

Fall 8-15-1997

ENG 3010C-003: Literary Masterworks

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3010C-3

ENGL 3010C-03, Literary
Masterworks,
Gregg A. Hecimovich
W 6:00-8:30p.m. Coleman Hall 306 (340 after
7:20 p.m.)
Office Phone: (217) 581-6305

Course Description:



ENGLISH 3010C is an analysis of selected masterworks from the Western cultural tradition. The course has two main purposes: to introduce students to a selection of "Great Books" and to study how "Great Books" reflect and alter culture. We will study our works in their historical contexts with an eye to how these contexts and works speak to us today.

<http://www.ux1.eiu.edu/~cfgah/>



Requirements:

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REQUIRED TEXTS:

The following texts are available at the campus bookstore. Electronic texts can be found for some of our works-still you are required to bring the appropriate "hard" texts to our class meetings.

- ✂ *Poetics*. Aristotle (in Loeb Classical Library)
Trans. Doreen C. Innes.
- ✂ *Oedipus Rex*. Sophocles (in Sophocles: The Theban Plays).
- ✂ *Othello*, Shakespeare.
- ✂ *Paradise Lost*. Milton.
- ✂ *Marriage of Heaven and Hell*. Blake.
- ✂ *Songs of Innocence and Experience*. Blake.
- ✂ *Lyrical Ballads*. 2nd Ed. Wordsworth and Coleridge.
- ✂ *David Copperfield*. Dickens.
- ✂ *Jane Eyre*. Bronte.

Extended Reading (one of the following):

**Glengary Glenross*. Mamet.

**What Work is*. Levine.

**Cider House Rules*. Irving.

For Electronic Texts and Resources click here:



GOALS

I want students to read and appreciate works of literature that will serve them as they think and move through their own lives. The focus will be on "masterworks" and their translation into guidebooks for living in our world. To that end, I require the execution of the following skills:

1. the ability to convey thoughts and ideas taken from the works read--that is, the improvement of your interpretive capabilities.
2. the ability to recognize and evaluate different methods of communication
3. the ability to identify the inter-play of writers within a larger discourse by understanding some historical context and relevance

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COURSE ORGANIZATION

This course introduces masterworks from three literary genres: drama, poetry, and fiction. The course will proceed chronologically moving from tragic to comic registers. We will open with drama and its ancient roots and move on from there.

Drama Section:

Aristotle's *Poetics*

Sophocles *Oedipus Rex*

Shakespeare's *Othello*

[optional: Mamet's *Glengarry Glenross*]

Poetry Section:

Milton's *Paradise Lost* (selections)

Blake's *Marriage and Songs*

Wordsworth and Coleridge's *Lyrical Ballads*

[optional: Levine's *What Work Is*]

Fiction Section:

Bronte's *Jane Eyre*

Dickens's *David Copperfield*

[optional: Irving's *Cider House Rules*] [BACK TO TOP](#)

WRITING ASSIGNMENTS

The course requires two essays. Essays should be about **five pages** long. Writing assignments are designed to allow you to pull together the diverse readings in a thoughtful and critical way. Subject matter is open. "Instigator Questions" will be provided to suggest possible approaches. I am anxious that you choose to write on topics relevant to your interests.

Papers are due at the beginning of class on the day indicated in the course schedule. [BACK TO TOP](#)

NEWSGROUP / Double-Sided Illustrated Readings/Reading Quizzes:

In addition to the two essays, you are expected to participate in the class DSIR's and later in the semester the class Newsgroup. Newsgroup discussions will help shape and extend classroom discussion. This will also be a forum for students to test their ideas and to seek help for collaborative projects. You will be required to submit a close reading (or brief analysis) for each class meeting when reading is assigned. The close reading will be a critical analysis of some aspect of that day's assignment. The DSIR's will be a one page typed or hand-written summary and critical analysis of that day's reading assignment. Illustrations, mathematical equations, doodles are welcomed. You are encouraged later in the semester to submit these electronically as part of the course Newsgroup. These close readings should cite a passage from the reading, and then analyze and interpret the passage. You should consider these open, free, and informal. This is the place to muse freely. Close readings serve a double purpose. They prepare you for discussion, and they serve as openings to possible essay subjects. A response to a posted close reading "counts" equally with a submission. Consider Newsgroup exchanges an integral part of your required reading. [BACK TO TOP](#)

REVISIONS

By the end of the semester I will ask you to re-write one of your two essays. This essay will be published on the World Wide Web as a resource to others interested in your topic. **Guidelines for Revision:** Simply correcting the grammatical and spelling errors of the original paper does not

general re-thinking and re-working of the original points and introduces new ones. Editorial comments are perhaps the most valuable and personalized advice on how to improve your writing, and your revisions should take them into account. [BACK TO TOP](#)

