

Fall 8-15-2009

## ENG 2601-002

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2001-002

Dr. William J. Searle

English 2601—sec.002—10:00 to 10:50—MWF—CH 3150

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9-10

The following texts are used for English 2601:

Sarah Lawall, Ed. *The Norton Anthology of Western Literature. Vol I.* Eighth Edition. New York, New York: Norton, 2006.

Homer. *The Odyssey*. Translated by Robert Fagles. New York, New York: Viking, 1996.

Virgil. *The Aeneid of Virgil*. Translated by Allen Mandelbaum. New York, New York: Bantam. Rpt. 2003.

Dante Alighieri. *The Inferno*. Translated by John Ciardi. New York, New York: Mentor, 1982.

Giovanni Boccaccio. *The Decameron: A Critical Edition*. Translated and edited by Mark Musa and Peter Bondanella. New York, New York: Norton, 1982.

Francois Rabelais. *The Histories of Gargantua and Pantagruel*. Translated by J. M. Cohen. New York, New York: Penguin, 1985.

Miguel de Cervantes. *The Adventures of Don Quixote*. Translated by J. M. Cohen. New York, New York: Penguin, 1985.

ATTENDANCE: Plan to attend every class. You might glance at page 19 of the 2008-2009 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 ten unexcused absences, your final grade will be lowered two letter grades, etc. Late papers will be accepted (including reading check quizzes, exams, etc) only in cases of extreme emergency—severe illness, official university activity, or other urgent reasons.

DEPARTMENTAL STATEMENT OF 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 and including immediate assignment of a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

CELL PHONES: Please keep them turned off and out of sight during class. For obvious reasons, please do not consult a cell phone during an exam.

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, double spaced) worth 30 percent, due approximately 5 classes before the end of the semester, and a final exam worth 20 percent. 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 Office of Disability Services (581-6583) as soon as possible.

### A Tentative Outline for English 2601

Wk#1—Mon. Aug. 24—Discussion of course and assignment of texts.

Wed. “ 26—video on the oral tradition or on an overview of Homer

Fri. “ 28—The Old Testament: Genesis, chapters 1-3, pp. 39-42 in  
*The Norton Anthology of Western Literature* (N)

“And so, it is not you who sent me here but God,  
and he has made me father to Pharaoh and Lord  
to all his house and ruler over all the land of Egypt.”

--the story of Joseph

Wk#2—Mon. Aug. 31—Genesis, the Joseph Story, pp. 53-64

Wed. “ 2—The Book of Job, pages 66-92 in N.

Fri. Sept. 4—Conclude Job

“Cinch your waist like a fighter.  
I will put questions, and you will inform me.  
--the Book of Job

Wk#3—Mon. “ 7—LABOR DAY—NO CLASSES

Wed. “ 9—Selections from Homer’s *Iliad*, Books I and VI, pages 107-131  
in N.

Fri. “ 11—*The Iliad*, Books VIII and IX, pages 132-148 in N

“No one will lay a hand / On you here beside these  
Hollow ships, no, not even / Agamemnon, who boasts  
He is the best of the Achaeans.” —Homer’s *Iliad*

Wk#4—Mon.” 14—*The Iliad*, Books XVI and XVIII, pages 148 to 173  
in N.

Wed. “ 16—*The Iliad*, Books XXII and XXIV, pages 173-205 in N.

Fri. “ 18—excerpts from *The Odyssey*, Fagles’ translation, Books I, II, and IV.

“Would to God I could strip you / of life and breath  
And ship you down to the House of Death.”

--Homer’s *Odyssey*

Wk#5—Mon. “ 21—excerpts from *The Odyssey*, Books V, VI, VII, and VIII.

Wed. “ 23—excerpts from *The Odyssey*, Books IX, X, XI

Fri. “ 25—excerpts from *The Odyssey*, Books XIII, XVI, and XIX.

“What a day for me, dear God! What joy—  
My son and grandson vying over courage.”

--Homer’s *Odyssey*

Wk#6—Mon.” 28—*The Odyssey*, Books XXI thru XXIV

Wed. “ 30—Loose ends of *The Odyssey*; Study Guide for Exam #1 distributed

Fri. “ 2—Begin Greek Drama: Euripides’ *Medea*, pages 690-720 in N.

“I know indeed what evil I intend to do,  
But stronger than all my after thoughts is my fury.”

--Euripides’ *Medea*

Wk#7—Mon Oct. 5—*Medea*, video

Wed. “ 7—HOURLY EXAM #1 (on the Old Testament and Homer)

Fri. “ 9—FALL BREAK—NO CLASS

“What we thought is not confirmed and  
what we thought not God confirms.”

--Euripides’ *Medea*

Wk#8—Mon. Oct. 12—Aristophanes *Lysistrata*, pages 722-756.

