

ENGL 4313: EIGHTEENTH-CENTURY NOVELS
MWF 10:00 – 10:50
Spring 2015

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English 432
Office hours: MWF 11:00 – 12:00 and by appointment

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COURSE DESCRIPTION

In the early eighteenth century, as the genre of the novel began to grow popular, it was at first considered dangerous and salacious trash; by the end of the century, though, novels were being reviewed in polite critical journals just as much as they were being condemned for their frivolousness. How did this happen? And what defines novels anyway—where did they come from, and how did they get that way? We'll survey the early history of the British novel in the eighteenth century, and we'll consider how and why the novel could have been transformed from junk to high art. What qualities do novels have that allow them to straddle such divides? And how did the genre's development respond to the cultural context of the eighteenth century?

LEARNING OUTCOMES AND METHODS OF ASSESSMENT

Students completing the course should be able to articulate an understanding of the British novel in the eighteenth century and its historical and cultural contexts. Students should also be able to identify, understand, and discuss some of the major critical statements on the eighteenth-century British novel. Students should also be able to analyze and interpret texts through close readings, construct clear and persuasive written arguments for their interpretations, conduct research carefully and systematically using library resources, and integrate that research into their own arguments.

These objectives will be assessed through participation in class discussion, presentations, papers, and exams.

REQUIRED TEXTS AND MATERIALS

Behn, Aphra. *Oroonoko; or, the Royal Slave*. 1688. Ed. Catherine Gallagher. Boston: Bedford/St. Martin's, 2000.
Congreve, William. *Incognita; or, Love and Duty Reconciled*. 1692. London: Hesperus, 2003.
Defoe, Daniel. *Robinson Crusoe*. 1719. Ed. Thomas Keymer. Oxford: Oxford UP, 2007.
Richardson, Samuel. *Pamela; or, Virtue Rewarded*. 1740. Ed. Thomas Keymer and Alice Wakely. Oxford: Oxford UP, 2001.
Fielding, Henry. *Joseph Andrews and Shamela*. 1742; 1741. Ed. Judith Hawley. London: Penguin, 1999.
Sterne, Laurence. *The Life and Opinions of Tristram Shandy, Gentleman*. 1759-67. Ed. Melvyn New. London: Penguin, 2003.
The Female American. 1767. Ed. Michelle Burnham and James Freitas. Peterborough: Broadview, 2014.
Burney, Frances. *Evelina*. 1778. Ed. Kristina Straub. Boston: Bedford/St. Martin's, 1997.
Radcliffe, Ann. *A Sicilian Romance*. 1790. Ed. Alison Milbank. Oxford: Oxford UP, 1993.
Various secondary readings as listed on the schedule.

REQUIRED WORK

ECCO Report	5%
Presentation	10%
Short presentation-based paper (5-8 pp.)	20%
Longer (10-12 pp.) researched paper	25%
Midterm exam	15%
Final exam	15%
Participation	10%

POLICIES

A general note: The underlying principle of these policies is that I expect you to behave like responsible adults and to accept responsibility for the consequences of your actions. By the same token, you can expect me to be professional and to treat you professionally and ethically.

Attendance: You are required to attend every class meeting; regular, engaged attendance is crucial to success in class. Preparedness is a necessary part of your attendance; if you are unprepared, you will be considered absent and may be asked to leave. You may miss three classes without penalty; the fourth and fifth absence will each lower your course grade by one full letter grade. Absences accrue from the first day of class regardless of registration status: this means that if you register late, the days before you register still count as days you did not attend class. Missing six classes will result in an F for the course. Three instances of lateness will be counted as an absence. If you are more than 10 minutes late, you will be counted absent; you will also be counted absent if you leave early. Exceptions will be rare and will be made only at my discretion and only when you provide supporting documentation, no matter what the reason. Observance of religious holidays constitutes an excused absence if you notify me in advance in writing, but you remain responsible for all assigned work for that day. It is your responsibility to keep track of your own absences, to make sure work is handed in on time, to keep up with readings and other coursework, and to get notes and other assignments from a classmate.

