

**English 1002G: Composition and Literature**  
*Exploring the Universal Theme of Individuality vs. Conformity*  
*& the Resulting End Products: Utopia vs. Dystopia*  
**Course Policy & Syllabus**  
ENG 1002G – MWF – 8-850am – 3150 Coleman Hall

**Instructor:** Dr. Melissa Ames

**Office:** 3821 Coleman Hall

**Office Hours:** MWF 9 a.m.–10 a.m.  
W 12 p.m.–1 p.m.  
Or by Appointment

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**Course Description:** This course focuses on the reading and writing of expressive, expository, and persuasive essays. Attention is given to effective expression, clear structure, adequate development, and documentation of sources.

**Prerequisite:** Students must successfully complete English 1001G prior to taking this course.

**Course Objectives:** After the successful completion of this course, students will be able to:

1. Write expository and persuasive papers (a minimum of 5,000 words) in which paragraphs, sentences, and words develop a central idea (writing, speaking, critical thinking).
2. Read poetry, fiction, and drama, expressing a wide range of cultural perspectives and values, and develop abilities to think critically and write analytically about them (writing, speaking, critical thinking).
3. Engage in reading and writing experiences about literature in order to demonstrate an increased understanding of an appreciation for social, cultural, intellectual, and aesthetic ideas and their discovery (writing, critical thinking, citizenship).
4. Develop research skill, including effective use of source materials and the principles of documentation (writing, critical thinking).
5. Develop skills in revising their own writing by participating in peer review workshops and by revising essays for possible inclusion into their electronic writing portfolio (writing, critical thinking).
6. Understand the relationship that narratives have to one another (despite differences in media or genre) and to the cultural/social/historical time period in which they are created, produced, and consumed.

**Required Texts:**

Abcarian, Richard, and Marvin Klotz. *Literature: The Human Experience – Reading and Writing*. 9<sup>th</sup> ed. Boston: Bedford/St. Martin's, 2006.

Griffith, Kelley. *Writing Essays About Literature: A Guide and Style Sheet*. Boston: Thomson Higer Education, 2006.

Orwell, George. *1984*. New York: Signet Classic, 1983.

**Materials:**

Writing instruments, papers, a storage system for returned work and supplementary materials (three-ring binders work well), two-pocket folders for submitted work, USB-compatible device for saving documents (i.e. a jump drive), a college dictionary (print or electronic), access to word processing (typewriter or computer), and other appropriate supplies.

**Course Requirements:** This course consists of in-class writing activities, discussion of assigned readings, individual and group presentations, peer review sessions, out-of-class writing assignments of varying lengths, and possible pop quizzes. Your grade will be based on a point system that factors in all scores you earn on all writing assignments and in-class work/participation. Attendance is mandatory and will be factored into your in-class grade. Active and constructive class participation will make a positive impact on your overall grade. Detailed assignment instructions and scoring rubrics will accompany all major assignments as the course progresses.

**In-Class Work/Participation (400pts):**

Daily work – includes in-class activities/pop quizzes, writing, peer response, informal group work, and oral presentations. (A note: throughout the semester we will often have spontaneous in-class writing assignments. Some of these will draw upon the assigned reading passages. By some definitions these might be considered “pop quizzes.” In all actuality I see these in-class writing exercises as a chance to delve deeper into texts, to produce tools to aid in discussion, and to document your understanding of the work and preparation. Failing to have completed the necessary pre-work to complete these (i.e. reading) will negatively affect your score on these pieces, and, hence, your overall course grade).

Response Pieces – includes short formal or informal written responses to the required reading, the media critiques, and class discussion/presentations.

Participation – includes attendance, participation in class activities, and course preparation. Points may be deducted due to tardiness/early departure, lack of participation, failure to bring texts and other needed materials to class, and/or behavior that distracts from class activities.

**Formal Writing Assignments/Essays/Presentations (1050pts):**

Literary Analysis Papers – One of the major writing assignments completed this semester deals with George Orwell’s novel, *1984*. Throughout the reading of this literary work students will write four response papers (50pts each) to document their understanding of the text, to assist in their participation during in-class discussions, and to store potential research paper ideas. After the completion of this novel, students will embark on a larger essay (5-7 pages) that combines literary analysis with outside research (250pts).

