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ENG 1092G-094: Composition and Literature: Honors

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English 1092-094

Composition and Literature

Spring, 2007

COURSE DESCRIPTION: An honors-level introductory literature course that samples the literary genres of poetry, fiction, and drama while requiring regular and extensive critical writing. After writing fairly short papers on each of the three genres, each student will submit a longer research paper for workshop discussion. A comprehensive final examination will test recall of course readings.

INSTRUCTOR: John Kilgore. Office: 3331 Coleman Hall. Hours: W 12-4; TTH 5-6:30; and by appointment. Also often here late Monday. Phone: (217) 581-6313 (office); (217) 345-7395 (home). Home page: <http://www.ux1.eiu.edu/~jdkilgore>. Feel free to call me at home if you need to. I prefer that you **NOT** visit me with questions just before class begins; just after is fine. Feel free to email me at jdkilgore@eiu.edu; if I don't have time to reply, I will say so.

COURSE REQUIREMENTS:

- Attendance and participation (15%)
- Assigned readings.
- Fiction Paper (10%)
- Drama Paper (15%)
- Poetry Paper (15%)
- Research Paper (30%)
- Final Exam (15%)

I reserve the right to depart somewhat from these percentages.

REQUIRED TEXTS:

Beaty, et al, *The Norton Introduction to Literature*, 8th ed.
The Blair Handbook, 5th ed.

ATTENDANCE. I will take attendance at each meeting by passing around a sign-up sheet which you must find and sign. The scale for your participation grade is as follows: 0-1 absences = A, 2 = B, 3 = C, 4 = D, 5 = F, 6 or more—continuing, proportional grade penalties (the attendance grade will become a negative number, averaged into your overall course grade). This grade will be adjusted somewhat for the quality of your class contributions.

If you must miss a class beyond your allowed free day, be sure to do the following: 1) Contact me as soon as possible to explain why the absence is necessary; 2) Arrange to do a two-hour make-up writing assignment; 3) Hand in the make-up work, within one week of your return to class, typed, double-spaced, with a heading that clearly states what day is being made up; 4) e-mail me a week later to make sure the missed day has been duly credited.

It's really much easier just to be here. But I want to allow leeway for legitimate emergencies, while strongly discouraging unnecessary absences.

During the portions of the course dedicated to workshop discussion of your research papers, special rules will apply: Group 1 does not attend during Group 2's three workshop days, and vice versa. In addition it is possible that there will be one or two optional attendance days, clearly announced in advance, when you may attend or not, just as you please.

Note: when you miss, you remain responsible for all material covered in your absence, in accordance with university policy.

Writing Assignments . The schedule for handing in required papers will be as follows:

- Fiction Paper, 4-5 pages, Thursday, January 25.
- Drama Paper , 4-5 pages, Thursday, February 15.
- Poetry Paper, 4-5 pages, Thursday, March 1.
- Research Paper, 7-10 pages:
 - Group 1, Tuesday, March 27.
 - Group 2, Tuesday, April 10.
- Optional Rewrite of Research Paper: Tuesday, April 17 (Group One) or Tuesday, April 24 (Group Two).

Note: a "page" means "roughly 300 words," but these are rough guidelines only. Never "pad," and don't worry much about absolute length if your paper seems to be accomplishing its objectives.

Particular suggestions for topics and approach will be forthcoming. For more general advice on writing about literature, a clearer sense of my goals and expectations, and a key to the correction symbols I will use in annotating your papers, see the **Writing Guidelines** I have placed online for this and several other courses.

Checkout Option. If you receive an A or A- on each of the first two required essays, you will be entitled to skip the third essay assignment. (A hybrid grade of A-/B+ will not qualify, sorry.) For the purpose of computing your course average, I will assign a grade for paper # 3 that equals the average of your first two grades. This is my incentive plan, designed to encourage you to do your very best work early on. Aim for this goal, but don't be discouraged if you don't quite get there; my standards for A work are quite demanding. If you do all three short essays and get a C+ or better on all of them, I will throw out the lowest grade and count the two higher ones for 22.5% rather than just 15%.

If you choose to rewrite your research paper after your turn in workshop, the new grade, if higher, will replace the old. But the grading will be tougher the second time around, and a higher grade will be awarded only for substantial improvements, not minor editing.

