ENGL3140: EIGHTEENTH-CENTURY FICTION

Important Additional Information

Written Assignment Presentation and Submission Details

Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

Hard copy submission:

- **Type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker’s comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University Assessment Item Coversheet:** All assignments must be submitted with the University coversheet available at: [http://www.newcastle.edu.au/school/hss/for-students/current.html](http://www.newcastle.edu.au/school/hss/for-students/current.html)
- **By arrangement with the relevant lecturer, assignments may be submitted at any Student Hub located at:**
  - Level 3, Shortland Union, Callaghan
  - Level 2, Student Services Centre, Callaghan
  - Ground Floor, University House, City
  - Opposite Café Central, Ourimbah
- **Date-stamping assignments:** All students must date-stamp their own assignments using the machine provided at each Student Hub. If mailing an assignment, this should be addressed to the relevant School. Mailed assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.

*NB: Not all of these services may apply to the Port Macquarie Campus.*

- **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse.
- **Keep a copy of all assignments:** It is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in electronic and hard copy formats.

**Online copy submission to Turnitin**

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website available @ [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

- 3 x Discussion Papers
- Final Essay

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing. Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.
**Academic Integrity**

Integrity, honesty, and a respect for knowledge and truth are the bases of all academic endeavours in teaching, learning and research. To preserve the quality of learning, both for the individual and for others enrolled, the University imposes severe sanctions on activities that undermine academic integrity.

There are two major categories of academic dishonesty:

(a) **Academic Fraud**, in which a false representation is made to gain an unjust advantage by, for example,

- the falsification of data
- reusing one’s own work that has been submitted previously and counted towards another course (without permission)
- misconduct in Examinations

(b) **Plagiarism**, which is the presentation of the thoughts or works of another as one’s own. Plagiarism includes

- copying, paraphrasing, or using someone else’s ideas without appropriate acknowledgement
- failure to identify direct quotation through the use of quotation marks
- working with others without permission and presenting the resulting work as though it were completed independently.

Please note that aiding another student to plagiarise (e.g. by lending assignments to other students) is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link - [http://www.newcastle.edu.au/policylibrary/000608.html](http://www.newcastle.edu.au/policylibrary/000608.html)

**Penalties for Late Assignments**

Assignments submitted after the due date, without an approved extension of time will be penalised by the reduction of 5% of the possible maximum mark for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted more than ten days after the due date will be awarded zero marks.


**Special Circumstances**

Students wishing to apply for Special Circumstances or Extension of Time should apply online. Refer - ‘Special Circumstances Affecting Assessment Items - Procedure 000641’ available @ [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)
No Assignment Re-submission

Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

Re-marks & Moderations

A student may only request a re-mark of an assessment item before the final result - in the course to which the assessment item contributes - has been posted. If a final result in the course has been posted, the student must apply under ‘Procedures for Appeal Against a Final Result’ (Refer - http://www.newcastle.edu.au/study/forms/).

Students concerned at the mark given for an assessment item should first discuss the matter with the Course Coordinator. If subsequently requesting a re-mark, students should be aware that as a result of a re-mark the original mark may be increased or reduced. The case for a re-mark should be outlined in writing and submitted to the Course Coordinator, who determines whether a re-mark should be granted, taking into consideration all of the following:

1. whether the student had discussed the matter with the Course Coordinator
2. the case put forward by the student for a re-mark
3. the weighting of the assessment item and its potential impact on the student’s final mark or grade
4. the time required to undertake the re-mark
5. the number of original markers, that is,
   a) whether there was a single marker, or
   b) if there was more than one marker whether there was agreement or disagreement on the marks awarded.

A re-mark may also be initiated at the request of the Course Coordinator, the Head of School, the School Assessment Committee, the Faculty Progress and Appeals Committee or the Pro Vice-Chancellor. Re-marks may be undertaken by:

1. the original marker; or
2. an alternative internal marker; or
3. an alternative external marker (usually as a consequence of a grievance procedure).

Moderation may be applied when there is a major discrepancy (or perceived discrepancy) between:

1. the content of the course as against the content or nature of the assessment item(s)
2. the content or nature of the assessment item(s) as against those set out in the Course Outline
3. the marks given by a particular examiner and those given by another in the same course
4. the results in a particular course and the results in other courses undertaken by the same students.

