Spring 1-15-2004

ENG 1002-058: Composition and Literature

Jad Smith
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_spring2004

Part of the English Language and Literature Commons

Recommended Citation
http://thekeep.eiu.edu/english_syllabi_spring2004/50

This Article is brought to you for free and open access by the 2004 at The Keep. It has been accepted for inclusion in Spring 2004 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
Dr. Jad Smith
E-mail: cfjds@eiu.edu
Phone: 581-6290
Office: 3605 Coleman Hall
Office Hours: M 9-11 a.m., Wed 2-3 p.m., and by appointment

Syllabus for English 1002, Composition and Literature, Section 058
Spring 2004, Coleman Hall 3691, MW 3-4:15

Required Texts
Kennedy, X.J. and Dana Gioia, eds. An Introduction to Fiction, 8th ed.
Meyer, Michael, ed. Thinking and Writing about Literature, 2nd ed.
additional readings and handouts, provided in hardcopy or through e-reserve

Course Description and Objectives
This writing course is designed to improve skills in critical thinking and analytical expression based on the reading of literary texts from three genres: poetry, drama, and fiction. As in 1001, you will be asked to do numerous types of reading and writing, and to collaborate with your peers on assignments. Ideally, you will become a more perceptive reader, a more capable writer, and a more engaging thinker. Your papers should express ideas in clear and stylistically effective sentences and paragraphs, and show adequate development in treating subject matter. You will be expected to evaluate sources and to document them according to MLA style.

Writing Intensive Course
You may want to submit your best paper from this class to the Electronic Writing Portfolio. Visit this website for more information: <www.eiu.edu/~assess/electronic_writing_portfolio1.htm>. In this course, the deadline for EWP submissions is April 28.

Assignments
* Group analysis proposal and presentation: a paper in which you propose a song or a poem as a class reading, and a group presentation in which you analyze the song or poem chosen by your group
* Exams on poetry, drama, and fiction: examinations designed to test your knowledge of course readings and discussion topics
* Character analysis/casting essay: a paper in which you will analyze a character from a play and cast that character in a film version of the play
* Inquiry essay: a paper in which you explore the question, “Why read fiction?”
Annotated bibliography: an assignment in which you will collect and annotate sources for the research project
Research project: a five- to six-page paper in which you research the cultural context of a poem, short story, novel, or film and analyze the relationship between the work and its context
Daily assignments: quizzes, responses, peer reviews, and other miscellaneous work, assigned at the professor’s discretion
Participation: you should complete all readings and make regular contributions to class discussions; you should actively participate in class or group activities.

* If handed in on time, this assignment may be rewritten. Resubmission should occur within one week of the original being returned with a grade. The rewrite will be graded separately, and the average of the original and revised drafts will serve as the final grade for the assignment.

Policies
Attendance: Should you be absent from class, ask a classmate what happened and ask me for any missed handouts. More than three unexcused absences will result in a zero for the participation portion of your grade. More than four unexcused absences will result in a grade of no credit for the course. Absences will be excused only in the case of a documented illness or emergency, or of documented participation in an official University activity. You must provide me with a
photocopy of your documentation; otherwise, your absence will not be excused. Please do not come to class late. Every three instances of tardiness may count as one absence.

**Late work:** A late paper will not be accepted or a make-up exam given unless an extension is granted prior to the due date or scheduled examination. Responses and other daily assignments will not be accepted late.

**Grading Scale:** 100 to 90 = A, 89.9 to 80 = B, 79.9 to 70 = C, 69.9 to 60 = D, 59.9 and below F

<table>
<thead>
<tr>
<th>Grading Percentages</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Group analysis proposal and presentation</td>
<td>10%</td>
</tr>
<tr>
<td>Exams on poetry, drama, fiction</td>
<td>30%</td>
</tr>
<tr>
<td>Character analysis / casting essay</td>
<td>10%</td>
</tr>
<tr>
<td>Inquiry essay</td>
<td>10%</td>
</tr>
<tr>
<td>Annotated bibliography</td>
<td>5%</td>
</tr>
<tr>
<td>Research project</td>
<td>15%</td>
</tr>
<tr>
<td>Daily assignments</td>
<td>10%</td>
</tr>
<tr>
<td>(quizzes, responses, peer reviews, and so on worth 10 points each; at the end of the semester, total points accumulated will be divided by total points possible.) Participation</td>
<td>10%</td>
</tr>
<tr>
<td>(participation will be graded holistically, considering various factors ranging from intellectual engagement to accumulated absences)</td>
<td></td>
</tr>
</tbody>
</table>