Genre/Thematic Writing Pieces/Presentations – In order to prepare for the large literary analysis paper and continue on past its end, students will complete a variety of assignments that explore the utopia/dystopia genre that *1984* is a part of, as well as the universal theme of individuality vs. conformity which it interrogates. These essays and presentations will use other literary works as their foundation (poetry, short stories, plays) as well as narratives that cross into other mediated categories (film and television). There will be six of these assignments totaling 600pts.

**Supporting Assignments/Writing Process (550pts):**

Diagnostic Essays – In order to track writing improvement there will be one short essay positioned early in the semester (50pts) and a final in-class essay exam administered during finals week (100pts).

Peer Editing & Conferences – Conversing with others about one’s own writing is an avenue for exploring differing perspectives and opening up one’s self to honest reflection. Reading the work of others is also valuable as it exposes students to various topics of study and different writing styles. Peer review sessions are strategically placed before each formal essay is due and participation in these is expected. Students are also required to attend at least one individual conference with the professor mid-semester to discuss writing progress and any questions or concerns about the final assignments (100 pts total).

Condensed Writing Portfolio – Students will save all major writing assignments and diagnostic essays for possible re-submission at the end of the term. Students will be given the chance to revise select writing products and turn them in with the originals inside their condensed portfolios. Reflection passages and completed conference checklists will complete this collection and document the student’s growth

throughout the semester. Marked improvement, effort, and in depth self-reflection on the writing process will greatly impact the student's course grade (300pts).

**Course Grade:** Your grade in this course will be calculated using a straight point system and standard grading scale. As determined by the University's General Education curriculum, final course grades for this course are A, B, C, or NC (no credit) and plus and minuses are not utilized. Your final grade will be determined by the following breakdown and grading scale:

Formal Writing Assignments/Essays:	1050pts
Writing Process/Supporting Assessments:	550 pts
In-Class Work/Participation:	400 pts
Total Points Possible:	2000pts

A	= 90% -100%
B	= 80% - 89%
C	= 70% - 79%
NC	= 0% - 69%

**Instructor Class Policies:**

Submitted Assignments: All documents must be submitted on time and have a professional appearance. Every assignment should be typed on white, 8.5 x 11 paper and formatted according to MLA guidelines and standards when applicable. You must staple the pages together if an assignment is more than one page long. When formal writing assignments are turned in they will be submitted in a two-pocket folder that holds all pre-writing, outlines, drafts, and peer review comments. For your own protection, keep copies of all completed work. A scoring rubric will be provided for every major writing assignment, failure to include these can result in a grade of zero.

Assignment Due Dates: LATE ASSIGNMENTS WILL NOT BE ACCEPTED AND WILL RESULT IN A GRADE OF ZERO (0). Assignments, including drafts, are due at the beginning of class. Computer Classroom printers are for in-class activities only, so bring hard copies of your assignments to class. E-mail attachments will not be accepted as substitutes for hard copies of your work. Computer and printer problems are not an excuse for turning in late work, so draft and print well in advance.

Revision of Essays: Since this course focuses on writing as process, students will revise essays throughout the semester. Some of these finished end products will be accompanied by the original drafts and student reflections on the writing/revision process and housed in a condensed portfolio submitted for a grade. (This portfolio is separate from the one that is required by the university. Step-by-step instructions for submitting work for your EIU portfolio are available online at <http://www.eiu.edu/~assess/ewpmain.php>. The deadline for submission is listed on our course syllabus). This condensed portfolio will showcase the student's growth in writing throughout the semester. As marked writing improvement is a key objective in this course, this final portfolio is weighted heavily and will greatly impact the student's overall grade.

In-Class Work: In-class activities must be completed in the class period they are assigned. No make-ups will be given on any of these activities unless arrangements have been made with the instructor in advance.

