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ENG 1002G-010: Composition and Literature

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English 1002G.010: Composition and Literature

Course Description: This course introduces students to the traditional major genres—poetry, fiction and drama—of literature. Using a variety of texts, the course seeks to combine close readings and informed responses in order to develop critical reading and writing skills. After some initial work on acquiring critical reading skills through the study of poetry, the course will focus on actively using the imagination to enter texts from diverse periods and cultures.

Course Format: We shall use discussions as our primary means of developing the readings. Ongoing mini-lectures will provide supplemental biographical, literary and socio-historical contexts as necessary. I shall encourage you to consider the relationship between the critical reading of a text and your own writing strategies. Exercises, in class and as assigned homework, will be required on a continuing basis as necessary. I shall focus, thematically, on concerns regarding race, gender and class, but you are free—indeed, encouraged—to introduce whatever insights you wish to contribute to our discussions.

Prerequisite: All students must have completed English 1001G, 1091G or the equivalent.

Texts and materials:
Webster, Webster's New World Dictionary, 3rd college ed.

Journal (bound, notebook or printed from computer)
Handouts—anything distributed throughout the course
Folder—keep all course materials through the term

Requirements and grading:

Preparation and Participation (15%): Reading and rereading—be thoroughly prepared before you come to class and be ready to participate in the discussion of the assigned texts. Responses in your journal will facilitate your initial preparation for discussion. This requirement also includes exercises, quizzes, contribution to class discussions, and any other tasks that demonstrate a responsible, diligent attitude—or lack of one (for example, looking up the meaning of a word before class while preparing a response to a poem instead of
hoping that someone else will know what it means). NOTE: Infrequent attendance seems to preclude much participation.

**Essays (10% each):** These three formal essays are approximately four pages each and assignments address each principal genre. (30% total)

**Examinations (10% each):** Objective and essay format, these are examinations over the principal genres. (30% total)

**Journal (10%):** Ongoing—before and/or after classes—responses to readings.

**Final examination (15%):** Objective and essay format.

**General Policies:**

Grading Standards: We shall follow the EIU English Department Guidelines, distributed in class. In all cases, we shall use a plus and minus system to distinguish, say, a high B from a low one.

Attendance: We do take roll, and we evaluate attendance only indirectly in the context of your participation in the course.

Conference: These are at your request unless we ask to see you. Please ask for help as soon as you feel you need it; please don't wait until the last couple of weeks of class.

Submission of work: Essays should be typed, double-spaced, on one side of the paper only, titled and indicate the following: name, date, course and section number. Exercises and quizzes must be legible.

Late Essays: For each day that the essay is late, the letter grade will fall by one full grade: an A essay due on Friday will be an F by the next Thursday. If there are particular difficulties, please see one of us.

**Plagiarism:** The English Department Policy

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 own 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. If we discover an act of plagiarism, we shall exercise the right to the fullest extent possible. (See *The Blair Handbook* (4th ed) pp. 241-244, for a further discussion of what constitutes plagiarism and how to integrate properly your material from sources.)

Chapter 1:
Canon (6)
Doggerel (27)
Paraphrase (29)
Speaker (37)
Verse (39)
Anagram (40)
Theme (40)
Subject (class): The primary topic of the poem.
Lyric (41)
Narrative (41)
Epic (41)
Cliché (48)
Stock responses (48)
Sentimentality (48)

Blanks (class): A lack of connections in the text’s literary repertoire that the reader must complete in order to make sense of the text.

Strong reading (class): The reader’s self-conscious stance against the dominant textual strategy.

Polyvalence (class): The capacity of literary language to provide a variety of meanings to different readers.

Ideology (class): The shared though diverse beliefs, assumptions, habits and practices of a particular society.

Repertoire (class): The expectations, desires and experiences assumed by the text and the reader, although seldom an exact match between reader and text.

Indeterminacies (class): Ambiguous, general words, phrases, and idioms that the reader must clarify and define from a personal perspective while remaining in the context of the work.

Chapter 3:
Diction (69)
Denotations (71)
Connotations (71)
Persona (73)
Ambiguity (73)
Syntax (75)
Tone (76): the writer’s intellectual attitude
Mood (76; class): the writer’s emotional attitude
Dramatic monologue (77)
Allusion (84)

Chapter 4:
Image (107)