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ENG 3805-001: Style Matters

Suzie Park
Eastern Illinois University

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ENGLISH 3805---18th-Century British Literature

Style Matters

Fall 2013 / TuTh 3:30-4:45 / 3609 Coleman

Professor Suzie Park
Office: 3030 Coleman
Email: sapark@eiu.edu
Office Hours: Tuesdays 1:30-3:30, Thursdays 2:30-3:30 and 5-7pm

Course Description

The South Korean phenom Psy rides an imaginary horse in his trademark dance. The dance exemplifies “Gangnam Style.” In the outrageously popular 18th-century novel Tristram Shandy, too, men ride equally imaginary horses, or “hobby-horses.” Each hobby-horse embodies a particular style. We will open this class with questions linking popular styles in the eighteenth century with popular styles in our contemporary moment.

What does it mean to have style? And what does it mean to be in style? And why do we say that some styles are authentic and others are inauthentic?

How do we recognize style—in people, in music, in literature, in architecture, and in the world around us? What makes style distinct? Why is it so important to defining both pleasure and class distinction?

Style is crucial to literary form. It arguably made the careers of some of the biggest writers in the eighteenth century: Daniel Defoe, Eliza Haywood, Samuel Richardson, Laurence Sterne, Horace Walpole, Frances Burney, and Jane Austen. We will investigate different kinds of literary style as we trace the development of narrative forms over the course of the eighteenth century.
Texts


BEFORE YOU COMMIT TO THIS CLASS, NOTE THE FOLLOWING REQUIREMENTS

GRADES:
Participation (20%)
Midterm exam (20%)
Final exam (30%)
Essays, quizzes, and other writing assignments (30%)

ESSAY FORMAT: Your paper should be paper-clipped or stapled. It must include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins.

PARTICIPATION: This means more than simply being present in class. It means being on time, prepared (bring correct textbooks and handouts to every class), thoughtful, respectful of others, engaged, and fruitfully open to criticism. It means that you contribute copiously and regularly to class discussion. While you’re in class, please respect your professor and fellow students: silence your cell phones; absolutely no texting (received or delivered); no iPods or headphones.
LATE POLICY: For the purposes of your class participation grade, being late for class is the same as being absent. In addition, all take-home papers and assignments are due at the beginning of class. You will NOT be able to make up any missed in-class assignments and quizzes. More details:
1) Late final versions of assignments will be marked a full grade lower for every day late.
2) In-class writing assignments must be turned in by the end of class, and cannot be made up at a later date.

ABSENCE POLICY: If you have five absences, you will fail this course. When you are absent—especially when you are frequently absent—two things happen. First, your participation grade drops substantially. Second, you naturally fall behind in understanding course material and neither the class nor the professor can catch you up on everything missed in a day’s class. It bears repeating: you cannot make up missed work and late assignments will be penalized. Whether these are excused or unexcused absences does not matter for this course. Informing the professor of an absence makes no difference: an absence is an absence. You must complete your Mid-Term and Final Exams on the scheduled dates. NO MAKE-UP EXAMS.

PLAGIARISM (using another writer’s written words or ideas without giving properly documented credit) will not be tolerated and will result in a FAILING GRADE on the assignment, if not for the course. I will follow the departmental policy on plagiarism:

“Any teacher who discovers an act of plagiarism—‘The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s own original work’ (Random House Dictionary of the English Language)–has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

***Always submit your assignments using correct MLA (Modern Language Association) format.***

EMAILING POLICY: I want to get to know you and your work in the short time allotted to us. Thus I ask that you stop by my office during a scheduled office time so that we can talk. PLEASE DO NOT EMAIL ME TO ASK FOR AN “UPDATE” ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE.
Schedule of Classes (subject to revision)
Professor Park, English 3805

H = handout or pdf (supplementary readings will be announced)
Broadview = Anthology of British Literature: The Restoration and the Eighteenth Century

WEEK ONE

T 8/20 Introductions

Th 8/22 The Rise of the Novel
READ: Daniel Defoe, “A True Relation of the Apparition of One Mrs. Veal”
(Broadview, pp. 244-248)

WEEK TWO

T 8/27 Daniel Defoe, *Roxana*, Preface through page 68

Th 8/29 Daniel Defoe, *Roxana*, pp. 69-121

WEEK THREE

- Daniel Defoe, from “The Great Law of Subordination Consider’d” (H)
- David Hume, *Selected Essays*: Of Essay Writing (1), Of the Middle Station of Life (5), Of the Delicacy of Taste and Passion (10)