Assigned Work: Work (both writing and reading assignments) is due in class on the date given on the syllabus. Written work should follow the guidelines on the General Requirements for Papers handout (also available online). **Late work will not be accepted and will earn a zero**, although extensions may rarely be given when documented circumstances warrant. It is your responsibility to keep up with work during any absences. It is also your responsibility to ask me for help with assignments; I am glad to read and comment on typed drafts you bring to my office hours.

Ethics: Ethical action is crucial to all elements of your participation in this course, from your behavior in class discussions to your work outside of class. Please familiarize yourself with the English Department's ethics guide for students, available at http://www.english.ttu.edu/linked_files/Ethics_in_English_for_Students.pdf. I will expect you to act according to its principles of clarity, honesty, tolerance, respect, objectivity, fairness, engagement, and responsibility, and I will strive to uphold these principles myself.

Grading: Grades are based on the skills and knowledge demonstrated by a student's work. Broadly speaking, a C denotes competent work, a B denotes highly competent work, and an A denotes excellent work; by the same token, a D denotes work that approaches competence but displays flaws, while an F denotes work that does not meet the requirements of the assignment. Excellence in literary analysis may be distinguished by the following characteristics: sensitivity to nuances in literal and figurative language; awareness of the relation between language and theme/idea; accurate assessment of the relationship between genre and individual work; awareness of the literary, historical, intellectual, and cultural traditions that inform a work; understanding of the relation of a work to its contemporary culture; recognition of the way in which a work resists or promotes social change; identification of meaningful deviations from conventions or literary movements; ability to assess the significance/meaning of the above. Assignments will be graded on how well they display these skills; also, each assignment handout will include a list of necessary steps and a list of specific criteria for that assignment. For a more detailed discussion of grading standards and for a list of letter grades' numerical equivalents, consult the Grading Standards handout.

Participation: The primary mode of this class will be discussion: the more you talk in class, the more you'll learn. You are expected to read the given assignment thoroughly for every class and to bring the appropriate text to class. If you have prepared adequately, you should be able to contribute significantly to the class discussion, and you are expected to do so in every class. Useful contributions include not only insightful comments and responses to questions but also your questions, comments, and responses (to me or to other students) that may turn out to be off target (though they must be on topic!). The key is to demonstrate that you are actively thinking about and engaging with the readings. Be aware that your participation grade begins at zero and works its way up as you contribute to class discussion (or works its way down if you are unprepared, inappropriate, distracting, or disruptive). **Note that a lack of participation may lead to the institution of reading quizzes.** You should also comport yourself with courtesy and civility toward all in order to create an intellectual environment where everyone will feel free to express their ideas appropriately. Treat this class as a professional environment; for instance, cell phones and other electronics must be turned off. Inappropriate classroom behavior will lower your grade, and disruptive or distracting behavior will result in your being asked to leave.

Plagiarism: Plagiarism—presenting as your own the words or ideas of another—is cheating, and as such is dishonest and wrong. But it also means you deny yourself the chance to learn something. If you are having difficulty with an assignment, it is far better to see me for help than to cheat: not only will you learn more, you will also avoid the penalties for plagiarism. **Plagiarism or other forms of cheating will result in an F for the course and in a report of the incident to the Department Head, the Dean, and Student Judicial**

Programs. All the work you do for this class must be yours, and all your work for this class must be written for this class. Saving all your drafts and notes is a good idea in case you need to show your writing process. Remember, information does not have to be copied verbatim in order to constitute plagiarism. The bottom line is that plagiarism is the use of someone else's words or ideas, whether published or not, without proper credit given through citation. We will work on this in class, but if you still feel unclear, please see me for help.

Special accommodations: If you need special accommodations because of a documented disability, please discuss this with me as soon as possible. You'll need to present verification from Student Disability Services (335 West Hall; 742-2405), since instructors are not allowed to provide accommodations until that verification has been presented. Your privacy will always be respected.