For further detail on this University policy refer - ‘Re-marks and Moderations - Procedure 000769’ available @ http://www.newcastle.edu.au/policylibrary/000769.html

Return of Assignments

Students can collect assignments from a nominated Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date that assignments will be available for collection. Students must present their student identification card to collect their assignment.

Preferred Referencing Style

In this course, it is recommended that you use the MLA in-text referencing system for referencing sources of information used in assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, preferably in a direct reference within your text (e.g. “As Adam Smith argues . . .”), followed by a page number in parentheses at the end of the sentence that concludes the reference. (Where the author is not referred to in the text of your essay, his or her last name should appear in parentheses before the page number.) Page numbers are required whether you are quoting directly or simply paraphrasing. At the end of the paper, a bibliography provides the publication details.

Please Note: (1) All paraphrase needs to be referenced. Putting someone else’s ideas in your own words does not make those ideas your own. You need to document your source. (2) Paraphrase does not consist of changing some of the words in the original so that a passage is no longer exactly the same. Any remaining words from the original need to be enclosed in quotation marks. (3) All sources need to be acknowledged in the text as well as in the Bibliography.

Sources include books as well as electronic material. They also include lecture or course notes supplied by the lecturer.

The Bibliography

All assignments should include a bibliography. Even if your bibliography includes no more than details of the edition you have read (or video you have watched) in order to write on a particular novel, poem, play, or film, that information is of use to a marker. It informs the marker which edition you have used, and it informs her or him that you have not consulted critical authorities.

You should list all the books and articles you have used in preparing an assignment, even if you have not quoted from them. Exceptions to this are a dictionary (though if you quote a dictionary’s definitions, you should name the dictionary in your essay) and the Bible (though if you quote from the Bible, you should cite book, chapter and verse in your essay).

The Internet is not an exception to this rule. You should give full details of any Internet site you have consulted in preparing a specific assignment. You would also be well advised to check the accuracy of information on the internet, given the inaccuracy of data entry and the inferior quality of information in many sites. The Web is a vast storehouse of searchable information, but you need to check even general information (such as the dates of an author’s birth and death, or of his published works) against a reliable reference work like the *Oxford Companion to English Literature*. If you do not exercise critical discrimination, the Internet can become a powerful source of misinformation.

In the bibliography, books and articles should be arranged alphabetically, by authors’ surnames.

Necessary publication details for a book are author, title, editor (where applicable), place of publication, publisher, date of publication and (where applicable) page numbers for essays in collections.

Necessary publication details for an article in a journal are author, title of article, name of journal, volume number of journal, date of publication and page numbers.

Necessary publication details for a work posted on the Internet are author and title (where available), details of publication as for a book or an article (where appropriate), the date of entry, the publisher, the date of accessing the site, a description of the kind of posting such as e-mail or working paper (where necessary), and the full address of the site.

Titles of novels, plays, films, book-length poems or periodicals should be either underlined (*Middlemarch, Hamlet, Citizen Kane, The Prelude, Meanjin*) or italicised (*Middlemarch, Hamlet, Citizen Kane, The Prelude, Meanjin*). The title of a short poem, journal article, a chapter, or an essay from a book should be placed inside inverted commas.

A satisfactory style and format for bibliography entries follows.

Examples of book entries:

**Examples of entries for an anthology and a work in an anthology:**

**Examples of articles collected in books:**

**Examples of an article in a periodical:**

**Examples of entries of electronic publications, in a database or on the Internet:**
[Note: This is an example of a site that has not much to recommend it or needs approaching with discrimination by a twenty-first century student of Dickens. Saintsbury’s essentially nineteenth-century view of the great nineteenth-century novelist has dated.]

The recommended reference work to consult for further details of bibliographical style is Gibaldi, *MLA Handbook for Writers of Research Papers*. The style that has been followed here is an MLA style. Other referencing systems (e.g. Harvard in-text referencing system) are acceptable as long as they are followed consistently throughout the essay.

For further information on referencing and general study skills refer - ‘Infoskills’ available @ [www.newcastle.edu.au/services/library/tutorials/infoskills/index.html](http://www.newcastle.edu.au/services/library/tutorials/infoskills/index.html)

**Student Representatives**

Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.


