Fall 8-15-2002

ENG 2601-003: Backgrounds in Western Literature

William Searle
Eastern Illinois University

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Dr. William J. Searle

English 2601—003—11:00 to 11:50___MWF—CH 3691 (318)

Office Number: Coleman Hall 3371 (314B)
Office Phone: 581-6375; e-mail: cfwjs@eiu.edu
Office Hours: 9:00 to 9:50 MWF; 3:00 to 3:50 Wed. and by appointment

The following texts are used for English 2601:


**Attendance:** Plan to attend every class. You might glance at page 52 of the 2002-2003 catalog concerning this matter. Obviously, a student seldom does well in a course and never performs to his or her full potential when he or she cuts class frequently. For that reason, I have established the following attendance policy. For every five unexcused absences, your final grade will be lowered one letter grade. If you have unexcused absences, your final grade will be lowered two letter grades, etc. Late papers will be accepted only in cases of extreme emergency—severe illness, official university activity, or other urgent reasons.

**Departmental statement on plagiarism:** “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 an including immediate assignment of a grade of F for the course, and to report the incident to the Judicial Affairs Office.”
Grading: There will be two one-hour exams, each worth 20 percent, frequent reading check quizzes worth ten percent, and a medium-length paper (6 to 8 pages of typewritten text) worth 30 percent, due approximately 5 classes before the end of the semester. Of course, you are responsible for keeping up with reading and writing assignments, even if you are unable to attend class. In other words, a missed class is not a valid excuse for not being prepared on your return. Learn the assignment from a classmate or from your instructor. If you have a documented disability and wish to receive academic accommodations, contact the Coordinator of the Offices of Disability Services (581-6583) as soon as possible.

A Tentative Outline for English 2601

Wk#1—Mon. Aug. 26—Discussion of course and assignment of texts
   Wed. “ 28—Video on the oral tradition or an overview of Homer
   Fri. “ 30—The Old Testament: Genesis, Chapters 1-3, pages 51-54 in Masterpieces (M).

Wk#2—Mon. Sept. 2—LABOR DAY OBSERVANCE—NO CLASS
   Wed. “ 4—Genesis, chapters 4, 6-9, 11, 22, pp. 54-58 in M.
   Fri. “ 6—Job, pp. 72-88 in M.

Wk#3—Mon. Sept. 9—Conclude Job, Discuss Jonah, pp. 95-97 in M.
   Wed. “ 11—selections from Homer’s Iliad, Books I and II, pp. 104-30 in M.
   Fri. “ 13—The Iliad, Books VIII and IX, pp. 131-149 in M

Wk#4—Mon. “ 16—The Iliad, Books XVI and XVIII, pp. 150-176 in M.
   Wed. “ 18—The Iliad, Books XXII and XXIV, pp. 176-206 in M.
   Fri. “ 20—excerpts from The Odyssey, Fagles’ translation

Wk#5—Mon. “ 23—excerpts from The Odyssey
   Wed. “ 25—excerpts from The Odyssey
   Fri. “ 27—excerpts from The Odyssey

Wk#6—Mon. “ 30—Begin Greek Drama: either Sophocles’ Oedipus the King, pp. 599-639 Or Euripides’ Medea, pp. 642-72 in M, video?
   Wed. Oct. 2—Conclude Oedipus or Medea
   Fri. “ 4—HOURLY EXAM#1 (on the Old Testament and Homer)

Wk#7—Mon. Oct. 7—Aristophanes’ Lysistrata, pp. 674-726 in M.
   Wed. “ 9—loose ends of Lysistrata; Begin Virgil’s Aeneid.,
   Mandelbaum’s translation, Book I
   Fri. “ 11—Virgil’s Aeneid, Book II, video
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Wk#8—Mon. Oct. 14—Virgil’s *Aeneid*, Books IV and VI.
   Wed. “ 16—*The Aeneid*, Books VIII and XII.
   Fri. “ 18—FALL BREAK---NO CLASS

Wk#9—Mon. “ 21—*The Aeneid*, loose ends
   Wed. “ 23—if time permits, *Song of Roland* in M.
   Fri. “ 25—*Song of Roland*

Wk#10—Mon. “ 28—HOURLY EXAM #2 (Greek Drama, Virgil, Roland)
   Wed. “ 30—selections from Dante’s *Inferno*, Ciardi’s translation
   Fri. Nov. 1—excerpts from *The Inferno*

Either during week 11 or 12, and perhaps sooner, we will have conferences about your paper topics.

Wk#11—Mon. Nov. 4—excerpts from *The Inferno*
   Wed. “ 6—excerpts from *The Inferno*
   Fri. “ 8—excerpts from Rabelais’ *Gargantua and Pantagruel*, Cohen’s translation

Wk#12—Mon. “ 11—*Gargantua and Pantagruel*
   Wed. “ 13—*Gargantua and Pantagruel*
   Fri. “ 15—selections from Cervantes’ *Don Quixote*, Book I, Cohen’s Translation

Wk#13—Mon. “ 18—excerpts from *Don Quixote*
   Wed. “ 20—excerpts from *Don Quixote*
   Fri. “ 22—excerpts from *Don Quixote*

THANKSGIVING VACATION—NOV. 23 thru DEC 1—NO CLASS

Wk#14—Mon. “ 2—if time permits, selections from Boccaccio’s *Decameron*
   Wed. “ 4—if time permits, selections from the *Decameron*
   Fri. “ 6—PAPER DUE, selections from Petrarch in M

Wk#15—Mon. “ 9—if time permits, selections from Montaigne
   Wed. “ 11—Montaigne
   Fri. “ 13—review and evaluation of course, STUDY GUIDE distributed.

