ENG 2009C-003: Literature and Human Values: Love, Hate, 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*
Edgar V. Roberts *Writing Themes about Literature* (7th edition)
Sam Shepard *Fool For Love and Other Plays*
Kate Chopin *The Awakening* (Norton Critical Edition)

**ATTENDANCE AND PARTICIPATION:** Regular attendance and active participation are required. According to the 1997-98 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. (46)

In addition, the 1997-98 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" (46).

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 (100 points): You are required to write 5 substantial responses to reading assignments as indicated on the syllabus (15 listed). 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 the reading selections assigned for Monday, you must be ready to turn in your response at the beginning of that Monday class. You are to respond to all the reading selections assigned for a particular day unless I indicate otherwise. If you respond to only one of the two assigned selections, you can get only up to half of the total score. I will not accept responses placed in my mailbox and will not be responsible for them. They must be given to me personally. 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 quantity and 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 that are supported by textual details. Questions at the end of each reading selection should help 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 about 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>Course Component</th>
<th>Points</th>
</tr>
</thead>
<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>
</tr>
<tr>
<td>Oral presentation (20)</td>
<td>20</td>
</tr>
<tr>
<td>Final</td>
<td>200</td>
</tr>
<tr>
<td>Class participation</td>
<td>30</td>
</tr>
<tr>
<td>Total</td>
<td>850</td>
</tr>
</tbody>
</table>

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!
Eng 2009C
Syllabus (This syllabus may need to be adjusted at times during the semester.)

Week#1
M Aug 25
Introduction
Assignment: 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.

W Aug 27
Writing about literature
Read "Writing about Literature" and "Documentation" in One World (1113-1123); and Chapter 2 "Writing About Likes and Dislikes" (41-48) and Appendix B (292-298) in Writing Themes

F Aug 29
Discuss love, hate, and obsession

Week#2
M Sept 1
Youssef Idriss's "A House of Flesh" (One World 41-46) and Nawal El Saadawi's "A Modern Love Letter" (One World 58-64) -- Response#1 (respond to both stories)

W Sept 3
Ann Hébert's "The Thin Girl" (One World poem-914-16) and Italo Calvino's "The Adventure of a Reader" (One World 634-645) -- Response#2 (respond to both pieces)

F Sept 5
Ahmed Essop's "The Hajji" (One World 161-171) and Naguib Mahfouz's "The Happy Man" (One World 46-52) -- Response#3 (respond to both pieces)

Week#3
M Sept 8
Colette's "The Other Wife" (One World 524-527) and Aliia Rifaiat's "Another Evening at the Club" (One World 53-58) -- Response#4 (respond to both pieces)

W Sept 10
Jorge Luis Borges's "The Intruder" (One World765-69); Mario Vargas Llosa's "Sunday, Sunday" (One World859-73) -- Response#5 (respond to both stories)

F Sept 12
Ahmed Essop's "The Hajji" (One World 161-171) and Naguib Mahfouz's "The Happy Man" (One World 46-52) -- Response#6 (respond to both pieces)

Week#4
M Sept 15
The Bluest Eye (7-87) -- Response#6

W Sept 17
The Bluest Eye (88-160) -- Response#7

F Sept 19
Discuss The Bluest Eye as a whole

Week#5
M Sept 22
Yukio Mishima "Patriotism" (One World 316-335) and Anna Akhmatova's "I Am Not One of those Who Left the Land . . ." (One World poem-652-3) -- Response#8 (respond to both pieces)

W Sept 24
Elizabeth Jolly's "Mr. Parker's Valentine" (One World 405-13) and Katherine Prichard's "The Cooboo"(One World 381-84) -- Response#9 (respond to both pieces)

F Sept 26
Hayashi's Fumiko's "Late Chrysanthemum" (One World398-314); Mori Yoko's "Spring Storm" (One World 337-43) -- Response#10 (respond to both stories)

Week#6
M Sept 29
Sam Shepard's Fool For Love (17-57) -- Response #11 (I will begin showing the videotape at the end of the period so that we can finish the tape as scheduled.)

Paper #1 **You should be thinking about what you want to write your first paper on. Analyze a character or discuss one of the themes (love, hate, or obsession) in one of the short stories, Fool For Love, or The Bluest Eye.

W Oct 1
Watch Fool For Love on videotape (107 minutes)

F Oct 3
Watch Fool For Love

Optional: Write a response to the film version in comparison to the text. Turn in your optional response on You may receive up to 10 extra points. Turn in your response on Monday, October 6, not later.
| Week/#7     | Mon, Oct 6  | Poetry presentations |
|           | Wed, Oct 8  | Poetry presentations |
|           | Fri, Oct 10 | Poetry Presentations (I will talk about your midterm exam toward the end of the period) |

**Week/#8**

| Mon, Oct 13 | Mid-term exam |
| Wed, Oct 15 | 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.) |

**Week/#9**

| Mon, Oct 20 | PAPER #1 DUE |
| Wed, Oct 22 | Poetry Presentations |
| Fri, Oct 24 | Poetry Presentations |

| Mon, Oct 27 | Their Eyes Were Watching God (Chapters 1-9)--Response #12 |
| Wed, Oct 29 | Their Eyes (Chapters 10-20)--Response #13 |
| Fri, Oct 31 | Discuss Their Eyes as a whole |

**Week/#10**

| Mon, Nov 3  | Discuss Othello Act I |
| Wed, Nov 5  | Discuss Othello Act II |
| Fri, Nov 7  | Discuss Othello Acts III & IV |

| Mon, Nov 10 | Discuss Othello Act V |
| Wed, Nov 12 | Discuss Othello as a whole |
| Fri, Nov 14 | Watch Othello |

**Week/#11**

| Mon, Nov 17 | Watch Othello |
| Wed, Nov 19 | Watch Othello |
| Fri, Nov 21 | Optional: Write a response to the visual representation of Othello. You may receive up to 10 extra points. Turn in your response on December 1 |

**Week/#12**

| Mon, Dec 1  | 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/#13**

| Mon, Dec 8  | Discuss The Awakening |
| Wed, Dec 10 | Discuss The Awakening |
| Fri, Dec 12 | Course Evaluation |

I will tell you about the final. 

**Week/#14** THANKSGIVING RECESS--NOVEMBER 24-28

**Week/#15**

| Mon, Dec 1  | 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/#16**

| Mon, Dec 8  | Discuss The Awakening |
| Wed, Dec 10 | Discuss The Awakening |
| Fri, Dec 12 | Course Evaluation |

FINAL: Wednesday, December 17, 2:45-4:45 p.m.