Manuscript format. Double-space all your papers and leave 1" or 1.25" margins all around. Use 12-point font and **number all your pages**. On the first page, put your name, the course number, the date, and the assignment ("Paper Number 1") in the

top-left corner, using a smaller font for this heading if you like. Put your title, centered, about one third to one half the way down the page, and skip one extra line before beginning the text of your paper. Indent all paragraphs 5-8 spaces, and do **not** skip extra spaces between paragraphs, except, rarely, to mark a major transition between sections of your paper. Avoid subheadings and section numbers unless you feel you have exceptionally good reasons for using them. No cover pages please, and no report covers (these are a real nuisance; I simply throw them out, in what seems to me an act of legitimate self-defense). Get your staple all the way up in the top-left corner of your pages. Avoid exotic fonts, ink in colors other than black, and paper in colors other than white.

All papers written with the help of sources must include a Works Cited page, and the research paper must cite a minimum of ten sources, of which at least six must be print sources. Use MLA format, as explained in the *Blair Handbook*, and avoid vague attribution by directly engaging and discussing your sources. See below for further guidelines and topic suggestions.

Note: I am happy to comment on drafts and fragments submitted by e-mail (always as an attached file in Word or .rtf, please), but only hard copy will be acceptable for work that is being handed in for credit and a grade. Final decisions about format should express your authorial intentions, not the caprices of e-mail programs and printer technology.

Final Examination. This will be a comprehensive, character-building 2-hour ordeal designed to ensure that you have done all the reading with great care and have a good basic grasp of ideas developed in class discussion. Expect identifications, short answers, short essays, quotations, and multiple choice questions. But don't panic; the exam will be open-book, open-note and will be graded on a curve.

MISCELLANEOUS. I will be more than happy to make reasonable accommodations for any student with a documented disability. Please contact me if you will need such an accommodation; or call the Coordinator of the Office of Disability Services, 581-6583.

Please be aware that the penalty for deliberate plagiarism or cheating on the exam will be automatic failure of the course. See me if you have any questions about this policy.

SCHEDULE

Note: Be on the alert for changes; check the "Current Assignment" window online regularly. Please complete readings assigned for any session **before** the class meets, and read workshop essays very carefully in advance of the meeting.

Page numbers refer to the Norton anthology.

1) January 9, 11

Course Introduction. Choosing workshop groups. Preliminary thoughts on research projects.

On the inescapability of interpretation: Mother Goose rhymes and tales.

Thursday: Connell, "The Most Dangerous Game," 583; Bierce, "An Occurrence at Owl Creek Bridge," 633.

2) January 16, 18

Tuesday: Chekhov, "The Lady With the Dog," 182; Oates, "The Lady With the Pet Dog," 748. Paper #1 assigned.

Thursday: Chopin, "The Story of an Hour," 470; Gilman, "The Yellow Wallpaper," 673.

3) January 23, 25

Conrad, *The Secret Sharer*.

4) January 30, February 1

Paper # 2 assigned.

Shakespeare, *A Midsummer Night's Dream*, 1614.

First Paper due on Tuesday.

5) February 6, 8

Shakespeare, *Hamlet*, 1670.

Research Proposal due Thursday

6) February 13, 15

Paper #2 due Thursday.

Ibsen, *A Doll House*, 1493.

7) February 20, 22

Miller, *Death of a Salesman*, 1935.

Paper # 3 assigned.

8) February 27, March 1

Tuesday: Frost, "The Road Not Taken," 1266; "Stopping by Woods on a Snowy Evening," 1267; "Design," 1080. **Pound**, "The River Merchant's Wife: A Letter." **Snyder**, "A Mongoloid Child Handling Shells on the Beach," 900. **Sexton**, "The Fury of Overshoes," 822. **Musgrave**, "You Didn't Fit," 850. **Laux**, "The Laundromat," 915. **"Meter and Prosody"** (handout).

Thursday: Plath: "Mirror," 882; "Point Shirley," 894; "Morning Song," 908; "Daddy," 1205; "Barren Woman," 1291; "Black Rook in Rainy Weather," 1292; "Lady Lazarus," 1293.

9) March 6, 8

Tuesday: Anon., "Western Wind," 1075. **Bradstreet**, "To My Dear and Loving Husband," 825. **Jonson**, "On My First Son," 818. **Donne**, "The Good-Morrow," 907. **Shakespeare**, "'Let me not to the marriage of true minds," 826; "Not marble, nor the gilded monuments," 1136. **Marvell**, "To His Coy Mistress," 900.