FINAL EXAMS: Dec. 16 thru Dec. 20 (Dante, Rabelais, Cervantes, etc.)
Areas of Interest for Paper Topics

Below you will find a list of areas of interest relevant to material studied in English 2601. Obviously, the list does not pretend to be an exhaustive one. As the semester progresses, I will suggest other topics to write about. Since the areas of interest are rather general, they will have to be restricted and focused according to your interests and findings. In other words, restriction of topic and construction of a thesis statement are your responsibilities. Of course, you are encouraged to create your own topics. All I ask is that you let me approve your topic several weeks before you actually start working on your essay. A brief talk with me may save you from later bitterness and gnashing of teeth.

The essay should be of medium length—6 to 8 typewritten pages of text—essentially critical in nature. Needless to say, your paper must not be a mere rehash of information discussed in class. Because of the limited nature of our library’s resources, I am not requiring that you use secondary sources (articles in journals, chapters from books, information from web sites, etc.). However, in many cases, research and citation of secondary sources would inspire your own ideas and lend support to your work. If you do decide to research your topic, remember to review the introductions to various authors and texts in Masterpieces. Our textbook also provides suggested readings. Furthermore, Masterpieces does offer a web site: http://www.wwnorton.com which may provide useful information. The best place to look would be the MLA Bibliography in Booth Library. This source is available electronically. Just click on Library Services, then on electronic indexes, then literature; then scroll down to the MLA Bib. and click.

Of course, whenever you receive this “extra help,” whether the ideas are paraphrased or copied word for word, you are required to document your sources appropriately. To “forget” to do so, as you know from English 1001G and English 1002G, is grounds for failure on the paper and perhaps the course. The proper documentation form, the MLA Style Sheet, 5th Edition, is found in most college handbooks and also is available in our Writing Center, room 3110 (301) Coleman Hall. The paper is due December 6. Essays will not be accepted after December 13.

1. The theme of “growing up” in one of the following: The Odyssey, The Joseph Story, The Aeneid, Gargantua and Pantagruel.
2. The role of women in one of the following: The Iliad, The Odyssey, The Aeneid, Euripides’ Medea, Aristophanes’ Lysistrata, etc.
3. The theme of love and/or marriage in one of the following: The Odyssey, The Aeneid, Don Quixote, Euripides’ Medea, Aristophanes’ Lysistrata, etc.
4. Father/Son relationships in one of the following: The Odyssey, The Aeneid, Gargantua and Pantagruel, The Inferno, The Iliad, The Joseph Story, etc.
5. The concept of the hero as it is implied or defined in one of the following: The Book of Job, The Odyssey, The Aeneid, The Inferno, The Song of Roland, Don Quixote, etc.
6. The concept of kingship or good government in one of the following: Sophocles' *Antigone*, *The Aeneid*, *The Iliad*, *The Odyssey*, *The Inferno*, *Don Quixote*, *Gargantua and Pantagruel*, *The Song of Roland*.

7. The concept of the deity as it is illustrated or implied in one of the following: *Job*, *The Odyssey*, *The Iliad*, *The Inferno*, *The Aeneid*.

8. A discussion of the epic simile in one (or any combination of 2) of the following: *The Iliad*, *The Odyssey*, *The Aeneid*.

9. The function of the city in one of the following: *The Odyssey*, *The Aeneid*, *Pantagruel and Gargantua*, *The Inferno*.

10. The theme of the outsider in one of the following: *The Odyssey*, *The Aeneid*, Euripides' *Medea*, *Don Quixote*, *Gargantua and Pantagruel*.

11. Compare and/or contrast the vision of the world of the land of the dead in *The Aeneid, Book VI* and *The Odyssey, Book XI*.

12. The Significance of old men in *The Odyssey*.


15. The role of the chorus in a Greek play not discussed in class.

16. An analysis of a play by Sophocles, Aristophanes, or Euripides not discussed in class.

17. A contrast of two translations of the same work (as C. Day Lewis' translation of *The Aeneid* with Mandelbaum's translation, or Fitzgerald's translation of *The Odyssey* with Fagles').

18. An analysis of image patterns in one of the works discussed in class (as fire imagery in *The Aeneid*).

19. The impact of one of the authors discussed in class on later literature: *Gensis I, II, and III* on Milton's *Paradise Lost*, the Homeric simile on Milton's *Paradise Lost*, Sophocles' *Antigone* on one of the 17 later versions, Petrarch on the poetry of John Donne, Sir Philip Sidney, or Thomas Wyatt, etc.

20. A detailed lesson plan on one of the works discussed in class or another work by one of the authors discussed in class.

21. A comparison/contrast of film version of one of the works discussed in class with the text of that work.

GOOD LUCK!