TTU Resources for a Safe Campus: Texas Tech University is dedicated to providing a safe and equitable learning environment for all students. Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Student Resolution Center: 806/742-SAFE (7233). The TTU Counseling Center (<http://www.depts.ttu.edu/scc/>) provides confidential support (806/742-3674) and the Voices of Hope Lubbock Rape Crisis Center has a 24-hour hotline: 806/763-RAPE (7273). For more information about support, reporting options, and other resources, go to: <http://www.depts.ttu.edu/sexualviolence/>

SCHEDULE OF READINGS AND ASSIGNMENTS (subject to change)

Readings marked "online" will be available through the Course Readings page on my website. You must have the day's assigned readings with you in class.

Week One		
W	1/14	Introduction to the course
F	1/16	<i>Oroonoko</i> (1688) pp. 34-66
Week Two		
W	1/21	<i>Oroonoko</i> pp. 67-100; selected early criticism on romances and novels from Williams, <i>Novel and Romance</i> (online)
F	1/23	<i>Incognita</i> (1692) pp. 3-40
Week Three		
M	1/26	<i>Incognita</i> pp. 40-78; Presentation 1
W	1/28	<i>Robinson Crusoe</i> pp. 1-60; Watt, <i>Rise of the Novel</i> , ch. 1 (online)
F	1/30	<i>Robinson Crusoe</i> pp. 60-120; Presentation 2
Week Four		
M	2/2	<i>Robinson Crusoe</i> pp. 120-210; Presentation 3
W	2/4	<i>Robinson Crusoe</i> pp. 210-258; Presentation 4
F	2/6	<i>Pamela</i> pp. 1-82
ECCO Report due		
Week Five		
M	2/9	<i>Pamela</i> pp. 82-198; Warner, "Licensing Pleasure: Literary History and the Novel in Early Modern Britain"
W	2/11	<i>Pamela</i> pp. 198-276; Presentation 5
F	2/13	<i>Pamela</i> pp. 276-360; Presentation 6
Week Six		
M	2/16	<i>Pamela</i> pp. 360-438; Presentation 7
W	2/18	<i>Pamela</i> through end; Presentation 8
F	2/20	<i>Joseph Andrews</i> through Book I; Presentation 9
Week Seven		
M	2/23	<i>Joseph Andrews</i> through Book III, ch. 3; McKeon, "Generic Transformation and Social Change: Rethinking the Rise of the Novel" (online)
W	2/25	<i>Joseph Andrews</i> through Book III, ch. 13; Presentation 10
F	2/27	<i>Joseph Andrews</i> Book IV; Johnson, <i>Rambler</i> 4 (online)
Week Eight		
M	3/2	Midterm exam
W	3/4	<i>Tristram Shandy</i> (1757-67) through vol. I, ch. XXIII
F	3/6	<i>Tristram Shandy</i> through vol. II
Week Nine		
M	3/9	<i>Tristram Shandy</i> through end of "Slawkenbergius's Tale"; Bakhtin, from <i>The Dialogic Imagination</i> (online)
W	3/11	<i>Tristram Shandy</i> through vol. IV; Presentation 11
F	3/13	<i>Tristram Shandy</i> through vol. V; Presentation 12
Spring break 3/16 - 3/20		
Week Ten		
M	3/23	<i>Tristram Shandy</i> through vol. VII; Presentation 13
W	3/25	<i>Tristram Shandy</i> through vol. IX, ch. IV; Presentation 14
F	3/27	<i>Tristram Shandy</i> through end
Week Eleven		
M	3/30	<i>The Female American</i> (1767)
W	4/1	<i>The Female American</i> ; Hunter, <i>Before Novels</i> , ch. 2 (online)
F	4/3	<i>The Female American</i> ; Presentation 15
Week Twelve		
M	4/6	no class
W	4/8	<i>Evelina</i> (1778) through vol. I, letter xx
F	4/10	<i>Evelina</i> through vol. II, letter ii; Presentation 16
Week Thirteen		
M	4/13	<i>Evelina</i> through vol. II, letter xv; Presentation 17
W	4/15	Armstrong, excerpts from <i>Desire and Domestic Fiction</i> (online)
F	4/17	<i>Evelina</i> through vol. II
Proposals and annotated bibliographies due		
Week Fourteen		
M	4/20	<i>Evelina</i> through vol. III, letter xvi; Presentation 18
W	4/22	<i>Evelina</i> through end; Presentation 19
F	4/24	<i>A Sicilian Romance</i> (1790) through ch. III
Week Fifteen		
M	4/27	Draft of long paper due for workshop; bring 2 copies
W	4/29	Downie, "The Making of the English Novel" and Barbauld, "On the Origin and Progress of Novel Writing" (online)
F	5/1	<i>A Sicilian Romance</i> through ch. XI; Presentation 20
Week Sixteen		
M	5/4	<i>A Sicilian Romance</i> through end
Long papers due		
Sat	5/9	Final exam 10.30am - 1.00pm

