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## ENG 1002-024: Composition and Literature

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michael leddy / eng 1002g / composition and literature / spring 2004

class: Coleman 2120, MWF 11:00

office hours: Coleman 3741 (west hallway), MWF 8:30-9:00, 10:00-11:00, and by appointment

telephone: 581-6983 (office) / 581-2428 (English Department) / 345-4310 (home, not after 9:00 p.m.)

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Composition and Literature is devoted to reading, talking about, and writing about literary works in a variety of forms—poetry, short fiction, and drama. Our concerns are not primarily historical or technical—the course is not a survey of literature through the ages or an exercise in memorizing literary terms. Rather, we will consider literature as what philosopher and poet Kenneth Burke calls "equipment for living" and focus on ways in which makers of literary works engage the deepest questions of human life. We'll do so by reading works that will take us through the span of a human lifetime.

#### requirements

Dedicated participation in the daily work of the course (reading and talking), quizzes (fairly easy if you do the reading), some memorizing of poems, frequent short pieces of writing, a final examination.

#### attendance

Attendance is essential. Or as the poet Ted Berrigan would tell his students, you should attend class as often as I do. You are responsible for all assignments, whether or not you are in class when they are announced. If you must miss a class, you should get in touch with me beforehand to find out what you will miss. (You may call me at home if you need to; I don't have voice mail for my office number.)

#### late work and make-up work

Missed writing cannot be made up. Late writing assignments are acceptable only if you have my approval in advance. If you have a *properly verified* absence for illness, emergency, or participation in an official University activity, I will record a blank for a missed quiz, not a zero.

#### disabilities

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

#### office hours

Coming in to talk can be a great way to engage in genuine intellectual dialogue. It can also be a great way to clear up questions and dissolve anxieties and get expert help with writing problems. Feel free to come in to talk—about a

question that you didn't get to ask in class, an idea that you want to discuss, a writing problem, an assignment, a grade, etc. If office hours aren't workable for you, talk to me and we can figure out another time. And when you come in, you needn't apologize for taking up my time. Having office hours is part of what a college prof does.

### decorum

Our purposes here are serious—not grim or morbid, but genuinely intellectual. No eating, talking, sleeping, doing work for other classes, or other private business. Please turn off cell phones before class begins. Anyone who interrupts the work of the class on a continuing basis will be asked to leave.

### some words about discussion

I like to ask questions that make people think. I also like it when people ask *me* such questions. So I think of discussion as a matter of asking questions to get at the substance of what we're reading. Consider what the writer Thomas Merton says about a teacher he admired:

Most of the time he asked questions. His questions were very good, and if you tried to answer them intelligently, you found yourself saying excellent things that you did not know you knew, and that you had not, in fact, known before. He had "educated" them from you by his question. His classes were literally "education"—they brought things out of you, they made your mind produce its own explicit ideas (*The Seven Storey Mountain*).

When I was a student I always felt patronized when someone replied to my contributions by saying something like "Very good" or "That's interesting," so when we talk as a class, I try not to give those rote non-responses. Instead I try to engage what someone is saying. Sometimes a student's comment will make me think of something I hadn't thought to say before. Or I might ask a question—sometimes for the sake of debate, sometimes to look for a lengthier explanation (for instance, "What makes you see it that way?"). So if you say something and I then ask you a question, I'm doing so in the spirit of dialogue. (You should be asking questions too, of me and of one another.)

A few guidelines about discussion: Please raise your hand. If someone else gets recognized first and you still want to say something, just raise your hand again (don't think that I've decided not to "call on" you). When I ask a question, I always try to look first for someone who hasn't yet contributed before going to someone who's already contributed.

If everyone comes in prepared to make some contributions to each discussion, we will have wonderful discussions. If you have general qualms about participating in class discussion, please talk to me as soon as possible. If at any point you have qualms about how things are going in class, please talk to me.

### grading

Your grade will be based on your written work (45%), quizzes (25%), final exam (20%), and participation (10%).

Writing assignments receive letter grades. Missing writing receives a zero. Quizzes receive numerical grades. A quiz average of, say, 103% counts as 103 and not as an A (95); a quiz average of, say, 40% counts as 40 and not as an F (55). Participation in the course receives one of five grades: 100 (consistent informed participation), 85 (frequent informed participation), 75 (less frequent participation or less informed participation), 50 (only occasional participation), 0 (little or no participation). You may check on quizzes and participation at any time. To calculate semester grades, I use the following numerical equivalents for letter grades:

A 95 A- 92 B+ 87 B 85 B- 82 C+ 77 C 75 C- 72 D+ 67 D 65 D- 62 F 55

Sometimes when I grade an essay I'll make a "slashed" grade—e.g., B+/A-, which falls between the two grades (89.5). For semester grades, 90 or above is an A; 80 or above, a B; 70 or above, a C; 60 or above, a D; below 60, an F. For semester grades, 90 or above is an A; 80 or above, a B; 70 or above, a C. Your work must reach C level to pass 1002. An average below C equals NC (no credit).

