

GEORGIA SOUTHERN UNIVERSITY
DEPARTMENT OF LITERATURE AND PHILOSOPHY

ENGL 2112 F – 11493
World Literature II
Spring 2014
TR 2:00 – 3:15
Carroll 2227

Dr. Joe Pellegrino
Newton 3302C
8:00–9:00; 11:00–12:15; 3:30–4:30 TR
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COURSE DESCRIPTION

ENGL 2112/2112H/2112S World Literature II: 3-0-3

A survey of great works of literature from the 1700's to the present. The course studies literary representation and reaction to the rise of science, industrialism, internationalism, and other forces shaping the modern and postmodern world. Emphasis on critical reading and writing skills. Prerequisite: ENGL 1102.

COURSE OBJECTIVES

Upon successful completion of this course, a student should be able to:

- Demonstrate familiarity with literary language, periods, and genres.
- Analyze literary texts in their cultural contexts.
- Differentiate the features of literatures produced by various world cultures.

IMPORTANT DATES

Drop/Add Period: January 13-16, 2014

Last Day to Withdraw Without Academic Penalty: March 10, 2014

TEXTS

The Norton Anthology of World Literature, 3rd edition. Package 2 (Volumes D, E, F): 1650 to the Present. Martin Puchner, et. al., eds. NY: W. W. Norton & Company, 2012. ISBN-10: 0393933660

CLASS POLICIES

Writing Competency

If you need additional work on the surface features of your writing I will require you to schedule sessions at the Writing Center in order to pass the course.

Academic Honesty

I expect that you will conduct yourself within the guidelines of the Honor System. All academic work should be completed with the high level of honesty and integrity that this University demands.

I do not tolerate academic dishonesty. Beyond the moral implications, I find it insulting. It will result in an F in the course and possibly further sanctions. Plagiarism is presenting someone else's work as your own without giving them credit. "Someone else" is defined as anyone other than you: another student, a friend, relative, a source on the Internet, articles or books. And "work" is defined as ideas as well as language. So taking someone else's ideas and putting them in your own words—or using someone else's words to express your ideas—is plagiarism. And, in the case of friends and family, it doesn't matter if they give you permission.

A note about group work: I encourage you to read and discuss these texts together outside of class. It is, in fact, the core of our endeavor, to hone our own ideas on these texts through discussions with others. You should also discuss your responses to the PCRs, as hearing a number of ideas will help you create your own. However, this does not mean that you should write your PCRs as a group. While discussion is obviously a group activity, writing is a solitary one, and should be treated as such. Any attempt to subvert this will be an instance of academic dishonesty.

You cannot submit work for another student who is not present for a particular class period. Since your PCRs are used for attendance, this is academically dishonest. If the head count and the PCR count for a particular class period do not match, NO ONE in the class that day will receive credit for their work. This incentivizes honest work from all members of

the class, because your grade is, in some small way, dependent upon the integrity of other members of the class. The implications of your witnessing this occur and doing nothing about it I leave up to you.

Here is how the University defines Academic Dishonesty (from the Student Code of Conduct):

CHEATING

- A. submitting material that is not yours as part of your course performance;
- B. using information or devices that are not allowed by the faculty;
- C. obtaining and/or using unauthorized materials;
- D. fabricating information, research, and/or results;
- E. violating procedures prescribed to protect the integrity of an assignment, test, or other evaluation;
- F. collaborating with others on assignments without the faculty's consent;
- G. cooperating with and/or helping another student to cheat;
- H. demonstrating any other forms of dishonest behavior.

PLAGIARISM

- A. directly quoting the words of others without using quotation marks or indented format to identify them;
- B. using sources of information (published or unpublished) without identifying them;
- C. paraphrasing materials or ideas without identifying the source;
- D. unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic material.

Should you wish to pursue a case of academic dishonesty through the Office of Student Judicial Affairs, I will speak at your hearing and send a copy of this syllabus along with the documents in question to the Hearing Officer, so a plea of ignorance or non-malicious intent on your part will not be valid.