What to expect on your exams

Your exams will consist of the sections described below: I, II, and III on both exams, and IV only on the final exam. For both exams, you will need to bring a bluebook.

I. Objective section (usually a few short questions & low point value)

This section will test your knowledge of factual information about the works we read and your knowledge of the terms we learn. You might be asked to define a literary term we have discussed and to give an example, to give dates of works, to identify or explain some aspect of historical context we've discussed, or to summarize the content of something we've read. This section is especially likely to test your understanding of the secondary readings.

II. Short answer section (usually 2-4 medium-length questions with moderate point value)

This section will test your interpretive skills. These questions will present you with a passage quoted from one of the works we've read. You will then be asked to identify the author and title of the work in question, to interpret the passage by giving a close reading, and to explain briefly the significance of the passage to an interpretation of the work as a whole. These passages will be passages that are central to an interpretation of the work in question.

On the short-answer questions, you should aim to write at least one full, well-developed paragraph. As you interpret the passage, it may be helpful to bear in mind that this employs the same skills as discussing a quotation in a paper. As you explain the significance of the passage to the work as a whole, it may be helpful to bear in mind that this employs skills related to the development of a thesis. The most important parts of these answers are the parts in which you'll interpret the passage and relate its significance to an interpretation of the whole work; accordingly, these parts will be given greater weight in grading. Partial credit will be given where appropriate on short-answer questions. That is, if you correctly identify the author & title of the work without getting anything else right, you will still receive credit for the part you did answer correctly. By the same token, if you misidentify the author and title but still offer some valid interpretive ideas, you can earn partial credit.

III. Essay (one long question with high point value)

The essay question will be designed to get you to pull together important ideas and themes from the current segment of the course; the questions will therefore require you to show that you can synthesize ideas and discuss multiple works in relation to each other as well as to larger ideas and themes. The essay should have a clear thesis, provide some evidence to support that thesis, and interpret the evidence to show how it supports the thesis. The essay should be a well-formed essay (although the intro and conclusion can be quite brief) and should refer to the texts for evidence (although exact quotation is not required). Generally, you will be given three possible essay questions before the exam, of which only one will actually appear on the exam.

IV. Cumulative essay (final only; one long question with high point value)

The fourth section (which will appear only on the final) will also be an essay. As with the other essay, the goal is for you to show that you can synthesize ideas and discuss multiple works in relation to each other as well as to larger ideas and themes; this essay, however, will be cumulative and will require you to write about texts from both the first and second halves of the course. The essay should have a clear thesis, provide some evidence to support that thesis, and interpret the evidence to show how it supports the thesis. This essay should offer specific textual evidence.

You will be given the question for this essay on the last day of class. You may bring one typed page of notes to use for this essay only. These notes may include quotations & citations as well as outlines. They may not include pre-written essays or any part of an essay written out (paragraphs, sentences, etc.) or notes for any other part of the exam. If you bring a page of notes to the exam, you must turn it in at the beginning of the exam; I will check them while you work on the other sections. When you're ready to start the essay section, you can come up and get your notes. Notes that contain pre-written essays (see above) will not be returned to you. When you finish the exam, you must also turn in the notes along with the completed exam.

