

San José State University
College of Humanities and Arts

Department of English and Comparative Literature
Seminar in Eighteenth Century British Literature
English 230, Section 1, Fall 2019

Course and Contact Information

Instructor:	Cynthia M. Baer
Office Location:	Faculty Office Building, Room 110
Telephone:	(408) 924-4451 (only during office hours)
Email:	Leave messages by email, cindy.baer@sjsu.edu
Office Hours:	MW 1:30 to 2:45 p.m.
Class Days/Time:	W 4:00 – 6:45 p.m.
Classroom:	Boccardo Business Center, Room 221
GWAR	This course satisfies graduate-level GWAR in this master's program.

How We Will Participate in the Learning Activities of This Course

We will conduct our studies in the campus learning management system, Canvas. Therefore, to complete this course of study, you will need regular access to Internet connectivity and a computer. While you are on campus, we provide the connectivity, but you will need a laptop or iPad in class to participate in the classroom activities and submit assignments. You can rent these devices on campus.

Canvas and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through Canvas announcements and for reading the homepage each week to learn of any updates.

What We Will Study Together as a Seminar Research Team

“The novel as a species is messy, digressive, inclusive, circumstantial, temporal, particular, and subjective. These are not the honored characteristics in [Northrop] Frye’s scheme, his esthetic, or his moral ad mythological universe. The novel vigorously rejects traditional notions of what literature was; it carves out new literary space.”
J Paul Hunter

When I looked at the catalogue description of this course, I puzzled over its language: “Study of selected writers from 1660 to 1789.” All the courses in the M.A. catalog under the moniker of “British Literature” are catalogued by time and place. This one carves out a period after the restoration of the monarchy in Britain (in

1660) and before the FRENCH revolution (1789). Not exactly a delineation of a single century (time) or a country (a place). Interesting.

The argument for this course of study, as defined by these catalog cues, seems to be that whatever 18th century British literature might be—its 18th-centuriness and its Britishness—we need to understand that literature in relation to revolution—the end of one (the British one) and the beginning of another (the French one). Interestingly, the rise of the “messy, digressive, inclusive” novel that Hunter describes is a conspicuous episode in within this history.

So let’s take that as our job, our collaborative inquiry in this course: To understand why the rise of the novel as a “transgressive form” is coterminous with a lull between “revolutions” within nation states and how it might help us to understand what British literature is about in the 1700s.

How We Will Work Together in This Seminar

We will organize ourselves for this study as a collaborative research team. As a class, we will all read and discuss a set of common seminar texts—primarily novels. To contextualize the history of these novels, you will each commit to read and present to the class some texts from a supplementary list of rhetoricians, essayists, journalists, and satirists of the period.

Our shared reading will trace the rise of the novel as a conspicuous--and conspicuously contesting/contested, according to Hunter—use of language in a rhetorically self-conscious age. Our purpose will be to explore how the emerging forms of 18th century British literature are shaping and shaped by the social revolutions of their time.

What We Will Read Individually and Collaboratively

While we focus on the novel, our reading will range across the field of contemporary 18th-Century genres. You will need to buy several texts for this study, and I have organized our reading so that we cover ground collaboratively that none of us alone could afford either in time or book purchases.

Common Reading Selections You Will Need to Purchase

Everyone will buy the *Norton Anthology of English Literature*, volume C. Copies have been ordered through the bookstore, but if you already own the NAEL, volume C, you will be able to use that.

And everyone will buy a copy of Addison and Steele’s *Selections from the Tatler and the Spectator*, Swift’s *Tale of a Tub*, Eliza Haywood’s *The Female Spectator*, and Fanny Burney’s *Evelina*. We will discuss in class on Wednesday, August 21, where and how to purchase these texts.

Depending on which of the following texts you choose to read, you may need to purchase another paperback:

- Either Eliza Haywood’s *Love in Excess*, or Daniel De Foe’s *Robinson Crusoe*.
- Daniel Defoe’s *Moll Flanders*, or Eliza Haywood’s *Fantomina*.
- Either Henry Fielding’s *Joseph Andrews*, or Sarah Fielding’s *The Adventures of David Simple*
- Either Samuel Johnson’s *The Rambler*, or L. Mary Wortley Montague’s *The Selected Letters of a Lady*.
- Either Sarah Scott’s *Millennium Hall*, or Laurence Sterne’s *Sentimental Journey*.

