Spring 1-15-1997

ENG 2009-001: Literature and Human Values (Love, Hate and Obsession)

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This section of Eng 2009 C explores such human emotions as love, hate and obsession through reading, writing, and talking about a variety of texts. Since we all have experienced these emotions ourselves, we should be able to identify them in the texts we will be reading and discussing. Prerequisite: Eng 1002C.

Texts: Shirley Geok-Lin Lim and Norman A. Spencer One World of Literature
William Shakespeare Othello
Toni Morrison The Bluest Eye
Zora Neale Hurston Their Eyes Were Watching God
Joseph DeRoche, ed. The Heath Introduction to Poetry (4th edition)
Edgar V. Roberts Writing Themes about Literature (7th edition)
Sam Shepard Fool For Love and Other Plays
Kate Chopin The Awakening (Norton Critical Edition)

ATENDANCE AND PARTICIPATION: Regular attendance and active participation are required. According to the 1996-97 catalog,

Students are expected to attend class meetings as scheduled. When an absence does occur, the student is responsible for the material covered during the absence (emphasis added). When possible, the student should notify the instructor in advance of an anticipated absence.

Instructors will grant make-up privileges (when make-up is possible) to students for properly verified absences due to illness, emergency, or participation in an official University activity; and such absences will not militate against students in classes in which attendance is used directly in determining final grades (emphasis added). It is the student's responsibility to initiate plans for make-up work and to complete it promptly. If in the instructor's judgment the duration or number of absences renders make-up unfeasible, the instructor may contact the Vice President for Student Affairs and the Department Chairperson to determine an appropriate action. (57-58)

In addition, the 1996-97 catalog includes the following sentences regarding absences: "If a student establishes a record or pattern of absences of concern to the instructor, the instructor may ask the Vice President for Student Affairs to make inquiries concerning the absences. The Vice President for Student Affairs also serves as the University contact person when catastrophic events result in extended student absences" (58).

Unless you have received my consent prior to your absence and you are able to provide me with documented evidence showing that your absence is legitimate and excusable, you are not allowed to make up tests, graded in-class exercises and/or quizzes. Every excused absence must be supported by legitimate written evidence from a proper authority. A phone notification or an in-class personal notification is not considered an automatically legitimate excuse. Remember it is your responsibility to contact either your classmates or me to find out what you have missed and/or if there has been any change made on the original syllabus during your absence.

**If you have 6 unexcused absences, you will not pass the course. After your fifth excused absence, you must come to see me to discuss your performance in the class. Don't forget to sign your name on the attendance sheet that I will pass around at the beginning of each class period.

It is very important that you participate actively and seriously in all class activities. Remember that nobody knows everything and everybody has something valuable to offer. We can have fun learning from each other and growing together as a group.
COURSE REQUIREMENTS

1. You are required to read all assigned selections before each class and to participate in all class activities. I may give reading quizzes and will not announce them ahead of time.

2. Reading responses: You are required to write 5 substantial responses to reading assignments as indicated on the syllabus. You may do 2 extra responses to replace those that receive low grades. Each response should be at least 2 typed, double-spaced pages long (approximately 500 words). It can be longer. I will collect your responses at the beginning of each class period. For example, if you choose to respond to reading selections assigned for Monday, you must be ready to turn in your response at the beginning of that Monday class. I will not accept responses placed in my mailbox and will not be responsible for them. You can also turn them in to me personally ahead of time. I will accept late responses only if your absences are caused by "illness, emergency, or participation in an official University activity"; however, you must present legitimate evidence upon turning in your responses.

Evaluation: Each response is worth 20 points. Your grade is based on the quality of your response. If your response meets the length requirement but is generalized or unengaged, you will receive approximately 12 points (60%). You will receive more than 12 points if your response not only meets or exceeds the required length but also shows that you have thought carefully about the reading assignment and have responded to it energetically, specifically, imaginatively, critically, and independently. Mere plot summary will receive approximately 12 points. I am more interested in reading your ideas/speculations and critical/analytical comments. Questions at the end of each reading selection should guide your critical/analytical response.