Assignments

All assignments will be typed, with an appropriate 12-point font, on 8.5" x 11" paper.

I DO NOT ACCEPT LATE ASSIGNMENTS. NO EXCEPTIONS, NO EXCUSES. A late assignment is any work that is not turned in during the class period in which it is due. This means that you must anticipate any problems that will occur. In other words, a computer / printer / disk / car / arm being broken at the last minute is not an excuse. To avoid last-minute catastrophes (which always occur) DO NOT WAIT UNTIL THE LAST MINUTE TO DO YOUR WORK.

Attendance

The University Undergraduate Catalog states unequivocally: "Students are expected to attend all classes." Attendance in this class is not optional. Attending class means that you are present and attentive for the whole class period and that you are prepared for the day's lesson. If you miss a class, regardless of the excuse, it will be counted as an absence (unless you are missing for a University-sanctioned reason). You do not want me in the position of deciding whose excuse is valid and whose isn't so I don't need any documentation for your absences. If you're within the limit it is not necessary, and after the limit it will not matter. You are allowed (but not encouraged) to miss 10% of the classes, which, for this course, amounts to four classes. If you are absent more than four times, regardless of the excuse, your final grade will be lowered by 2.5% for every subsequent absence. If you have to miss more than your allotted absences, there is obviously something going on in your life which does not allow you to pursue this degree wholeheartedly, so you should consider withdrawal. Keep this in mind when using your absences – that's ALL you will be allowed. I do not accept ANY excuse after that.

By now you recognize that arriving on time for class is, at its core, a sign of respect for your classmates and your professor. Tardiness, therefore, is a statement saying that your time is more important than anyone else's. I will strike a blow for the group by counting every instance of tardiness as 1/2 of an absence. So, if you're doing the math, you can be tardy several times without any consequences, save the collective disdain for your actions. And yes, your tardiness works in conjunction with your absences, so a combination of the two will push you toward the negative consequences outlined above.

Classroom Behavior

While I presume respect for our time together on everyone's part, I will make things easier by mandating that all cell phones, PDAs, and the like, be turned off and stowed out of sight. This way we'll have no texting inside bags or purses, and no startling rings during class. If you're expecting an emergency call (not text), please let me know before class begins. If you're so disrespectful as to text during class, and I see you doing so, I'll ask you to leave, and that will be counted as an absence. Even if it happens with only five minutes left in class, it will be counted as an absence.

Unacceptable behavior will result in your removal from the class. Unacceptable behavior would include reading material not related to the class, private conversations during class, and, of course, sleeping in class. Students should not bring visitors to class, including children. Disruptive or disrespectful students will be asked to leave the class.

I will be using the Cason Yellow Card System for those who would presume to text or perform some unrelated activity on a computer during class. The first time it happens, you'll get a yellow card, and will leave the class. This will count as an absence for you for the day, even if it occurs with just five minutes left in class. The second time it happens you'll get a red card, and will fail the class.

Extra Credit

You will have many opportunities for earning extra credit in this class. Every Pre-Class Response offers you an opportunity to score an extra 15% for the Response. This score depends on the thoroughness and accuracy of your answers to the PCRs. See below for a further explanation.

This syllabus

The syllabus is tentative and subject to change. You are responsible for all material presented in class, including announcements about changes in the course schedule or assignments. This means that if you miss a class YOU are responsible for finding out what happened or what has changed. It therefore might be a very good idea to get the name and number of another student.

The syllabus is a contract. If you stay in the class you are agreeing to the terms of the syllabus.

DISABILITY ACCOMMODATION

This class complies with the Americans with Disabilities Act (ADA). Students with disabilities needing academic accommodations must:

- Register with and provide documentation to the Student Disability Resource Center (SDRC), and,
 - Provide a letter to the instructor from the SDRC indicating what your need may be for academic accommodation.
- This should be done within the first week of class.