ECCO Report

Each student will report on an eighteenth-century text located in the Eighteenth-Century Collections Online (ECCO) database. You may also use the Early English Books Online (EEBO) database if you would like to report on a text published between 1660 and 1700. The assignment will familiarize you with print culture of the long eighteenth century as you examine what these works actually looked like when they were first printed. The most relevant texts for this class are, of course, novels, so it makes the most sense to use a novel for your report, but if you would like to choose a different genre (such as travel literature, letter manuals, sermons, poetry, and so on), that's fine as well. Since we will look at the original editions of the assigned novels in class, you may not use one of the assigned novels for this assignment.

To find ECCO, start at the TTU Library homepage, and choose "Electronic Resources" from the list on the far left. Then choose "Find Databases" from the menu that appears, and search for ECCO (or EEBO if you want a text published 1660-1700). You can then run keyword searches on topics that interest you; in ECCO, you can also limit your searches in various other ways (to "Literature and Language," for instance, or by year of publication).

When you find a text that looks intriguing, examine it thoroughly, and write a two-page report on it. Your report should provide basic information about the text, such as who wrote it, when it was printed, and where. But you should also consider other kinds of questions:

How does the title page present and categorize the book? Is it identified as a novel? If not, how is it described, and why might it be described that way?

Does the book have a dedication, or a preface, or an introduction? How does this prefatory material frame the book? What might this framing suggest about the author's or the publisher's intentions for or marketing of the book?

Does the book have a table of contents? If so, how is it organized? How are the chapters identified, and why? Does this suggest anything about how authors or booksellers expected readers to read the novel and use the book?

Does the book include any advertising information about the titles and/or prices of other books that the publisher sells? If so, what does this suggest about the publisher and the kind of things they publish?

Is the printing neat and careful? Is it sloppy or messy? Do the pages look clean, or are there ink splotches?

Did the printer use large or small type? Is the text easy to read? Are the margins large or small and crowded?

What can you tell about the quality of the paper used? Does the printing from the other side show through, for instance?

Are there any illustrations? If so, how many? Where in the book are they placed?

Did this text have more than one edition? (You can find this out by searching ECCO for the title of the specific text.)

Based on your answers to these questions, do you think this text was physically a good-quality object? or cheap? Do you think it was meant for educated readers? Average readers? Those who didn't read much?

Similarly, you should say something about the content of the text as well: What is the text about? what aspects of eighteenth-century culture does it address? what light does it shed on those issues? (NB: if you've chosen a long novel (50+ pages), you need not read the entire text. However, you should read and skim enough to be able to explain what it's about.)

Due date: Friday, 6 February

Grading criteria

The report should clearly identify the text reported on, including title, author, and publication information.

The report should discuss the text's material features, such as print quality, type size, margins, paper quality, and the like.

The report should use the text's material features to make educated guesses about the author's and publisher's aims and about who might have been the intended readers.

The report should briefly sum up the content of the text.

The report should comment on the issues and ideas raised by the text and should suggest how this text might help us understand those issues and ideas.

The paper's organization should be clear and logical.

The paper should be well-written at the sentence level.

The tone and style should be appropriate.

Presentation assignment

Each student will prepare deliver one 10-minute presentation during the course of the semester. The goal of the presentation is to develop and present to the class an interpretation of the work in question. All presentations should be thesis-driven and should use research (at least two secondary sources) to support your interpretive ideas; all presentations should be accompanied by a handout including both an outline of your presentation and an annotated bibliography of sources. Your presentation will be followed by a period for questions from me and from your classmates. Topics are assigned below. Presentations will be scheduled as listed on the syllabus; you should present on the novel we'll be discussing on the day of your presentation.

The presentation should share the qualities needed for a good paper, particularly a clear interpretive thesis, specific evidence, and analysis of that evidence. In other words, just like a paper, the presentation should make a good argument, specifically an interpretive argument about your assigned text. Because it is a presentation, it should also be a good performance. It should be clear and easy for your audience to follow; it should also be engaging. Try to make eye contact with your audience, speak clearly and with appropriate emphasis, and act like you're interested in what you're talking about.

