

**ENL 3234:
The Long Eighteenth Century**

Meeting Times: MTWTF 11-12:15 (see course structure below)

Class Zoom ID: 973 3034 1619

Instructor: Brooke Fortune, bfortune@ufl.edu

Office Hours: Tuesday 12:20-1:20 or by appointment (email to setup)

Office Hours Zoom ID: 976 0748 9751

Course Description:

British historians designate the long 18th Century as spanning from the Glorious Revolution in 1688 to the Battle of Waterloo in 1815, although some extend the period as far forward as the early 1830s. For the purposes of this course, we will be looking at texts ranging from the early 1700s to the early 1830s. Moving more or less chronologically, units in this course will examine some of the key figures, tropes, events and literary movements of the period, such as the rise of London as a modern cosmopolitan city following the Great Fire, the Gothic in its original iteration, piracy and criminality, the Regency, the Napoleonic Wars, and how the period shaped the rise of the modern novel.

Required Texts:

Amelia, Henry Fielding

Moll Flanders, Daniel Defoe

A General History of the Pyrates, Captain Johnson / Daniel Defoe

The Castle of Otranto, Horace Walpole

“The Marriage of Heaven and Hell,” William Blake

“The Prelude,” William Wordsworth

Northanger Abbey, Jane Austen

Mr. Midshipman Easy, Frederick Marryat

Jack Sheppard, William Harrison Ainsworth

You will also need access to a few selected episodes of television. All other texts will be accessible free online.

** A Note on the Material:*

Some material (mainly contemporary adaptations or interpretations) may contain mature violent or sexual content. I will do my best to provide content warnings on the class schedule. If you believe material will be triggering for you, please contact me and we can discuss alternative options.

Course Structure:

In order to provide you with ample time to read the texts assigned on a short summer schedule, this course will be a mixture of synchronous and asynchronous meetings, and will follow a set weekly structure:

- Monday: asynchronous (discussion board- background posts)
- Tuesday: synchronous (discussion)
- Wednesday: synchronous (student presentations)
- Thursday: synchronous (discussion)
- Friday: asynchronous (discussion board- weekly recap)

Please read the following information carefully, as it explains the expectations for asynchronous class days. Asynchronous classes (Mondays and Fridays) will be shaped around discussion boards. If you do not complete your discussion for that day, you will not receive credit for the assignment and you will be marked absent for that day. All discussion boards can be found on Canvas.

Discussion Board- Background Posts:

Every Monday, you will be responsible for completing a 500 word discussion post in one of the following areas:

- Major Events- Research one significant historical event. Your post should give an overview of the event, why it was important, and the effect or legacy it had.
- Culture and Innovation- For this topic, select a cultural piece (play, painting, opera, poem, newspaper article, popular food dish, etc.) or invention or innovation. Explain its significance and legacy.
- People- Research an important figure, what they achieved, and explain their legacy.

All background posts should be on events / culture / people within the same decade as the texts we are looking at that week. You may not cover any texts or topics covered in class- these posts are designed to fill in some of the gaps of the period we do not have time to cover. Check to see what has already been posted, as there should be no overlap in subjects covered. All sources should be cited at the bottom of the post in MLA format. You should include images or other media as necessary. Posts are due by the end of class time Monday (12:15pm). You are required to comment on 2 posts before the next class.

Discussion Board- Weekly Recap

Every Friday, you will be responsible for a 500 page discussion post summarizing what your main takeaways from class that week have been. You have some freedom here, but these posts should demonstrate that you are making connections between history, culture, and literature in

meaningful ways. Posts are due by the end of class time on Friday (12:15pm). You are required to comment on 2 posts before the next class.

Grading Breakdown and Assignments:

Discussion Boards, 300 points (30%)

See above for instructions.

Participation, 50 points (5%)

Although this class is remote, it remains vital that you attend and participate in synchronous classes. As such, you will be given an average participation grade that accounts for your contribution to the class. At the bare minimum, you should make at least one point per class discussion, although more is recommended for a higher grade. Cameras must be turned on during discussions. If you have a disability or other issue that makes any of this difficult for you, please shoot me an email or drop into office hours so that we can find an alternative that works for you.

Short Response Papers, 150 points (7.5% each)

At the beginning of class, you will sign up for two dates to submit a short (1000 word) response paper for that day's reading (material must be primary 18th century source material, not a film or tv show). Papers are due at the beginning of class. These papers **MUST** be argumentative in nature (organized around a thesis that makes a specific claim). You may choose to argue for connections between readings, compare and contrast two different figures, do a close analytical reading of a passage, etc. Outside sources are not required, but if used must be cited in MLA format. In addition to your paper, you must write 3 discussion questions to jumpstart the conversation on that day's reading.