**Student Communication**

Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

**Essential Online Information for Students**

Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services is available @ [http://www.newcastle.edu.au/currentstudents/index.html](http://www.newcastle.edu.au/currentstudents/index.html)
ASSESSMENT DETAILS

1. Discussion Papers
You are required to submit three 500-word Discussion Papers from among the topics listed below. The papers are due at the beginning of the first class on the selected text for each topic. This means, of course, that you will be writing on a text before you have heard the lecture. But it also means that you will have read the text before the lecture, will be better prepared to participate in the seminar discussion, and will be given full credit for the points you make, even if I happen to make the same points in the lecture. If you feel you have performed below your ability in a paper, you are free to submit one extra discussion paper, with the three best papers contributing to your assessment. If, however, you fail to submit three papers by their due dates, you will be required to write an extra 2000-word essay. (Discussion Papers cannot be accepted late, and no extensions can be granted. Consequently, it is not a good idea to choose from only the last three topics unless you are prepared to write at least some of them in advance of the due date in order to avoid the effects of unforeseen emergencies.)

Discussion Papers should focus sharply on the nominated scene, exploring the issues raised in the Discussion Paper Topic primarily in relation to that scene. The word limit of 500 words should be conscientiously observed.

The objectives of the Discussion Papers are
(a) to encourage you to think about the texts and the issues they raise before class;
(b) to develop an understanding of the practices of reading and writing character by focusing on specific problematic examples; and
(c) to develop the skills of essay-writing and critical analysis on a series of small-scale tasks.

Discussion Paper Topics

1. Love in Excess: (due 1 August) On one of several attempts to enter Melliora’s bed chamber, D’elmont steals the key to her room, approaches her bed, and, as he stoops over her, is surprised to find himself embraced by the dreaming Melliora. Analyze the nature of desire (Melliora’s and D’elmont’s) as it is described in this scene. (Broadview edition pp. 115-118, beginning “As soon as he had got the passport to his expected joys in his possession . . .” and ending “. . . slipt on her night-gown, and slippers, and opened the door.”)

2. Pamela: (due 8 August): Mr B describes Pamela to Mrs Jervis as “a subtle, artful little gypsey,” and claims that “time will shew you that she is” (Penguin p. 60). In the following scene, described by Pamela in Letter XV (and culminating in the fainting fit that Mr B observes through the keyhole), how successfully is Pamela defended from such accusations?

3. Shamela: (due 22 August) Compare the scene in Shamela in Letter VII, where her “stratagem” of dressing in her country clothes is described, with the corresponding scene in Pamela in Letter XXIV. Is Fielding’s version a fair comment on Richardson’s version?

4. The Female Quixote: (due 29 August) Book IV chapter IV describes Arabella’s incitement of Mr Glanville to violence in order to protect her from (what she believes to be) a would-be ravisher. Is this madness?

5. Evelina: (due 12 September) In Volume II, Letter II (May 13th, beginning A The Captain=s operations are begun . . .&), Evelina recounts the latest stage of Captain Mirvan=s tormenting of Mme Duval. How would you describe the tone of this episode? What does it suggest about male attitudes towards women in the eighteenth century?

6. A Simple Story: (due 19 September) In Volume I, chapter V, Miss Milner and Lord Frederick are conducting a flirtatious conversation in which much more is implied than is said. When Dorriforth enters the room, the dynamics of the social interaction changes. Discuss the different levels of meaning in the dialogue and what it is about Dorriforth that unsettles the equilibrium.

7. Mansfield Park: (due 17 October) In Volume II, chapters VIII and IX, Fanny must juggle duty and inclination in the affair of the two necklaces. How seriously are we meant to take Fanny’s crisis of conscience and what are the issues at stake? (In editions that number chapters consecutively from beginning to end, these are chapters 26 and 27.)
Marking Guidelines
Discussion Papers will be marked according to the following criteria:

