

# English 366

Marilyn Francus, ENGL 366, Fall 2006

Professor Marilyn Francus

English 366W

Eighteenth-Century British Literature I, 1660-1740

Tuesdays and Thursdays, 11:30-12:45

Office: 443 Stansbury Hall

Office Hours: Tuesdays and Thursdays, 10:00-11:15 and by appointment

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## **August 22** Introduction

Diary entries by Samuel Pepys (1666) (handouts)

## **August 24** Public Entertainment

Theatre

Aphra Behn, *The Rover* (1677)

## **August 29** Public Entertainment

Theatre

Aphra Behn, *The Rover* (1677)

## **August 31** Public Entertainment

Theatre

Susanna Centlivre, *The Wonder* (1714)

## **September 5** Public Entertainment

Theatre

Susanna Centlivre, *The Wonder* (1714)

## **September 7** Writing Workshop Day for Critical Reading Essay

## **September 12** The Rise of the Novel

Eliza Haywood, *Fantomina* (1724)

## **September 14** Rare Book Room Visit

Critical Reading Essay Due (5-6 pages)

## **September 19** Travel, Part I: Religion, Economics, and Allegory

Daniel Defoe, *Robinson Crusoe* (1719)

## **September 21** Travel, Part I: Religion, Economics, and Allegory

Daniel Defoe, *Robinson Crusoe* (1719)

## **September 26** Travel, Part I: Religion, Economics, and Allegory

Daniel Defoe, *Robinson Crusoe* (1719)

**September 28** Travel, Part I: Religion, Economics, and Allegory  
Daniel Defoe, Robinson Crusoe (1719)  
Rare Book Room Exercise Due (1-2 pages)

**October 3** Travel, Part II: Politics and Philosophy  
Jonathan Swift, Gulliver's Travels (1726)

**October 5** Writing Workshop Day for Article Analysis Essay

**October 10** Travel, Part II: Politics and Philosophy  
Jonathan Swift, Gulliver's Travels (1726)

**October 12** Travel, Part II: Politics and Philosophy  
Jonathan Swift, Gulliver's Travels (1726)  
Article Analysis Essay Due (5-6 pages)

**October 17** The New Science  
Thomas Sprat, excerpt from The History of the Royal Society  
Excerpts from Transactions of the Royal Society

**October 19** Hoaxes and WonderS  
Selection from Aristotle's Masterpiece (1697)  
The Mary Tofts case (1726; handouts)  
Final Essay Proposal Due (1 page)

**October 24** Hoaxes and Wonders  
Jonathan Swift, The Bickerstaff Papers (handouts)  
Selection from Martinus Scriblerus on Lindamira-  
Indamora, the attached twins

**October 26** Class Cancelled

**October 31** Crime and Criminals  
Daniel Defoe, Moll Flanders (1722)

**November 2** Crime and Criminals  
Daniel Defoe, Moll Flanders (1722)

**November 7** Election Day Recess

**November 9** Crime and Criminals  
Daniel Defoe, Moll Flanders (1722)  
Research Essay Draft Due (minimum 7 pages)

**November 14** Writing Workshop Day for Research Essay

**November 16** Crime and Criminals  
Daniel Defoe, Moll Flanders (1722)

**November 21-23 Thanksgiving Break**

**November 28** Crime and Criminals  
Daniel Defoe, Moll Flanders (1722)

**November 30** Crime and Criminals  
Daniel Defoe, Moll Flanders (1722)

**December 5** Crime and Criminals  
John Gay, Beggar's Opera (1728)

**December 7** Crime and Criminals  
John Gay, Beggar's Opera (1728)  
Research Essay Due (10-11 pages)

Textbooks:

Textbooks are on order at the WVU Bookstore. Please purchase the textbooks when they arrive at the bookstore, for they return textbooks to the publisher if they remain unsold.

Course Description: ENGL 366W will focus on the popular culture of an extremely volatile period in British history--the era between the restoration of Charles II to the kingship through the reigns of the early Hanoverians (Georges I and II). Between 1660 and 1740, London was decimated by a fire that destroyed 70% of the city; the British were perpetually at war; and anti-Catholic anxieties ran high, leading to conspiracy theories about royal assassination. Against this backdrop, we will examine the popular entertainments of the time--not only to gauge the ways that politics, religion, and economics infiltrate the popular consciousness, but to assess the ways that a nation consciously fashions itself.

Course Objectives:

1. To familiarize students with British literature published between 1600 and 1740.
2. To analyze literature within its historical context, and to evaluate how literature reflects and affects social, political, and economic forces in its period.
3. To provide opportunities for students to learn and use the tools of literary and critical theory.
4. To provide opportunities for students to improve their writing and editing skills through a series of written assignments.
5. To provide opportunities for students to improve their oral skills, through class discussion and student presentations.
6. To provide opportunities for students to engage in academic research at an advanced undergraduate level.
7. To provide practice in the critical reading of texts.