Th 9/5 Daniel Defoe, *Roxana*, pp. 184-264

WEEK FOUR


Th 9/12 Eliza Haywood, *Fantomina; or, Love in a Maze* (Broadview, pp. 514-529)

WEEK FIVE


WEEK SIX

Th 9/26 NO CLASS: Dr. Park will be away at a conference; please continue your reading of *Tristram Shandy*

**WEEK SEVEN**

T 10/1 Laurence Sterne, *Tristram Shandy*
  - Volume IV Chapters X-XIV (pp. 203-210)
  - Chapters XXXI-XXXII (pp. 232-237)
  - Volume V Chapters II-XIX (pp. 243-265)
  - Volume IX Chapters XXVI-XXXII (pp. 449-457)

Th 10/3 **Midterm Exam**

**WEEK EIGHT**

T 10/8 Horace Walpole, *The Castle of Otranto* (pp. 17-59)

Th 10/10 Thomas Gray, “Elegy Written in a Country Churchyard” (Broadview, pp. 607-609)

**WEEK NINE**

T 10/15 Frances Burney, *Evelina*, “Dedication” through Volume I Letter 31 (p. 111)

  - Samuel Richardson, from *Familiar Letters* (H)

**WEEK TEN**

  - Volume III Letters 20-23 (pp. 321-337)

Th 10/24
  - Delarivier Manley, Introduction to *The Secret History of Queen Zarah* (H)
  - Adam Smith, from *The Theory of Moral Sentiments* (H)

**WEEK ELEVEN**


Th 10/31 Alexander Pope, *The Rape of the Lock* (Broadview, pp. 443-456)
WEEK TWELVE

T 11/5
• Michel Foucault, “Panopticism,” from Discipline and Punish (H)
• Daniel Defoe, from A Journal of the Plague Year (Broadview, pp. 273-282)

Th 11/7
• Lady Mary Wortley Montagu, Selected Letters, Letters 109, 110, 111, 112, 115, 125, 126 (pp. 158-189)
• Montagu, “Saturday. The Small-Pox” and “A Plain Account of the Inoculating of the Smallpox” (Broadview, pp. 486 and 494)

WEEK THIRTEEN

T 11/12 to be announced
Th 11/14 to be announced

WEEK FOURTEEN

T 11/19 – Th 11/21 INDIVIDUAL CONFERENCES WITH DR. PARK IN 3030 COLEMAN: We will discuss ideas for your final paper.

------11/25-11/29 THANKSGIVING BREAK: ENJOY!------

WEEK FIFTEEN

T 12/3 Review for Final Exam
Th 12/5 Review for Final Exam

FINAL EXAM Tuesday, 12/10 2:45-4:45
RUBRIC FOR ANALYTICAL ESSAYS

"A" Range: Outstanding. Original and creative ideas developed exceptionally well. Essay is flawlessly revised and proofread.

Content: a persuasive, insightful presentation of your own ideas that analyzes the topic thoroughly
Organization: clearly stated and specific thesis
succeeding paragraphs follow logically from thesis
body paragraphs are unified, organized, and coherent
topic sentences turn on thesis
introduction sets up argument and direction of essay
Conclusion considers the ramifications of thesis (answers questions, "So what?")

Evidence: appropriate number of quotes used as evidence to prove thesis
quotations are integrated into the text of the essay (quotes are preceded by an identification of the speaker and a brief explanation of context)
quotations are followed by a thorough analysis that shows how they are evidence

Style: language is clear and concise with few grammatical or stylistic errors; word choice concise and precise
strong, lively, and distinctive tone and voice throughout
sentence structure fit for complexity of ideas (variety suited to sense; appropriate coordination, subordination, modification, and parallelism)
literary present used throughout
quotations punctuated and blocked properly

"B" range: Displays sound understanding of the text, some originality, and a sense of the issues involved in interpretation, rather than mere exposition; proofreading needed, mostly finished; may have one or two of the following problems:

Content: structure and argument are clear, but ideas lack depth and/or detail
paper covers topic adequately, but not thoroughly

Organization: thesis is vague, difficult to understand and/or to prove
body paragraphs do not follow logically from thesis
body paragraphs are not unified, organized, coherent
topic sentences are too vague or too general
introduction does not set up direction of argument clearly; conclusion merely restates or summarizes thesis

Evidence: too few quotations used as evidence or quotes do not prove thesis
quotations are not integrated (see above)
quotations need to be analyzed more thoroughly
quotations are not cited properly

Style: quotations not blocked/punctuated properly
a number of grammatical or stylistic errors (including vague, repetitious, or colloquial word choice; shifting tenses; wordy or convoluted sentences; punctuation problems)
tone and voice either too stilted and formal or too casual for a college essay