<table>
<thead>
<tr>
<th>ENGL3140: EIGHTEENTH-CENTURY FICTION Discussion Papers Assessment Sheet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides detailed analysis of nominated scene</td>
</tr>
<tr>
<td>Demonstrates understanding of issues related to the representation of character</td>
</tr>
<tr>
<td>Sustains a coherent argument</td>
</tr>
<tr>
<td>Follows correct citation procedure and bibliographical format</td>
</tr>
<tr>
<td>Writes clearly and coherently</td>
</tr>
<tr>
<td>Demonstrates competence in grammar and syntax, including</td>
</tr>
<tr>
<td>(a) spelling</td>
</tr>
<tr>
<td>(b) punctuation</td>
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<tr>
<td>(c) sentence structure</td>
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</tbody>
</table>

(2) Class Test (31 October)

The end-of-semester test is designed to assess your knowledge and understanding of the set texts as they relate to differing notions of self and identity. The test will take the form of short essay answers on each of the set texts, and you will be able to take into the exam one foolscap page of handwritten notes or one A4 page of typed notes (2.5cm margins and 11 point font) per text, provided that these notes are submitted with the exam answers.

(3) Final Essay (due 10 November)

Essay consultations, to which you can bring a draft of your essay for discussion and advice, will be available, by appointment, on 7 November. (Consultations on other days are negotiable.) You may write on any of the texts on the course, including those on which you have previously submitted Discussion Papers.

Essay Questions

(1) Joanna Frye relates the idea of character to “the expression of agency, the capacity to act towards change.” Discuss the kinds of constraints that would seem to limit female agency, and hence self-realization, in any two novels on the course. What kind of strategies do female characters employ in order to try to circumvent such constraints?

(2) Discuss ways in which individuals and social institutions seem to be at odds in any two novels on the course, and the impact of this conflict on a sense of self.
(3) Discuss the extent to which characters, female or male, seem to be conscious of the image they present to the world in any two novels on the course. Does image-consciousness necessarily compromise character?

(4) In *Why We Read Fiction*, a discussion of Theory of Mind and “our ability to explain people’s behaviour in terms of their thoughts, feelings, beliefs, and desires”, Lisa Zunshine argues that “writers have been using descriptions of their characters’ behaviors to inform us about their feelings since time immemorial, and we expect then to do so when we open a book. We all learn, whether consciously or not, that the default interpretation of behavior reflects a character’s state of mind”. Such interpretations are not, however, entirely reliable. Discuss the potential for misconstrual of a character’s state of mind from their behaviour, on the part of characters and/or readers, in any two novels on the course.

(5) If we mean . . . to live in the world to grow wiser and better, and not merely to enjoy the good things of life, we must attain a knowledge of others at the same time that we become acquainted with ourselves—knowledge acquired any other way only hardens the heart and perplexes the understanding. (Wollstonecraft, *A Vindication of the Rights of Woman*, 1792)

Examine the ways in which characters in any two novels on the course attain a knowledge of others and of themselves. To what extent do the novels question or affirm the validity of such knowledge?

**Marking Guidelines**

The essay will be marked according to the following criteria:

<table>
<thead>
<tr>
<th>ENGL3140: EIGHTEENTH-CENTURY FICTION Final Essay Assessment Sheet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides detailed analysis of two texts in relation to issues raised in essay question</td>
</tr>
<tr>
<td>Demonstrates broad understanding of character in its literary, social, and/or cultural contexts</td>
</tr>
<tr>
<td>Sustains a coherent argument</td>
</tr>
<tr>
<td>Follows correct citation procedure and bibliographical format</td>
</tr>
<tr>
<td>Writes clearly and coherently</td>
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<tr>
<td>(c) sentence structure</td>
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</table>
**Essay Grading Criteria**

Essays are graded according to the following criteria, but in general a good essay will have interesting things to say about the set texts on the specified topics, will show signs of careful reading and sustained thought, and will be expressed clearly and concisely, and with a minimum of fuss, in an argument that has shape and substance.