In designing your handout, you should include your thesis and an outline of the topics you'll discuss; you might also include some specific passages (either primary or secondary) you'll discuss. But you probably don't want to provide a word-for-word write-up of what you'll say; try to achieve a balance so that you provide useful information but don't overwhelm your audience. You should also allow for questions from the class at the conclusion of your talk. (See other side for some suggestions about research.)

Assignments (see syllabus for dates and specific works)

Presentation 1: Maria Maza

Presentation 2: Victoria Queneau

Presentation 3: Christina White

Presentation 4: Aaron Babcock

Presentation 5: Lia McNerney

Presentation 6: Crystal Rodriguez

Presentation 7: Bailey Bryan

Presentation 8: Jeannette Moya

Presentation 9: Cameron Rzucidlo

Presentation 10: Celine Fowler

Presentation 11: Elizabeth Hash

Presentation 12: Hannah Wilie

Presentation 13: Helen O'Connor

Presentation 14: Ariana Hernandez

Presentation 15: Jackson Parks

Presentation 16: Trey Stolp

Presentation 17: Dylan Hevron

Presentation 18: Mark Tijerina

Presentation 19: Chad Mathews

Presentation 20: Jacob Lewis

You might consider one of the following prompts (as seems appropriate to your particular novel):

- ✧ How does this novel depict men's and women's roles, and why? Do this novel's depictions of gender roles seem to fit with the norms of its period or to challenge them?
- ✧ How does this novel treat social hierarchies? What comment might it be making about social roles, status, and hierarchies?
- ✧ What ideas about the novel as a genre does this particular novel incorporate or imply, and why? What might this particular novel tell us about the development of the novel form in the eighteenth century?
- ✧ Does this novel seem to respond to the cult of sensibility? If so, how? What is it saying about sensibility and sentiment, and why does the novel incorporate them?
- ✧ Does this novel seem to respond to the Gothic? If so, how and why? How does the Gothic relate to the tradition of the novel?
- ✧ If this is an epistolary novel, how does its epistolary form help to shape the novel's meaning? How and why might epistolary be significant in the history of the novel?
- ✧ What characters seem significant? How and why? What does your chosen character contribute to an interpretation of the novel?
- ✧ What tropes or images seem significant? How and why? What does your chosen trope or image contribute to an interpretation of the novel?

Grading Criteria

The presentation should have a clear, strong, specific, interpretive thesis.

The presentation should give specific examples and quotations from the work(s) that support and illustrate your thesis.

The presentation should make appropriate use of quotations and/or paraphrases from at least two scholarly secondary sources to further your argument.

The presentation should include analysis of the examples and quotations you give, explaining how they support or lead to your conclusion.

The presentation should give credit to secondary sources when necessary.

The presentation should be clear, logical, and easy to follow.

The presentation should be engaging and well performed.

The tone and style should be appropriate.

The accompanying handout should be clear and helpful and should include at least your thesis and an annotated bibliography of your secondary sources.

The annotated bibliography should meet the appropriate criteria (see relevant assignment).

Presentation-based paper assignment

Each student will hand in a 5-8 page paper based upon the presentation s/he delivers; this paper will be due one week after the presentation (*i.e.*, if you give your presentation on a Monday, the paper will be due the following Monday). These papers should present critical literary analysis based on your research; as with the presentations, the paper should analyze or explicate one of the texts we have read and discussed in order to argue for a specific interpretation of the text. Your paper should have a clear, specific thesis that identifies the specific point you're making about the text and explains how this helps us to understand the theme/meaning of the text. In order to support this thesis, your paper should quote or paraphrase specific details from the text that illustrate your ideas; your paper should also provide specific analysis that explains how each of those details helps to prove your thesis. In addition, your paper should also use quotations and paraphrases from at least two secondary sources (*i.e.*, scholarly books or articles related to your topic) to support your argument. Your paper must also use MLA format and documentation, including a Works Cited page (which does not count toward the minimum page count).