Wed. “ 14—Conclude *Lysistrata*

Fri. “ 16—Begin Virgil’s *Aeneid*, Mandelbaum’s translation, Book I

“We bear more than our fair share, first of all  
by giving birth to sons and sending them off to the army—“

--Aristophanes’ *Lysistrata*

Wk#9—Mon. “ 19—Virgil’s *Aeneid*, Book II

Wed. “ 21—Virgil’s *Aeneid*, Books IV and VI

Fri. “ 23—Virgil’s *Aeneid*, Book VIII, quiz

“What glories follow Dardan generations  
in after years, and from Italian blood

what famous children in your line will come.”  
--Virgil's *Aeneid*

- Wk#10-Mon. “ 26—Virgil's *Aeneid*, Book XII, quiz
- Wed. “ 28—*The Song of Roland*, pages 1247 to 1303 to the death of Roland in N.

Either during week 10 or 11, and perhaps sooner, we  
Will have conferences about your paper in my office—  
(CH3371)—MTWThF for several weeks

- Fri. “ 30—*The Song of Roland*; Study Guide for exam #2 distributed

“Roland the count strikes down on a dark rock,  
and the rock breaks, breaks more than I can tell  
and the blade grates. But Durendal will not break.  
The sword leaped up, rebounded toward the sky.”  
--*The Song of Roland*

- Wk#11-Mon Nov. 2—Selections from Dante's *Inferno*, Ciardi's translation
- Wed. “ 4—Hourly Exam #2 (Greek drama, Virgil, Roland)
- Fri. “ 6—excerpts from Dante's *Inferno*

“Midway along the journey of our life  
I woke to find myself in a dark wood,  
for I had wandered off from the straight path.”  
--Dante's *Inferno*

- Wk#12-Mon. “ 9—excerpts from Dante's *Inferno*
- Wed. “ 11 -excerpts from Dante's *Inferno*
- Fri. “ 13-Excerpts from Dante's *Inferno*

“Greater honor still they deigned to grant me:  
They welcomed me as one of their group,  
So that I numbered sixth among such minds.”  
--Dante's *Inferno*

- Wk#13-Mon. “ 16—If time permits, selections from Boccaccio's *Decameron*
- Wed. “ 18—Boccaccio's *Decameron*
- Fri. “ 20—If time permits, selections from Petrarch in N.

THANKSGIVING RECESS—NOV. 21 THRU NOV. 29—NO CLASS

“...although he was studying as hard as he could,  
and spending all his time at it, he didn't seem to  
be learning much and, what's worse, he was

becoming distinctly stupid, a real simpleton, all wishy washy and driveling.”

--Rabelais' *Gargantua and Pantagruel*

Wk#14-Mon. Nov. 30—excerpts from Rabelais' *Gargantua and Pantagruel*

Wed. Dec. 2—excerpts from *Gargantua and Pantagruel*

Fri. 4—PAPER DUE —excerpts from *Gargantua and Pantagruel*

“I am one of those who are very much influenced by the imagination.” --Montaigne's *Essays*

Wk#15-Mon. “ 7—If time permits, selections from Montaigne in M

Wed. “ 9—Montaigne

Fri. “ 11—Review and evaluation of the course, Study Guide for the Final Exam distributed

FINAL EXAMINATIONS—Dec. 14 thru 18 (Dante, Rabelais, etc.)

English 2601

#### 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 pages of typewritten text, double spaced—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 idea 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 lists suggested readings. Furthermore, *Masterpieces* does offer a web site: <http://www.wwnorton.com> (the underlining is my own for emphasis) 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 electric 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 1002G, is grounds for failure on the paper and perhaps the course. The proper documentation form, the MLA Style Sheet, 6<sup>th</sup> Edition, is found in most college handbooks and also is available in our Writing Center, room 3110 Coleman Hall. The paper is due December 1. Essays will not be accepted after December 8.

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, Medea, Lysistrata, etc.*
3. The theme of love and/or marriage in one of the following: *The Odyssey, The Aeneid, Medea, Lysistrata, The Iliad, etc.*
4. Father/Son relationships in one of the following: *The Odyssey, The Aeneid, Gargantua and Pantagruel, the Inferno, The Iliad, The Joseph Story*
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 Song of Roland, The Inferno, 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, etc.*
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, The Inferno.*
9. The function of the city in one of the following: *The Odyssey, the Aeneid, The Inferno, Pantagruel and Gargantua.*
10. The theme of the outsider in one of the following: *The Odyssey, The Aeneid, Medea, Gargantua, Don Quixote.*
11. Contrast the vision of the world of the land of the dead in *The Aeneid, Book VI* with *The Odyssey, Book XI.*
12. The significance of old men in *The Odyssey*
13. An analysis of Odysseus as a storyteller
14. An analysis of Don Quixote as a storyteller
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 different translations of the same work (as C. Day Lewis’s translation of *The Aeneid* with Mandelbaum’s translation, or Fitzgerald’s translation of *The Odyssey* with Fagles’ or with Lombardo’s)
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: *Genesis 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 a film version of one of the works discussed in class with the text of that work.

GOOD LUCK