## \_Course Assignments\_:

A draft of a critical reading essay (required not graded)  
A critical reading of a passage (5-6 pages)  
A draft of an article analysis (required but not graded)  
An analysis of a scholarly article (5-6 pages)  
A rare book exercise (1-2 pages)  
A research essay proposal (1 page; required but not graded)  
A draft of the research essay (7 pages; required but not graded)  
A research essay (10-11 pages)  
An oral presentation (15 minutes)

## Grading

Critical Reading Essay - 20%  
Article Analysis Essay - 20%  
Rare Book Exercise - 10%  
Research Essay - 40%  
Oral Presentation - 10%

## \_Course Requirements and Assignments\_:

**1. The Critical Reading Essay.** This assignment provides an introductory experience with literary theory, and practice in critical reading and writing skills. You will be given a selection of passages from the course texts, and asked to provide an interpretation of that passage based on a particular critical/theoretical school (feminist theory, psychoanalytic theory, Marxist theory, etc.).

**2. The Article Analysis Essay.** This assignment provides practice in pursuing academic research, identifying standard reference works, evaluating scholarship, and analytical writing. For your bibliographic essay you should choose one of the authors on the syllabus, and do the following:

**A.** Create a bibliography for your author. Your bibliography should include the standard edition of your author's works, the standard biography, the standard edition of his/her correspondence, the standard concordance (if one exists), and at least 10 critical sources (books or articles) about your author.

**B.** Write an essay in which you analyze one of the current critical articles about your author. This essay should not be a summary of the article. In the conclusion of your essay you should comment on the nature of contemporary criticism regarding your author. You will be required to submit a draft of your essay for comments to me and to a group of your peers, and then revise your essay before submission for a grade. Please feel free to contact me at any time regarding your research and writing.

**3. The Rare Book Exercise.** For this exercise you will be required to transcribe and edit a passage from an early 18th-century British text that is in the Rare Book Room of Wise Library, and then

write a brief (1-2 page) commentary on early 18th-century texts. The exercise will provide you with experience in handling rare books, insight into the textual practices of the 18th century (including variant spelling and punctuation practices), and a sense of the issues that are involved in textual editing.

**4. The Research Essay.** This assignment allows you to develop a thesis and an extended argument; to evaluate and incorporate scholarship in your work; and to practice analytical writing. I will provide a list of suggested paper topics for each of these assignments; if none of my suggestions intrigue you, please contact me regarding other options. Each essay will require a clearly articulated thesis, and a cogent argument to substantiate it. You will also be required to demonstrate your knowledge of at least three critical sources that are relevant to your topic, through integration of scholarly argument in your essay and proper citation. You will be required to submit a draft of the first of these essays for comments to me and to a group of your peers, and then revise your essay before submission for a grade. Please feel free to contact me at any time regarding your research and writing.

**5. The Oral Presentation.** You will be required to give one 15-minute class presentation on a person who is not represented on the syllabus. The intent of this assignment is to extend and deepen the knowledge base of every member of the class beyond the parameters of the syllabus, to encourage independent research, and to provide practice in oral presentation skills. You will be allowed to choose among a number of people who were influential in mid- and late eighteenth century culture.

Your presentation must include the following:

- A.** a handout for the class that provides a brief biography of your subject
- B.** an analysis of how and your subject shaped British culture in the period
- C.** an analysis of how and why your subject is particularly relevant to the authors and texts on our syllabus.

The evaluation criteria for presentations is as follows:

Content of Handout (reflecting research)

25 points

Clarity of Handout (layout of material, ease of understanding) -- 15 points

Analysis of the figure's importance in 18th-century society/culture -- 20 points

Analysis of the figure's relevance to our course -- 20 points

Voice (volume, diction, etc.) -- 10 points

Eye Contact -- 5 points

Timing (staying within the 15 minute limit) -- 5 points

Please feel free to contact me at any time regarding your presentation.

6. You will be required to keep pace with the reading assignments in the course. Failing to do so will diminish your learning experience, especially ability to learn from, and contribute to, class discussion.

7. You will be required to check your MIX e-mail account at least three times weekly. Your MIX account is the primary venue for course communication and distribution of essay drafts.

#### \_Submission of Assignments\_:

1. All drafts and papers are to be typed, with sufficient space in the margins for comments. Papers should be double spaced.
2. The paper length is a suggested guideline. If your response to a seven-page assignment is six or eight pages, don't panic. On the other hand, straying too far from these guidelines leads to kitchen sink papers (i.e. the twenty page paper that tries to throw in everything about a text, and is unfocused as a result) or papers that don't say much of anything (i.e. the three-page paper that just begins to grapple with the issues at hand).
3. Your exercises, drafts, and essays should reflect careful reading and thinking about your subject. Do not summarize the plot of a work or rephrase your class notes in your papers.
4. It is highly recommended that you keep a photocopy of a back-up disk of every assignment that you hand in.
5. Hand in exercises, drafts and essays on time. Late exercise and paper submissions will receive a lower grade unless the student has a viable reason (such as illness, familial emergency) for his/her lateness. In other words, an essay that would normally earn a "B" will receive a "B-" if it is one day late, a "C+" if it is two days late, and so on.