Presentation, 50 points (5%)

Every Wednesday, ~6 students will give a 12-minute presentation on a novel or major literary work from the period that we are *not* covering in class. This is designed to give a wider breadth from the period given the limited scope of a summer class. You must read the entirety of the text you choose to cover. Your presentation should summarize the text and give a brief overview of its reception, influence, the resulting scholarship, and any other notable topics. You may use a powerpoint, but you are not required to. You should submit an outline of your presentation with all sources cited before that day's class.

Final Research Project, 400 points (40%)

For your final project, you will write a research paper on a topic of your choice that pertains to the material and ideas we have covered in class. These papers **must** be argumentative in nature, and must include **five** outside sources (sources that have not been assigned in class, although you are welcome to use these in addition). Feel free to tailor these papers to suit your own interests, but they must largely rely on a figure(s) or text(s) assigned in class. Topic Proposals are due **July 12**, and final drafts by **August 6**.

Annotated Bibliography, 50 points (5%)

You will also submit an annotated bibliography covering your five outside sources. For each entry, you should spend 3-4 sentences summarizing the main points of the sources and 1-2 sentences explaining its relevance to your project and how you intend to use it in relation to your own arguments. Citations **MUST** be in MLA format. Due **July 23**.

Grading Scale and General Rubric:

Scale:

93-100: A
90-92: A-
87-89: B+
83-86: B
80-82: B-
77-79: C+
73-76: C
70-72: C-
67-69: D+
63-66: D
60-62: D-
59 and below: E

General Rubric for papers:

* These are not meant to be exact (for example, there is some difference between an A and an A), but this lays out the overall features that constitute each grade.

A

- Demonstrates a complex and sophisticated understanding of the text, period, and given argument
- Has a clear and specific thesis that serves as a roadmap to the entire paper
- Claims are backed up with specific evidence from the text
- Impeccable grammar and mechanics
- Formatting is consistently correct MLA
- Excellent organization and transitions

B

- Demonstrates an understanding of the text and period but argument has some issues with execution
- Thesis is argumentative, but abstract or general
- Claims and evidence are not specific or weak
- Inconsistent mechanics and grammar

- Formatting issues
- Jumbled organization

C

- Somewhat demonstrates an understanding of the text and period but argument has major issues with execution
- Weak or unargumentative thesis
- Unclear organization
- Weakly supported claims
- Issues with grammar and mechanics
- Incorrect formatting

D and below

- Significant issues with understanding of text and period and / or the nature of an argumentative essay
- Missing or completely ineffective thesis
- No evidence for claims
- Major issues with grammar and mechanics that significantly affects readability
- Serious formatting issues

Course Policies:

You must complete all assignments to receive credit for this course.

1. Attendance and Tardiness: Barring extraordinary circumstances, you are permitted two absences. For each absence beyond two, you will lose half a letter from your final grade. More than five absences will result in failure of the course. Two tardies will result in an absence. If you miss a class, you must reach out **to a fellow classmate** for material covered that day.

2. Paper Format & Submission: All papers must be in MLA format. Papers must be uploaded to Canvas by the beginning of class on the due date.

3. Late Papers/Assignments: Late work is **not accepted** for minor assignments (homework, etc.) Major assignments will be deducted a letter grade for each day late. Assignments will not be accepted after three days past the due date.

4. Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

5. Academic Honesty and Definition of Plagiarism: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

6. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.

7. For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

8. Course Evaluations: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

9. Electronics: Cell phone use during class is prohibited and will result in being marked absent for the day.

10. Classroom Behavior: You are required to be online and prepared by class time and to be attentive throughout class. Open discussion and respectful debate of material is encouraged. Rudeness or intolerance will not be permitted in any form.

11. Communication: You are responsible for keeping track of your performance in class, absences, etc. and reaching out with any resulting questions and concerns. Please make use of office hours or make an appointment if you feel you are struggling or falling behind. Email correspondence should be conducted in a professional manner.

12. Grade Appeals: In upper-level courses, students may appeal a final grade by emailing undergraduate student advisor Dr. Kenneth Kidd at kbkidd@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

13. Title IX Statement: UF's policy on Harassment: UF's policy on Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community

Class Schedule

* All readings are required and must be completed for the class under which they are listed.

