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ENG 1002-019: Composition and Literature

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1002-019

ENGLISH 1002G – COMPOSITION AND LITERATURE

Spring 2004 / Section 019
MWF 10:00-10:50
Coleman Hall 2120

Dr. Chris Wixson
Coleman Hall 3015
Office Hours: 11-1:00 MWF
(Or by appointment)

Required Textbooks: *Poetry, An Introduction* Michael Meyer
Writing Essays About Literature Kelley Griffith
The Bedford Introduction to Drama Lee Jacobus
An Introduction to Fiction X.J. Kennedy / Dana Gioia

Required Supplies: A notebook and a folder for notes, handouts, and in-class work

Course Philosophy

[The study of literature can provide us with] a clue to how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us.
-Adrienne Rich

The goal of English 1002 is a writing course designed to improve skills in critical thinking and analytical expression based on the reading of literary texts. The syllabus is made up of texts that span genres and time periods, and, among the authors, you may recognize some of the usual suspects (William Shakespeare, Ernest Hemingway, Robert Frost) side by side with less familiar names (Susan Glaspell, Ursula LeGuin, ee cummings). Although not conceptualized as a survey, the course is reading and thinking intensive, necessitating a commitment to class discussion (beyond merely showing up) and courageous consideration of ideas about art, interpretation, writing, culture, existence, and desire. The format of each class will be relatively fluid, changing with regard to the material, my ideas, and your interests. There will be some discussion as well as the occasional informal lecture. However, this course should focus primarily on you, your questions, and opinions. Remember this is not MY class but ours and should be understood as an ongoing conversation. 1002 is a *writing-centered* course, from which you will be submitting essays for inclusion in your university-required portfolios. Please let me know if you wish to discuss this requirement and its procedure.

Learning Outcomes

1. To write expository and persuasive papers in which paragraphs, sentences, and words develop a central idea that responds to reading of literary works.
2. To read poetry, fiction, and drama expressing a wide range of cultural perspectives and values and to think critically and write analytically about them.

3. To engage in reading and writing experiences about literature so as to establish a foundation for continued social, cultural, intellectual, and aesthetic discovery and appreciation.

Course Policies

Attendance: I expect you to be in class awake and prepared every Monday, Wednesday, and Friday. In other words, arrive on time with your reading/writing assignment completed, prepared to participate in discussion. If you are not a “morning” person, it is important to realize that now and switch into one of the other sections. Because so much in this course relies upon in-class work, frequent absences and habitual lateness will adversely affect your course performance. Attendance will be taken at each class session – you are allowed **three** unexcused absences before your grade is negatively affected. After three, each unexcused absence will lower your participation grade by a letter. **More than five unexcused absences will result in a “0” for participation. More than seven unexcused absences will result in a grade of no credit for the course. Students missing or more than five minutes late to conferences or peer critique sessions will lose five points from that paper grade and receive no comments on their draft.** Please notify me by email if there is unexpected illness or an emergency that causes you to miss class. Do **not** get in touch asking “for the assignment” or a “rundown of what you missed.” My responsibilities as an instructor lie with the students who do come to class.

****If you have a *documented* disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.**

Late Papers: These are no fun for me to keep track of and only put you further behind. For each day beyond the scheduled due date, late papers will be penalized a third of a letter grade. **After a week, I will no longer accept the paper, and it becomes a “0.”** Again, if you become ill or the victim of emergency circumstances, please email me as soon as possible and stay in touch.

Plagiarism: Any paper with your name on it signifies that you are the author--that the wording and major ideas are yours, with exceptions indicated by either quotation marks and/or citations. Plagiarism is the unacknowledged use (appropriation and/or imitation) of others' materials (words and ideas). We will discuss how to avoid it. Evidence of plagiarism will result in one or more of the following: a failing grade for the assignment, an F in the course, and a report filed with the Judicial Affairs Office.

Conferences: Please set up an appointment to discuss your work or any aspect of the course. E-mail is another place where questions and concerns can be addressed. There will be mandatory conferences later in the term during the writing process for the last two essays.