### electronic writing portfolio

University regulations require that you submit an essay from English 1001G or English 1002G for your electronic writing portfolio. Your portfolio is your responsibility; make sure that you understand the requirements and fulfill them in a timely way. You can find more information about the portfolio at <http://www.eiu.edu/~assess/>.

### department 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 the representation of them as one's original work" (*Random House Dictionary of the English Language*)—has the right and responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the course.

### academic integrity

Any breach of academic integrity—from cheating on a quiz to "getting ideas" from Spark Notes to submitting a wholly unoriginal essay—is a serious matter and will get you a serious penalty. The Judicial Affairs office recommends an F for the course. You will also be required to take a course in ethics administered by Judicial Affairs, whose staff will keep a record of your misconduct and notify your other profs (without using your name) that one of their students has violated academic integrity. You should be familiar with Eastern's statement on academic integrity (posted in classrooms) and should ask if you have any questions about quoting from and/or documenting sources. But since the work of the course is to be an expression of *your own ideas in your own words* (aside from words and ideas derived from the works we're reading), questions of plagiarism and collusion should never arise. Do not "borrow" work or have someone "go over" your work or give your work to anyone (allowing someone else to make use of your work is also a breach of academic integrity and will also get you a serious penalty, up to and including an F for the course).

## provisional outline

[Poems will all be available as xeroxes. Short stories (except for one) are in *The Story and Its Writer (SW)*. A dvd of *Wit* will be available in the library. In addition to the three class-length in-class writings (in all caps), there will be frequent shorter in-class (and possibly out-of-class) writing assignments.]

- 1.12: Intro to the course
- 1.14: How to do well / course survey
- 1.16: William Blake, "Infant Joy," "Infant Sorrow"
- 1.21: Delmore Schwartz, "'I Am Cherry Alive,' the Little Girl Sang"
- 1.23: Ted Berrigan, "Cranston Near the City Line"
- 1.26: Jamaica Kincaid, "Girl" (SW)
- 1.28: Any Tan, "Two Kinds" (SW)
- 1.30: Rick Moody, "Boys" (SW)
- 2.2: Theodore Roethke, "My Papa's Waltz"
- 2.4: James Joyce, "Araby" (SW)
- 2.6: James Joyce, "Eveline"
- 2.9: IN-CLASS WRITING
- 2.11: Bessie Smith, "Young Woman's Blues"; Muddy Waters, "Mannish Boy"
- 2.16: Kenneth Koch, "Energy in Sweden," "To My Twenties"
- 2.18: Sappho, [Look at him, just like a god]
- 2.20: Catullus, 8, 51
- 2.23: William Shakespeare, Sonnet 116
- 2.25: Gregory Corso, "Marriage"
- 2.27: Christopher Marlowe, "The Passionate Shepherd to His Love";  
Sir Walter Raleigh, "The Nymph's Reply to the Shepherd"
- 3.1: John Donne, "The Good Morrow"
- 3.3: Emily Dickinson, 754
- 3.5: Raymond Carver, "What We Talk About When We Talk About Love" (SW)
- 3.8: IN-CLASS WRITING
- 3.10: Our love songs
- 3.12: Our love songs
- 3.22: Margaret Atwood, "Spelling"
- 3.24: Samuel Taylor Coleridge, "Frost at Midnight"
- 3.26: Philip Larkin, "A Study of Reading Habits"
- 3.29: William Butler Yeats, "The Wild Swans at Coole"
- 3.31: Frank O'Hara, "A Step Away from Them"
- 4.2: Frank O'Hara, "The Day Lady Died"
- 4.5: IN-CLASS WRITING
- 4.7: Philip Larkin, "Aubade"
- 4.9: Kenneth Koch, "To Old Age"
- 4.12: Grace Paley, "A Conversation with My Father" (SW)
- 4.14: Eudora Welty, "A Worn Path" (SW)
- 4.16: Ted Berrigan, "People Who Died"
- 4.19: Emily Dickinson, 465
- 4.21: John Donne, Holy Sonnet 10
- 4.23: *Wit*, a film by Mike Nichols, from the play by Margaret Edson
- 4.26: *Wit*
- 4.28: *Wit*
- 4.30: Last class