Thursday: Blake, "The Lamb," 1132; "The Tyger," 1250; "The Sick Rose," 976; "London," 839. **Wordsworth**, "London, 1802," 1052. **Coleridge**, "Kubla Khan," 1252; **Keats**, "To Autumn," 1098. Arnold, **Dover Beach**, 896.

Paper #3 due Tuesday.

SPRING BREAK, MARCH 11-15

10) March 20, 22

Tuesday: Final Papers Due from Group 1. Submit multiple copies. **Dickinson**, "After great pain," 932; "Because I could not stop," 1254; "My life closed twice," 1256; "My life had stood," 1081. **Whitman**, "A Noiseless Patient Spider," 1310; "When Lilacs Last in the Dooryard Bloomed," 1310. **Owen**, "*Dulce et Decorum Est*," 1178. **Jarrell**, "The Death of the Ball Turret Gunner," 967.

Thursday: Workshop, Group One.

11) March 27, 29

Workshop, Group One.

12) April 3, 5

Tuesday: Final Papers Due from Group 2. Submit multiple copies. **Williams**, "The Red Wheelbarrow," 936, "This Is Just to Say," 936. **Eliot**, "The Love Song of J. Alfred Prufrock," 1263; **Stevens**, "The Idea of Order at Key West," 1297; "Sunday Morning," 1299.

Thursday: Workshop, Group Two.

13) April 10

Tuesday: Workshop, Group Two.

Thursday: Class cancelled.

14) April 17, 19

Tuesday: Optional Rewrites Due, Group One.

Workshop, Group Two.

Thursday: Readings from *Blair Handbook*, TBA.

15) April 24, 26

Tuesday: Optional Rewrites Due, Group Two.
Review and Catch-up.

Final Examination: W 5/2 @ 1230



Research Paper

The research paper is the major assignment for the course, accounting for about 30% of the final grade. By the end of week 5, you must commit to your topic, which you will NOT be allowed to change. Choose an option from the list below; or, after reading the list, invent a topic of your own that seems similar in spirit and design. You MUST obtain approval for your project in either case, as no more than 2-4 students will be allowed to work on any given topic. The idea here (in addition to averting conflicts over research materials) is to let everyone take off in a different direction from our common class discussions, becoming especially knowledgeable in some particular area we have touched upon together.

Though I somewhat grudgingly follow custom and refer to this as a "research paper," it should essentially be a persuasive paper that *happens* to be researched and information-rich. The key is to focus, focus, focus, letting the argument drive the research rather than vice versa. Give information because it is directly relevant and necessary to your argument, not just because you happen to have found it. Imagine your classmates as your audience, and use that criterion, too, to make decisions about what to include or exclude. Connect your argument to our class discussions where possible, and to works on the syllabus.

Your Works Cited page must include a minimum of ten sources, of which at least six must be print, i.e. not from the Internet. Wikipedia and Google are a great place to *start* your research; but push on to more credible, sophisticated, peer-reviewed sources as you pursue the particular questions that are intrinsic to your project. What's crucial is not that the sources be numerous, but that they be credible and genuinely relevant to the paper, with at least a few of them quoted and discussed directly. Be careful with Internet sources; too much of what is out there is unreliable. You will need to use all your critical acumen to sift through the junk to what is useful and valid. Be sure to include date captured for internet sources, and keep a hard copy in your notes for the paper.

I will be very impatient with "data dumps" of materials only loosely related; of long reviews of introductory material that ought to be assumed and omitted; of any vagueness in your thesis or argumentative position; of tangents; of impersonal, textbook-style prose that conveniently fudges the

question of what thoughts are original with you; of “padding” by means of unnecessary or insufficiently edited quotes; and especially, always, of any failure to deal conscientiously with your sources.

