

Professor Francus  
English 367W: *Performance and Disguise, 1740-1800*  
Fall 2012  
Tuesdays and Thursdays, 1:00-2:15  
106 Woodburn Hall  
Office: 227 Colson Hall  
Office Hours: Tuesdays and Thursdays, 2:30 – 4:00 and by appointment.  
E-Mail: mfrancus@mix.wvu.edu (alternate: [Marilyn.Francus@mail.wvu.edu](mailto:Marilyn.Francus@mail.wvu.edu))

August 21	Introduction
August 23	Performance/Society/Disguise Richard Brinsley Sheridan, <i>The School for Scandal</i> (1777)
August 28	Richard Brinsley Sheridan, <i>The School for Scandal</i>
August 30	Frances Burney, <i>Evelina</i> (1778)
September 4	Frances Burney, <i>Evelina</i>
September 6	Frances Burney, <i>Evelina</i> <b>Performance Analysis Due</b>
September 11	Frances Burney, <i>Evelina</i>
September 13	Frances Burney, <i>Evelina</i>
September 18	Class Cancelled
September 20	Frances Burney, <i>Evelina</i>
September 25	Hannah Cowley, <i>The Belle Stratagem</i> (1780)
September 27	Hannah Cowley, <i>The Belle Stratagem</i> <b>Scholarship Analysis Due</b>
October 2	The Non-Performing Performer Samuel Richardson, <i>Pamela</i> (1740)
October 4	Samuel Richardson, <i>Pamela</i>
October 9	Class Cancelled
October 11	Samuel Richardson, <i>Pamela</i>
October 16	Samuel Richardson, <i>Pamela</i>
October 18	Samuel Richardson, <i>Pamela</i>
October 23	David Garrick and George Colman, <i>The Clandestine Marriage</i> (1766)
October 25	David Garrick and George Colman, <i>The Clandestine Marriage</i>
October 30	<b>Research Essay Proposal Session</b>
November 1	Oliver Goldsmith, <i>The Vicar of Wakefield</i> (1766)
November 6	Election Day – No classes
November 8	Oliver Goldsmith, <i>The Vicar of Wakefield</i>

November 13	<b>Writing Workshop Session</b>
November 15	Oliver Goldsmith, <i>The Vicar of Wakefield</i> <b>Draft of Research Essay Due</b>
November 20-22	Thanksgiving Break
November 27	Crossdressing/Performance/Disguise Henry Fielding, <i>The Female Husband</i> (1746)
November 29	Excerpts from <i>The Female Soldier, or the surprising life and adventures of Hannah Snell</i> (1750).
December 4	Excerpts from <i>The Life of Charlotte Charke</i> (1755)
December 6	Course Conclusion
December 11	<b>Research Essay Due</b>

The course schedule may change at the instructor's discretion.

Course Description: In English 367W, we will analyze popular 18<sup>th</sup>-century British literature that explores identity through performance and disguise. The plays, novels, and prose in this course raise questions about gender and class; about rumor, gossip, reputation, and celebrity; about public and private selves. In a time marked by industrialization and expansion—much like our own—performance and disguise enable explorations of the self and society, of circumstance, will, and desire.

#### Course Objectives:

- To introduce students to the academic study of performance.
- To introduce students to eighteenth-century studies.
- To introduce students to literary research methods.
- To practice critical thinking and writing about literature and culture, with an emphasis on multiple interpretations and theories.
- To provide practice in academic writing, with an emphasis on writing as an intellectual process, and the integration of research into writing.

#### Expected Learning Outcomes:

At the end of this course, students should be able to:

- Develop a thesis about a literary or cultural text, and support that thesis with evidence.
- Engage in primary research on literary and cultural topics.
- Draft, edit, and write an extended analysis of a literary or cultural text.
- Analyze scholarship, and integrate research into writing, according to the conventions of academic discourse.
- Recognize and develop multiple analyses for a single literary or cultural text.

English 367W fulfills the elective requirements for the English major and minor, and the “W” writing requirement for the University.