Individual Reading Selections You May Need to Purchase

You may also need to purchase another text for your oral presentation from among the texts on the list of supplementary texts in the addendum to this syllabus in Canvas. I have not ordered these through the bookstore, since selection depends on you. You will be able to order these through Amazon.

Online Resources You Will Access in Canvas

Canvas discussion prompts will link you to online resources. And Canvas files will also contain lots of journal articles which we/you may dip into during class activities.

Your Library Liaison

[Peggy Cabrera](#) is the library liaison for the Department of English and Comparative Literature.

Graduate Student Learning Objectives in Our Department

This department offers both an M.A. in English and an M.F.A. in Creative Writing. This course is designed to help students achieve the goals of both scholarly and creative objectives aligned within the department's objectives for graduate study.

MA in English	MFA Creative Writing
Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.	Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.
Students will demonstrate high-level proficiency in literary research and in the synthesis of research.	<ul style="list-style-type: none">• Students will demonstrate high-level of proficiency to write works of literature in a secondary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).• Students will demonstrate a high-level of ability to propose and complete a publishable, full-length work of literature in a primary genre concentration (fiction, creative nonfiction, poetry, or scriptwriting).
Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.	Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.
Students will demonstrate a command of written academic English, including the abilities to a) organize and present material in a cogent fashion, b) formulate and defend original arguments, c) employ effectively the language of their discipline and d) write under time constraints.	Students will demonstrate a command of written academic English, including the abilities to: a) organize and present material in a cogent fashion; b) formulate and defend original arguments; c) employ effectively the language of their discipline; d) write under time constraints.
Students will demonstrate a reading knowledge of at least one foreign language.*	Students will demonstrate a reading knowledge of at least one foreign language.*

The research project you engage in this course will ask you to develop your knowledge of 18th-century literary history, theory of the novel, and the craft of narrative as it has developed historically [PLO 1]. You will propose and carry out a research agenda that demonstrates your ability to define, design, research, and complete a literary project [PLO 2]. To do this work you will necessarily hone your critical and analytical skills as you read, select, evaluate, and interpret texts appropriate to our/your agenda [PLO 3]. As you work in Canvas to share your daily research findings and questions, we will explore together what it means to “command written academic English” [PLO 4].

* The only program objective that this class will not help you to advance is the last one: This class will not help you to develop a reading knowledge of a foreign language.

The Work You Will Do as a Researcher-Learner in This Study

Literary research requires a consistent commitment of time and attention to detailed research and analysis. The workload for our study as I have designed it is in keeping with the unit-load assigned to the course. In this four-unit course, you will dedicate at least 12 hours a week (“three hours per unit per week”) toward “instruction, preparation/studying, or course related activities” (SJSU policy). I have organized our time and work so that you will have plenty of opportunity to extend your own capacity as a literary researcher and to share your learning with others engaged in literary research with you.

Research Process Activities

These activities will pace you through a collaborative research agenda toward research that you can use to advance your literary study and to share your learning as a researcher with fellow researchers both in writing and orally.

Daily reading and writing in Canvas. Each week I will post a discussion prompt in Canvas. This prompt will ask you to reflect on and/or analyze your reading for the week to advance our collaborative study in the rise of the novel during the 18th century in Britain.

Individual Reading Reflection and Research Agenda. This short essay will be due in week 4. With three weeks of reading under your belt, you will take a moment to reflect on where you want to take your research in the remaining 12 weeks of the term.

A multimodal presentation. Ten weeks into the term, you will prepare for us a multimodal presentation of your research so far. This is intended to be a draft of the sort of slide show or poster you might present at a conference, where researchers often present research in progress to get feedback from the field. The slide show or poster will be presented in screen cast with a voice over to narrate us through it. It will be no more than ten minutes long.

Culminating Activities

A Research Essay. This 12 to 15-page research essay will present the findings of your research to the seminar participants. It will follow the conventions of publishable work in literary studies, and it will provide us a thoughtful reprise on our studies together to document your insights into our central question: Why the novel now, in 18th century Britain?

