Course Information Sheet

Purpose of Course

To provide, through an examination of some of the major works of the early Modern period in English and Irish literature, a) a deeper appreciation of the achievements of individual authors, b) an understanding of the historical and literary contexts of the works studied, and c) a sense of the distinguishing characteristics of the British versions of Modernism.

Texts

G. B. Shaw, Man and Superman (Penguin)
J. Conrad, Great Short Works (Dent)
J. Conrad, Nostromo (Penguin)
F. M. Ford, The Good Soldier (Vintage)
W. B. Yeats, Selected Poetry, ed. A. Norman Jeffares (Pan)
E. M. Forster, Howards End (Penguin)
John P. Harrington, ed. Modern Irish Drama (Norton Critical)

Requirements

1) One essay, approximately 8 to 10 pages, typed, double-spaced, on an approved topic. Essays are due Thursday, November 21, 1991. Late papers will be penalized one grade point per day unless you ask for and are granted an extension by me. Essay worth 25% of final grade.

2) One midterm exam, on Thursday, October 17, on material covered up to that point. Midterm worth 30% of final grade.

3) One final exam (3 hours) as scheduled by the scheduling office. The exam will concentrate on material covered after the midterm. Exam worth 45% of final grade.

Office Hours

Office: HH 246 Office phone: Ext. 2124
Office Hours: 11:30 - 12:30, Tuesday & Thursday
Other hours by chance or by appointment.
SCHEDULE

Sept. 10  Introduction
         Conrad, "Outcast of the Islands," "Youth," "Secret Sharer"
12     "Typhoon"
17     Shaw, *Man & Superman*
19     *Man & Superman*
24     Conrad, *Heart of Darkness*
26     *Conrad, Heart of Darkness*

Oct.  1   Ford, *The Good Soldier*
         *The Good Soldier*
3      Irish Renaissance; Yeats, "Cathleen Ni Houlihan"
8      Yeats, "On Baile's Strand," "Purgatory"
15     Review
17     **MIDTERM**

22     Yeats' poetry
24     Yeats' poetry
29     Lady Gregory, "Spreading the News," "The Rising of the Moon"
31     Synge, "Riders to the Sea," *Playboy of the Western World*

Nov.  5   Synge continued; O'Casey, *Juno and the Paycock*
7       O'Casey
12     Yeats' poetry
14     Yeats' poetry
19     Conrad, *Nostromo*
21     *Nostromo*; (ESSAYS DUE)
26     *Nostromo*
28     Forster, *Howards End*

Dec.  3   *Howards End*
Lexicography: Course Outline

An examination of the activity and profession of dictionary compiling, writing, and editing. Discussion topics will include the history of dictionary making, the activities of lexicographers, the structure and content of various dictionaries, and lexicography in the electronic age.

Professor: Linda M. Jones
Office Number: Davis Centre 1315
Office Hours: - T and Th 12:00-1:00 P.M. or by appointment
Office Ext.: 6200
Class Time: Thursday 1-4:00 P.M.
Class Dates: September 12 - November 28
Class Place: EE1 - 221 and New OED Lab
Text: Readings (see below)

Marking Scheme:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>2 Assignments (2 x 5%)</td>
<td>10%</td>
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<tr>
<td>Attendance and Participation</td>
<td>20%</td>
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<tr>
<td>Final Paper</td>
<td>70%</td>
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<tr>
<td>TOTAL</td>
<td>100%</td>
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Course Outline