Let me expand a little—well, rant a little—on that last point. The problem with research papers, by and large, is the name. It implies that students are being asked to do the impossible: to take just a few weeks and make an original contribution to some field that real scholars, many of them quite brilliant, have been working in all their lives. Faced with this impossible demand, students naturally learn to interpret “research” as, in fact, the fine art of pretending to know ten times more than they possibly could, while writing an abstract and cloudy prose that continually obscures the question of how the student or anyone else could possibly know what is being claimed as truth. The typical paper contains plenty of citations, but most of these are the nearly useless kind that assert some kind of vague link between whatever has just been said (in the last phrase? the last sentence? the last paragraph? No one knows, or is meant to know) and an item in the Works Cited page. Direct discussion of sources—of what the student author found where, and what he thinks about it—are rare to nonexistent. At the end of the paper comes an impressive and very *long* bibliography, featuring many books which the student author cannot possibly have read, but which the instructor, as everyone knows, has no time to track down.

Such papers are a pain to write and a pain to read. Avoid the mode absolutely by adhering to the following guidelines of my No-Baloney Policy:

- Understand that no one is asking you to become an expert in the final sense. You are being asked only to become *more* expert than your classmates, within the particular area you have chosen for yourself. Research is unfinished business by its nature, because answers always lead to new questions. But as long as your paper is reasonably informative *to us*, with information clearly related to your thesis, you are as expert as you need to be.
- Write to us—to the class, or at most to the non-specialist public—not to an imagined audience of scholars and experts. Go ahead and be somewhat personal and informal. Try not to work the first-person (“I”) to death, but do use it judiciously, perhaps especially when confessing doubt over some issue you have not yet managed to settle for yourself.
- **Dramatize your relationship to your sources.** Within reason, discuss your own research process: let us see where and how you learned what you know. Where appropriate, briefly evaluate particular sources as more or less useful and accurate. Use all the various methods available for citing your sources: summary, paraphrase, short quotation, block quotation, and even the kind of quickie, blind citation I discourage above, though these should mainly be reserved for very minor information. The key is to bring the sources into the paper, letting us hear other voices along with yours, whether you

agree or disagree with them.

- Propose your topic clearly, and keep your research well focused. Put great care into the research proposal, creating a clear map which will keep you from wandering off into tangential readings in the weeks to come. When you begin your research, ask yourself over and over again, "Why am I reading this? Is this what I need to be reading? How is this relevant to my thesis?" Put a lot of energy into finding the sources you need before you invest the time in reading them. The goal is to find, then thoroughly digest, the relatively few sources that really are helpful to the direction you have defined ahead of time; and then to integrate these thoroughly and clearly into your essay.

Prefer recent sources to older ones, and articles to books. The recent articles will often summarize, evaluate, and even correct earlier work, and you simply do not have the time to read whole books without stumbling into the "single source trap," discussed below. When you do consult books, turn to the index first; try to find what you really need, rather than just wading in. Prefer scholarly articles, by a long stretch, to pieces in mass circulation magazines.

Feel free to modify and customize the options given below, or even to go off on a different track altogether; the real assignment, to which you must adhere more closely, is the proposal you submit in week 4. Note that topics will be approved on a first-come, first-served basis, and you might not get your first-choice topic if you do not sign up for it in time.

Topics

General Option

Choose any one work on our syllabus—probably it should be your favorite—for extended study and explication. Learn something of the biographical and critical background of the story. At what point in the author's career does it get written? What personal and artistic developments and forces does it appear to reflect? What interpretive and critical issues have emerged in commentary on the work? Compare and contrast various critical views of the work, but make sure that you offer your own interpretation as well, vigorously advanced and well supported.

Indeed, the key to success on this option is likely to be having a strong interpretive thesis to which everything is subordinated. Don't let this paper become a random tour of loosely interrelated facts and comments. Learn much more than you can really cover in 7-10 pages, but then select from your research only what is really relevant and necessary to your central thesis. See "Data Dump" under "Pitfalls."

I should note that "your interpretation" is a slightly dubious phrase. Clearly, you cannot expect to put together a reading comprised entirely of points no

one has ever raised before. (If you did, your eccentric take on the work would likely be wrong and unconvincing.) It's nice if you can be at least a little original, but it is quite possible to write a successful paper in which your main points all come from your sources. In this case, the value of your paper consists of the energy and skill with which you integrate, adjudicate, and present arguments made by others, together with the clarity with which you supplement and qualify them. (Phrases such as "My own view" and "I think" and so on can be useful for marking the points at which you either depart from your sources, or adjudicate differences between them.) It's quite permissible to let your sources do much of the work of proving your thesis; on the other hand, do avoid the "Single Source Trap," discussed below under "Pitfalls."