Class Attendance: Because this course emphasizes writing as process and as collaborative activity, attendance is essential. During the projects, your classmates will rely on your feedback. Class exercises,

peer responses, and group work cannot be made up and their lack of completion will negatively affect your in-class work/participation grade. Therefore, absences negatively affect your grade. For an absence to be excused it must be considered a legitimate and verifiable emergency and documentation must be provided. Legitimate and verifiable emergencies include those instances for which you can provide documentation for why you had to miss class. Acceptable documents include accident reports, doctors' notes, hospital forms, and employer notices. Although these documents will be accepted, any pattern of documented absences will be questioned and addressed. If it is an excused absence, attending a pre-approved workshop or lecture appropriate to the course description, you can make up the time but not the work missed. Perfect attendance merits the addition of 25 extra-credit points to the in-class work/participation category.

*Proper Documentation of Emergency:* Assignments may only be turned in late if the student provides documentation of an emergency that prevented him/her from attending class. Proper documentation must be an original document (no photocopies), containing the student's name, and cover the date(s) in question, and be signed by a professional (i.e. doctor). An email is not proper documentation.

*Presentations:* Please be present when you are scheduled to give a presentation. If you miss class on the day of a scheduled presentation and your absence is undocumented you will receive a zero and will not be able to make up the presentation.

*Plagiarism:* In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism – 'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation 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 an including immediate assignment of the grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office." The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing might constitute plagiarism, please consult me prior to turning in the final draft.

*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.

**Tentative Course Schedule**  
**English 1002: Composition & Literature**  
*Exploring the Universal Theme of Individuality vs. Conformity*  
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***Week #1: Individual Arguments in a World of Conforming Thought***

**M 1/12** – Course Introduction & Overview

**W 1/14** – Diagnosing Ourselves – Conformist or Rebellion?

Prepared Reading: “Introduction,” p. 2-21

**F 1/16** – Understanding the Difference Between Satirized & Sincere Arguments

Prepared Reading: “Intro,” p. 30-36, “A Modest Proposal,” p. 625-631 & “Defense,” p. 636-638

**Assignment Due:** Diagnostic Personal Essay

***Week #2: Historical Trends in Rebellion & Conformity***

**M 1/19** – No Class – Martin Luther King Day

**W 1/21** – A Snapshot of the 1960s & 1970s - Civil Rights, Vietnam War, Kent State

Prepared Reading: “Letter from Birmingham Jail,” p. 643-55 & “Ballad of Birmingham,” p. 491

**F 1/23** – Freeze Frame on Current Debates: Religion as Conformity?

Prepared Reading: “Imagine There’s No Heaven,” p. 670-673 & “Why We are Infidels,” p. 667-69

***Week #3: Gender & Conformity***

**M 1/26** – Relationships and Roles

Prepared Reading: “Love is Not a Pie” (Course Pack) & “Two Kinds,” p. 464-472

**W 1/28** – Conforming to Expected Gendered Behavior

Prepared Reading: “Intro,” p. 22-29 & *Doll’s House*, p. 546-568

**F 1/30** – Marriage as Conformity?

Prepared Reading: *Doll’s House*, p. 568-603 & “Myth,” p. 491

**Assignment Due:** Thematic Analysis

***Week #4: The Ultimate Result of Individuality/Conformity: Utopia or Dystopia***

**M 2/2** – Defining the Term (and the Genre) Utopia

Prepared Reading: Excerpts from Thomas Moore’s *Utopia* (Course Pack)

**Assignment Due:** Explication Piece

**W 2/4** – Science Fiction and Dystopia

Prepared Reading: “Harrison Bergeron” (Course Pack)

**F 2/6** – *1984* Novel Discussion Day #1

Prepared Reading: *1984* - Part I (ch 1-7)

**Assignment Due:** Novel Response #1

***Week #5: Surveillance & Conformity***

**M 2/9** – Technology & Dystopia

Prepared Reading: “Much Madness,” p. 477

**W 2/11** – *1984* Novel Discussion Day #2

Prepared Reading: *1984* Part I (ch8), Part II (ch 1-6)

**Assignment Due:** Novel Response #2

**F 2/13** – No Class – Observation of Lincoln’s Birthday

**Week #6: Pressures to Conform**

**M 2/16** – Patriotism & Conformity

Prepared Reading: “A Tale,” p. 504-507, “The War Prayer,” p. 633-35, & “The Psychology of Patriotism” (Course Pack)