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>HW Readings</th>
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<tbody>
<tr>
<td>September 12</td>
<td>Introduction</td>
<td>Landau - Chapter 1</td>
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<tr>
<td>September 19</td>
<td>Types of Dictionaries</td>
<td>Landau - Chapter 2</td>
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<td></td>
<td>History of Lexicography</td>
<td>Murray - Preface, Prologue</td>
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<td>September 26</td>
<td>A History Close-Up</td>
<td>Chapters 9-11, 14</td>
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<td>October 3</td>
<td>Class Rescheduled to 15th</td>
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<td>October 10</td>
<td>More OED History</td>
<td>Raymond - Introduction and Preface I</td>
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<td>Websters - a New Dictionary</td>
<td>Gray - Section III</td>
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<td>October 15</td>
<td>Dictionary Making - General</td>
<td>Landau - Chapters 6 &amp; 3</td>
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<td>October 17</td>
<td>Issues in Lexicography Theory</td>
<td>Zgusta - 3-32,59-70,115-124,163-176,</td>
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<td>October 24</td>
<td>Lexicography - Practical</td>
<td>Hartmann - Part A</td>
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<tr>
<td>October 31</td>
<td>Lexicography - Practical</td>
<td>Hartman - Part B</td>
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<tr>
<td>November 7</td>
<td>Lexicography - Practical</td>
<td>Hartman - Part C</td>
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<td>November 14</td>
<td>Dictionary Variations</td>
<td>Gray - Section IV</td>
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<tr>
<td>November 21</td>
<td>Lexicography in the Electronic Age</td>
<td>Berg</td>
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<tr>
<td>November 28</td>
<td>Hands on with the Computer-based OED</td>
<td>Raymond Goetschak - Session I</td>
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Plagiarism: What It Is and How to Avoid It

Plagiarism is the use of another person's words or ideas as if they were yours. It is essential when using facts and opinions from outside sources, that you document them to clearly indicate which parts of your essay are the result of your own thinking and which parts come from other sources. Failure to do so constitutes plagiarism and may result in the student being asked to rewrite the paper, or be given a failing grade on the paper or the course.

There are two kinds of plagiarism: stealing someone else's words and stealing someone else's ideas. This includes not only material in published sources but also material copied in part or in whole from another student. Instructors can usually spot this kind of plagiarism easily, either because they are familiar with the original or because the writing is noticeably different from the student's other work.

Plagiarism includes more than the deliberate borrowing of someone else's words, however. Using another person's ideas without credit is also plagiarism. For instance some of the ideas contained in this handout come from one prepared by Dr. Warren Ober, and from Forms of Writing by Kay Stewart and Marian Fowler (190-191) and failure to acknowledge those debts would constitute plagiarism.

This is not to discourage you from using other people's work. On the contrary, much of the excitement of preparing your essays will come from the research you do, and the ideas suggested by those findings. Nor is complete originality expected from undergraduate and graduate papers. We all know after long days in the library how difficult it is to separate your own ideas from those you have read, and sometimes unconsciously absorbed. So here are some helpful techniques for avoiding the whole problem.

1) It is not necessary to give the source of commonly known pieces of information such as the earth is the third planet from the sun, or that the Battle of Hastings took place in 1066, or of quotations from the Bible or Shakespeare that have become part of our language.

2) When in doubt, quote directly and do not change your source. Always reproduce it exactly the way you find it even if the spelling is a little odd, as can happen for instance, in old texts. If you do think there has been a printing mistake (and it does happen), reproduce it exactly, and clarify by placing the word, sic, enclosed in square brackets (Latin for thus, meaning, "It is this way in the text.") after the oddity: e.g. He was just "finning [sic] his way back to health" when the next disaster struck.

3) If the material is too long to quote, it is perfectly all right to paraphrase it in your own words, so long as you clearly indicate the source and page number of the material paraphrased: e.g. In the "Preface to the Lyrical Ballads," Wordsworth states that the language of poetry should be the same as that of prose. That is, poetic diction should not be artificial or contrived in any sense, but should consist of words normally used by people in their everyday lives (Stillinger, ed., Selected Poems and Prefaces 446-7).

4) When you do research, it's essential to keep a record (file cards are handy for this) of the author, book or article title, publication records etc. In fact, do this before you begin reading. Summarize the points, noting the page numbers, that support or add to your own ideas; and/or select some particularly cogent quotation. Then, it's often a good idea to respond in your own words on the same file card. That way, when you are ready to compile your findings, you have a complete record.