Course Texts (available at the WVU Bookstore and through the WVU Database System):

Anonymous. *The Female Soldier, or the surprising life and adventures of Hannah Snell* (1750).  
 Burney, Frances. *Evelina* (1778)  
 Charke, Charlotte. *The Life of Charlotte Charke* (1755)  
 Cowley, Hannah. *The Belle Stratagem* (1780)  
 Garrick, David and George Colman. *The Clandestine Marriage* (1766)  
 Fielding, Henry. *The Female Husband* (1746)  
 Goldsmith, Oliver. *The Vicar of Wakefield* (1766)  
 Richardson, Samuel. *Pamela* (1740)  
 Sheridan, Richard Brinsley. *The School for Scandal* (1777)

General Resources:

See <http://www.libraries.wvu.edu/databases/>. For databases that provide downloadable versions of scholarly articles, go to *JSTOR* and *Project Muse*; see also *Academic Elite*, which has some works online, and provides easy access to request those not immediately available. The WVU Library Database also provides access to *Eighteenth Century Collections Online* (ECCO), which provides full texts and images of British works from 1700 to 1800, and *British Periodicals*, which offers full texts and images of many journals and newspapers from 1700 to 1900.

Glossary of 18<sup>th</sup>-Century Costume: <http://people.csail.mit.edu/sfelshin/revwar/glossary.html>

Professional Responsibility:

1. Class attendance contributes significantly to academic success. Students who attend classes regularly tend to earn higher grades and have higher passing rates in courses. Attendance will be taken at the beginning of every class. You are granted a maximum of three absences during the course of the semester before absenteeism affects your grade. If you accumulate more than six absences (excused and unexcused), you will automatically fail the course.
2. It is your responsibility to contact me regarding your absences. If you disappear—that is, if you miss class for three or four sessions in a row, or more—it is not my responsibility to find you.
3. If you send me an e-mail, I will respond within 24 or 48 hours. If I have not responded to you in that time, it means that I have not received your posting. Please e-mail me again.
4. Please come to class on time. Do not leave in the middle of class; it is distracting and disrespectful. Do not schedule appointments (medical, advising, etc) during class time.
5. Please turn off cell phones and other electronic devices during class.
6. You will be expected to keep up with the course readings, attend and participate in class, bring the text(s) that will be discussed to class, and check your MIX e-mail account daily.
7. 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.

### Course Requirements:

-- Performance Analysis Essay. For your first assignment, you will write a short essay (3-4 pages) on a scene from Sheridan's *School for Scandal*. This assignment provides practice in interpreting performance, and analyzing modes of cultural interpretation. Our performance source is the *Theatre in Video* Collection (WVU Databases) which has videos of two performances of the play: a 1975 version starring Blair Brown, Barbara Bryne, and Patricia Connolly, and a 2009 version starring Jonathan Battersby, Beatrice Curnew and Mark Extance.

-- Scholarship Analysis Essay. This assignment is an exercise in scholarly reading and response. You will be given a set of academic articles on mothers and motherhood; you will be asked to choose one, and write a short (4 page) analysis of its argument. (Please do not summarize the article in your analysis; develop a thesis and argument about it). This assignment provides practice in reading and evaluating academic arguments and prose, as well as practice in developing your own position vis-à-vis scholarship.

-- Research Essay. You will write an extended essay (10 pages) in which you analyze performance and/or disguise in an eighteenth-century text. You will be expected to develop a thesis, and support your thesis with evidence, and engage in research. You will be asked to submit a paper proposal (1-2 pages), a draft of your paper (5 pages), and a final research paper. The goals of this assignment include providing practice in choosing a topic (and setting parameters of analysis), thinking critically and analytically about performance, disguise, and eighteenth-century literature; integrating research into your writing, and practicing writing skills according to the conventions of academic writing.

-- In-Class Exercises on writing, editing, and analysis.