Students with these particular needs should contact the Student Disability Resource Center, Hampton Hall, 912.871.1566

EVALUATION

Pre-Class Responses:	40%
Exam 1:	20%
Exam 2:	20%
Exam 3:	20%

TOTAL:	100%

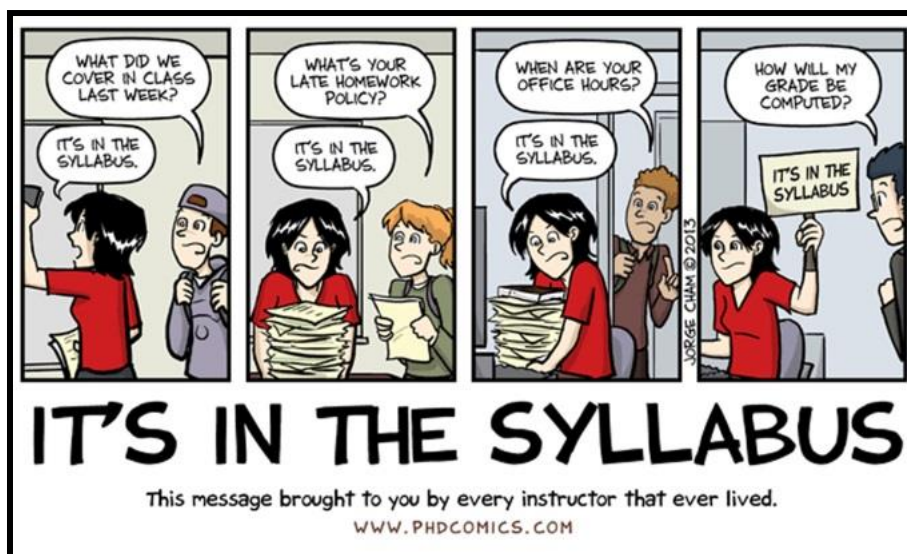
ASSESSMENT INSTRUMENT

During the final week of the semester, an Assessment Instrument for the Department of Literature and Philosophy will be available on the course Folio site. If you score above 70% on this instrument, you will gain six extra points on your total PCR score. This instrument will assess your critical reading and comprehension skills, as well as your knowledge concerning the Learning Outcomes for this course. Scoring below a 70% on this instrument will not negatively affect your grade in the class.

The instrument will be available for a 24-hour period on the course site. You will need to have downloaded and installed the Respondus Lockdown Browser (a supported ancillary program in the Folio course management system) in order to go through the assessment instrument. Once you open the instrument, you will have 90 minutes to complete it and submit your answers.

CLASS SCHEDULE

DATE	CLASS COVERAGE	DUE
January 14	Introduction / Syllabus / Academic Honesty / <i>The Enlightenment</i>	
January 16	Swift: "A Modest Proposal" Voltaire: <i>Candide</i>	PCR DUE
January 21	Voltaire: <i>Candide</i>	PCR DUE
January 23	Voltaire: <i>Candide</i>	
January 28	Saikaku: from <i>Life of a Sensuous Woman</i>	PCR DUE
January 30	<i>Romanticism</i> / Blake: "The Lamb", "The Chimney Sweeper", "The Tyger", "The Chimney Sweeper"	PCR DUE
February 4	Keats: "La Belle Dame sans Merci", "To Autumn"	PCR DUE
February 6	Whitman: from "Song of Myself", "Out of the Cradle Endlessly Rocking"	PCR DUE
February 11	Douglass: <i>Narrative of the Life of Frederick Douglass, An American Slave</i>	PCR DUE
February 13	Douglass: <i>Narrative of the Life of Frederick Douglass, An American Slave</i>	
February 18	EXAM 1	SCANTRON
February 20	Baudelaire: "To the Reader", "A Carcass"	PCR DUE
February 25	Tagore: "Punishment"	PCR DUE
February 27	Yeats: "When You Are Old", "Easter 1916", "Leda and the Swan"	PCR DUE
March 4	Yeats: "The Second Coming", "Sailing to Byzantium", "Among School Children"	
March 6	<i>Modernism</i> / Eliot: "The Love Song of J. Alfred Prufrock"	PCR DUE
March 11	Eliot: "The Love Song of J. Alfred Prufrock" / Akhmatova, "Requiem"	PCR DUE
March 13	Senghor: "Black Woman", "Prayer to the Masks", "Elegy of the Circumcised"	PCR DUE
March 25	<i>Existentialism</i> / Borowski, "This Way for the Gas, Ladies and Gentleman"	PCR DUE
March 27	Marquez, "Death Constant Beyond Love"	PCR DUE
April 1	EXAM 2	SCANTRON
April 3	Mahfouz: "Zaabalawi"	PCR DUE
April 8	Walcott: "As John To Patmos", "Ruins of a Great House"	PCR DUE
April 10	Walcott: "The Almond Trees", "The Sea Is History"	
April 15	Soyinka: <i>Death and the King's Horseman</i>	PCR DUE
April 17	Soyinka: <i>Death and the King's Horseman</i>	PCR DUE
April 22	Soyinka: <i>Death and the King's Horseman</i>	
April 24	Heaney: handout: "Digging", "Requiem for the Croppies"	PCR DUE
April 29	Heaney: handout: "The Tollund Man", "Punishment", "The Strand at Lough Beg"	
May 1	Heaney: handout: "Casualty", "Clearances", "Keeping Going"	
May 6	3:00 – 5:00 – EXAM 3	SCANTRON