** Asynchronous class days will be indicated in blue text.

WEEK 1

[Monday, June 28](#)

- Syllabus Overview (see email with instructions)

Tuesday, June 29

- Course introduction and history overview
- Nancy Armstrong, "How Novels Think" (Canvas)

Wednesday, June 30

- No class meeting, presentation and paper sign up

Thursday, July 1: London and the English baroque period

- Selections from Addison and Steele, “The Spectator” (Canvas)
- Selections from Samuel Johnson, “The Rambler” (Canvas)
- *The Favourite*, watch before class

Friday, July 2

- Weekly Recap Discussion post due

WEEK 2

Monday, July 5

- Holiday, no background post due

Tuesday, July 6: Fielding and the rise of the novel

- Fielding, *Amelia*

Wednesday, July 7

- Research Paper and topic proposal overview
- Presentations
 - Aphra Behn, *Oroonoko*
 - Alexander Pope, “The Dunciad”
 - Samuel Johnson, “The Vanity of Human Wishes”
 - Daniel Defoe, *A Journal of the Plague Year*
 - Samuel Richardson, *Pamela*
 - Alexander Pope, “The Rape of the Lock”

Thursday, July 8: Criminality and the novel

- Defoe, *Moll Flanders*
- “Harlots,” Episode 1
- Hal Gladfelder, *Criminality and Narrative in Eighteenth-Century England: Beyond the Law* (ebook available through UF library)
 - Introduction, Chapter 1, Chapter 3, Chapter 7

Friday, July 9

- Weekly Recap Post due

WEEK 3

Monday, July 12

- Background Discussion Post due
- **Research Paper Topic Proposals due**

Tuesday, July 13: Piracy

- Lecture on piracy
- Defoe, *A General History of the Pyrates*
- “Black Sails” selected episode

Wednesday, July 14

- Presentations
 - Ann Radcliffe, *The Mysteries of Udolpho*
 - Frances Burney, *Evelina: Or the History of a Young Lady's Entrance Into the World*
 - Charlotte Turner Smith, *Desmond*
 - Mary Wollstonecraft, *A Vindication of the Rights of Women*
 - Tobias Smollett, *The Adventures of Roderick Random*
 - Jonathan Swift, *Gulliver's Travels*

Thursday, July 15: The Gothic

- Walpole, *The Castle of Otranto*
- Nancy Armstrong, “The Gothic” (Canvas)

Friday, July 16

- Weekly Recap post due

WEEK 4

Monday, July 19

- Background post due

Tuesday, July 20: Survey of British Romanticism

- Blake, “The Marriage of Heaven and Hell”
- Coleridge, “Rime of the Ancient Mariner”
- Wordsworth, selections from “The Prelude”
- Byron, “Prometheus”
- Shelley, “Ozymandias,” “Ode to the West Wind”

Wednesday, July 21

- Presentations
 - Sir Walter Scott, *Ivanhoe*
 - James McPherson, “The Works of Ossian”
 - Richard Brinsley Sheridan, “The School for Scandal”
 - Maria Edgeworth, *Castle Rackrent*
 - William Beckford, *Vathek*
 - Laurence Stern, *Tristram Shandy*

Thursday, July 22: The Regency

- Austen, *Northanger Abbey*
- *Vanity Fair* (2018)
 - Episode 1 (Amazon Prime)
- *Bridgerton*
 - Episode 1 (Netflix)

Friday, July 23

- Weekly Recap post due
- **Annotated Bibliography due**

WEEK 5

Monday, July 26

- Background post due

Tuesday, July 27: Popular fiction and the emergence of the modern novel

- Ainsworth, *Jack Sheppard*
- Fielding, *Jonathan Wild*

Wednesday, July 28

- Presentations
 - Frederick Marryat, *The King’s Own*
 - Thomas DeQuincey, *Confessions of an English Opium Eater*
 - Oliver Wakefield, *The Vicar of Goldsmith*
 - William Harrison Ainsworth, *Rookwood*
 - Charlotte Lennox, *The Female Quixote*
 - Robert Burns, “Tam o’Shanter”

Thursday, July 29: The Napoleonic Wars

- Marryat, *Mr. Midshipman Easy*

Friday, July 30

- No Weekly Recap post due

WEEK 6

Monday, August 2

- conferences

Tuesday, August 3

- conferences

Wednesday, August 4

- conferences

Thursday, August 5

- conferences

Friday, August 6

- conferences
- Final Paper due