#### \_Grading Rubric\_:

A (90-100) – Excellent work; the assignments for this course have been completed in a professional and timely manner. The written assignments and responses on examinations are clearly organized, choose compelling evidence to substantiate the analysis, and engage with the subject at hand in a thoughtful and thought-provoking manner. Written work requires no substantive or stylistic revisions, whether it appears on an exam, a quiz, or in an essay. Oral work is well-researched, and presented in an articulate, easy-to-follow manner. If there are supporting materials, they are clearly designed and relevant. The speaker clearly engages the audience through voice and eye contact.

B (80-89) – Good work; the assignments for the course have been completed in a professional and timely manner. The written assignments and responses on examinations show substantial engagement with the subject at hand, but the analysis is either partially incomplete, involving weak evidence, or manifests some difficulty with organization. Written work, whether on a test, an essay, or a quiz, requires some substantive revisions but few or no stylistic ones. Oral work is well researched and presented in a reasonably organized, if not consistently articulate, fashion; the supporting materials are relevant, with minimal flaws in design. The speaker engages the audience through voice and eye contact.

C (70-79) – Average work; the assignments for the course have been completed, but not necessarily in a professional or timely manner. The written assignments and responses on examinations show effort by the student, but the analysis is incomplete, includes inappropriate evidence (or a lack of evidence), or shows significant difficulties with organization. Written work, whether on a test, an essay, or a quiz, requires significant substantive or stylistic revisions. Oral work reflects some, but not thorough, research; the presentation is organized, but not presented in an articulate fashion; the supporting materials are relevant, but not complete. The speaker generally, but not always, engages the audience through voice and eye contact.

D (60-69) - Less than average work; the assignments for the course have not been completed in a professional or timely manner. The written assignments show a lack of effort on the part of the student, and a lack of engagement with the assignment (exam, quiz, or essay). Written assignments lack analysis, evidence, and organization; extensive substantive and stylistic revisions are necessary. Oral work shows minimal effort at research, organization, and design, undermining the student's ability to explain the subject of his/her presentation to the class. If there are supporting materials, they are not relevant or highly disorganized. The speaker has difficulty engaging the audience through voice and eye contact.

F (<59) – Inadequate work; the assignments for the course have not been completed. Written assignments, when submitted, show a significant lack of effort on the part of the student, and a lack of engagement with the assignment and the subject matter of the course. Such work is marked by the absence of analysis, evidence, and organization; engagement with the course materials is necessary before extensive revisions are even possible. Oral work demonstrates a lack of effort by the student to pursue or organize the research necessary for oral presentation. If there are supporting materials, they are not relevant and highly disorganized. The speaker is unable to engage the audience

### Plagiarism

The following definitions of Academic Dishonesty are excerpted from the WVU Academic Integrity/Dishonesty Policy, available online at <http://www.arc.wvu.edu/admissions/integrity.html>:

- 1. Plagiarism:** Plagiarism is defined in terms of proscribed acts. Students are expected to understand that such practices constitute academic dishonesty regardless of motive. Those who deny deceitful intent, claim not to have known that the act constituted plagiarism, or maintain that what they did was inadvertent are nevertheless subject to penalties when plagiarism has been confirmed. Plagiarism includes, but is not limited to: submitting, without appropriate acknowledgement, a report, notebook, speech, outline, theme, thesis, dissertation, or other written, visual, or oral material that has been copied in whole or in part from the work of others, whether such source is published or not, including (but not limited to) another individual's academic composition, compilation, or other product, or commercially prepared paper.
- 2. Cheating and dishonest practices in connection with examinations, papers, and projects, including but not limited to:**
  - a. Obtaining help from another student during examinations.

- b. Knowingly giving help to another student during examinations, taking an examination or doing academic work for another student, or providing one's own work for another student to copy and submit as his/her own.
- c. The unauthorized use of notes, books, or other sources of information during examinations.
- d. Obtaining without authorization an examination or any part thereof.

**3. Forgery, misrepresentation, or fraud:**

- a. Forging or altering, or causing to be altered, the record of any grade in a grade book or other educational record.
- b. Use of University documents or instruments of identification with intent to defraud.
- c. Presenting false data or intentionally misrepresenting one's records for admission, registration, or withdrawal from the University or from a University course.
- d. Knowingly presenting false data or intentionally misrepresenting one's records for personal gain.
- e. Knowingly furnishing the results of research projects or experiments for the inclusion in another's work without proper citation.
- f. Knowingly furnishing false statements in any University academic proceeding.

