Spring 1-15-2009

ENG 1092G-098: Composition and Literature, Honors

Campbell
Eastern Illinois University

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English 1092G-098—Honors Composition and Literature
Spring 2009

Dr. Campbell
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Office hours TTH 11-12:30; T 2-3:30; W 2-3;
and by appointment

TTH 9:30am
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Texts
Beaty et al. Norton Introduction to Literature, 8th ed.
Richter, The Critical Tradition
Austen, Emma
Esquivel, Like Water for Chocolate
Shakespeare, Much Ado About Nothing

Course Description
This course focuses on developing your critical thinking and writing skills through literary studies. Throughout the semester, we will be working in both a computer classroom and a regular classroom, so there will be a workshop quality to our class time. We will work as a large group, in small groups, and one-on-one in conferences to hone your reading, writing, and editing skills. Needless to say—your attendance is crucial to this learning process.

Since this is an honors course, it is going to be particularly focused on developing your research skills and honing your ability to read and assimilate information from secondary sources. Practice in these areas will serve you well throughout your university career, no matter what subject you pursue.

Objectives
--To write rhetorically astute papers in which paragraphs, sentences, and words develop a central idea. These papers should reflect a command of the writing process: generating and prewriting strategies for formulating a thesis, methods for planning and drafting a paper, strategies of revising for clarity and adequate development, and means for polishing and editing.
--To develop research skills by exploring a variety of types of sources and analyzing those sources.
--To develop skills in critical reading to become a discerning reader and a discerning critic and editor of your own work and that of others.
--To explore a variety of theoretical approaches to literary studies.

Policies
--The English Department statement on plagiarism stipulates that 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 assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.
--Hand papers in on time. Papers more than a class day late without a University-approved excuse will not be accepted at all. Any in-class writing and in-class group work cannot be made up.
--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.
--Be prepared for class. You'll get a lot more out of class discussions if you are participating in them, and I'll notice if you do not seem prepared to participate.

**Requirements and Grades**

1. To pass English 1092G, you must have a grade of A, B, or C at the end of the semester. Anything below constitutes a grade of NC, no credit and will result in you having to retake the course. (An NC is not factored in to your GPA.) The prerequisites for the course are English 1001G or English 1091G and admission to the University Honors Program.

2. Turning in work—you will turn in your essays in a folder. The polished, finished paper will go in the right pocket. The drafts and pre-writing exercises will go in the left pocket. Finished papers will be word-processed and will follow the MLA guidelines for essays. See Research and Documentation Online by Diana Hacker, [http://www.bedfordstmartins.com/hacker/resdoc/](http://www.bedfordstmartins.com/hacker/resdoc/). (See “Sample Paper.”)

Essay 1 15%
Essay 2 15%
Essay 3 15%
Major paper proposal 10%
Major paper 25%
Revisions and any other graded assignments 20%

**Important Reminder**

All students must submit a document from 1001G, 1091G, 1002G, or 1092G as part of the requirements for their Electronic Writing Portfolio (EWP). This is a University requirement for graduation. For more information, visit the following site: [http://www.eiu.edu/~assess/ewpmain.php](http://www.eiu.edu/~assess/ewpmain.php)

**Tentative Schedule**


**Unit One—Short Fiction**

Th. Jan. 15—In class: read Hemingway’s “Hills Like White Elephants” (75), Chopin’s “The Story of an Hour,” (470). Discuss in light of Meyer’s introduction to theory. Group exercises concerning critical approaches for analyzing the story.

**Homework:** Read Tan, “A Pair of Tickets” (168).


**Homework:** Gilman, “The Yellow Wallpaper” (673). In Critical Tradition, read Kolodny, “Dancing through the Minefield…,” 1387.


**Homework:** Read Cixous, “Laugh of the Medusa,” 1453 in Critical Tradition.


**Homework:** Bring to next class a list of three possible topics for Essay 1 on short fiction, with two or three approaches to writing about each possible topic.

**Note:** Other pieces of short fiction that you may read and consider writing about or writing about in comparison with any of the four stories above include the following: Welty, “Why I live at the P.O.” (107); Lahiri, “Interpreter of Maladies” (255); Baker, “Pants on Fire” (477).
Th. Jan. 29—In class, you will present your list of possible topics and approaches for general class discussion. We will also discuss **writing the researched critical essay on literature**. We will talk about beginning research on literary topics, consider what makes a good source, and discuss how to take notes to lay the groundwork for your project.

**Homework:** Narrow your choice of topic and approach. Read “From Topic to Rough Draft” in Norton, A37. Then, a) research the writer/story/critical elements that you plan to discuss in your essay; b) write the first rough draft of your essay for next class. Bring **three copies** to class.

T. Feb. 3—Groups: **Peer Critique of Drafts.** Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style. **Homework:** Revise drafts for next class.

