

ENGLISH 230 **BEST**
SELLERS OF THE 18TH CENTURY

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Office Hours:	Mondays 1-2 PM, Wednesdays 3:30 to 4:30. I am also available many other times during the week by appointment.
Class Days/Time:	7-9:45 PM Tuesdays
Classroom:	Health Building 405
Instructor's Website:	www.sjsu.edu/faculty/awilliams

Course Description

In this course we will focus on the authors and texts that excited readers in the 18th century as the novel in English was just developing and satire in English was reaching its zenith. Some of these texts are still perennial favorites throughout the world while others dropped in popularity with changes in moral norms. We will explore how these texts appeal to readers then and now as well as how they intersect with the material world of the literary marketplace, the growth of British imperialism, and the gender politics of the time.

Course Goals and Student Learning Objectives

Course Goals:

1. Examination of Eighteenth-century literary techniques, especially 18th-century prose and the development of the novel.
2. Exploration of the material conditions which shaped the production of Restoration and Eighteenth-Century Literature.
3. Attainment of familiarity with a range of eighteenth-century authors, works, and concepts.
4. Practice summarizing, responding to, and presenting on current critical discussions.
5. Further sharpening of students' research and writing skills.

This course will engage four of the seven learning outcomes for the MA program:

1. Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
2. Students will demonstrate high-level proficiency in literary research and in the synthesis of research.
3. Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
4. 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.

and three of the six learning outcomes for the MFA program:

3. Students will demonstrate an appropriate level of knowledge of literary history, literary theory, and craft and theory of creative writing.
4. Students will demonstrate critical and analytical skills in the evaluation and interpretation of literary texts.
5. 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.

Grading:

3 presentations on a work of criticism (230 SLO 3 & 4)	Provide a 5 minute overview of a work of criticism in order to inform our class discussion (a written handout is recommended)	15% (5% each)
Proposal and Annotated Bibliography (230 SLO 3 & 4)	One-page proposal (for long research paper) plus min. of 10 annotated bibliographic entries	20%
Research Paper (230 SLO 1-4)	15-20 page essay	40%
Paper presentation (230 SLO 1-3)	15-20 minute presentation on a condensed/edited version of your research paper	10%
Participation (230 SLO 1-3)	Participation in 15 classes & a final meeting, <u>including prepared questions and comments on each week's readings</u> . We may also place these questions on CANVAS.	15%

Grading is based on A [90-92=A-, 93-96=A, 97-100=A+] = Excellent: The "A" essay is articulate and well developed with fluid transitions and a clear and persuasive use of evidence, which is drawn from the literary text itself, lecture materials (when appropriate), and research materials. An "A" essay contains a fresh insight which teaches the reader something new about the subject matter.

B [80-82=B-, 83-86=B, 87-89=B+] Above average: The "B" essay demonstrates a good understanding of its subject, a clear and persuasive use of evidence, a certain level of ease of expression, and solid organization. However, it usually lacks the level of originality and creativity that characterizes the insight found in an "A" essay.

C [70-72=C-, 73-76=C, 77-79=C+] = Average: The "C" essay makes a good attempt at all the assignment's requirements. It has a reasonable understanding of its subject matter but its ideas

are frequently simplistic or over-generalized. The writing style is also more bland and repetitive than the style shown by "A" and "B" essays and it often contains flaws in grammar, punctuation, spelling and/or word choice. It may also use textual evidence out of context. Please note that graduate students have to have 3.0 or better in their coursework to obtain their degree.

Eight Required Texts

Aphra Behn, Oroonoko, *The Rover and Other Works*, Penguin (ISBN: 0140433384)

Frances Burney, *Evelina*, Oxford (ISBN: 978-0-19-953693-1)

Daniel Defoe, *Robinson Crusoe*, Norton Critical edition (ISBN: 0-393-96452-3)

Henry Fielding, *Tom Jones*, Norton Critical edition (ISBN: 0-393-96594-5)

Eliza Haywood, *Love in Excess*, Broadview (ISBN: 1-55111-367-8)

Alexander Pope, *The Major Works*, Oxford (ISBN: 978-0-19-9537617)

Samuel Richardson, *Clarissa*, Broadview (ISBN:978-1-55111-475-1)

Jonathan Swift, *Gulliver's Travels*. Bedford/St. Martin's (ISBN: 0-312-06665-1)

Recommended Texts:

MLA Handbook, 7th Edition. MLA: New York, 2009.

Library Liaison

Contact Toby Matoush via email: Toby.Matoush@sjsu.edu, or phone: (408) 808-2096 if you have library research questions that have not been answered in class.

Classroom Protocol

Students are expected to arrive on time with at least one question on that day's reading written out. As it is a seminar, students will be expected to be fully engaged in class discussion. The student's role will be as a participant, not as an observer. Unless instructed otherwise, please turn cell phones and internet connections off during class. One of the most revered virtues in the 18th century was civility—please keep that in mind when interacting with your classmates or the instructor.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](#) web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the [Advising Hub](#) at <http://www.sjsu.edu/advising/>. Note that February 4, 2014 is the last day to drop without a "W." **The instructor of this course will not automatically drop you if you do not show up. Dropping is your responsibility.**

University Policies: Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University's Academic Integrity policy](#), located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](#) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

English 230: Bestsellers of the 18th Century Spring 2014 Course Schedule

If any changes need to be made to the following schedule, students will be notified in advance in class and via email.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	January 28	Introduction to the course and historical background.
2	February 4 th	Read Aphra Behn's <i>Oroonoko</i> , and <i>The Rover</i> (pages 73 to 248 in <i>O., R. and Other Works</i>)
3	February 11	Read all of Eliza Haywood's <i>Love in Excess</i> (to 286).
4	February 18	Read all of Daniel Defoe's <i>Robinson Crusoe</i> (to 220)
5	February 25	Read Jonathan Swift's <i>Gulliver's Travels</i> (voyages 1 and 2)
6	March 4	Finish Jonathan Swift's <i>Gulliver's Travels</i> (voyages 3 and 4)
7	March 11	Pope's <i>The Dunciad Variorum</i> (411-572 of Alexander Pope, <i>The Major Works</i>)
8	March 18	Samuel Richardson, <i>Clarissa</i> (to 250 — through vol. III, letter III,)
9	March 25	Spring Break
10	April 1	Finish Samuel Richardson, <i>Clarissa</i> (to 722)
11	April 8	Read Henry Fielding's <i>Tom Jones</i> (to 210 — through Book VI)
12	April 15	Read Henry Fielding's <i>Tom Jones</i> (to 442— through Book XII)
13	April 22	Finish Henry Fielding's <i>Tom Jones</i> (to 641) Proposal and Annotated Bibliography due.
14	April 29	Read Frances Burney's <i>Evelina</i> through Volume II, letter XV.
15	May 6 th	Complete Frances Burney's <i>Evelina</i>
16	May 13 th	Presentations of shortened versions of the research papers begins.
Final Exam	May 20 th (time TBA)	Class Presentations (Part 2) Final drafts of research papers due.