Fall 8-15-2001

ENG 1002G-007: Composition and Literature

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Composition and Literature is devoted to reading, talking about, and writing about literary works in a variety of forms—poetry, short fiction, and drama. Our concerns are not primarily historical or technical—the course is not a survey of literature through the ages or an exercise in memorizing literary terms. Rather, we will consider literature as what philosopher and poet Kenneth Burke calls "equipment for living" and focus on ways in which makers of literary works engage the deepest questions of human life.

TEXTS

Ann Charters, The Story and Its Writer
Diana Hacker, A Writer's Reference
Michael Meyer, Poetry: An Introduction
W.B. Worthen, Harcourt Brace Anthology of Drama

REQUIREMENTS

Dedicated participation in the daily work of the course (reading, thinking, discussing), quizzes, a number of writing assignments, a final examination.

POLICIES

Attendance
Attendance is essential: you should attend class as often as I do. You are responsible for all assignments, whether or not you are in class when they are announced. If you must miss a class, you should get in touch with me beforehand to find out what you will miss. (Don't hesitate to call me at home—before 9:00 p.m.—if you need to: I don't have voice mail for my office number.)

Late Work and Make-Up Work
Late writing assignments are acceptable only if you have my approval in advance. Missed quizzes cannot be made up. If you have a properly verified absence (illness, emergency, participation in an official University activity), I will record a blank for a missed quiz, not a zero.

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

Office Hours
Feel free to come in to talk—about a question that you didn’t get to ask in class, an idea that you want to talk about, a writing problem, an assignment, a grade, etc. Oftentimes it is very easy to clear up questions and dissolve anxieties by talking about them. If office hours aren’t workable for you, talk to me and we can figure out another time.

Decorum
Our purposes here are serious—not grim or morbid, but genuinely intellectual. No eating, talking, sleeping, doing work for other classes, or other private business. No sitting in the back row unless necessary due to limited space. Take notes, always. If you take off a hat when you come in, it’s easier for me to see you as an individual face and person.

A Word About Discussion
I like what the writer Thomas Merton says about a teacher he admired:

Most of the time he asked questions. His questions were very good, and if you tried to answer them intelligently, you found yourself saying excellent things that you did not know you knew, and that you had not, in fact, known before. He had "educed" them from you by his question. His classes were literally "education"—they brought things out of you, they made your mind produce its own explicit ideas (The Seven Storey Mountain).

I think of discussion as a way to get at the substance of what we’re reading. As a student I always felt patronized when someone replied to my contributions by saying "Very good" or "That’s interesting" or the like, so I try not to give those mechanical non-responses. Instead I try to engage what someone is saying. Sometimes a student’s observation will make me think of something I hadn’t thought to say before. Or I might ask another question—sometimes for the sake of debate, sometimes to look for a lengthier explanation (for instance, "What makes you see it that way?"). Or someone else in the class might want to ask a question or offer a different perspective.

A few guidelines about discussion: Please raise hands. If someone else gets recognized first and you still want to say something, just raise your hand again (don’t think that I’ve decided not to “call on you”). I always try to look first for someone who has not yet contributed before going to someone who’s already contributed.

If everyone comes in prepared to make some contributions to each discussion, we will have wonderful discussions. If you have qualms at any point about participating in class discussion, please talk to me.

Electronic Writing Portfolio
University regulations require that you submit an essay from English 1001G or English 1002G for your electronic writing portfolio. To be considered a Fall 2001 submission, an essay must be e-mailed to the Center for Academic Support and Achievement by November 26, 2001. If
for your electronic writing portfolio. To be considered a Fall 2001 submission, an essay must be e-mailed to the Center for Academic Support and Achievement by November 26, 2001. If you have not submitted an essay by then, you may have to retake the course (no matter what grade you receive) or enroll in a workshop (at your expense) to complete submission requirements. I will review submissions through November 9. Your portfolio is your responsibility; please make sure that you understand the requirements and fulfill them in a timely way. You can find more information about the electronic writing portfolio at http://www.eiu.edu/~writecurr/.