3. 2 formal papers (4-5 pages): I will grade them according to the "Standards for Evaluating Themes at Eastern Illinois University," which will be given to you. (200 points each)

4. Oral presentation: This assignment allows you to become more actively involved in the learning process. You will give one oral presentation on poetry (20 points). Each presentation should be at least 10 minutes long.

** Look through your poetry text (The Heath Introduction to Poetry) and choose a poem that deals with love, hate, or obsession and share your reading of the poem with the class. If you choose to present a poem that is not in the text, you must check with me first. When presenting your poem, you are to 1) read the poem aloud to the class; 2) tell why you choose the poem; 3) explain the poem line by line or stanza by stanza; 4) discuss why the poem you have chosen is relevant to this course; and 5) point out what the poet says about love, hate, and/or obsession and consider figurative language and images used by the poet.

**Your presentation will be graded on originality of thought, enthusiastic involvement with the text, and the amount of work you have done on them. Do pay attention to your classmates' presentations because you will be asked to discuss them later on the final.

5. A mid-term exam (100)

6. A final exam (200)

PAPERS: All major papers must be typed and double-spaced. To prevent any mishaps, you should make copies of your papers. Save all notes and drafts. When you turn in your paper, you must include the following items:

1. a cover sheet, which will be given to you
2. a response sheet with your classmate's comments
3. draft(s)
4. a final copy with your name, section number, the date and the name of the assignment

I will not accept your paper until you have all the items listed above. In the meantime, your paper will be considered late.
LATE PAPERS: Papers must be turned in on time unless you have received my permission to turn them in later. I will also accept late papers if your absences are caused by "illness, emergency, or participation in an official University activity"; however, you must also present a valid excuse issued by a proper authority. If you turn your paper in late without any legitimate excuse or without my consent, I will deduct 5 points per day from whatever you get on your paper.

The Department's statement on plagiarism: "Any teacher who discovers an act of plagiarism--the appropriation 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."

GRADING POLICY:

<table>
<thead>
<tr>
<th>Task</th>
<th>Points</th>
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<tbody>
<tr>
<td>2 Papers</td>
<td>400</td>
</tr>
<tr>
<td>Reading responses (20 X 5)</td>
<td>100</td>
</tr>
<tr>
<td>Mid-term exam</td>
<td>100</td>
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<tr>
<td>Oral presentation (20)</td>
<td>20</td>
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<tr>
<td>Final</td>
<td>200</td>
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<tr>
<td>Class participation</td>
<td>30</td>
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<td>Total</td>
<td>850</td>
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Your final grade is based on the number of points you have accumulated. Here is the grading scale for this course:

- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%
- F Below 60%

*In order to receive a passing grade, you must fulfill all requirements. If you choose to remain in this class, I assume that you accept my policy and course requirements.

CONFERENCES: Throughout the semester I will have individual conferences with you to talk about your papers and answer whatever questions you may have. However, I encourage you to talk to me anytime. I believe in openness; feel free to discuss any problems with me so that we can solve them together. Please remember that I am ready to help you. Come by my office (314 I CH) during the office hours, or make an appointment with me after class, or call me to set up a time that is convenient for you.

I expect you to ask me questions if my instructions are not clear. Otherwise, I will assume that you understand what I ask you to do and will expect that you do it properly and well.

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.

I look forward to getting to know you, working with you, and learning from you. I hope we have a good semester together. Welcome back!
**Syllabus** (This syllabus may need to be adjusted at times during the semester.)