Some hints and suggestions (note that most of these apply to the presentation and the longer paper as well):

- ❖ Remember that in literary analysis, the "so what?" question is crucial; both your thesis and the paper as a whole should make very clear why your particular point matters to an interpretation of the work.
- ❖ When you look for sources, begin with the MLA Bibliography, since it is a database of articles and books written about literature by scholars. Note, though, that it's a bibliography, not a full-text source—which means that once you've found some entries that look interesting and relevant, you will need to check whether our library has the books or journals in question. If it does, the next step is obvious. If not, you can order it through interlibrary loan (which takes at least a week or two). Note that in order to come up with the sources you'll actually use, you'll need to look at more than that in order to select the most useful ones.
- ❖ You should also check the library catalogue for any book-length studies that may be relevant.
- ❖ As you read the secondary sources carefully, consider how they help or hinder your argument about the primary text. Look for ideas and passages that would be helpful to quote or paraphrase to support your argument. Remember, though, that the secondary sources should support your ideas; they should not provide your ideas for you. It's a good idea to begin with a tentative thesis in mind; that way you can be more certain that your argument is your own (not derived from a source).
- ❖ Documentation matters, especially when you're using secondary sources; don't leave it until the last minute. It's much easier if you do it as you go along; make sure that your notes carefully indicate which ideas and words come from secondary sources. It's also much easier if you do it by consulting a handbook. In documentation, details are important, and you won't get them right unless you're following a handbook that details MLA documentation style.

NB: for both the presentation and the related paper, I will be happy to meet with you before the due date to discuss ideas, look at typed drafts, and the like.

Grading Criteria

The paper should have a clear, strong, specific, interpretive thesis.

The paper's argument should be based on careful and detailed analysis of the work(s).

The paper should give specific examples and quotations from the work(s) that support and illustrate your thesis.

The paper should use quotations and/or paraphrases from at least two scholarly secondary sources to further your argument.

The paper should include analysis of the examples and quotations you give, explaining how they support or lead to your conclusion.

The paper's organization should be clear and logical.

The paper should be well-written at the sentence level.

The tone and style should be appropriate.

The paper should follow the guidelines on the General Requirements for Papers handout, including proper MLA documentation.

Research paper assignment

Each student will write a 12-15 page research paper interpreting at least one of the works we read. As with the presentation and the presentation paper, you should present your interpretive ideas using research as support. (NB: this paper may not recycle the topic of your shorter papers.) In order to pass the paper assignment, you must first submit a paper prospectus along with an annotated bibliography by 17 April. You will then hand in a draft of the paper on 27 April and the complete paper by 4 May. Your paper should have a clear, specific thesis that identifies the specific point you're making about the text and explains how this helps us to understand the meaning of the text. In order to support this thesis, your paper should quote or paraphrase specific details from the text that illustrate your ideas; your paper should also provide specific analysis (close reading) that explains how each of those details helps to prove your thesis. In addition, your paper should also use quotations and paraphrases from at least six secondary sources—*i.e.*, scholarly books or articles related to your topic—to support your argument. Your paper must also use MLA format and documentation, including a Works Cited page (which does not count toward the minimum page count).

Sources:

You are required to consult at least twelve secondary sources; the final paper must use at least six of these sources, even if you do not use all of them. You may, of course, consult more than twelve total and use more than six of them in the final paper.

As you select your sources, you'll need to keep several things in mind. Choose sources that further your research, rather than adapting your ideas to fit what you find. Sources can be used as supporting evidence in your paper or as points to argue against, but your ideas should never be derived entirely from your sources. When choosing sources, start with the MLA Bibliography and the library catalog. (See also the assignment for the presentation paper for more advice about sources.)

NB: as always, I'm happy to meet with you before the due date to discuss ideas, look at typed drafts, and the like.

Due Dates:

Friday, 17 April: Annotated bibliography and prospectus due.

Monday, 27 April: Draft of paper due for workshop. Bring 2 copies. Failing to turn in a draft will lower the paper grade by a full letter.

Monday, 5 May: Final paper due, with graded annotated bibliography/prospectus, peer reviews, and copies of all sources attached. (For articles, turn in the entire article; for books, copy the title page and the pages you cited. Electronic copies are fine. Papers without these materials cannot be graded.)

