

Fall 8-15-1998

## ENG 5004-001

Frank McCormick  
*Eastern Illinois University*

Follow this and additional works at: [http://thekeep.eiu.edu/english\\_syllabi\\_fall1998](http://thekeep.eiu.edu/english_syllabi_fall1998)



Part of the [English Language and Literature Commons](#)

---

### Recommended Citation

McCormick, Frank, "ENG 5004-001" (1998). *Fall 1998*. 151.  
[http://thekeep.eiu.edu/english\\_syllabi\\_fall1998/151](http://thekeep.eiu.edu/english_syllabi_fall1998/151)

This Article is brought to you for free and open access by the 1998 at The Keep. It has been accepted for inclusion in Fall 1998 by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

5004-001

ENG 5004/McCormick/SPRING 1998

Instructor: Frank McCormick  
Office: 339D  
Phone: 581-6121 (office)  
345-9773 (home)  
E-mail: cffgm@eiu.edu  
Office Hours: MWF 9-12  
(and by appointment;  
let's get acquainted)

**TEXTBOOKS:**  
Austen, Novels, Vol. 5  
(Northanger Abbey)  
Defoe, Moll Flanders  
Fielding, Tom Jones  
Richardson, Clarissa  
Stone, Family, Sex, and  
Marriage in England  
Walpole, Castle of  
Otranto

Supplementary Purchase: Spiral notebook--to be used for your journal entries (described below)

COURSE REQUIREMENTS AND GRADING PROCEDURE

You will be expected to attend regularly and to perform all reading assignments before coming to class. Since this is a graduate seminar we will have frequent opportunities for lively, informal discussion. Your voice will be an important one.

Your grade will be based on your performance on the following tasks:

- 25%--participation in discussion;  
performance on pop quizzes over assigned readings;  
and  
15-minute report (accompanied by a 1- or 2-page  
handout to be distributed to all seminar members; see  
"REPORT AND JOURNALS" handout).
- 25%--journal: before each class meeting write a response  
of at least 500 words to the assigned reading(s). You  
need not polish what you write. (See your "REPORT AND  
JOURNALS" handout for details.)
- 50%--two 8-12 page critical papers (25% each)

LATE AND MISSED WORK

Papers are due at the beginning of the class period on the dates indicated by two asterisks (\*\*) on your syllabus. Late papers will be penalized one-half letter grade for each day they are late. For example, if a paper were due on Tuesday and you submitted it on the Wednesday, your grade would be penalized by a half letter. If an emergency arises which retards your progress on any of our course assignments, please discuss your situation with me promptly.

### PLAGIARISM

Note the English Department's statement concerning 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 assignment of a grade of F for the course.

### INFORMATION FOR 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.

SYLLABUSAUGUST 25

Introduction to the course.

SEPTEMBER 1

Defoe, Moll Flanders

SEPTEMBER 8

1. Richardson, Clarissa, 1-179. Try reading portions aloud to a friend, as Richardson's contemporaries did.
2. Stone, Family, Sex, and Marriage, 149-216

SEPTEMBER 15

1. Clarissa, 180-355
2. Family, Sex, and Marriage, 217-299

SEPTEMBER 22

1. Clarissa, 355-517
2. Family, Sex, and Marriage, 303-309, 326-381
3. Discuss your preliminary plans for your first critical paper with me before tonight's meeting.

SEPTEMBER 29

1. Library research and reading pertinent to preparation of your first critical paper.
2. In your journal keep a record of the library reading you do.
3. Submit a 500-word description of your plans for your first critical paper.

OCTOBER 6

First critical paper due. Informal discussion

OCTOBER 13

1. Fielding, Tom Jones, 1-213 (Books I-V)
2. **MID-TERM JOURNAL EVALUATION**--Submit your journal at the end of tonight's session.

OCTOBER 20

1. Tom Jones, 214-445 (Books VI-IX)

OCTOBER 27

Tom Jones, 446-689 (Books X-XIV)

NOVEMBER 3

Tom Jones, 690-885 (Books XV-XVIII)

NOVEMBER 10

Walpole, Castle of Otranto

NOVEMBER 17

1. Austen, Northanger Abbey, 13-189 (in green text entitled The Novels of Jane Austen, V)
2. Discuss your preliminary plans for your second critical paper with me before Thanksgiving Recess.

NOVEMBER 24

Thanksgiving Recess. No class.

DECEMBER 1

1. Austen, Northanger Abbey, 190-252.
2. JOURNAL EVALUATION--Submit your journal at the end of tonight's session.
3. Submit a 500-word description of your plans for your second critical paper.

DECEMBER 8

Second critical paper due--informal discussion

## THEME REQUIREMENTS FOR ENG 5004/McCORMICK

GROUND RULESThe Requirement

You will prepare two 8-12 page critical papers (typed) on topics worked out in consultation with me. Use your own good eyes and mind in analyzing the literary works you choose to examine (but do take note of the minimal library research requirement stipulated below).

Library Research Requirement

In preparing each of your two papers I ask that you use and document the ideas of at least three (3) critics--at least two of them appearing in a scholarly journal rather than a book. Use language resembling the following when you make use of your library critics' ideas or language:

Harvey Mallarky argues that Beowulf is a foolish leader, "a man who chooses to fight a dragon when he might more profitably instruct his followers in the rudiments of agriculture" (239).

For additional sample language, see the attached copy of several pages from Gibaldi and Achtert, MLA Handbook for Writers of Research Papers, 3rd ed. (1988). The MLA Handbook (whose documentation procedures you will follow in documenting your two papers for this course) calls for parenthetical documentation (Gibaldi and Achtert 154-60) rather than endnotes or footnotes, and a final alphabetized list of "Works Cited" in which you supply full bibliographical information for each of your parenthetical references. (For a sample list of WORKS CITED see the attached photocopy from pp. 164-65 of the MLA Handbook.)