"C" range: Displays either an uneven performance (serious flaws of comprehension and/or presentation alongside signs of talent) competent exposition without a real attempt at interpretation; further revision needed; essay has not been proofread; may have three of the problems outlined in the "B" range and/or:

Content: no thesis or discernible argument
depends on plot summary, rather than analysis and interpretation
inadequate coverage of the topic

Organization: introduction too vague, dull, confusing, conclusion overly general, repetitious, obvious, weak
body paragraphs demonstrate problems with development/organization, which interfere with argument of essay
topic sentences turn on plot

Evidence: few quotations; little actual analysis
too many quotations; no actual analysis

Style: stylistic and grammatical errors interfere with the content of the essay
sentences demonstrate problems with sentence boundaries (fragments, comma splices, run-ons)
word choice often imprecise
inconsistent tone and voice

"D" range: essay is off-topic (does not answer an assigned or approved topic; displays fundamental misunderstanding of the text); major revising needed, reads like a first draft; has three or more of the problems outlined in the "C" range; or does not fulfill page requirements.

"F": no paper submitted; paper has been plagiarized (incorporates another author's ideas or language without acknowledgment; or actually written by someone else).

COMMENTS:
Learning how to quote appropriately is an essential part of essay-writing at the university level. When you quote a phrase, a line, or several lines from a work, you need to adhere to all of the rules I list below:

1. Use double quotation marks around the quoted material. Keep exclamation marks (!) and question marks (?) inside the closing quotation mark. Otherwise, drop the end punctuation (this means periods, commas, semi-colons, and colons).

   “Never, on any occasion, should one plagiarize!”

2. Cite (that is, give) the page number or page range on which you found the quoted material. Use parentheses around the page number or page range.

   “Never, on any occasion, should one plagiarize!” (421-22).

3. Cite the author name before the page number only the first time you quote from her, unless you are switching back and forth between quotations from different authors.

   “Never, on any occasion, should one plagiarize!” (Park 421-22).

4. If you are paraphrasing (putting into your own words) the ideas of the author, you still must give the page number or page range on which these ideas emerge.

   There is never a justifiable reason for plagiarism (Park 421-22).

5. Either quote exactly from the original or adjust the original language in order to fit the grammar of your sentence. If you adjust or change anything in the original, then use brackets to mark these changes or substitutions clearly.

   Whereas Samuel Taylor Coleridge presents an intriguing argument for the occasional use of plagiarized ideas, we might ask ourselves whether, “on any occasion, [we should] plagiarize” (Park 421-22).

6. If you are quoting a line that contains another line of quoted material, then use single quotation marks around the doubly-quoted material. In the example below, see that “on loan” is in single quotation marks because it is encased in the double quotation marks of the entire thing:

   On their 1986 album, *The Queen Is Dead*, The Smiths playfully warn against the hazards of being “found out” as a plagiarist: “If you must write prose and poems / The words you use should be your own / Don’t plagiarise or take ‘on loan’ / There’s always someone,
somewhere / With a big nose, who knows / And who trips you up and laughs / When you fall” (“Cemetry Gates”).

7. Use double quotation marks around the title of a shorter work. This includes essays, articles, poems, and song titles. See the example above: “Cemetry Gates” is a song title.

8. Italicize the title of a longer work. This includes books, anthologies, plays, television shows, films, magazines, journals, musical albums, and epic poems. See the example above: The Queen Is Dead is an album title.

9. Don’t over-quote and don’t randomly quote. Set up all of your quotations. Really show that you need the quotations to make your point. Make the reader see the necessity and usefulness of your quotation.

10. Don’t do the “hit-and-run” form of quotation that Graff and Birkenstein warn against in They Say / I Say. That is, don’t drop in a quotation and leave it hanging, with no words or input from you. Fully analyze and “treat” your quotation.

11. Always include a Work(s) Cited page. For this class, use Modern Language Association (or MLA) format. This means that your bibliographic entries will look like the following.

Works Cited


You can find how to cite many different kinds of texts and media using **MLA format** on the Purdue University OWL website: http://owl.english.purdue.edu/owl/resource/747/06/

Here are a few examples from Purdue OWL.

## PRINT RESOURCES

Lastname, Firstname. *Title of Book*. City of Publication: Publisher, Year of Publication. Medium of Publication.

[BOOK WITH MORE THAN ONE AUTHOR]


[ANTHOLOGY OR COLLECTION]


## ELECTRONIC RESOURCES

[WEB SITE]

Editor, author, or compiler name (if available). *Name of Site*. Version number. Name of institution/organization affiliated with the site (sponsor or publisher), date of resource creation (if available). Medium of publication. Date of access.
