Spring 1-15-2005

ENG 1002G-052: Composition and Literature

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I. INITIATION AND LEARNING

January 11 3210 CH
Introduction to the Course
IN-CLASS WRITING: DIAGNOSTIC ESSAY

January 13 3210 CH
Reading:
From e Fiction:
  READING ... ABOUT STORIES
  Updike, "A & P"
  Shepard: "The Endless ... Noose"
  Bambara, "The Lesson"
ESSAY ASSIGNMENT: ANALYSIS ESSAY
Discussion of Reading

January 18 3160 CH
Reading:
From: Stages of Drama:
  Fugard: "MASTER HAROLD" ... Boys"
Viewing of "MASTER HAROLD" ... Boys"

January 20 3160 CH
Viewing of "MASTER HAROLD" ... Boys"
Discussion of Reading

January 25 3210 CH
Reading:
From Poetry: An Introduction:
  READING POETRY
  Pastan, "Pass/Fail"
  Zimmer: "Zimmer’s Head ... Blackboard"
  Harrison: "Fork"
  Harrison: "On ‘Fork’ as ... Fiction"
Discussion of Reading
IN-CLASS WRITING: RESPONSE
January 27  
3210 CH  
Reading:  
From *Poetry: An Introduction*:  
WORD CHOICE ... TONE  pp. 69-88  
IMAGES  pp. 107-115  
Rios: “Seniors”  pp. 56-57  
Lopez, “Junior Year Abroad”  pp. 59-60  
Jarman: “Ground Swell”  pp. 126-127  
Dobyns, “Do They Have a Reason?”  pp. 559  
Discussion of Reading

February 1- 
February 9  
3721 CH  
DUE IN CONFERENCE: DRAFT OF ANALYSIS ESSAY

February 10  
3210 CH  
Peer Editing of Essay Drafts  
DUE: DRAFT OF ANALYSIS ESSAY

II. LOVE AND DESIRE

February 15  
3160 CH  
Reading:  
From *Poetry: An Introduction*:  
FIGURES OF SPEECH  pp. 133-143  
SYMBOL, ALLEGORY and IRONY  pp. 156-165  
COMBINING ELEMENTS of POETRY  pp. 291-301  
From *Writing About Literature*:  
WRITING about a CLOSE READING  pp. 46-55  
O’Connor, “First Confession”  pp. 218-223  
DUE: REVISION OF ANALYSIS ESSAY  
ESSAY ASSIGNMENT: EXPLICATION

February 17  
3160 CH  
Reading:  
From *Poetry: An Introduction*:  
SOUNDS  pp. 189-202  
PATTERNS of RHYTHM  pp. 220-227  
POETIC FORMS  pp. 241-250  
Keats, “La Belle Dame Sans Merci”  pp. 505-506  
Peacock, “Desire”  p. 249  
Bradstreet, “To My Dear and Loving Husband”  p. 460  
Browning, “How Do I Love Thee?”  pp. 460-461

February 22  
3210 CH  
Reading:  
From *Poetry: An Introduction*:  
OPEN FORM  pp. 270-274  
Olds, “Sex without Love”  p. 93  
Meinke, “The ABC of Aerobics”  p. 288  
Merwin, “When You Go Away”  pp. 463-464  
Mazur, “Desire”  pp. 465-466  
Discussion of Reading  
IN-CLASS WRITING: RESPONSE
February 24
3210 CH
Reading:
From *e Fiction:
Chekhov, "The Lady with the Dog" pp. 51-62
Oates, "The Lady with the Pet Dog" pp. 63-77
Discussion of Reading
Sign Up for Conferences

March 1-
March 9
3721 CH
DUE IN CONFERENCE: DRAFT OF EXPLICATION ESSAY
DUE IN CONFERENCE: JOURNAL

March 10
3210 CH
DUE: DRAFT OF EXPLICATION ESSAY

III. HERO / ANTIHERO

March 22
3160 CH
Reading:
From *e Fiction:
THE RESEARCH PROCESS pp. 30-44
From *Poetry: An Introduction:
THE LITERARY RESEARCH PAPER pp. 653-676
From *Stages of Drama:
CLASSICAL THEATER pp. 13-19
ESSAY ASSIGNMENT: RESEARCH ESSAY
DUE: REVISION OF EXPLICATION ESSAY
Viewing of *Oedipus Rex

