Jan.  9  Introduction
        10  Joseph Conrad, *Heart of Darkness*, I
            12  *Heart of Darkness*, II

18  *Heart of Darkness*, III; read pp. v-xviii and The Congo Diary
20  **Paper due** on *Heart of Darkness*

23  E. M. Forster, *A Passage to India*
25  *A Passage to India*
27  *A Passage to India*

30  *A Passage to India*

Feb.  1  *A Passage to India*
        3  **Exam on** *A Passage to India*

8  Begin *Mrs. Dalloway* and look at *Ulysses* schema (on Blackboard)
10  *Mrs. Dalloway*

13  *Mrs. Dalloway*
15  *Mrs. Dalloway*
17  *Mrs. Dalloway*

20  **Exam on** *Mrs. Dalloway*
22  Penelope Fitzgerald, *Human Voices* (available from Amazon & bookstores)
24  **Take notes on** *Human Voices*

27  *Human Voices*
29  *Human Voices*

Mar.  2  **Turn in notes and paper on** *Human Voices*

5  Graham Greene, Evelyn Waugh, Patrick O’Brian et al
7  John le Carre, *The Spy Who Came In from the Cold*
9  *The Spy Who Came In*

12  *The Spy Who*
14  *The Spy*
16  **Paper: Who’s Who** in *The Spy Who Came In from the Cold*

Keep up to date on the reading. Be prepared for a short quiz any day.
Attendance and participation in discussion will count in the final reckoning.
Standard Form for Class Papers

Title. The title of your paper may be explicit or fanciful (e.g., “Conrad’s Narrative Technique” or “Cruising in the Congo”) but should convey or suggest the subject of your paper. Spend a little time in choosing your title; this process should clarify your thinking about your topic.

Introduction. Your paper should have a clear central purpose. Take particular pains to state it as clearly as you can in your opening paragraph. And give particular thought to your opening sentence.

Quotations. Use quotations to support or illustrate your statements, not as a substitute for your own writing. Quote judiciously, relevantly, and sparingly. Quote no more than is necessary to make your point. Always ask yourself: “Is this quote absolutely essential?” and “Is this quote truly memorable?”

In a short paper dealing with an assigned text, you need only give page numbers in parentheses after quotations. “Mrs. Dalloway said she would buy the flowers herself.”(3)

Copy quotations exactly.

Integrate quotations into your text, make the transition from your prose to the quotation so that both read smoothly.

Do not summarize the plot. You may assume that your reader is familiar with the work you are discussing and does not need to be told what happens, though you may need to refer to particular events in the work. Plot summary is no substitute for analysis and interpretation.

Secondary sources. You may wish to read what others have written about the work you are discussing, like the commentary included in our edition of Heart of Darkness, but I am interested in your reading of the novels, not what others have said.

By the way, note that book titles should be italicized (or underlined) and parts of books should appear in quotation marks. “Caves” is the third section of A Passage to India.

Plagiarism. Surely you don’t need to be told that plagiarism is the most heinous academic crime, punishable by failure in the course or worse.