An Exam Essay. In our last class session, I will pose a sample exam question. You will have an hour to quickly write to sketch a response to the question. In groups we will share and discuss the sketches, and each group will present lessons learned about answering an exam question usefully (for you) and effectively (for the evaluators).

How Will My Progress Be Assessed?

The course will be graded by contract. A contract grading system requires that you regularly monitor and describe your own progress, culminating in the team’s project and your final reflection essay. The goal of grading by contract is to emphasize the cumulative effect of a learning experience over individual artifacts (exams, papers, projects) of your learning: Your goal in a contracted learning community is to apprentice yourself within the community, to join its members as we engage in a designed learning experience guided by a faculty mentor. The contract spells out the terms of your work with the community, its norms and practices,

expectations and standards. This agreement allows you to advance your own educational goals and measure your own learning outcome, but also contribute your learning to advance the learning of others.

The contract is not a unilateral document. In our first seminar we will work together to establish the norms and standards of the group. Our bottom line will be defined by our common purpose: What advances our study as literary researchers tracing the 18th-century rise of the novel? What disrupts our collective progress as literary researchers? All the work you do will be measured against the norms and standards that realize our common research goals. You will succeed in this system if, every time you begin, execute, and complete a task, you allow yourself to be guided by our shared purpose as literary researchers: How is the work I am about to do, am doing, have done increasing my own and my fellow researchers' capacity to inquire into and to understand how and why the novel evolved in 18th century Britain?

The default grade in a course graded by contract is a B.

You will earn a B in the course if:

- You submit on time 85% of the daily discussions.
- You submit on time to the class all project milestones and drafts for scheduled project reviews.
- You provide to the class a complete response to each assignment prompt.
- You apply what we are reading and discussing in class to observe, to describe, and to analyze the sample texts we study.
- You submit work that advances our collaborative study—that is, work that contributes useful observations, curiosities and questions, confusions or insights about what the novel as a genre is and how it evolves in 18th century Britain.

Earning an A is the result of an exceptional contribution to our collective learning and your own.

There are two ways you can make an exceptional contribution:

- 1) Your presentations and essays provide the class with insights that are exceptional in their value to our growing capacity to observe, distinguish, and account for how the novel develops as a genre in 18th century Britain.
- 2) Your daily reflections and reflection essay demonstrates a compelling achievement in a your personal capacity to engage such literary study.

Students or the professor can nominate work for this exceptional status in the class. Students must present such nominations in writing. Students can self-nominate.

Earning less than a B is the result of failing to meet the terms of this contract.

If less than 85% of the daily discussions are submitted on time; if responses to prompts are incomplete; if work does not meet collaborative expectations; or if work is missing, then the final course grade will fall below the B.

We will negotiate and sign this grading contract before the course drop deadline, by which time we will agree on the further norms and values that will help us to meet and to evaluate work using the contract.

Determination of Course Grades

- Your final grade in the course will be recorded as a letter grade, ranging from A to F. I will use + and – grades to refine the evaluation within the letter-grade categories.
- There are plenty of opportunities to learn defined in the work I have laid out in this syllabus. I can't imagine any of us having the bandwidth for extra credit!

<i>Grade</i>	<i>Percentage of Total Possible Points</i>
<i>A plus</i>	<i>More than 100%</i>
<i>A</i>	<i>95 to 100%</i>
<i>A minus</i>	<i>90 to 94%</i>
<i>B plus</i>	<i>86 to 89 %</i>
<i>B</i>	<i>85%</i>
<i>B minus</i>	<i>80 to 84%</i>
<i>C plus</i>	<i>76 to 79%</i>
<i>C</i>	<i>73 to 75%</i>
<i>C minus</i>	<i>70 to 72%</i>
<i>D plus</i>	<i>66 to 69%</i>
<i>D</i>	<i>63 to 65%</i>
<i>D minus</i>	<i>60 to 62%</i>
<i>F</i>	<i>Less than 60%</i>

How Will We Organize Ourselves to Maximize Our Collaboration?