March 24
3160 CH
Reading:
From *Stages of Drama:
SOPHOCLES pp. 49-51
Sophocles, *Oedipus Rex pp. 52-70
Viewing of *Oedipus Rex
Discussion of Reading

March 29
3210 CH
Reading:
From *e Fiction:
Cheever, "The Swimmer" pp. 287-296
LeGuin, "The Ones Who ... Omelas" pp. 145-151
Vonnegut, "Harrison Bergeron" pp. 140-145
Discussion of Reading

March 31
3210 CH
Reading:
Tolkien, *The Fellowship of the Ring
Prologue pp. 1-15
Book One, Chapters I – V pp. 21-106
Viewing of Film

April 5
3160 CH
Reading:
Tolkien, *The Fellowship of the Ring
Book One, Chapters VI – XII pp. 107- 209
Book Two, Chapter I pp. 214-232
Viewing of Film
### April 7

3160 CH

**Reading:**

- Tolkien, *Fellowship of the Ring*
  
  Book Two, Chapters II – V
  
  pp. 233-323

**Viewing of Film**

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### April 12

3210 CH

**Reading:**

- Tolkien, *The Fellowship of the Ring*
  
  Book Two, Chapters VI – X
  
  pp. 324-398

- Tolkien, *The Two Towers*
  
  Book Three, Chapter 1
  
  pp. 403-410

- Tolkien, *The Return of the King*
  
  Appendix A, (v) Aragorn and Arwen
  
  pp. 1032-1038

**Discussion of Film and Reading**

**Sign Up for Conferences**

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### April 13

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### April 21

3721 CH

**DUE IN CONFERENCE:** DRAFT OF RESEARCH ESSAY

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### April 26

3210 CH

**DUE:** DRAFT OF RESEARCH ESSAY

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### April 28

3210 CH

**Discussion of Reading**

**Conclusion of the Course**

**DUE:** REVISION OF RESEARCH ESSAY

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### May 5

3210 CH

**FINAL EXAMINATION --- 12:30 – 2:30 P.M.**

### READING ASSIGNMENTS

You should have been issued the following texts for this course:

- *Webster’s New World Dictionary.*

Keep *The Blair Handbook* and the dictionary handy for reference. **Reading should be done before the beginning of class on the assigned date, and the relevant book(s) should be brought to class.** If you come to class without a book, it is not my responsibility to find a copy for you. Page numbers for the Tolkien books may vary since more than one edition has been issued by Textbook Rental.
WRITING ASSIGNMENTS

The course requires that you submit the following writing:

A JOURNAL of your responses to the reading assigned for the course. I'll read the journals at mid-term to check your progress, but they won't receive a grade at that time. The completed journals are due at the end of the semester. They are evaluated on their originality and relevance to the works of literature discussed. Although graded less stringently than essays, journals should be legible, coherent and reasonably free of errors in mechanics and grammar.

Drafts of THREE ESSAYS, typed double-spaced, in conference with me. These are due at the time of your conference. You will receive full credit if they are substantially complete.

Drafts of THREE ESSAYS, typed double-spaced, for peer editing and review. To receive credit, you must circulate a substantially complete draft for peer review and turn in all peer comment sheets with the revision.

THREE REVISIONS, typed double-spaced. I may reject work that doesn't fit the assigned length or topic. Revisions are graded according to the criteria set forth in “Guidelines for Evaluating Writing Assignments in EIU’s English Department,” and according to the consistency and insight of your interpretation of works of literature.

TWO EXAMINATION ESSAYS, written at your final exam.

Other MISCELLANEOUS WRITING, including unscheduled quizzes and exercises. My criteria for grading these assignments vary. Please ask if you have a question about a particular grade.

Though I hope you work hard, I can only evaluate results; I cannot measure the effort you put into your writing.

PEER EDITING

You are asked to spend THREE class periods commenting on the drafts of your classmates. The purposes of peer editing are to improve your reading skills and help you develop a constructive, analytical approach to the problems and possibilities of revision in your own writing.