Cases of academic dishonesty will result in a grade of "F" for the course and appropriate academic discipline. If you have any questions about academic dishonesty, and how to avoid it, please contact me.

### Social Justice Policy

West Virginia University is committed to social justice. I concur with that commitment and expect to foster a nurturing environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with Disability Services (293-6700).

### Attendance Policy

At West Virginia University, class attendance contributes significantly to academic success. Students who attend classes regularly tend to earn higher grades and have higher passing rates in courses. Excessive absences will jeopardize students' grades or their ability to continue in their courses.

Accordingly, attendance will be taken at the beginning of every class. You are granted a maximum of three absences during the course of the semester. If the limit is exceeded without an acceptable excuse (such as illness, familial emergency), your grade will be lowered one half of a letter grade for each subsequent absence.



Should you need assistance during a time of difficulty or crisis, please contact Tom Sloane, Associate Dean, in the Office of Student Life in E. Moore Hall, 304-293-5611.

### Editing Checklist

1. Evaluate your thesis.
  - is your thesis clearly stated at the beginning of your essay?
  - is your thesis appropriate for the writing assignment?
  - does your thesis “make sense”?
2. Evaluate your argumentative strategy.
  - are you using logical and rhetorical strategies that build the most convincing case for your thesis? (and remember, you may use more than one in an essay; if you choose multiple strategies, make sure that they work together)
  - do you have the appropriate data to support your argument? (and if not, can you justify its absence?)
  - is the data cited properly? (check the content and the form of your notes)
3. Evaluate your essay structure.
  - does your essay structure lead the reader through your argument clearly?
  - does your essay structure work with/reinforce your argumentative strategy?
  - does your introduction suggest the structure of your argument? If so, does the body of your essay follow through on the structure suggested by the introduction?
  - are the transitions between the parts of your argument clear?
  - does the conclusion pull your argument together? (try to avoid repetitive, summary conclusions)
4. Evaluate your paragraph structure.
  - does each paragraph function as a unit of your argument? (i.e. is each paragraph unified in its purpose?)
  - is the topic sentence clear?
  - does the body of the paragraph follow through on the subject of the topic sentence?
  - are the transitions from paragraph to paragraph clear?
5. Evaluate your sentence structure.
  - is each sentence an independent unit of thought? (i.e. avoid repeating yourself in successive sentences)
  - does one sentence lead to the next? Are the transitions between sentences clear?
  - check the grammar of your sentences
  - make sure that every sentence has a subject and a verb (avoid fragments!)
  - check for subject-verb agreement
  - check for tense consistency
  - check that you are varying the grammar of your sentences (so that not every sentence begins with a prepositional phrase, for instance)
6. Check your spelling and punctuation.
  - and remember the distinctions between their/their/they're; it's/its; are/our; etc.

### Some General Comments on Writing Style and Grammar

1. Please note that “it’s” is a contraction for “it is” or “it has.” “Its” is a possessive, which makes life confusing, but it is important to learn this distinction.
2. Please learn the distinctions between possessive, plural, and plural possessive. “Knight’s” is singular possessive; “knights” is plural; “Knights” is plural possessive.
3. Try to avoid wordiness. Phrases like “The point the speaker is making is” or “What this means is that” are generally unnecessary. Such phrases are like long wind-ups before the pitch, and they often clog your prose.
4. Try to avoid “talking” writing. What “sounds” right to a readerly ear does not necessarily read properly or grammatically to the eye. People do not speak grammatically (and sometimes without even punctuation). Therefore, writers should avoid writing as they speak (unless they are writing dialogue in fiction). Talking writing also frequently leads to tone drops and diction that generally is not appropriate for academic prose. (Ex. “ she doesn’t stick up for herself”).
5. Please avoid freestanding quotations. Every quotation should be integrated into a text, preferably with a lead-in phrase, rather than placed alone in the middle of a paragraph without any connection to anything around it.
6. Try to avoid “we” and “you” in your essays. Both terms tend to include the reader in the essay’s argument without convincing the reader. (In other words, these terms usually signal strategies of collusion on the part of the writer).
7. When referring to words as words, please use quotation marks. (I.e. if you are discussing the use of the word “man” in a particular passage, then “man” should be placed in quotation marks).
8. “It” and “This” are weak sentence starters. Any noun in the previous sentence can serve as a referent for “it” – and if the previous sentence has a number of nouns in it, havoc results. “This” has a similar effect as the first word in a sentence, but if a noun is added after “This,” the problem of reference is usually solved.
9. “Thing” is a very vague word. Try to find a specific noun whenever possible.
10. “He himself” is an unnecessary and ungrammatical doubling. “He” will generally do.