In our first seminar meeting we will establish a collaborations page in Canvas to define the norms and practices of our work together as literary researchers.

One norm I will ask us to observe together is timeliness: Work must be submitted on time to be useful to our shared learning. In general late work does not meet the basic term of the contract: that work be useful to the group. This is particularly true in the case of the daily assignments. Daily assignments submitted late will not earn credit. Drafts and essays submitted late will necessarily be less useful to the group and reduce points awarded by contract. We will work out together in class a points system for assignment grading that takes into account all the terms of the contract.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>". Make sure to visit this page, review and be familiar with these university policies and resources.

English 230, Seminar in Eighteenth Century British Literature Fall 2019 Course Schedule

The schedule will be updated as needed to maximize our time together. Weekly I will publish an updated schedule on the course homepage in Canvas. Daily prompts in the Canvas discussion will detail daily reading and reflection tasks toward our shared research goals and projects. This schedule outlines our readings and research milestones.

Date	Reading for the Week [Author, Title]	Date	WHO READS	Research Milestone
21 Aug	Aphra Behn, <i>Oronooko, or the Royal Slave</i> (NAEL 133-86)	1688	all	
28 Aug	Johnathan Swift, <i>A Tale of a Tub</i> (NAEL 254-76)	1704	all	
04 Sep	"Print Culture and the Rise of the Novel" + "Liberty" in NAEL	historical criticism	all	
	Addison and Steele, <i>Selections from The Tatler and The Spectator</i> (NAEL + self-select from print or online)	1709	all	
11 Sep	Restoration/18th Century Rhetoric reading selections in Canvas		all	Reflection Essay and Research Agenda
18 Sep	Eliza Haywood, <i>Love in Excess</i>	1719	half of class	
	Daniel De Foe, <i>Robinson Crusoe</i>	1719	half of class	
25 Sep + 02 Oct	Daniel De Foe, <i>Moll Flanders</i>	1722	half of class	
	Eliza Haywood, <i>Fantomina, or Love in a Maze</i> (NAEL 608-27)	1725	half of class	
	Henry Fielding, <i>An Apology for the Life of Mrs. Shamela Andrews</i>	1741	presenter	
09 Oct	"Debating Women: Arguments in Verse" (NAEL,636-56)		all	
16 + 23 Oct	Henry Fielding, <i>Joseph Andrews</i>	1742	half of class	
	Sarah Fielding, <i>The Adventures of David Simple</i>	1744	half of class	
23 Oct	Alexander Pope, <i>The Rape of the Lock</i> (NAEL 506-525); <i>The Dunciad</i> (NAEL 553-61)	1743	presenter	Multimodal Presentation, 23 Oct
	Henry Fielding, <i>The Female Husband</i>	1746	presenter	
30 Oct	Eliza Haywood, <i>The Female Spectator</i>	1744-46	all	

	Eliza Haywood, <i>The History of Miss Betsy Thoughtless</i>	1751	presenter	
	Charlotte Lennox, <i>The Female Quixote</i>	1752	presenter	
	Samuel Johnson, <i>The History of Rasselas</i> (NAEL 734-799)	1759	presenter	
06 Nov	Samuel Johnson, <i>The Rambler</i>	1750-52	half of class	
	Lady Mary Wortley Montagu, <i>The Selected Letters of a Lady</i>	1706-62	half of class	
13 + 20 Nov	Sarah Scott, <i>Millennium Hall</i>	1762	half of class	
	Laurence Sterne, <i>A Sentimental Journey</i> (NAEL 862-939)	1768	half of class	
	George Campbell, <i>The Philosophy of Rhetoric</i> (selections)	1776	presenter	
	Hugh Blair, <i>Lectures on Rhetoric and Belles Lettres</i> (selections)	1783	presenter	
04 Dec	Fanny Burney, <i>Evelina</i>	1778	all	
	Eliza Fenwick, <i>Secresy</i>	1795	presenter	
	Mary Hays, <i>The Victim of Prejudice</i>	1799	presenter	
11 Dec	Final Exam Day, 4:00 – 6:45 p.m. Sample Exam Question Workshop			Final Research Essay due.