### Grading:

Performance Analysis Essay: 20%

Scholarship Analysis Essay: 20%

Research Essay: Proposal: 10%; Draft: 15%; Final Version: 25%

Class Participation/Exercises: 10%

### Submission of Assignments/Grading:

1. Your papers should be typed (11 or 12 point font), double-spaced, with one-inch margins.
2. Your papers should reflect careful reading and thinking about your subject. Do not summarize the plot of a work or rephrase your class notes in your course assignments.
3. Please keep a photocopy or a back-up disk of every assignment that you hand in.
4. Hand in papers on time. Late submissions will receive a lower grade unless the student has a viable reason (such as illness, familial emergency) for his/her lateness, *and* has notified me within 24 hours of the original due date. Your grade will be lowered every day your work is overdue (ex. B to B- for one day late).

5. Use the Editing Guidelines and Stylesheet on this syllabus. They will help hone your critical thinking and writing skills, and strengthen your essays. Please note that the Writing Center, a free tutoring service for WVU students, is also available in G02 Colson Hall.

6. You may submit rewrites for your performance analysis and scholarship analysis essays. If your rewrite grade is higher than your original grade, you keep your rewrite grade. If your rewrite grade is lower than your original grade, then you keep your original grade. The rewrite option is not available on your research draft or final essay.

7. Class participation is strongly taken into consideration for students with borderline grades. For instance: if a student's final grade falls between a B and a B+, and the student has been an active, insightful class participant, the student will receive a B+ for the course. This policy only holds for final grade calculations, and only raises the student's borderline grade to the next immediate grade level (so a B will not be raised to an A- or an A based on class participation).

#### Grading Criteria:

A (90-100) – Excellent work; the assignment has been completed in a professional and timely manner. The written assignment is clearly organized, chooses compelling evidence to substantiate the analysis, and engages with the subject at hand in a thoughtful and thought-provoking manner. Written work requires no substantive or stylistic revisions.

B (80-89) – Good work; the assignment has been completed in a professional and timely manner. The written assignment shows 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 requires some substantive revisions, but few or no stylistic ones.

C (70-79) – Average work; the assignment has been completed, but not necessarily in a professional or timely manner. The written assignment shows 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 requires significant substantive or stylistic revisions.

D (60-69) - Less than average work; the assignment has not been completed in a professional or timely manner. The written assignment shows a lack of effort on the part of the student, and a lack of engagement with the assignment. Written assignments lack analysis, evidence, and organization; extensive substantive and stylistic revisions are necessary.

F (<59) – Inadequate work; the assignment has not been completed. Written assignments show a significant lack of effort, 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.

**Academic Dishonesty:**

The integrity of the classes offered by any academic institution solidifies the foundation of its mission and cannot be sacrificed to expediency, ignorance, or blatant fraud. Therefore, I will enforce rigorous standards of academic integrity in all aspects and assignments of this course. For the detailed policy of West Virginia University regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please see the Student Conduct Code at <http://studentlife.wvu.edu/studentconductcode.html>. Should you have any questions about possibly improper research citations or references, or any other activity that may be interpreted as an attempt at academic dishonesty, please see me *before* the assignment is due to discuss the matter.

**Social Justice Policy.** West Virginia University is committed to social justice. I concur with that commitment and expect to maintain a positive learning environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability, veterans 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 the Office of Disability Services (293-6700).

## 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 our 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

- a. 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.
- b. Please learn the distinctions between possessive, plural, and plural possessive. “knight’s” is singular possessive; “knights” is plural; “knights’” is plural possessive.
- c. 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.
- d. 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”).
- e. 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.
- f. Try to avoid “we” and “you” in your essays. Both terms tend to include the reader in the argument without convincing the reader. (In other words, these terms usually signal strategies of collusion on the part of the writer).
- g. 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).
- h. “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.
- i. “Thing” is a very vague word. Try to find a specific noun whenever possible.
- j. “He himself” is an unnecessary and ungrammatical doubling. “He” will generally do.
- k. Try to avoid using “is” (or “was”) as a main verb. Choose a stronger, more precise word.
- l. “A woman” -- not “A women.” “Woman” is singular; “women” is plural.