ENG 2011G-001: Literature, the Self, and the World (Fiction)

Duangrudi Suksang
Eastern Illinois University

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We will examine and talk about how characters in short stories and novels perceive themselves in relation to others and the outside world, how they interact and react to each other, and how each individual character is influenced/shaped by external forces. By sharing and exchanging thoughts/observations about how characters behave and deal with each other and life predicaments, we will gain a better understanding of various human experiences.

Prerequisite: Eng 1002G.

Texts:
- Charles E. May, *Fiction's Many Worlds*
- Chinua Achebe (1930- ), *Things Fall Apart* (1958)
- Albert Camus (1913-1960), *The Stranger* (1942)
- Kate Chopin (1850-1904), *The Awakening* (1899) 2nd ed Norton Critical Edition
- Charles Dickens (1812-1870), *Oliver Twist* (1838)
- Gustave Flaubert (1821-1880), *Madame Bovary* (1857)
- Zora Neale Hurston (1891-1960), *Their Eyes Were Watching God* (1937)
- Edgar V. Roberts *Writing Themes about Literature* (7th edition)

**ATTENDANCE AND PARTICIPATION:** Regular attendance and active participation are required. According to the 2000-2001 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. (53)

In addition, the 2000-2001 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" (53).

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 9 excused or unexcused absences (3 weeks of classes), 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. For each class, whenever possible, you will work in small groups on the assigned reading selection(s). Each group will spend the first 15 minutes discussing the assigned selection. After that each group will share with the class its members' comments and observations about the assigned selection.

Class Discussion (60 points): Also, students will be divided into groups, and each group will be responsible for leading class discussion on a novel or half of a longer novel. I will give 60 points to groups that do a good job of getting the class involved in discussing their assigned novels. You should work together as a group and try to come up with different ways and questions that will get the class to participate in class discussion. You may also present what critics have to say about the novel. Every member of the group must have a speaking part and participate actively in getting the task done successfully. Anyone who does not adequately contribute to the success of the group will not receive many points.

2. Reading responses (100 points): You are required to write 4 substantial responses to reading assignments as indicated on the syllabus. You may do ONE extra response to replace the one that receives a low grade. 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 each 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 25 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 15 points (60 %). You will receive more than 15 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 15 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 short story should help guide your critical/analytical response.

3. 2 formal papers (200 points each--at least 1000 words long): I will grade them according to "Guidelines for Evaluating Writing Assignments in EIU's English Department," which will be given to you. You will be allowed to revise the first paper, and you may receive up to 20 additional points on your revised version. You must turn your revision in before or on the due date; otherwise, I will not accept your revision. The original paper must accompany the revised version.

4. A mid-term exam (100)

5. A comprehensive final exam (140)
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.

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.

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:

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<tr>
<td>2 Papers</td>
<td>400</td>
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<td>Reading responses (25 X 4)</td>
<td>100</td>
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<td>Mid-term exam</td>
<td>100</td>
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<td>Class Discussion</td>
<td>60</td>
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<td>Final</td>
<td>140</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 ICH) 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 2011 G: 1  Dr. Suksang  
Syllabus  (This syllabus may need to be adjusted at times during the semester.)

Week #1
M Aug 21  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 23  Discuss elements of fiction. Read Chapters 2, 3, 4, 5, 6, 7 in Edgar V. Roberts's Writing Themes.

F Aug 25  Read and discuss Irwin Shaw's "The Girls in Their Summer Dresses" (Fiction's 37-41) and Robley Wilson, Jr.'s "Thief" (Fiction's 42-44)—Response #1 (Respond to both stories.)

Week #2
M Aug 28  Read and discuss Chinua Achebe's "Dead Men's Path" (Fiction's 77-80) and Nadine Gordimer's "The Train from Rhodesia" (Fiction's 80-84)—Response #2 (Respond to both stories.)

W Aug 30  Read and discuss Elizabeth Taylor's "The First Death of Her Life" (Fiction's 142-144); Alice Walker's "To Hell with Dying" (Fiction's 144-149); and Mary Robison's "Yours" (Fiction's 158-159)—Response #3 (Respond to all three stories.)

F Sept 1  Read and discuss Luigi Pirandello's "The Soft Touch of Grass" (Fiction's 238-241) and Anton Chekhov's "Misery" (Fiction's 91-95)—Response #4 (Respond to both stories.)

Week #3
M Sept 4  Labor Day—No Class
W Sept 6  Read and discuss Gail Godwin's "A Sorrowful Woman" (Fiction's 281-286) and William Gass's "Order of Insects" (Fiction's 286-291)—Response #5 (Respond to both stories.)