**Academic Dishonesty:** Academic dishonesty includes cheating on examinations and plagiarism. According to the *MLA Style Manual*, the word “plagiarism” has its origin in the Latin term for “kidnapper”: plagiarists kidnap other writers’ sentences, phrases, or ideas and present them as their own. The *Random House Dictionary* defines “plagiarism” as “The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s original work.” Plagiarism sometimes occurs as a result of poor documentation or careless note taking. Always place quoted materials in quotation marks, and always cite quoted and/or paraphrased sources. Respect for the intellectual work of others should encompass all formats, including print, electronic, and oral sources. Inexcusable acts of plagiarism include downloading or buying a paper from the internet; cutting and pasting passages from electronic sources into your paper without citing them; submitting a paper written by another student as your own; etc. The penalty for academic dishonesty is failure in the course. All instances of academic dishonesty will be reported to the Office of Judicial Affairs.

**The Office of Disability Services:** 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.
Provisional Schedule

Complete each reading before class on the day it is listed, and bring your text to class for reference. Bring paper and a pen or pencil to every class.

Week One
M Jan 12  Introduction to course
W Jan 14  Poetry
Speaker, connotations, word order, ambiguity, tone, images
“Reading and Writing about Poetry” (Meyer 213-35; skip “Word Choice and Translations” and stop at Williams)
Be prepared to discuss Hayden “Those Winter Sundays” (214), Larken “A Study of Reading Habits” (220), Marvell “To His Coy Mistress” (231), Roethke “My Papa’s Waltz” (630)

Week Two
M Jan 19  No class; MLK, Jr. Birthday
W Jan 21  Figures of speech, irony, sound
“Reading and Writing about Poetry” (Meyer 238-271)
Be prepared to discuss Frost “Acquainted with the Night” (245), Robinson “Richard Cory” (249), Fearing “AD” (250), Plath “Daddy” (Meyer 628), Shakespeare “My mistress’ eyes are nothing like the sun” (Meyer 841), Hughes “Johannesburg Mines” (Meyer 998)

Week Three
M Jan 26  Due: group analysis proposal due; work in groups
W Jan 28  Be prepared to discuss Olds “Sex without Love” (838), Blake “London” (237) and “The Chimney Sweeper” (987), Eliot “The Love Song of J. Alfred Prufrock” (1280), Hughes “Theme for English B” (998)

Week Four
M Feb 2  Group analysis presentations
W Feb 4  Examination on poetry

Week Five
M Feb 9  Drama
Sophocles, Oedipus the King
W Feb 11  Oedipus the King

Week Six
M Feb 16  Ibsen, A Doll House, acts I and II (Meyer 700)
W Feb 18  A Doll House, act III (Meyer 733)
“A Nineteenth-Century Husband’s Letter to His Wife” (Meyer 759)
Templeton, “Is A Doll House a Feminist Text?” (Meyer 767)

Week Seven
M Feb 23  Due: draft of character analysis / casting essay
Peer review and group work
W Feb 25  Examination on drama; final draft of character analysis / casting due

Week Eight
M Mar 1  Fiction
Plot, point of view, setting, character, irony, allegory
Faulkner, “A Rose for Emily” (Kennedy 28)
Hawthorne, “Young Goodman Brown” (Meyer 1246)
W Mar 3  
Tone, symbol, theme  
Steinbeck, “The Chrysanthemums” (Kennedy 245)  
Jackson, “The Lottery” (Kennedy 254)

**Week Nine**  
M Mar 8  
Due: inquiry essay; peer review and discussion  
W Mar 10  
Library; final draft of inquiry due

**Week Ten**  
Mar 15, 17  
Spring recess

**Week Eleven**  
M Mar 22  
*American Beauty*  
W Mar 24  
*American Beauty* (discussion)  
Due: annotated bibliography

**Week Twelve**  
M Mar 29  
*Fiction, History, and Biography*  
Baldwin, “Sonny’s Blues” (Kennedy 39)  
“Race and the African-American Writer” (Kennedy 39)  
Biographical strategies (Meyer 62-64)  
Historical strategy and literary history (Meyer 66-68)  
W Mar 31  
*Critical Analysis* and Faulkner’s “Barn Burning” (Meyer 83-103)  
Chopin, “The Story of an Hour” (Meyer 18) and “The Storm” (Kennedy 112)

**Week Thirteen**  
M April 5  
TBA  
W April 7  
Due: draft of research project; bring two copies for peer review

**Week Fourteen**  
M April 12  
Conferences  
W April 14  
Conferences

**Week Fifteen**  
M April 19  
Presentations  
W April 21  
Presentations

**Week Sixteen**  
M April 26  
Presentations  
W April 28  
*Research paper due; deadline for EWP submissions*  
Review for final examination