PRE-CLASS RESPONSES

Below you will find a series of questions addressing the reading assignments and background material (available on my web site, URL above). You should answer these questions and make a copy of your answers. You will turn in one copy of your responses prior to the class which they focus on. The other you will keep with you; it will become the basis of your notes for the day as you expand and correct it. These will also serve as fodder for exam questions.

Your answers will be graded not for correctness, or even completeness, but for good-faith effort. That is, you do not necessarily need to come up with a correct answer to a question (in fact, there may not be a correct answer to certain questions), you only need to show me that you engaged the text in a careful and thoughtful attempt to answer the question. PCRs of 300-399 words are eligible for the grade of a 4. PCRs of 400-499 words are eligible for the grade of a 5. PCRs of 500-700 words are eligible for the grade of a 6. PCRs of over 700 words are eligible for the grade of a 7.

Credit: 1 = 17% | 2 = 33% | 3 = 50% | 4 = 67% | 5 = 84% | 6 = 100% | 7=115%

Don't rewrite the questions. Just start with #1 and begin your answer. Don't count your heading or introductory material as part of your word count. In your word processor, highlight only your answers, then use the word processor to check your word count. The last thing on every PCR you turn in should be your word count.

Joe's Helpful Hints:

Look over the questions before you do the reading. They will focus your attention throughout the text, and perhaps guide your reading and interpretation.

Don't get behind in these. I know that this is easier said than done, but one of the functions of these is to make sure that you're not reading texts for the first time on the night before the final.

I am not interested in what I have to say about these texts. I already know what I have to say about them. I am interested in your reading, your interpretation and understanding of these works. So don't parrot back what you may have heard in class, unless it informs your personal reading.

Swift: A Modest Proposal DUE 1/16

- A. Consider the title. Why does the Proposer call it a "modest" proposal? Why didn't he just call it "A Proposal"?
- B. Are you immediately suspicious of this Proposer? What was the first phrase that made you suspicious of him?
- C. Is Swift actually supporting the Irish here, or is he making fun of them? Why would Swift, a man who was disappointed in his career because he had to stay in Ireland, produce something like this?
- D. Name two "other expedients" that the Proposer offers (the italicized paragraph). Are these realistic?

Voltaire: Candide (not just the first chapter of Candide) DUE 1/21

- A. Why is Voltaire making fun of the philosophical concept of Optimism in the character of Pangloss? (see "Voltaire, *Candide*, and Optimism" at the teaching site)? Does Optimism accurately reflect the world?
- B. What's the war about between the Bulgars and Abares?
- C. How does the street preacher treat Candide? Why does he threaten him thus?
- D. What keeps Candide from living forever in El Dorado?