**W 2/18** – 1984 Novel Discussion Day #3

Prepared Reading: 1984 Part II (ch 7-10)

**Assignment Due:** Novel Response #3

**F 2/20** – Workshop Day for 1984 – No Class

Prepared Reading: “Information, Crisis, Catastrophe” (Course Pack)

**Week #7: Emotion & Conformity**

**M 2/23** – Television & Structures of Feeling

Prepared Reading: “TV Time and Catastrophic” (Course Pack)

**W 2/25** – 1984 Novel Discussion Day #4

Prepared Reading: 1984 Part III- end

**Assignments Due:** Novel Response #4 and Topics for Literature Analysis Essay

**F 2/27** – Government Mandated Conformity

Prepared Reading: “The Very Proper Gander,” p. 639-40 & “Fear (the Spectrum Said)” (Course Pack)

**Week #8: Conformity at a Cost**

**M 3/2** – Conference Release Day – Mandatory Students Conferences 3/2 or 3/3 by sign-up

**Assignment Due:** Lit Analysis Outlines & Pre-Conference Checklist (due at conference time)

**W 3/4** – In-Class Writing Workshop Day

**Assignment Due:** 2 Scholarly Sources Present in Class

**F 3/6** – Obedience to Authority Figures (or the Masses) in Reality and in Fiction

Prepared Reading: “The Perils of Obedience” (Course Pack) & “The Lottery,” p. 416-22

**Week #9: Unsung Heroes**

**M 3/9** – In-Class Collaborative Writing Activity

Prepared Reading: “The Unknown Citizen,” p. 489, “Semi-Revolution,” p. 482-3, “Total Revolution,” p. 488

**In-Class Assignment Due at End of Hour:** Collaborative Analysis Piece

**W 3/11** – Peer Review Session for Literature Analysis Essay

**Must Have Completed Rough Draft of Lit Analysis Essay in Class**

**F 3/13** – *V for Vendetta*

**Assignment Due:** Literature Analysis Essay

**M 3/16** -- No Class – Spring Break

**W 3/18** -- No Class – Spring Break

**F 3/20** -- No Class – Spring Break

**Week #10: Dystopia Across Media**

**M 3/23** – *V for Vendetta*

**W 3/25** – *V for Vendetta*

**F 3/27** – Peer Review Session for Annotated Bibliographies

**Must Have Completed Rough Draft of Annotated Bibliography in Class**

**Week #11: Utopian & Dystopian Novels**

**M 3/30** – Student Presentations

Prepared Reading: Chapter Six of *Writing Essays about Literature* p. 163-194

**Assignment Due:** Annotated Bibliography (due on presentation day)

**W 4/1** – Student Presentations

**F 4/3** – Student Presentations

***Week #12: Utopian & Dystopia on the Small Screen***

**M 4/6** – Television Post-9/11

Prepared Reading: “Entertainment Wars” (Course Pack)

**Assignment Due:** Film Analysis Essay

**W 4/8** – TV Post 9/11 Cont...

Prepared Reading: “The Turn Within” (Course Pack)

**F 4/10** – Group Workshop Day for Film Dystopia Presentations – No Class

***Week #13: Media Depicting It All: Conformity, Rebellion, Utopia, Dystopia***

**M 4/13** – Conference Release Day – Optional 2<sup>nd</sup> Student Conference 4/14

**W 4/15** – The Media & Politics

Prepared Reading: “Fox and its Friends” (Course Pack)

**F 4/17** – Television & Utopia – *Heroes*

***Week #14: Television & Utopia/Dystopia***

**M 4/20** – Television & Dystopia – *Fringe*

**W 4/22** – Television & Dystopia – *Lost*

**Assignment Due:** Writing Portfolio

**F 4/24** – Group Dystopia Film Presentations

***Week #15: Film & Utopia/Dystopia***

**M 4/27** – Group Dystopia Film Presentations

**W 4/29** – Group Dystopia Film Presentations

**F 5/1** – Course Closure Activities / Evaluations

**Final Exam Week / End of the Semester**

(Note: This Schedule is Subject to Change at the Instructor’s Discretion & Reading Selections, unless otherwise noted, are from *Literature: The Human Experience*)