Paraphrase (rather than quote) all but the most felicitous sentences or phrases which you cull from the critics you consult in books or journals. If you quote four or more consecutive lines, indent them.

Plagiarism

Place all quoted words, phrases, or sentences within quotation marks. Failure to do so constitutes plagiarism, for which the penalty is an F for the paper or for the course, depending on the extensiveness of the plagiarism.

## Factors I Will Consider in Evaluating Your Themes

A. Quality of the finished product. How well have you done what you set out to do? Is your material clearly and gracefully expressed? Is the evidence offered persuasive? Does the presentation teach the reader new things, or help her to see familiar things in a new light? Are library materials used effectively? Is documentation in order--in conformity with MLA stipulations?

B. Level of difficulty of the task you have chosen. Have you chosen to climb an anthill, a mountain, or what?

## Late and Missed Work

As our syllabus indicates, your first critical paper will be due at the beginning of class on OCTOBER 6. Your second critical paper will be due at the beginning of our final class session--on DECEMBER 8. Late papers will be penalized one-half letter grade for each week they are late.

If an emergency arises which interrupts your completion of an assignment, let me know of your difficulty immediately--before the due date--preferably in person; alternatively by phone, by e-mail, or by letter.

## Optional Revision of First Critical Paper

The first theme in any course often seems the most difficult. If the grade I assign you for your first paper is lower than you had hoped or expected, you may elect to revise the paper in hopes of raising the grade.

If you decide to revise, you may submit the revised theme--accompanied by the original graded version--as soon as you have completed it. The absolute final deadline for this (entirely optional) revision is at the beginning of our final regular class session of the semester. (Revised projects will be assigned the average of the two grades awarded on the original and on the revised versions).

5.3  
 Authors' names in text

Others, like Wellek and Warren (310-15), hold an opposite point of view.

Authors' names in reference

Others hold an opposite point of view (e.g., Wellek and Warren 310-15).

Author's name in text

Only Daiches has seen this relation (2: 776-77).

Author's name in reference

Only one critic has seen this relation (Daiches 2: 776-77).

Author's name in text

It may be true, as Robertson maintains, that "in the appreciation of medieval art the attitude of the observer is of primary importance . . ." (136).

Author's name in reference

It may be true that "in the appreciation of medieval art the attitude of the observer is of primary importance . . ." (Robertson 136)

To avoid interrupting the flow of your writing, place the parenthetical reference where a pause would naturally occur (preferably at the end of a sentence), as near as possible to the material it documents. The parenthetical reference precedes the punctuation mark that concludes the sentence, clause, or phrase containing the borrowed material.

In his Autobiography, Benjamin Franklin states that he prepared a list of thirteen virtues (135-37).

In the late Renaissance, Machiavelli contended that human beings were by nature "ungrateful" and "mutable" (1240), and Montaigne thought them "miserable and puny" (1343).

If a quotation comes at the end of the sentence, clause, or phrase, insert the parenthetical reference between the closing quotation mark and the concluding punctuation mark.

Ernst Rose submits, "The highly spiritual view of the world presented in Siddartha exercised its appeal on West and East alike" (74).

If the quotation, whether of poetry or prose, is set off from the text (see 2.6.2-3), skip two spaces after the concluding punctuation mark of the quotation and insert the parenthetical reference.

John K. Mahon offers this comment on the War of 1812:

Financing the war was very difficult at the time. Baring Brothers, a banking firm of the enemy country, handled routine accounts for the



and moral conditions both in sixteenth-century Europe and in Nowhere-Land" (73).

A 1983 report found "a decline in the academic quality of students choosing teaching as a career" (Hook 10).

#### Works Cited

- Clark, Kenneth. What Is a Masterpiece? London: Thames, 1979.
- Daiches, David. A Critical History of English Literature. 2nd ed. Vol. 2. New York: Ronald, 1970.
- García Márquez, Gabriel. "A Very Old Man with Enormous Wings." "Leaf Storm" and Other Stories. Trans. Gregory Rabassa. New York: Harper, 1972. 105-12.
- Hansberry, Lorraine. A Raisin in the Sun. Black Theater: A Twentieth-Century Collection of the Work of Its Best Playwrights. Ed. Lindsay Patterson. New York: Dodd, 1971. 221-76.
- Hook, Janet. "Raise Standards of Admission, Colleges Urged." Chronicle of Higher Education 4 May 1983: 1+.
- Jakobson, Roman, and Linda R. Waugh. The Sound

Shape of Language. Bloomington: Indiana UP, 1979.

Wilson, Katharina M. "Tertullian's De cultu foeminarum and Utopia." Moreana 73 (1982): 69-74.

#### 5.5.3. Citing volume and page numbers of a multivolume work

To cite a volume number as well as page numbers of a multivolume work, separate the two by a colon and a space: (Wellek 2: 1-10). Use neither the words *volume* and *page* nor their abbreviations. It is understood that the number before the colon identifies the volume and the number(s) after the colon the page(s). If, however, you wish to refer parenthetically to an entire volume of a multivolume work, so that there is no need to cite pages, place a comma after the author's name and include the abbreviation *vol.*: (Wellek, vol. 2). If you integrate such a reference into a sentence, spell out *volume* instead of abbreviating it: "In volume 2, Wellek deals with. . . ."

Daiches is as useful on the Restoration (2: 538-89) as he is on Anglo-Saxon literature (1: 3-30).

Interest in Afro-American literature in the 1960s and 1970s inevitably led to "a significant reassessment of the aesthetic and humanistic achievements of black writers" (Inge, Duke, and Bryer 1: v).

Between the years 1945 and 1972, the political