Saikaku: Life of a Sensuous Woman DUE 1/28

- A. How do you reconcile this text with Saikaku's time as a wandering religious beggar?
- B. With the publication of this text, Saikaku gained national readership. What is it about this text that makes it so appealing?
- C. What does the old woman's tale tell you about the "adaptability" of women, or of people in general?
- D. Could you call this a text which empowers women? Why or why not?

Blake: poetry DUE 1/30

- A. What do “The Lamb” and “The Tyger” have to say about God?
- B. What comments is Blake making about English society in the two chimney sweeper poems?
- C. What are the differences between the speakers in the two “Chimney Sweeper” poems?
- D. This nexus of church and state is problematic for Blake. How would the god of “The Tyger” fix the society Blake rails about?

Keats: poetry DUE 2/4

- A. Why are there overtones of possession or enchantment in “La Belle Dame Sans Merci”?
- B. What does La Belle Dame represent?
- C. In what scenes does Keats see Autumn during the second stanza of “To Autumn”?
- D. Give one example of an appeal to each of the senses in “To Autumn.”

Whitman: poetry DUE 2/6

- A. Where is Whitman in “Song of Myself”? I don't mean this literally, but metaphorically.
- B. Who is Whitman mourning in “Out of the Cradle Endlessly Rocking”?
- C. Do you think Whitman was gay? Back up your answer with something from the text.
- D. What does Whitman have to say about America?

Douglass: Narrative of the life of Frederick Douglass, An American Slave DUE 2/11

- A. Who is Douglass's audience for this piece?
- B. How does Douglass know how his “grandmother” died? What does this scene illustrate?
- C. What is the pivotal event that makes him realize the way out of slavery?
- D. How is Douglass' life different in the North?

Baudelaire: poetry DUE 2/20

- A. Why do you think Baudelaire used such deliberately offensive language?
- B. Does Baudelaire make any connection between himself and his readers in “To The Reader”?
- C. Comment on the difference between the subject matter and the prosody (the form, meter, rhyme scheme, etc.) of “A Carcass.”
- D. Is “A Carcass” a love poem? Why or why not?

Tagore: “Punishment” DUE 2/25

- A. What is the relationship between Chidam and Chandara like?
- B. Why is Chandara willing to die?
- C. How is this a commentary on the position of women in Indian society?
- D. How is this a commentary on the Indian struggle for independence?

Yeats: “When You Are Old”, “Easter 1916”, “Leda and the Swan” DUE 2/27

- A. “When You Are Old” has been called a seduction poem. Would you agree? Why?
- B. How does Yeats feel about the rebels in “Easter 1916”?
- C. Is Leda powerful in “Leda and the Swan”? Why or why not?
- D. How does the poetic form of “Leda and the Swan” give you information about the story it tells?

Eliot: “The Love Song Of J. Alfred Prufrock” DUE 3/6

- A. Who are the women in the room who come and go?
- B. How old is Prufrock? How does he see himself?
- C. Are you, the reader, the “you” of the first line? Or is there someone else here?
- D. Choose one allusion, and explain how Eliot uses it: *Hamlet*, John the Baptist, or Lazarus and Dives.

Akhmatova: "Requiem" DUE 3/11

- A. Why did Akhmatova write this sequence?
- B. What great biblical character does she compare herself to?
- C. How does the figure of the narrator change throughout this cycle?
- D. This poem was published long after Stalin's purges. How effective, then, is this poem as a form of protest?

Senghor: poetry DUE 3/13

- A. How does "Black Woman" express Senghor's philosophy of Negritude?
- B. What attributes does Senghor say that the black woman possesses in "Black Woman"?
- C. What is the speaker communicating to the masks in "Prayer to the Masks"?
- D. Why is "Elegy of the Circumcised" an elegy, a poem usually associated with death?

Borowski: "Ladies and Gentlemen, to the Gas Chamber" DUE 3/25

- A. What levels of power do you see in the hierarchy of camp life?
- B. Why do the German guards call the prisoners "Ladies and Gentlemen"? Why do they expect politeness in this environment?
- C. What different choices have these women made? What do their choices and their appearance tell you about the themes of this story?
- D. Why do the prisoners take part in the extermination of other prisoners? What makes it difficult?