**Grading**

Your grade will be based on your writing assignments (40%), final examination (20%), quizzes (30%), and participation (10%).

Writing assignments receive letter grades. Missing writing receives a zero. Quizzes receive numerical grades. A quiz average of, say, 103% counts as 103 and not as an A (95); a quiz average of, say, 40% counts as 40 and not as an F (55). Participation in the course receives one of five grades: 100 (consistent informed participation), 85 (frequent informed participation), 75 (less frequent participation or less informed participation), 50 (only occasional participation), 0 (little or no participation). You may check on quizzes and participation at any time.

To calculate semester grades, I use the following numerical equivalents for letter grades:

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<thead>
<tr>
<th>Grade</th>
<th>Numerical Equivalent</th>
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<tbody>
<tr>
<td>A</td>
<td>95</td>
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<tr>
<td>A-</td>
<td>92</td>
</tr>
<tr>
<td>B+</td>
<td>87</td>
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<td>B</td>
<td>85</td>
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<td>65</td>
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<tr>
<td>D-</td>
<td>62</td>
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<tr>
<td>F</td>
<td>55</td>
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</tbody>
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For semester grades, 90 or above is an A; 80 or above, a B; 70 or above, a C. Your work must reach C level to pass 1002. An average below C equals NC (no credit).

**English Department 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 the representation of them as one's original work" (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the course.

**Academic Integrity**

Any breach of academic integrity—from cheating on a quiz to "getting ideas" from Cliffs Notes to working with another student on an essay—is a serious matter and will get you a serious penalty, up to and including an F for the course. You will also get a file in the Judicial Affairs office and be required to participate in an ethics workshop organized by Judicial Affairs. You should be familiar with Eastern's statement on academic integrity (posted in classrooms) and should ask if you have any questions about quoting from and/or documenting sources. But since the work of the course is to be an expression of your own ideas in your own words (aside from words and ideas derived from the works we're reading), questions of plagiarism and collusion should never arise. Do not "borrow" work or have someone "go over" your work or give your work to anyone (allowing someone else to make use of your work is also a breach of academic integrity and will also get you a serious penalty, up to and including an F for the
PROVISIONAL OUTLINE

Weeks 1-6: Poetry (page numbers are for Meyer; poems without page numbers are photocopied)
Robert Browning, "My Last Duchess" (150-52)
Samuel Taylor Coleridge, "Frost at Midnight"
Gregory Corso, "Marriage"
Emily Dickinson, 754
T.S. Eliot, "The Love Song of J. Alfred Prufrock" (371-373); Robert Sward, "A Personal Analysis of "The Love Song of J. Alfred Prufrock" (380-84)
Robert Frost, "The Road Not Taken"
Allen Ginsberg, "America"
Linda Hogan, "The Truth Is"
Langston Hughes, "Theme for English B" (354)
Kenneth Koch, "Variations on a Theme by William Carlos Williams"
Lorine Niedecker, "I married"
Frank O'Hara, "A Step Away from Them"
William Shakespeare, Sonnet 73 (451-52)
William Carlos Williams, "This Is Just to Say" (467)
William Wordsworth, "I wandered lonely as a cloud" (467-68)

Weeks 7-10: Fiction
Sherwood Anderson, "Hands"
Raymond Carver, "Cathedral"
Ralph Ellison, "Battle Royal"
William Faulkner, "A Rose for Emily"
Tess Gallagher, "Rain Flooding Your Campfire"
James Joyce, "Araby"
Edgar Allan Poe, "The Tell-Tale Heart"
Eudora Welty, "A Worn Path"; "Is Phoenix Jackson's Grandson Really Dead?"
William Carlos Williams, "The Use of Force"

Weeks 10-15: Drama
Euripides, Medea
Henrik Ibsen, A Doll House
William Shakespeare, Hamlet
Sophocles, Oedipus Rex