Fall 8-15-2001

ENG 1002G-009: Composition and Literature

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Dr. William J. Searle

English 1002G—sec. 009—3:00 to 4:15—MW—CH 3609 (313)

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The following texts are used for English 1002G:


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

Attendance: Plan to attend every class. You might glance at page 53 or the 2001-2002 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 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, two or three plays, and twenty to thirty poems. One detailed sentence outline of at least 500 words, and two
essays (one from the outline) of at least 1,000 words, and one essay of approximately 600 words will be required. A midterm, a final, 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 themes will count 20 percent (if an outline is required, 5% for the outline, 15% for the essay), the midterm 10 percent, and the final 15 percent. Of course, 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 Tentative Outline for English 1002G**

**Wk#1—Mon. Aug. 20—Discussion of course and assignment of texts.**


**Wk#2—Mon. “ 27—Flannery O’Connor’s “A Good Man is Hard to Find,” pp. 1106 to 1117 in (SW), reading check quiz or group work.**

**Wed. “ 29—James Baldwin’s “Sonny’s Blues,” pp. 82-106 in (SW), video?**

**Wk#3—Mon. Sept. 3—LABOR DAY OBSERVANCE—NO CLASS**

**Wed. “ 5—Discussion of writing about literature; Read Chapter 1, “Strategies for Reading Literature,” of Kelley Griffith’s Writing Essays About Literature, pp. 7-13; duplication of student themes on Steinbeck or O’Connor, in-class writing exercise.**

**Wk#4—Mon. “ 10—Jocye Carol Oates’ “Where Are You Going, Where have You Been?” pp. 1052-1064 in (SW) and James Joyce’s “Araby,” pp. 753-757 in (SW)**

**Wed. “ 12—Assignment of theme #1; discussion of possible theme topics; Distribution of sample outline.**

**Wk#5—Mon. “ 17—Frank O’Connor’s “Guests of the Nation,” pp. 1118-1127 in (SW), graded group work; student conferences on theme #1 MTWThF.**

**Wed. “ 19—Tim O’Brien’s “The Things They Carried,” pp. 1065-1078 in (SW); reading check quiz, perhaps video**
Wk#6—Mon. Sept. 24—Outline #1 due; writing exercise in-class
   Wed. “ 26—DRAMA: brief introduction, Begin Ibsen’s A Doll’s House
   pp. 536-565 in Stages of Drama (SD), video

Wk#7—Mon. Oct 1—Conclude Ibsen’s A Doll’s House, quiz, outline #1 returned
   Wed. “ 3—Begin Chekhov’s The Cherry Orchard, pp. 602-623 in (SD),
   Graded group work

Wk#8—Mon.  8—Conclude Chekhov’s The Cherry Orchard
   Wed. “ 10—Review for Midterm (just on fiction); paper #1 due.

Wk#9—Mon.  15—Midterm on fiction.
   Wed. “ 17—Midterm returned; assignment of them#2 (on drama);
   Read Chapter 4, “Analyzing Drama,” pp. 57-78 of
   Griffith’s Writing Essays about Literature, paper #1
   Returned.

Wk#10-Mon.. “ 22—read Aristophanes’ Lysistrata (for mature audiences only)
   pp. 104-120 in (SD); student conferences on theme#2
   throughout the week.
   238-270 in (SD), video

Wk#11-Mon.  29—Twelfth Night, graded group work.
   Wed. “ 31—Twelfth Night, theme#2 due, graded group work

Wk#12-Mon. Nov.  5—Begin Poetry: all reading assignments are from Poetry:
   An Introduction (PAI); handout on selected poems, poems
   From chapter 1
   Wed. “ 7—Speaker and situation: “The Sun Rising,” p. 11, Frost’s
   “Out, Out,” p. 313, Auden’s “The Unknown Citizen,”
   p. 391 in (PAI); The Dramatic Monologue: Browning’s
   “Confessions” on handout, Browning’s “My Last

Wk#13-Mon.  12—Diction, Chapter 2 PAI, especially diction and tone in four
   Love poems, page 56-61; Imagery, Chapter 3 of PAI,
   Especially Arnold’s “Dover Beach,” p. 88 and Owen’s
   “Dulce et Decorum Est,” and selected poems.
   Of Griffith’s Writing Essays about Literature, pp 82-111;
   Richard Cory poems on handout, sample student theme

Wk#14—THANKSGIVING BREAK—Nov. 17-25—NO CLASS
Wk#15—Mon. Nov. 26—Figures of Speech, Chapter 4 of PAI, Francis’ “Catch,” p. 14, Plath’s “Metaphors,” p. 444, handout on figurative language, selected poems from PAI


Wk#16—Mon. Dec. 3—Theme#3 due; possible writing exercise, selected poems from PAI.

Wed. “5—Review and evaluation of course; study guide distributed

FINAL EXAMS—Dec. 10-14 (DRAMA and POETRY)