Marquez: "Death Constant Beyond Love" DUE 3/27

- A. How does the political campaign operate? How is this similar to real political campaigns?
- B. Why does Farina take Laura to Sanchez? What does he hope to gain, and how?
- C. What is the difference between what the Senator tells the townspeople and what he tells the business leaders?
- D. The style of this story is called "magical realism." Show two instances of something magical happening.

Mahfouz: Zaabalawi DUE 4/3

- A. From what disease is the narrator suffering? What evidence do you have to support your answer?
- B. Why is the narrator searching for Zaabalawi?
- C. Culturally, is the narrator's search from East to West or from West to East? Why?
- D. What does the narrator's drunkenness represent? Pay close attention to the effects of the alcohol upon him.

Walcott: poetry DUE 4/8

- A. What connection is Walcott making between himself and the writer of "Revelation" in "As John To Patmos"?
- B. Why is St. Lucia an appropriate place to make a connection with the book of "Revelation"?
- C. In "Ruins of a Great House," why does Walcott connect the women attached to the men of the house with moths?
- D. What is Walcott's resolution for the process of blaming others for their colonizing efforts?

Soyinka: *Death and the King's Horseman* 1 DUE 4/15

- A. In the conversation between the Praise Singer and Elesin, what is the Praise Singer telling Elesin? What is Elesin saying about himself? What do you think is the meaning of the conversation?
- B. When Elesin says, "Memory is the Master of Death," what does he mean?
- C. Why does Elesin want to have sex and impregnate the young woman who is betrothed to Iyaloja's son? How does Iyaloja respond to his request? What do you think of the request?
- D. Is Elesin's choice of the market as his "wedding bed" a comment on the nature of this act, or a statement about his desire? Why do you think so?

Soyinka: *Death and the King's Horseman* 2 DUE 4/17

- E. Simon Pilkings and his wife Jane wear the ceremonial garb of Death to a costume ball. What does that garb mean to the Yoruba? What does it mean to the Pilkings?
- F. Why must Elesin commit ritual suicide? How do the townspeople feel about it? Why? What does Simon as the representative of the colonial government think about it? Why?
- G. Why does Elesin's son, Olunde, return to Nigeria from medical school in England? What was the state of the relationship between Elesin and Olunde when Olunde left to study? What is it like now that Olunde has returned?
- H. What does Olunde do when Elesin is placed in prison to prevent his suicide? How does Elesin react to his son's action?

Heaney: poetry DUE 4/24

- A. Who are the three men in "Digging"? How does Heaney compare himself to the other two?
- B. Why does the pen transform from the beginning to the end of "Digging"?
- C. What is a requiem? A conclave? How do these connect with "Requiem for the Croppies"?
- D. What is a cauldron usually used for? Why is it important in "The Tollund Man"?



Name: _____

Date: _____

ACADEMIC HONESTY WORKSHEET

Since so much of the learning process is based on what has been written or said before, you must learn to use legitimately the ideas and words of others. Taking ideas or words which are not one's own and presenting them as if they were is plagiarism, a serious form of academic dishonesty. Students are expected to turn in writing that is their own and that has been completed for the specific assignment.

Whenever you refer to a source, the reader should be made aware of that fact. Also, you should provide the reader with information about the source. Some definitions:

- Quotation marks show material exactly as it appears in the original.
- A paraphrase is reference to source, but in words different from the original. The length is approximately that of the original.
- A summary distills a source to a few words or sentences. It is much shorter than source. (Remember that a proper summary or paraphrase should be ENTIRELY in your own words and should be documented. You cannot simply rearrange a sentence or change a word or two and avoid charges of plagiarism.)
- Documentation is a means of telling the reader information about sources. Different forms of documentation exist, but for the purposes of this class we will use MLA Style, which is the standard form of documentation in English studies.