Of course, it's not impossible that you will have a radically new interpretation — new, that is, in relation to your particular collection of sources. Let's say that you read six interpretive essays on the work you have chosen, and find that you strongly disagree with four of them, while the other two seem to address issues of no special significance to you. Well — great! Now you have your work cut out for you: Put together a strongly argued paper in which you explain why the four other critics are dead wrong, and then offer your own interpretation. Do additional reading as dictated by the logic of your argument, your need for evidence. Even if we are not all convinced, the resulting argument should be enlightening and fun.

Special Projects

1) "The Most Dangerous Game," Video Games, and the Problem of Violence. Though this is a story most would classify as "entertainment," and probably as "harmless entertainment," it is after all devoted to the grisly premise of humans being hunted for sport. Decide whether you think the story is essentially harmful or harmless, innocent or sinister; then decide why; then explore how this reasoning might apply to the larger social and critical problem of violence in other media such as TV, the movies, video games, and Stephen King. What is it that gives us such an enormous appetite for violent fantasy? At what point should we think about curbing rather than indulging the appetite? What guidelines would you suggest for distinguishing between the sick and the healthy, the harmful and the harmless, the excessive and the permissible?

Note that this is potentially a HUGE topic, and you will have to give some serious thought about how to limit your research and your argument. It might be best to think of this as an exploratory essay, one that raises as many questions as it answers, aiming to provoke discussion rather than settling all dispute. (Having a strong thesis is not *always* the same thing as being opinionated.) Try to ground everything in a close reading of the story itself. Notice specific elements and choices and relate them to the central question. For instance, Rainsford kills Zaroff, but not onstage, and the decision not to render that action is crucial to any critical assessment of the

story as "too violent" or not. In the same way, you might ask how any other element of the story — characterization, setting, point of view, prose style — works to make the story harmful or harmless.

2) Chopin and Gilman in Social History. Go over both stories with great care, compiling a list, the longer the better, of details and circumstances that might warrant explanation to a modern reader. Then try to explain as many items on your list as possible, presenting the results of your sleuthing in the form of a general essay on the social backgrounds of the two stories. In Chopin's story, for instance, how could it be that Brently Mallard gets home before the news of his escape does? Why is it reasonable that the news of his supposed death would be received at a newspaper office? More significantly, when Louise looks forward to a life of freedom — how likely is it, under the laws and customs of the time, that she would be financially independent after Brently's death? Such questions call for determined research, but the answers can be fascinating.

3) Nautical Terms and Lore in *The Secret Sharer*. A project much like #2, but here, as you have a longer work in hand, concentrate specifically on the shipboard setting of the novel. Conrad seems to take it for granted that his reader will know a great deal about ships, sailing, and the profession of ship's captain; but a modern American reader is quite unlikely to meet this expectation in full. Start by making a list of everything of this kind that confuses you on a first reading; a list that may contain everything from terms ("binnacle," "reefed foresail," "gathering sternway") to general questions like, what education and prior experience has our captain likely had? Your search for answers should probably start with other editions of the novel — many of them will have footnotes that are lacking in our anthology — and might well include some short biographies of Conrad (to be read *in* very selectively) and a dictionary of nautical terms.

4) *The Secret Sharer* as a *Doppelganger* Story. The *Doppelganger* is not just a card and character in the fantasy game Magic, but an ancient, recurrent, and very intriguing character type, namely the alter ego or second self of the hero. Place Conrad's short novel in this tradition, asking how it may be illuminated by a comparison to other stories in which the hero meets his or her double—and what the obviously great fascination of this motif stems from. Note that many critics have already looked at the novel in just these terms, and you should start by looking for recent critical essays that sum up prevailing opinion. But don't forget to have fun: think up your own examples of "double" stories, and see how the comparison might illuminate Conrad's story.

5) Motifs of Transformation, Blinding, and Recognition in the Love Story; Or: Puck's Potion as the Ultimate Beer Goggles. A *Midsummer Night's Dream* reminds us, in hilariously explicit and exaggerated terms, of what we all learn and re-learn about love: that it makes us see things no one else does, transforms us into people we have never been before, and leads us into dreadful mistakes about who and what we want. Start by noticing these lessons in the play itself; then set out on an adventurous

comparison-and-contrast expedition, searching freely through fairy tales, novels, movies, myths, and rock 'n' roll songs for similar patterns: images of lovers transformed, mistaken, disguised and then recognized, mismatched, re-matched, blinded, and cured of blindness. Try to relate everything to the basic nature of romantic love, the way that desire transforms what we see in other people. You might especially look for instances of the "animal-groom" motif, in which a beautiful woman is paired with a bestial or monstrous man.