### Week #1

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td><strong>M Jan 13</strong></td>
<td><strong>Introduction</strong>&lt;br&gt;<strong>Assignment</strong>: As a way of getting acquainted, I'd like you to write a letter to me telling me something about yourself. You can talk about your hopes, goals and needs for this course: what you would like to get out of it, what you can contribute, what you hope will not happen, and what makes you nervous or anxious about the class.</td>
</tr>
<tr>
<td><strong>W Jan 15</strong></td>
<td><strong>Writing about literature</strong>&lt;br&gt;Read &quot;Writing about Literature&quot; and &quot;Documentation&quot; in <em>One World</em> (1113-1123); and Chapter 2 &quot;Writing About Likes and Dislikes&quot; (41-48) and Appendix B (292-298) in <em>Writing Themes</em></td>
</tr>
<tr>
<td><strong>F Jan 17</strong></td>
<td><strong>Yukio Mishima</strong> &quot;Patriotism&quot; (<em>One World</em> 316-335) and <strong>Anna Akhmatova's</strong> &quot;I Am Not One of those Who Left the Land...&quot; (<em>One World</em> poem-652-3) -- <strong>Response #1</strong> (respond to both pieces)</td>
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### Week #2

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<th>Date</th>
<th>Activity</th>
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<tr>
<td><strong>M Jan 20</strong></td>
<td><strong>Dr. King's Birthday</strong> -- No class</td>
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<tr>
<td><strong>W Jan 22</strong></td>
<td><strong>Yussef Idriss'</strong> &quot;A House of Flesh&quot; (<em>One World</em> 41-46) and <strong>Nawal El Saadawi's</strong> &quot;A Modern Love Letter&quot; (<em>One World</em> 58-64) -- <strong>Response #2</strong> (respond to both stories)</td>
</tr>
<tr>
<td><strong>F Jan 24</strong></td>
<td><strong>Ann Hébert's</strong> &quot;The Thin Girl&quot; (<em>One World</em> poem-914-16) and <strong>Italo Calvino's</strong> &quot;The Adventure of a Reader&quot; (<em>One World</em> 634-645) -- <strong>Response #3</strong> (respond to both pieces)</td>
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### Week #3

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<th>Date</th>
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<tr>
<td><strong>M Jan 27</strong></td>
<td><strong>Ahmed Essop's</strong> &quot;The Hajji&quot; (<em>One World</em> 161-171) and <strong>Naguib Mahfouz's</strong> &quot;The Happy Man&quot; (<em>One World</em> 46-52) -- <strong>Response #4</strong> (respond to both pieces)</td>
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<tr>
<td><strong>W Jan 29</strong></td>
<td><strong>Colette's</strong> &quot;The Other Wife&quot; (<em>One World</em> 524-527) and <strong>Alija Irmak's</strong> &quot;Another Evening at the Club&quot; (<em>One World</em> 53-58) -- <strong>Response #5</strong> (respond to both pieces)</td>
</tr>
<tr>
<td><strong>F Jan 31</strong></td>
<td><strong>Jorge Luis Borges's</strong> &quot;The Intruder&quot; (<em>One World</em> 765-69); <strong>Mario Vargas Llosa's</strong> &quot;Sunday, Sunday&quot; (<em>One World</em> 859-73) -- <strong>Response #6</strong> (respond to both stories)</td>
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### Week #4

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<th>Activity</th>
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<td><strong>M Feb 3</strong></td>
<td><strong>Elizabeth Jolly's</strong> &quot;Mr. Parker's Valentine&quot; (<em>One World</em> 405-13) and <strong>Katherine Prichard's</strong> &quot;The Cooboo&quot; (<em>One World</em> 381-84) -- <strong>Response #7</strong> (respond to both stories)</td>
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<tr>
<td><strong>W Feb 5</strong></td>
<td><strong>Hayashi's</strong> Fumiko's &quot;Late Chrysanthemum&quot; (<em>One World</em> 298-314); <strong>Mori Yoko's</strong> &quot;Spring Storm&quot; (<em>One World</em> 337-43) -- <strong>Response #8</strong> (respond to both stories)</td>
</tr>
<tr>
<td><strong>F Feb 7</strong></td>
<td><strong>Sam Shepard's</strong> <em>Fool For Love</em> (17-57) -- <strong>Response #9</strong> (I will begin showing the videotape at the end of the period so that we can finish the tape as scheduled.)</td>
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**Paper #1** **You should be thinking about what you want to write your first paper on. Choose a character from one of the short stories, *Fool For Love*, or *The Awakening* and analyze him/her. Also, point out how he/she is used as a vehicle to represent one of the themes or all of them.**