Class Participation: You should come to class having completed and prepared to talk about the reading for that day. Your own questions and comments about the texts are integral to the success of the course. Each class session will be a mixture of informal lecture and discussion; thus, your own questions and comments about the texts are essential to the success of the course. You will also need to have completed the assigned reading and (when noted) writing. If there are

no questions or a lagging discussion, I will assume that you understand the text perfectly and will give a quiz.

Email: You should get into the habit of checking your email daily. There will be a class list on which I will post changes in assignments (if they arise), course-related announcements, and ideas that expand upon what happens in class. This list is also a great way for all of us to interact outside of class; that is to say, if you have a question or query, the miracle of technology offers us a way to discuss and address it.

Assignments:

- *A Research Paper that focus on a particular issue that has provoked, challenged, or disturbed your thinking during the course and can be generated from seed papers. Writing guidelines will be handed out in advance.
- *Manifesto paper (4 pages)----details to come.
- *Active, Engaged Participation in Discussion --- defined as TALKING productively.
- *Two Shorter Papers (3-4 pages)
- *Midterm Exam and Final Exam

Extra Credit can be obtained by attending and writing about the campus production of Williams' The Glass Menagerie this spring. More information will be handed out as the production date gets closer.

FINAL GRADES: Your final grade in the course will be determined by your performance on the following assignments:

Two Brief Essays (3-4 pages each)	20%
Research Paper	25%
Midterm Exam	15%
Final Exam	20%
Manifesto (4 pages)	10%
Short Writing / Quizzes / Active Participation:	10%

****You must complete all written assignments and exams to complete the course. Failure to complete any one of the components represents incomplete work for the semester and anyone with incomplete work will not receive a passing grade for the course.**

Schedule of Assignments

THIS SCHEDULE MAY CHANGE AT ANY TIME ACCORDING TO THE NEEDS AND DEMANDS OF THE CLASS. MAKE SURE YOU ALWAYS BRING IT WITH YOU FOR MODIFICATION.

January	12	Introductory Comments / Writing Self-Evaluation	
	14	Interpreting Literary Texts	
	16	“Hills Like White Elephants” (handout) Response Due	
	19	NO CLASS – MLK Jr. Day	
	21	Kennedy 35-9 (Poe’s “The Tell-Tale Heart”)	
	23	Kennedy 573-5 (Chopin’s “The Story of an Hour”)	
	26	First Draft of Short Paper #1 Due	
	28	Kennedy 510-3 (Atwood’s “Happy Endings”)	
	30	Final Draft of Short Paper #1 Due	
	February	2	Jacobus 1-6; 955-61 (Glaspell’s “Trifles”)
4		Jacobus <u>A Doll House</u> Act One	
6		Jacobus <u>A Doll House</u> Act Two	
9		Jacobus <u>A Doll House</u> Act Three	
11		Workshop on Short Paper #2	
13		NO CLASS – LINCOLN’S BIRTHDAY	
16		Jacobus <u>The Glass Menagerie</u> Act One	
18		Jacobus <u>The Glass Menagerie</u> Act Two	
20		Jacobus <u>The Glass Menagerie</u> Act Three	
23		First Draft of Short Paper #2 Due	
25	Griffith 87-115 / Meyer 117-8 Meyer	** <u>Glass Menagerie</u> 2/25-29	
27	Final Draft of Short Paper #2 Due		
March	1	Meyer 143-4	
	3	Meyer 228-30; 196-8	
	5	Meyer “Robert Frost”	
	8	Meyer “Robert Frost”	
	10	Exam Review	
	12	Midterm Exam	

HAPPY SPRING BREAK!!!!!!

“Love”	22	Meyer 433-40
	24	Meyer 433-40
“Education”	26	Kennedy 577-88
	29	Meyer 441-50
	31	Meyer 441-50
April	2	Kennedy 606-17
	5	Manifesto Paper Due
	7	Research Workshops
	9	Research Workshops
	12	Mandatory Conferences
	14	Mandatory Conferences
	16	Mandatory Conferences
	19	First Draft of Research Paper Due
	21	Research / Revision Workshop
	23	Revision Workshop
	26	Final Draft of Research Paper Due
	28	Final Exam Preparation / Review
	30	Final Exam Review

**Final exam date TBA.