OUT-OF-CLASS CONFERENCES

To ensure your progress in the course, you are required to meet with me *at least* twice during the semester. These conferences appear on the schedule and are mandatory. Additional meetings are optional but strongly suggested. [BACK TO TOP](#)

ATTENDANCE / PARTICIPATION

English 3010C is not a lecture course. Your presence and participation are required. Absences will affect your grade. **Three unexcused absences will lower your final grade by one full letter. Five or more unexcused absences will result in automatic failure.** [BACK TO TOP](#)

HONOR CODE

See the *Student Handbook* for information on the school's honor code. See the *Harbrace College Handbook* and on-line documentation materials for information on proper documentation. Further information about citing electronic and textual sources is available from the [Writer's Toolbox](#) page on this web. Plagiarism should not be a problem, but if it is, it is a serious one and can only result in failure. [BACK TO TOP](#)

GRADING

The following percentages show the weight given each paper, your participation, and DSIR's/Newsgroup:

- Papers and Revisions %65
- Class participation %10
- Newsgroup/ DSIR / Reading Quizzes %10
- Final Exam or Extended RP %15

Two essays, one re-write, and a final exam (or optional the "Extended Reading Project") constitute the bulk of your final grade--a grade which will reflect how successfully you achieve the goals listed above. When writing papers, follow the MLA guidelines described in your *Harbrace College Handbook*. You may also find guidelines on-line at the [Toolbox Page](#). Papers are due at the beginning of class, and any paper

handed in after that time will be considered late. Given that the class will operate on a workshop schedule, it is essential that all papers come in as scheduled; late papers without a prearranged extension (given only under dire circumstances) will suffer a grade penalty. Work which fails to reach the stipulated lower limit for number of pages will also be penalized. (The standard for one type-written page is 250 words, and most word processors have word counting functions.) If you do not own a computer contact the Academic Computer Support at 581-5171 and set up an appointment to tour the facility and review their policies. Keep all returned papers for future reference and bring them when you meet with me during the scheduled conferences. [BACK TO TOP](#)

OPTIONAL EXTENDED READING PROJECT

I am considering an out-of-class extended reading project instead of a comprehensive final exam. Student groups would present one of the following three contemporary works at the end of the course. The presentation would be framed by the preceding masterwork: Drama-Mamet; Poetry-Levine; Fiction-Irving. Possible approaches: Mamet picks up the *Iago/Satan/Marriage of Heaven and Hell* thread in an apt Midwestern context. Irving's *Cider House Rules* invites *Jane Eyre*, *David Copperfield*, and our other texts into a modern exploration of "Rules" (Eve's apple enters the modern Cider House). And Philip Levine's *What Work Is* extends *Lyrical Ballads* mission of expressing "the overflow of powerful or intense feeling recollected in tranquility"-- with a twist. Students would choose which extended reading project to join. Groups can offer a substitute contemporary text if they choose. Individual student essays would top off the project. [BACK TO TOP](#)

STUDENTS WITH DISABILITIES

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. [BACK TO TOP](#)

OFFICE HOURS

*Office Hours: Monday, Wednesday, and Friday
2:00-4:00 Coleman 314E
(and by appointment)*

Cfgah@eiu.edu 

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English 3010C-03

Professor Gregg A. Hecimovich

W 6:00-8:30 p.m. (18:00-20:30) – Coleman 306



Schedule

(subject to change)

Aug.

W. 27

Introduction

Drama

Sep.

W. 03 Aristotle

Poetics (pp. 29-37; 55-141; sections 1-3; 7-26)

W. 10 Sophocles

Oedipus Rex

W. 17 Shakespeare

Othello

W. 24 Shakespeare

Othello

Oct.

Poetry

W. 01 Milton

Paradise Lost (selections tba)

W. 08 Milton/Blake

Paradise Lost/Marriage of Heaven and Hell

W. 15 Blake

Songs of Innocence

W. 22 Blake

Songs of Experience

W. 29 Wordsworth/Coleridge

Lyrical Ballads

Nov.

Fiction

W. 05 Bronte

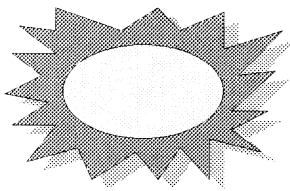
Jane Eyre

W. 12 Bronte

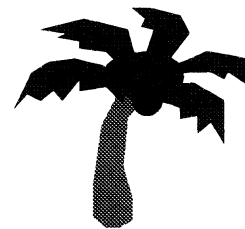
Jane Eyre

W. 19 Dickens

David Copperfield



Thanksgiving Break!



Fall HOLIDAYS 24-28

Dec.

W. 03 Dickens

David Copperfield

W. 10 Extended Reading Project

