

**English 343**  
**London Calling: Studies in 18<sup>th</sup> Century Literature**  
**Spring 2014**  
**MWF 1:00-1:50PM**  
**Palmer 206**

**Prof. Seth Rudy**  
**310 Palmer Hall**  
**Office Hours: M/W 2-3 and by appt.**  
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The city that rose from the ashes of the Great Fire of 1666 was only one part of the political, economic, and cultural capital that was eighteenth-century London. A magnet for people, products, and wealth, London dramatically increased in size and power over the course of the 1700s. This class will constitute a literary tour of its key locales: we will visit the stockjobbers of the Royal Exchange, the court and coffeehouses of Westminster, the hacks of Grub Street, the criminals of Newgate Prison, and the theaters of Drury Lane. We will also encounter a wide range of urban identities and social concerns, from authors and authorship to commerce and imperialism, gender and government to scandal and satire. Our course will examine the interrelation of these sites and subjects and the ways writers situated themselves within them as they represented and defined the complexities of London, its developing public sphere, and its relationship to changing conceptions of “Britishness.”

### **Course Objectives**

To develop analytical acumen and evaluative approaches to primary texts and critical arguments  
 To gain familiarity with major works of British literature representative of the “Long” Eighteenth Century  
 To ground that familiarity in the context of political, social, and literary history  
 To introduce the *ECCO* database and develop appropriate primary research methodologies

### **Required texts**

*The Longman Anthology of British Literature, Bundled Package (includes Volume 1C – The Restoration and Eighteenth Century*  
*Journal of the Plague Year*, by Daniel Defoe  
*Jonathan Wild*, by Henry Fielding  
*Restoration and Eighteenth-Century Comedy*  
*Evelina*, by Frances Burney

Electronic Texts, available via Moodle and ECCO\*

\*Readings are subject to change; substitutions, deletions, and additions may be made.

### **Written Assignments**

Grammar and stylistics will be taken into consideration as part of your grade for ALL of these assignments. Word-count floors and ceilings are hard boundaries; make sure you land within them! All written assignments should be submitted on paper and electronically in double-spaced, 12-point Times New Roman with 1” margins and the appropriate information in the header (your name, paper title, class, and date). Whenever possible, save your files as .doc (Microsoft Word) documents and in the following format: lastname-paper#.doc. For example: Smith-paper1.doc.

#### Short Essays (20% x 2)

5-6 pages (1500-1800 words)

These papers call for a concise, focused, analytic response to a specific aspect of the text(s). Prompts will be provided in advance, but need not necessarily be used; alternatives may be discussed with me in

advance. These papers are intended to provide an opportunity for further concentrated critical consideration of issues that have come up during discussions in class and/or during your reading.

### Final Essay (30%)

10-12 pages (3000-3600 words)

The paper calls for you devise a course of secondary research and execute a sustained, coherent, and well-supported argument about any of the primary texts we have read during the semester. Your arguments should be specific to your chosen text(s) and offer some engagement with the conditions (historic, economic, social, and/or intellectual) of its production. If you wish, you may revisit a text (or texts) and topic about which you have already written or presented; however, I will expect a substantial revision and development of your earlier effort in addition to the integration of secondary sources.

### “Lost in London”: The ECCO Database (5% x 3)

2-3 pages (600-900 words)

The *Eighteenth-Century Collections Online* (ECCO) digital database holds over 136,000 titles and more than 26 million full-text searchable pages of documents first published in the eighteenth century. “Lost in London” calls for you to explore this archive and report on what you discover. Your reports will take the form of three brief papers in which you explain how you found the text about which you have chosen to write, why you have chosen to write about it, *and how it relates to and informs your understanding of the assigned text(s) of the associated section of the syllabus*. This part of the course also requires you to post brief but detailed annotated bibliographies of your texts to Moodle. Archival research is an important part of scholarship, and ECCO is increasingly crucial to the study of eighteenth-century literature. These papers will give you the opportunity to familiarize yourself with this important research tool.