<table>
<thead>
<tr>
<th>Grading guide</th>
<th>Grade</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
<td>A fail essay does not demonstrate an understanding of the basic principles of the subject matter and/or has not been expressed in a comprehensible way. The essay is deficient in terms of answering the question, research, referencing, and/or correct presentation (spelling, grammar etc). It may include extensive plagiarism.</td>
</tr>
<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
<td>A pass essay demonstrates a basic understanding of the concepts being discussed and an ability to illustrate that understanding through examples from the set texts, using clear, correct expression and a coherent essay structure.</td>
</tr>
<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
<td>A credit essay demonstrates a basic understanding of the concepts being discussed and some recognition of the more complex implications of the issues, elaborated in a detailed discussion of the set texts, using accurate referencing, clear, correct expression and a coherent essay structure.</td>
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<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>A distinction essay demonstrates a good understanding of the more complex issues underlying the concepts being discussed and an ability to explore the more subtle implications of those issues in a detailed analysis of the set texts, set forth in an accurately referenced, coherently structured and lucidly expressed argument.</td>
</tr>
<tr>
<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>A high distinction essay demonstrates a sophisticated understanding of the implications of the concepts being discussed and an ability to integrate different critical perspectives in a detailed and finely nuanced analysis of the set texts, set forth in an accurately referenced, coherently structured and lucidly expressed argument.</td>
</tr>
</tbody>
</table>
RECOMMENDED READING


Gonda, Caroline. Reading Daughters= Fictions, 1709=1834: Novels and Society from Manley to Edgeworth. Cambridge: Cambridge University Press, 1996.


Some Useful Web Sites

***Please note: If you use material from the internet, you must document your sources. All quotation, however slight, must be enclosed in quotation marks, and paraphrase must be acknowledged. The citation should include the author (if this is known), the name and address of the web site, and the date accessed.

Eighteenth-Century Resources on the Net http://newark.rutgers.edu/~jlynch/18th/ (Jack Lynch, Rutgers)
Eighteenth-Century Studies http://eserver.org/18th/#E (Geoffrey Sauer, CMU)
Dictionary of Sensibility http://www.engl.virginia.edu/~enec981/dictionary/ (University of Virginia)
Romantic Chronology: a hypertext chronology 1642–1851 http://english.ucsb.edu:591/rchrono/ (Laura Mandell, Miami University, and Alan Liu, University of Santa Barbara)

Literature Online: Access through Auchmuty Library > Databases > Literature Online > Eighteenth-Century Fiction (for Defoe, Richardson, Fielding, Cleland, and Burney) or Nineteenth-Century Fiction (for Inchbald and Austen). Complete electronic texts useful for searching.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>25 July</td>
<td>Introduction</td>
</tr>
<tr>
<td>2</td>
<td>01 Aug</td>
<td><em>Love in Excess</em> (Discussion Paper due)</td>
</tr>
<tr>
<td>3</td>
<td>08 Aug</td>
<td><em>Pamela</em> (Discussion Paper due)</td>
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<tr>
<td>4</td>
<td>15 Aug</td>
<td><em>Pamela</em></td>
</tr>
<tr>
<td>5</td>
<td>22 Aug</td>
<td><em>Shamela / Joseph Andrews</em> (Discussion Paper due)</td>
</tr>
<tr>
<td>6</td>
<td>29 Aug</td>
<td><em>The Female Quixote</em> (Discussion Paper due)</td>
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<tr>
<td>7</td>
<td>05 Sept</td>
<td><em>The Female Quixote</em></td>
</tr>
<tr>
<td>8</td>
<td>12 Sept</td>
<td><em>Evelina</em> (Discussion Paper due)</td>
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<tr>
<td>9</td>
<td>19 Sept</td>
<td><em>A Simple Story</em> (Discussion Paper due)</td>
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<tr>
<td>10</td>
<td>26 Sept</td>
<td><em>A Simple Story</em></td>
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</tbody>
</table>

**Semester Recess: Monday 29 September to Friday 10 October 2008**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
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<tbody>
<tr>
<td>11</td>
<td>17 Oct</td>
<td><em>Mansfield Park</em> (Discussion Paper due)</td>
</tr>
<tr>
<td>12</td>
<td>24 Oct</td>
<td><em>Mansfield Park</em></td>
</tr>
<tr>
<td>13</td>
<td>31 Oct</td>
<td>Class Test</td>
</tr>
<tr>
<td>14</td>
<td>07 Nov</td>
<td>Essay Consultations</td>
</tr>
<tr>
<td>14</td>
<td>10 Nov</td>
<td>Essay due</td>
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</tbody>
</table>

**Examination period:** Monday 10 November to Friday 28 November 2008