To receive full credit for peer editing, you must work the entire period reading and commenting on essays by your peers. Your comments are graded on their completeness.

CONFERENCES

Classes will be suspended to make time for individual conferences focusing on strategies for completing and/or improving each major essay. You receive full credit for your conference draft if it is typed double-spaced and near completion. There is sign-up in class for each set of conferences. It is your responsibility to arrive promptly at the time for which you signed up. Given the number of my students and time limitations, I cannot always reschedule missed conferences. Therefore, if you cannot keep the appointment, call me ahead of time to reschedule.
MANUSCRIPT REQUIREMENTS

The presentation of written work does affect its grade. Your work should conform to the following rules:

IN-CLASS WRITING should be neatly handwritten on standard-sized lined paper. When in the computer lab, of course, it should be typed and printed out.

DRAFTS brought for peer editing should be typed double-spaced on standard-sized paper in blue or black ink. Typing is required to receive full credit for the draft, but do it out of consideration for your classmates who will be reading and commenting on your work.

REVISIONS and RESPONSES must be typed double-spaced on standard-sized paper in blue or black ink. Any revision or response that comes to me not typed will be returned unread. I will consider it late unless a typed copy is submitted the same day. On the first page type your name, the course number and section, the instructor's name, and the date. Place the work in a letter-sized folder with your name and course section written on the tab.

Don't forget to title your REVISIONS and RESPONSES.

Copy should have adequate margins on all four sides. Pages should be numbered.

Fold all in-class assignments lengthways so that your name, the course number and section, the instructor's name, and date appear on the outside.

You are responsible for all errors whether or not you type the manuscript yourself, so proofread carefully. Though corrections in ink are expected, the copy should not be so riddled with scratched-out errors or squeezed-in insertions that it is difficult to read.

Conference and peer-editing drafts and peer critiques of the essay should accompany the revision. If the assignment entailed research, copies of all sources not in the course texts should also be included.

LATE ASSIGNMENTS AND MAKE-UPS

You may make up or be excused from class work ONLY if I or another member of the faculty authorizes your absence. I may require documentation of illnesses, emergencies, or other excuses for missed work.

I accept late revisions, but there is a penalty unless you have an excused absence. Your grade loses five (5) points for every class day the essay is late. That's 10 points (or one letter grade) per week. Late make-ups for peer editing are not possible although peer editing may be done outside class in special circumstances with my prior permission. Miscellaneous exercises receive half credit if handed in late.

I will make every effort to reschedule conferences and may waive or reduce late penalties in exceptional circumstances — such as the writer's extended and incapacitating illness — but not because of fraternity or sorority activities, vacation arrangements, sports events, etc.

You may be excused from attending peer-editing session only for similar compelling reasons.

STUDENTS WITH DISABILITIES

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

The English Department has a 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 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 assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.

I will impose the severest penalty in a case of deliberate plagiarism.

I routinely check sources before assigning grades to essays. This is not an indication that I suspect plagiarism; I just want to check whether you know what you're doing.

GRADES

Please don't hesitate to ask questions about your grade. I use a numerical scale that corresponds to letter grades as follows:

- 100 - 90  A
- 89 - 80  B
- 79 - 70  C
- 69 - 60  D
- 59 - 1  F

Your overall grade for the course is determined as follows:
- The three REVISIONS brought to conferences count for 15% apiece. Total: 45%.
- The JOURNAL counts for 15%.
- The FINAL EXAM ESSAYS count for 15%.
- Each CONFERENCE DRAFT counts for 1% of the final grade, 3% altogether.
- Each PEER EDITING DRAFT also counts for 1% of the final grade, 3% altogether.
- The written comments from PEER EDITING sessions also count for 3% apiece, 9% altogether.
- MISCELLANEOUS WRITING counts for the remaining 10%.

STUDENTS WHOSE OVERALL GRADE AVERAGES D OR F WILL RECEIVE NC (no credit) ON THEIR FINAL GRADE REPORT. ALTHOUGH THEY MUST REPEAT THE COURSE, THE NC WILL NOT AFFECT THEIR GRADE-POINT AVERAGE.