Th. Feb 5—Turn in **polished, final Essay 1**, along with early drafts and pre-writing exercises. **Homework:** Read Holland’s “The Question: Who Reads What How?” in **The Critical Tradition**. Read also Browning, “How Do I Love Thee?” (811); Levertov, “Wedding-Ring” (816); Auden, “Stop all the clocks…” (825); Shakespeare, “Let me not to the marriage…” (826); Behn, “On Her Loving Two Equally,” (828); Piercy, “Barby Doll” (833); Hayden, “Those Winter Sundays” (849); Parker, “A Certain Lady” (870); Brooks, “We Real Cool” (881); Donne, “The Flea” (889); Marvell, “To His Coy Mistress” (900); Williams, “Red Wheelbarrow” and “This is just to say” (936); Dickinson, “Wild Nights…” (969); Rossetti, “A Sonnet Is a Moment’s Monument” (1049); Gilbert, “Sonnet: The Ladies’ Home Journal” (1168); Issa, “The moon and flowers,” “Insects on a bough” (1141); Frost, “Stopping by Woods…” (1267); Stevens, “The Idea of Order…” (1297).

**Unit Two—Poetry**

T. Feb. 10—Begin discussing poetry: consider Holland’s essay. Do about a third of the poems. Group analyses and discussion.

Th. Feb. 12—Continue group poetry analyses and discussion (next third of poems).

T. Feb. 17—Continue group poetry and discussion (final third of poems). **Note:** Revision of Essay 1 is due. **Homework:** Bring a list of three possible topics for Essay 2, with two or three approaches to writing about these texts (poetry) listed for each possible topic, to present. **Th. Feb. 19—Wrap up discussion of poetry and consider strategies for writing about it. Present ideas for Essay 2 on poetry.** **Homework:** a) research the writer(s)/poetry/critical elements that you plan to discuss in your essay; b) write the first rough draft of your essay for next class. Bring three copies of it to class.

T. Feb. 24—Groups: **Peer Critique of Drafts.** Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style, especially the details for working with poetry. **Homework:** revise drafts; final paper due next class. **Th. Feb. 26— Finished, polished Essay 2 is due, with draft(s) and pre-writing work.** **Homework:** Read *Emma*. Note—we’ll discuss it two parts.
Unit Three—The Novel

T. Mar. 3—Begin discussion of Emma and the origins of the novel. [Critical essay to be announced.]
Th. Mar. 5—Continue discussion of Emma.

T. Mar. 10—Revision of Essay 2 is due. Film, Emma.
Th. Mar. 12—Film, Emma.

T. Mar. 17—Spring Break
Th. Mar. 19—Spring Break
Homework: Read Like Water for Chocolate.

T. Mar. 24—Begin Like Water.
Homework: [Critical essay to be announced.]
Th. Mar. 26—Continue Like Water.
Homework: Bring a list of three possible topics for Essay 3 on the novel, with two or three approaches to writing about these texts listed for each possible topic, to next class.

Note: Options for this paper include bringing discussion of the films associated with each of these novels into your paper.

T. Mar. 31—in class, present your topic ideas for Essay 3. Discuss strategies for writing about novels and film.
Homework: a) research the writer/novel/film/critical elements that you plan to discuss in your essay; b) write the first rough draft of your essay for next class; bring three copies to class.

Th. Apr. 2—Groups: Peer Critique of Drafts. Address issues regarding documenting sources, incorporation of quotations and paraphrasing, general use of MLA Style. Review how to document use of films using MLA Style.
Homework: revise drafts for next class.

Unit Four—The Research Paper and Drama

T. Apr. 7—Finished, polished Essay 3 is due, with draft(s) and pre-writing work.
Homework: Review “From Topic to Rough Draft” and then read on through the rest of this section on developing a research paper in Norton, so A37-A52. Think back over the texts we have covered. Select a text, a pair of texts, or a group of texts to work with. Write a brief (2-3 page) proposal for a research project, due next class.
Th. Apr. 9—in class, present research project ideas. Review ways to begin the research process.
Homework: Read Much Ado About Nothing.

Note: Outside of class for the next two weeks, research and draft your Major Paper.

T. Apr. 14—in class, present research project ideas. Review ways to begin the research process.
Homework: Read Much Ado About Nothing.

T. Apr. 21—Revision of Essay 3 is due. Film of Ado.
Th. Apr. 23—Film of Ado. Sign up for conferences over the Major Paper draft.

Note: For conferences over the Major Paper, bring your draft. Have a list of at least 3 specific questions
regarding your organization, thesis, critical approach, and sources that you would like to discuss. Any questions regarding documentation should also be addressed at this conference.

T. Apr. 28—Conferences on major paper.
Th. Apr. 30—Conferences on major paper.

Completed Major Paper with any pre-writing exercises and drafts is due Monday, May 4th, at 8:00am.