### Week #5

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<th>Date</th>
<th>Activity</th>
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<tr>
<td><strong>M Feb 10</strong></td>
<td><strong>Watch Fool For Love</strong> on videotape (107 minutes)</td>
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<tr>
<td><strong>W Feb 12</strong></td>
<td><strong>Watch Fool For Love</strong></td>
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<tr>
<td><strong>F Feb 14</strong></td>
<td><strong>Lincoln's Birthday</strong> -- No class</td>
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**Optional:** Write a response to the film version in comparison to the text. Turn in your optional response on Monday, Feb 17. You may receive up to 10 extra points.

### Week #6

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<th>Date</th>
<th>Activity</th>
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<tr>
<td><strong>M Feb 17</strong></td>
<td><strong>Chopin's</strong> <em>The Awakening</em> (Chapters 1-19, 3-58) -- <strong>Response #10</strong></td>
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<tr>
<td><strong>W Feb 19</strong></td>
<td><strong>The Awakening</strong> (Chapters 20-39, 58-114) -- <strong>Response #11</strong></td>
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<tr>
<td><strong>F Feb 21</strong></td>
<td><strong>Discuss The Awakening</strong> as a whole</td>
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*I will schedule conferences on Paper #1 during my office hours.*
Week#7
M Feb 24  Poetry presentations
W Feb 26  Poetry presentations
F Feb 28  Poetry Presentations (I will talk about your midterm exam toward the end of the period)


Week#8
M Mar 3  Mid-term exam
W Mar 5  Workshop Paper #1--a complete draft due in class (If you do not have your complete draft for the workshop, I will deduct 20 points from whatever you get on the paper. If you miss the workshop session without any valid excuse, I will also deduct 20 points from whatever you get on the paper. In both cases, you must get someone from our class to respond to your paper before turning it in; otherwise, I will not accept your paper.)
F Mar 7  Poetry presentations *PAPER#1 DUE*

Week#9
M Mar 10  Poetry presentations
W Mar 12  Poetry presentations
F Mar 14  Poetry presentations

Week#10 MARCH 17-21 SPRING RECESS

Week#11
M Mar 24  Their Eyes Were Watching God (Chapters 1-9)--Response#12
W Mar 26  Their Eyes (Chapters 10-20)--Response#13
F Mar 28  Discuss Their Eyes as a whole

Assign Paper#2
*I will schedule conferences during my office hours.

Week#12
M Mar 31  The Bluest Eye (7-87)--Response#14
W Apr 2   The Bluest Eye (88-160)--Response#15
F Apr 4   Discuss The Bluest Eye as a whole

Week#13
M Apr 7   Discuss Othello Act 1
W Apr 9   Discuss Othello Act II
F Apr 11  Workshop Paper#2--a complete draft due in class (If you do not have your complete draft for the workshop, I will deduct 20 points from whatever you get on the paper. If you miss the workshop session without any valid excuse, I will also deduct 20 points from whatever you get on the paper. In both cases, you must get someone from our class to respond to your paper before turning it in; otherwise, I will not accept your paper.)

Week#14
M Apr 14  Discuss Othello Acts III & IV
W Apr 16  Discuss Othello Act V
F Apr 18  Discuss Othello as a whole
*PAPER #2 DUE*

Week#15
M Apr 21  Watch Othello
W Apr 23  Watch Othello
F Apr 25  Watch Othello

Week#16
M Apr 28  Watch Othello
W Apr 30  In-class writing on the visual representation of Othello (You may receive up to 10 extra points.)
F May 2  Course evaluation
I will also talk about the final exam.

Final:  WEDNESDAY, MAY 7, 1997, 8-10 a.m