Grading Criteria

The paper should have a clear, strong, specific, interpretive thesis.

The paper's argument should be based on careful and detailed analysis of the work(s).

The paper should give specific examples and quotations from the work(s) that support and illustrate your thesis.

The paper should use evidence (quotations and/or paraphrases) from the secondary sources to support your thesis.

The paper should include analysis of the evidence you give, explaining how it supports or leads to your conclusion.

The paper's organization should be clear and logical.

The paper should be well-written at the sentence level.

The tone and style should be appropriate.

The paper should follow the guidelines on the General Requirements for Papers handout, including proper MLA documentation.

Proposal and Annotated Bibliography assignment

Proposal:

As part of your research project, you must hand in a proposal for your paper. Your proposal should include the following:

- a clear, specific statement of the topic you will focus on or the question you will attempt to answer;
- a working thesis;
- a discussion of why this topic is important and worth writing about (for instance, is it one that comes up repeatedly in the novel? Is it an important eighteenth-century issue? etc.)
- and a discussion of the secondary sources you will use. In discussing the sources, do not simply repeat material from your bibliography; rather, you should try to explain the nature of the critical debate on your topic. In other words, what is the relationship between the critics you've read?

The proposal should be at least two pages long.

Annotated Bibliography:

As part of your research project, you will construct an annotated bibliography of at least twelve sources you will consider using in your paper. Your annotated bibliography should do the following:

- give an entry for each source, following MLA documentation style;
- summarize the content of each source in a few sentences, including the source's thesis and a brief overview of the argument's major points;
- analyze and evaluate the source in a few sentences, including evaluation of the quality of the argument, its usefulness to students in the field, and its reliability and credibility.

The sources you choose must be scholarly; that is, they must be written by authoritative, credible authors and published by credible scholarly publishers (whether journals or books). They must also be relevant to your topic and your argument. Since this is a tentative bibliography, you may include some sources that don't make it into the final paper, but you must use at least six of the sources you list.

The entry for each source should be at least a full paragraph that includes both summary and evaluation, as noted above. The summary should include a clear statement of the source's thesis (*i.e.*, its main argument); it should also give some sense of how the source makes its case by mentioning the major ideas that support that thesis. Remember not to overload on details, though; a brief summary shouldn't include the specific evidence, just the major ideas. The evaluation should go beyond just saying that the source is a good one or an authoritative one; it should explain why the source is authoritative, effective, and useful. In other words, your evaluation should not simply state that the source is published by an academic press but should instead evaluate the argument itself. Note that if you find yourself writing that a source isn't reliable, credible, or scholarly, that means you'll need to replace it with one that is. It is, however, perfectly acceptable to use a source you disagree with, for instance if you wish to argue against its ideas in your paper—but it should still be scholarly, reliable, et cetera.

For help and examples, you might consult the websites below. Note that these sites provide examples that will help with the content of your bibliography, but not all of them use MLA style. For MLA style, consult the *MLA Handbook* or the Purdue OWL site.

How to Prepare an Annotated Bibliography <http://guides.library.cornell.edu/annotatedbibliography>

Annotated Bibliographies <http://www.wisc.edu/writing/Handbook/AnnotatedBibliography.html>

Annotated Bibliographies <http://owl.english.purdue.edu/owl/resource/614/01/>

Due Date: Monday, 4 April (please staple the prospectus and bibliography together)

Grading Criteria

The proposal should clearly define an interesting, reasonable, and relevant topic for investigation related to at least one of the works we read.

The proposal should explain how you plan to go about answering the question(s) raised by your topic.

The proposal should sum up the critical debate or conversation on your topic in order to help you see where you fit in.

The bibliography should list at least twelve credible, scholarly secondary sources, of which at least six will be used in your paper.

The bibliography should follow correct MLA documentation style in the entries for all sources.

The annotations should be full paragraphs including both summary and evaluation.

The summaries should be accurate and complete without using too much detail.

The evaluations should be fair, clear, and accurate, and should explain the reasons for your judgment of each source.

The annotated bibliography should be well-written and should use appropriate tone and style.