F Sept 8  Read and discuss Charlotte Perkins Gilman's "The Yellow Wall-Paper" (Fiction's 362-375)—Response #6

Week #4
M Sept 11  Read and discuss The Awakening Chapters 1-19 (3-56)—Response #7
W Sept 13  Read and discuss The Awakening Chapters 20-39 (56-109)—Response #8
F Sept 15  Discuss The Awakening as a whole.

Week #5
M Sept 18  Read and discuss The Stranger Part One—Response #9
W Sept 20  Read and discuss The Stranger Part Two—Response #10
F Sept 22  Discuss The Stranger as a whole.

Week #6
M Sept 25  Read and discuss Things Fall Apart—Part I Chapters 1-7—Response #11
W Sept 27  Read and discuss Things Fall Apart—Part I Chapters 8-13—Response #12
F Sept 29  Read and discuss Things Fall Apart—Part II Chapters 14-20—Response #13

Paper #1  **Character Analysis.  Choose a character from one of the works we have read so far and present your analysis of that character.

Week #7
M Oct 2  Read and discuss Things Fall Apart Part II Chapter 21-25 and discuss the novel as a whole.—Response #14
W Oct 4  Conferences on PAPER #1
F Oct 6  Conferences on PAPER #1

Week #8
M Oct 9  Mid-term exam
W Oct 11  Workshop Paper #1—a complete draft due in class (If you do not have your complete draft for the workshop, I will deduct 15 points from whatever you get on the paper.  If you miss the workshop session without any valid excuse, I will also deduct 15 points from
**PAPER #1 DUE**

**Week #9**
- **M Oct 16**
  - Read and discuss Kurt Vonnegut, Jr.'s "Harrison Bergeron" (Fiction's 459-464) and Ursula K. Le Guin's "The Ones Who Walk Away from Omelas" (Fiction's 464-469)--Response #17 (Respond to both stories.)
- **W Oct 28**
  - Read and discuss Lafcadio Hearn's "The boy Who Drew Cats" (Fiction's 452-454) and Ambrose Bierce's "Chickamauga" (Fiction's 245-249)--Response #16 (Respond to both stories.)

Week #10
- **M Oct 23**
  - Read and discuss Their Eyes Were Watching God (Chapters 1-9)--Response #17
- **W Oct 25**
  - Read and discuss Their Eyes (Chapters 10-20)--Response #18
- **F Oct 27**
  - Discuss Their Eyes as a whole

Workshop Paper #2--a complete draft due in class (If you do not have your complete draft for the workshop, I will deduct 15 points from whatever you get on the paper. If you miss the workshop session without any valid excuse, I will also deduct 15 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 #12
- **M Nov 6**
  - Conferences on PAPER #2
- **W Nov 8**
  - Read and discuss Madame Bovary Part I Chapters I-IX (1-49).
- **F Nov 10**
  - Read and discuss Madame Bovary Part II Chapters I-X (49-125).

**REVISION of PAPER #1 DUE**

**Week #13**
- **M Nov 13**
  - Read and discuss Madame Bovary Part II Chapters XI-XV (125-166) and Part III Chapters I-II (166-185).
- **W Nov 15**
  - Read and discuss Madame Bovary Part III Chapters III-XI (185-255).
- **F Nov 17**
  - Discuss Madame Bovary as a whole.

Week #14 THANKSGIVING RECESS--NOVEMBER 20-24

**Week #15**
- **M Nov 27**
  - Workshop Paper #2--a complete draft due in class (If you do not have your complete draft for the workshop, I will deduct 15 points from whatever you get on the paper. If you miss the workshop session without any valid excuse, I will also deduct 15 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.)
- **W Nov 29**
  - Read and discuss Oliver Twist Chapters 1-XIV (1-110)
- **F Dec 1**
  - Read and discuss Oliver Twist Chapters XV-XXVIII (110-226)

**PAPER #2 DUE**

**Week #16**
- **M Dec 4**
  - Read and discuss Oliver Twist Chapters XXIX-XLI (226-336)
- **W Dec 6**
  - Read and discuss Oliver Twist Chapters XLII-LIII (336-440)
- **F Dec 8**
  - Discuss Oliver Twist as a whole.

Course Evaluation

FINAL: Tuesday, December 12, 8-10
Week#1
M Aug 21  
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 23  
F Aug 25

Week#2
M Aug 28  
Read and discuss Chinua Achebe's "Dead Men's Path" (Fiction's 77-80) and Nadine Gordimer's "The Train from Rhodesia" (Fiction's 80-84) -- Response#2 (Respond to both stories.)