6) Freud's Hamlet and Hamlet's Freud. Learn everything you can about the famous Freud-Jones reading of *Hamlet*, consulting both recent summaries and critiques and Ernest Jones's original study (though you should probably read *in* it selectively rather than reading the whole thing). State your own opinion at the end: does it seem true that Hamlet "has an Oedipus complex," and how much does this seem to explain about the play? Is Hamlet himself an important source for Freud's famous theory of the Oedipus complex?

7) Women and Sexual Morality in *Death of a Salesman*. By now a classic, the play gives us a glimpse into a very different era of gender roles and sexual mores: a time before the sexual revolution and Second Wave feminism when Linda's role as nonworking spouse seems to be taken for granted, Willy's infidelity seems unforgivable and tragic, but Happy's sexual exploits are more or less accepted. Familiarize yourself with some of the criticism that has addressed this aspect of the play. Then spend some quality time in the library, looking through magazines from the 1945-55 era, taking careful notes on the ads especially, to get a feeling for gender expectations at this time. In your paper, take us on a tour of the criticism, but leave plenty of room for your own observations, vigorously expressed; and provide vivid examples from those magazines. (You might want to xerox an ad or two and include it in the paper.) But try not to be dismissive of older values: notice that they constitute a system which has its own validity and logic in its time.

8) Suicide in Modern American Poetry. Suicide and near-suicide have been appallingly prevalent among modern American poets. Read brief (article-length) biographies of Plath, Berryman, Sexton, Roethke, Lowell, and any other poets you can discover who either commit suicide or are subject to recurrent depression. Find as many poems as you can that touch on the subject, and hand in a selection (though not too long, please) together with your paper, which should be a commentary on the poems themselves and on the general subject. How would you account for the link between intense depression and brilliant creativity? Has the link grown stronger in modern times, or was it always a feature of poetic genius? NB: you should probably read at least the introductory chapters of Alvarez's *The Savage God* and Jameson's *Touched With Fire*, two famous studies of this grim subject. Or you might want to start by reading Amazon.com reviews of those two books, to get an overview.

9) Your own option, worked out in consultation with me.

Pitfalls

Do your best to avoid the following common problems:

- **The Scrapbook Approach (or "Data Dump").** The paper is so full of quotes and paraphrases, many of them poorly assimilated to the thesis, that overall coherence and interest are lacking. The paper feels padded and directionless. The reader falls asleep. Avoid by cultivating a firm, definite sense of your own purpose and thesis.

- **The Single-Source Trap.** Halfway through the project, you discover an article that says everything you wanted to say. Abashed and intimidated, you quote this source thirteen times in your own essay, making the reader wish he could be reading it instead of your paper, which seems to have no ideas of its own. Avoid by finishing your research early on, defining your topic clearly, digesting your sources completely, and citing a wide variety of sources.

- **The "All About" Paper.** The essay has no real focus and consists mainly of background information that is readily available from many sources. Rather than pursuing a thesis, it seems to drift and free-associate. Avoid by focusing on your thesis and argument, declining all tangents.

- **Vague Attribution.** The paper is full of information whose nature, origin, and credibility are unclear. Though citations occur with some regularity, they tend to be vague, and the paper shows an enormous preference for paraphrase over direct quotation and explicit summary. As a result the reader can't tell, from one sentence to the next, whether he is reading your opinions, someone else's, or common background knowledge. Only the most meticulous reader can tell whether the paper is a mechanical paraphrase of two or three sources, or a decent job of research poorly presented. Instructors sometimes give students the benefit of such doubt. Not me. I don't believe that doing so is really a favor to the student, who learns to write horribly tedious, murky prose, or to anyone who must read his or her work in the future.

Avoid by talking directly about your sources, using various methods of citation as appropriate (short quote, long quote, summary, etc.), and by taking a more personal tone, explicitly distinguishing your own conclusions, opinions, doubts, and confusions.

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