DOCUMENTATION USAGE

Documentation must be used when:

- directly quoting from the source (quotation marks required)
- paraphrasing part of the source (quotation marks not required)
- summarizing part of the source (quotation marks not required)

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1. ORIGINAL:

The major concerns of Dickinson's poetry early and late, her "flood subjects," may be defined as the seasons and nature, death and a problematic afterlife, the kinds and phases of love, and poetry as the divine art.

(from Gibson, William M., and Stanley T. Williams. "Experiment in Poetry: Emily Dickinson and Sidney Lanier." in *Literary History of the United States*. Spiller, Robert E., et al., eds. 4th ed. Vol. 1. New York: Macmillan, 1974. 899-916.)

STUDENT PAPERS:

The chief subjects of Emily Dickinson's poetry include nature and the seasons, death and the afterlife, the various types and stages of love, and poetry itself as a divine art.

Is there plagiarism here? Why? If you believe plagiarism does occur, rewrite the student's passage to correct the error:

Gibson and Williams suggest that the chief subjects of Emily Dickinson's poetry include nature, death, love, and poetry as a divine art (1: 906).

Is there plagiarism in this passage? What method of documentation has the student used?

2. ORIGINAL:

This, of course, raises the central question of this paper: What should we be doing? Research and training in the whole field of restructuring the world as an "ecotopia" (eco-, from oikos, household; -topia from topos, place, with implication of "eutopia" -- "good place") will presumably be the goal.

(from Anderson, N.E., Jr. "The Life and Culture of Ecotopia." in *Reinventing Anthropology*. Hymes, D., ed. New York: Random House, 1972. pp. 264-83.)

STUDENT PAPERS:

At this point in time humankind should be attempting to create what we might call an “ecotopia.”

Is there plagiarism in this passage? Why or why not?

At this point in time humankind should be attempting to create what E.N. Anderson, Jr., has called an “ecotopia” (275).

Is there plagiarism here? Why or why not?

3. ORIGINAL:

Humanity faces a quantum leap forward. It faces the deepest social upheaval and creative restructuring of all time. Without clearly recognizing it, we are engaged in building a remarkable civilization from the ground up. This is the meaning of the Third Wave.

Until now the human race has undergone two great waves of change, each one largely obliterating earlier cultures or civilizations and replacing them with ways of life inconceivable to those who came before. The First Wave of change -- the agricultural revolution -- took thousands of years to play itself out. The Second Wave -- the rise of industrial civilization -- took a mere hundred years. Today history is even more accelerative, and it is likely that the Third Wave will sweep across history and complete itself in a few decades.

(from Toffler, Alvin. *The Third Wave*. New York: Bantam, 1980.)

STUDENT PAPERS:

There have been two revolutionary periods of change in history: the agricultural revolution and the industrial revolution. The agricultural revolution determined the course of history for thousands of years; the industrial civilization lasted about a century. We are now on the threshold of a new period of revolutionary change, but this one may last for only a few decades.

Does plagiarism occur here? What could the student do to correct this error?

According to Alvin Toffler, there have been two revolutionary periods of change in history: the agricultural revolution and the industrial revolution. The agricultural revolution determined the course of history for thousands of years; the industrial civilization lasted about a century. We are now on the threshold of a new period of revolutionary change, but this one may last for only a few decades (10).

Is there plagiarism in this passage? Why or why not?

4. ORIGINAL:

Hemingway's debt to journalism was a large one, and he always acknowledged it. Unlike many ex-newspapermen, however, he neither sentimentalized the profession nor misunderstood its essential threat to creative writing.

(from Fenton, Charles A. *The Apprenticeship of Ernest Hemingway: The Early Years*. New York: Farrar, Straus, and Young, 1954.)

Which of the following is the better paraphrase? Why?

1. Hemingway's indebtedness to journalism was very great, and he himself said so. Unlike so many writers who have been newspapermen, however, he did not sentimentalize journalism or misunderstand that it is a danger to creative talent.
 2. Hemingway learned from his newspaper work, but he also recognized that journalism can hurt writers as well as help them.
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