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ENG 1002G-055: Composition and Literature

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Required Texts:
Griffith, Kelley, *Writing Essays about Literature*
Kennedy, X. J., and Dana Gioia, *An Introduction to Fiction*
Meyer, Michael, *Poetry: An Introduction*

PURPOSE. English 1002 is an introduction to the principal literary genres - fiction, poetry, and drama. The purpose of this course is to further hone your writing skills (as a continuation of English 1001, a prerequisite for this course) and to develop your ability to read, analyze, and interpret written texts through studying some of the best-written works of all time. This course helps improve your thinking and communication.

ASSIGNMENTS. We will spend approximately one-third of the semester on each genre. One exam will cover fiction, another poetry, and a final exam the entire course (but emphasizing drama). You will write essays dealing with each genre. In-class work will include periodic written responses to the reading and one oral report.

ESSAY FORMAT. In-class themes should be written legibly on paper with wide lines and margins for ample commentary. Paper with rough edges will not be accepted. Use blue or black ink only. Fold each theme vertically (so it is long and thin) and put your name and the course number on the outside. Include your name and page numbers on the inside pages.

Out-of-class themes must be typed, double-spaced. Computer use is strongly encouraged. Include a title page with your name, address, and the course number. Number all pages except the title page.

GRADING. The themes and two exams will constitute 60% of the course grade, the final exam 20%, and participation - which includes active involvement in class discussion and all in-class exercises - the remaining 20%.

LATE WORK. Assignments turned in late will be penalized one-third grade PER CALENDAR DAY late. Missed in-class assignments cannot be made up; that is the reward for coming to class regularly.
PLAGIARISM. According to University policy,

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 course.

ATTENDANCE POLICY. The attendance policy for this course will operate as follows: you may miss no more than one week of class. Thereafter, the course grade will be lowered ONE letter grade for each week missed. If you are absent more than four weeks of class, you will automatically receive an F in the course.

CONFERENCES. Please feel free to consult with me at any time regarding paper ideas, planning, writing problems, revision, etc. I would be happy to meet with you at any mutually convenient time.

INFORMATION FOR 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.
English 1002 Assignments (Radavich)

Jan. 12 - Introduction

Jan. 19 - No class; King Holiday

   28 - Read Griffith, ch. 4; Theme #1 (In-class)


   11 - Fiction Exam

Feb. 16 - Introduction to poetry (see Poetry Assignment sheet)
   18 - Diction and tone

Feb. 23 - Imagery
   25 - Theme #3 due (In-class)

March 1 - Form
   3 - Rhythm

March 8 - Metaphor and symbolism
   10 - Theme #4 due (Out of class)

March 15-19 - No class; Spring Break

March 22 - Social issues and culture
   24 - Poetry Exam

March 29 - Drama introduction: Bedford, Introduction
   31 - Marlowe, Doctor Faustus, Introduction, Acts I-II
April 5 - Doctor Faustus, Acts III-V
7 - Read Griffith, ch. 5; Theme #5 (In-class)

14 - The Misanthrope, Acts III-V

April 19 - Glaspell, Introduction, Trifles; Ionesco, Introduction, The Lesson
21 - Theme #6 due (Out of class)

April 26 - Soyinka, Introduction, The Strong Breed
27 - Overview

FINAL EXAM
English 1002 Poetry Assignments

Feb. 16 - Introduction to Poetry.
   Hayden, “Those Winter Sundays,” p. 10
   Updike, “Dog’s Death,” p. 11
   Francis, “Catch,” p. 14
   Bishop, “The Fish,” p. 20
   Walker, “a woman is not a potted plant,” p. 37
   Donne, “The Sun Rising,” p. 42

Feb. 18 - Diction and Tone.
   Herrick, “To the Virgins, to Make Much of Time,” p. 64
   Marvell, “To His Coy Mistress,” p. 65
   Ackerman, “A Fine, Private Place,” p. 69
   Olds, “Sex Without Love,” p. 76
   Song, “The Youngest Daughter,” p. 77
   Sappho, “Immortal Aphrodite,” p. 85 (both versions)

Feb. 23 - Imagery.
   Roethke, “Root Cellar,” p. 94
   Arnold, “Dover Beach,” p. 95
   Owen, “Dulce et Decorum Est,” p. 102
   Smith, “What It’s Like . . .,” p. 104
   Simic, “Filthy Landscape,” p. 110

Feb. 25 - Theme #3 (In-class)

March 1 - Form.
   Shakespeare, “My mistress’ eyes . . .,” p. 229
   Doty, “Golden Retrievals,” p. 230
   Thomas, “Do not go gentle . . .,” p. 233
   Mayers, “All-American Sestina,” p. 236

March 3 - Rhythm.
   Herrick, “Delight in Disorder,” p. 211
   Keesburg, “Song to a Waitress,” p. 217
   Hirsch, “Fast Break,” p. 219
   Barber, “A Colonial Epitaph Annotated,” p. 220
   Holden, “Cutting Loose on an August Night,” p. 260
   Donne, “Death Be Not Proud,” p. 276
March 8 - Metaphor and symbolism.
   Atwood, "February," p. 124
   Plath, "Mirror," p. 126
   Wordsworth, "London, 1802," p. 128
   Whitman, "A Noiseless Patient Spider," p. 130
   Perry, "Blue Spruce," p. 135
   Frost, "Acquainted with the Night," p. 139

March 10 - Essay #4 due (Out of class)

March 15-17 - No class; Spring Break

March 22 - Society issues and culture.
   Robinson, "Richard Cory," p. 143
   Fearing, "AD," p. 144
   Cummings, "next to of course . . .," p. 146
   Stafford, "Traveling Through the Dark," p. 155
   Merrill, "Casual Wear," p. 159
   Hughes, "Democracy," p. 391

March 24 - Poetry Exam