in this course relies upon in-class work, frequent absences and habitual lateness will adversely affect your course performance. Please notify me by email if there is unexpected illness or an emergency that causes you to miss class. Do not get in touch asking “for the assignment” or a “rundown of what you missed.” My responsibilities as an instructor lie with the students who do come to class.

**If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.

Late Papers: These are no fun for me to keep track of and only put you further behind. For each day beyond the scheduled due date, late papers will be penalized a third of a letter grade. After a week, I will no longer accept the paper, and it becomes a “0.” Again, if you become ill or the victim of emergency circumstances, please email me as soon as possible and stay in touch.

Plagiarism: Any paper with your name on it signifies that you are the author—that the wording and major ideas are yours, with exceptions indicated by either quotation marks and/or citations. Plagiarism is the unacknowledged use (appropriation and/or imitation) of others' materials (words and ideas). We will discuss how to avoid it. Evidence of plagiarism will result in one or more of the following: a failing grade for the assignment, an F in the course, and a report filed with the Judicial Affairs Office.

Conferences: Please set up an appointment to discuss your work or any aspect of the course. Email is another place where questions and concerns can be addressed. There will be two mandatory conferences later in the term during the writing process for the last two essays.

Class Participation: You should come to class having completed and prepared to talk about the reading for that day. Your own questions and comments about the plays are integral to the success of the course. If you have not done the reading or are not prepared to discuss, it is better not to come to class. Each class session will be a mixture of informal lecture and discussion; thus, your own questions and comments about the texts are essential to the success of the course. You will also need to have completed the assigned reading and (when noted) your typed “seed paper.” If there are no questions or a lagging discussion, I will assume that you understand the text perfectly and will give a quiz worth as much as a seed essay.

Email: You should get into the habit of checking your email daily. There will be a class list on which I will post changes in assignments (if they arise), course-related announcements, and ideas that expand upon what happens in class. This list is also a great way for all of us to interact.
outside of class; that is to say, if you have a question or query, the miracle of technology offers us a way to discuss and address it.

**Assignments:**

*Two critical papers (4 pages) that focus on a particular issue that has provoked, challenged, or disturbed your thinking during the course and can be generated from seed papers. Writing guidelines will be handed out in advance.*

*Manifesto paper (4 pages)---details to come.*

*Active, Engaged Participation in Discussion --- defined as TALKING productively.*

*Two short pieces of writing (2-3 pages) called “seed papers” in which you pose a productive question about the text and then attempt to answer it. You may be asked to present and stimulate class discussion with your question during the semester. No late seed papers will be accepted.*

*Final Exam*

Extra Credit can be obtained by attending and writing about the campus production of Ibsen’s *A Doll’s House* this spring. More information will be handed out as the production date gets closer.

**FINAL GRADES:** Your final grade in the course will be determined by your performance on the following assignments:

- **Two Seed Papers** 10%
- **Critical Papers** 15/25%
- **Final Exam** 20%
- **Manifesto** 10%
- **In-class Writing / Active Participation:** 20%

**You must complete all written assignments and exams to complete the course. Failure to complete any one of the components represents incomplete work for the semester and anyone with incomplete work will not receive a passing grade for the course.**

**Schedule of Assignments**

THIS SCHEDULE MAY CHANGE AT ANY TIME ACCORDING TO THE NEEDS AND DEMANDS OF THE CLASS. MAKE SURE YOU ALWAYS BRING IT WITH YOU FOR MODIFICATION.

<table>
<thead>
<tr>
<th>January</th>
<th>13</th>
<th>Introductory Comments</th>
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<tbody>
<tr>
<td></td>
<td>15</td>
<td>“Hills Like White Elephants” (handout) – Response Due</td>
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<tr>
<td></td>
<td>20</td>
<td>NO CLASS – MLK Jr. Day</td>
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February

3  Jacobus *A Doll House* Act 1 *Seed Paper #3 Due*
5  Jacobus *Doll House* Act 2 *Seed Paper #4 Due*
10 Jacobus *Doll House* Act 3 *Seed Paper #5 Due*
12 **First Draft of Paper Due – Bring Two Copies to Class**
17 Griffith 87-115 / Meyer 117-8 *Seed Paper #6 Due*
19 **First Paper Due** / In-class readings
24 Meyer 228-30 / 102 / 166 *Seed Paper #7 Due*
26 Meyer 196-8 / 143-44 / 146 *Seed Paper #8 Due*

March

3  Meyer “Robert Frost” *Seed Paper #9 Due*
5  Meyer “Robert Frost” *Seed Paper #10 Due*

**HAPPY SPRING BREAK!!!!!**

“Love”

17  Kennedy 475-83 *Seed Paper #11 Due*
19  Kennedy 510-13; 561-73 *Seed Paper #12 Due*
24 **First Draft of Paper Due – Bring Two Copies to Class**
26 Jacobus *A Midsummer Night’s Dream* Act 1 *Seed Paper #13 Due*
31 **Second Paper Due** / Jacobus *Dream* Act 2

April

2  Jacobus *Dream* Acts 3 and 4 *Seed Paper #14 Due*
7  Jacobus *Dream* Act 5 *Seed Paper #15 Due*
9  Meyer 441-450 *Seed Paper #16 Due*
14  Kennedy 267-73; 577-88 *Seed Paper #17 Due*
16  Kennedy 606-17 *Seed Paper #18 Due*
21 Jacobus *The Lesson* *Seed Paper #19 Due*
23 Jacobus *The Lesson*

28 **Manifesto Paper Due**
30 Final Exam Review

**Final exam date TBA.**