W Aug 30
Read and discuss Elizabeth Taylor's "The First Death of Her Life" (Fiction's 142-144); Alice Walker's "To Hell with Dying" (Fiction's 144-149); and Mary Robison's "Yours" (Fiction's 158-159)--Response#3 (Respond to all three stories.)

F Sept 1
Read and discuss Luigi Pirandello's "The Soft Touch of Grass" (Fiction's 238-241) and Anton Chekhov's "Misery" (Fiction's 91-95)--Response#4 (Respond to both stories.)

Week#3
M Sept 4
W Sept 6
F Sept 8

Week#4
M Sept 11
W Sept 13
F Sept 15

Week#5
M Sept 18
W Sept 20
F Sept 22

Week#6
M Sept 25
W Sept 27
F Sept 29

Week#7
M Oct 2
W Oct 4
F Oct 6

Week#8
M Oct 9
W Oct 11

Paper #1 ** Character Analysis. Choose a character from one of the works we have read so far and present your analysis of that character.

Week#7
M Oct 2
W Oct 4
F Oct 6

Week#8
M Oct 9
W Oct 11

Mid-term exam
Workshop Paper #1 -- a complete draft due in class. (If you do not have your complete draft for the workshop, I will deduct 15 points from whatever you get on the paper. If you miss the workshop session without any valid excuse, I will also deduct 15 points from
F Oct 13
Read and discuss Kurt Vonnegut, Jr.'s "Harrison Bergeron" (Fiction's 459-464) and Ursula K. Le Guin's "The Ones Who Walk Away from Omelas" (Fiction's 464-469)--Response#15 (Respond to both stories.)

Week#9
M Oct 16
Read and discuss Eudora Welty's "A Memory" (Fiction's 307-311) and Hermann Hesse's "The Poet" (Fiction's 454-459)--Response#16 (Respond to both stories.)

W Oct 28
Read and discuss Lafcadio Hearn's "The boy Who Drew Cats" (Fiction's 452-454) and Ambrose Bierce's "Chickamauga" (Fiction's 245-249)Response#17 (Respond to both stories.)

**PAPER#1 DUE
Fall Break

Week#10
M Oct 23
Read and discuss Their Eyes Were Watching God (Chapters 1-9)--Response#18

W Oct 25
Read and discuss Their Eyes (Chapters 10-20)--Response#19

F Oct 27
Discuss Their Eyes as a whole

T Oct 24 & Th 26 and office hours on MWF—Conferences on PAPER#1 in order to get your papers back.

*You can revise PAPER#1, if you wish. You must turn in your revised version before or on the due date (NOV 10). I will not accept late submissions.

Week#11
M Oct 30
Read and discuss Monica Wood's "Disappearing" (Fiction's 250-252) and Ann Beattie's "Janus" (Fiction's 163-167) --Response#20 (Respond to both stories.)

W Nov 1
Margaret Atwood's "Happy Endings" (Fiction's 615-618) and Grace Paley's "A Conversation with My Father" (Fiction's 618-622)--Response#21 (Respond to both stories)

F Nov 3
Conferences on PAPER#2

Week#12
M Nov 6
Conferences on PAPER#2

W Nov 8
Read and discuss Madame Bovary Part I Chapters I-IX (1-49).

F Nov 10
Read and discuss Madame Bovary Part II Chapters I-X (49-125).

**REVISION of PAPER#1 DUE I will not accept late submissions.

Week#13
M Nov 13
Read and discuss Madame Bovary Part II Chapters XI-XV (125-166) and Part III Chapters I-II (166-185).

W Nov 15
Read and discuss Madame Bovary Part III Chapters III-XI (185-255).

F Nov 17
Discuss Madame Bovary as a whole.

Week#14 THANKSGIVING RECESS—NOVEMBER 20-24

Workshop Paper#2—a complete draft due in class (If you do not have your complete draft for the workshop, I will deduct 15 points from whatever you get on the paper. If you miss the workshop session without any valid excuse, I will also deduct 15 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.)

W Nov 29
Read and discuss Oliver Twist Chapters I-XIV (1-110)

F Dec 1
Read and discuss Oliver Twist Chapters XV-XXVIII (110-226)

**PAPER# 2 DUE

Week#16
M Dec 4
Read and discuss Oliver Twist Chapters XXIX-XLI (226-336)

W Dec 6
Read and discuss Oliver Twist Chapters XLII-LIII (336-440)

F Dec 8
Discuss Oliver Twist as a whole.

Course Evaluation

FINAL: Tuesday, December 12, 8-10