## **Engagement**

### Discussion/Contribution/Presence (15%)

Perfect attendance by itself will not merit full credit in this area. Engagement—whether in the form of your reading responses (formal and informal), quizzes, essays, discursive participation, office appointments, etc.—should be thoughtful and substantive. Your full intellectual engagement in this course, both inside and outside the classroom, is crucial to its success as well as yours. Of course, you should come to each class prepared to discuss the day’s readings and respond to each other’s observations. You can advance arguments, ask questions, introduce new topics, or make connections to ongoing and prior conversations by pointing the class to a passage or moment in the text.

You are encouraged to make use of my office hours or make an appointment to speak with me at *any* point during the semester to ask questions about or discuss any aspect of the class. Email is the best way to reach me at all other times.

## **Late Assignments**

ALL late assignments will be subject to a grade reduction of 1/3 of a letter grade per day; **assignments more than four days late will receive NO credit (a score of zero)**. If, for example, an assignment is due Monday at 2:00PM, then as of 2:01PM that day, it is one day late and you have until Wednesday at 2:00PM to hand it in. At 2:01PM Wednesday, it is two days late, and so on. Failure to turn in any major assignment may result in automatic failure of the entire course.

## **Attendance**

Attendance will be taken in each class. **You may miss up to three classes without penalty or explanation.** Additional unexcused absences will adversely affect your engagement and final grades.

**Excessive absences will result in a lowering of grade, in some cases to an F.** Three instances of significant tardiness will count as an unexcused absence.

### **Intellectual Honesty**

Please familiarize yourself with the terms of the Rhodes College Honor Code and refer to the attached Department of English Expectations and Policies.

### **Classroom Decorum**

Please refrain from eating in class. Beverages are permissible where circumstances allow.

Please turn off cellular telephones and other devices.

If you are unable to take notes without a laptop, you may use one in class; however, web browsing and checking email during class is absolutely prohibited.

### **Academic Accommodations**

If you have a documented disability and wish to receive academic accommodations, please contact the Office of Student Disability Services at x3885 as soon as possible.

Department of English  
Expectations and Policies

A college course is more than simply a set of assignments; it is an intellectual process, one which requires active engagement from beginning to end in order to achieve its intended results. With this in mind, the Department of English has formulated a number of expectations and the policies that support them. If you have questions about how these policies relate to the syllabus for a particular course, you should address them to the instructor.

**Attendance:** The success of a course depends to a significant extent upon the presence of students alert and prepared to address the subject under discussion. Unavoidable absences should be discussed with the instructor, ideally before they occur. Excessive absences will result in a lowering of grade, in some cases to an F.

**Deadlines:** Writing assignments, test, etc., are carefully scheduled as stages toward the fulfillment of the course's goals and cannot be indefinitely deferred without frustrating those goals. Brief extensions for good reasons may be permissible with the instructor's prior approval; otherwise, late assignments will be penalized and may result in their not being accepted for credit.

**Submission of all work:** All major assignments are integral to the goals of the course. Failure to complete any major assignment will result in a grade of F for the course.

**Intellectual honesty:** All work is assumed to be the student's own and produced exclusively for the course in which it is submitted. Papers written for one course, even if revised, are not to be submitted in another without the instructor's prior approval. Borrowing of ideas or language from other sources (including published material, other student papers, the internet or other electronic resources, etc.) must be carefully documented. Students are advised against posting their work on the internet since doing so may lead to suspicion of plagiarism. Students are advised to maintain drafts of their work to verify its originality. Cases of suspected plagiarism will be referred to the Honor Council, and the student if convicted may receive a grade of F in the course in addition to sanctions assigned by the Council. Carelessness in documenting sources, even if not technically plagiarism, will be penalized as the instructor deems appropriate. If you are uncertain about how or whether to document sources, consult your teacher.

### Introduction – From Death and Fire

- W, Jan.8      City, Town, Court, and Country: A Brief History of London
- F, Jan.10      *ECCO* and *Locating London's Past*
- M, Jan. 13      Daniel Defoe, from *A Journal of the Plague Year* (3-35)
- W, Jan. 15      Daniel Defoe, from *A Journal of the Plague Year* (178-201; 212-24)
- F, Jan. 17      John Dryden, “Annus Mirabilis” (E-text)

\*LOST IN LONDON 1 DUE\*

- M, Jan. 20      **No Class (MLK)**

### Grub Street

- W, Jan. 22      Ned Ward, from *The London Spy* (ECCO, TBA)
- F, Jan. 24      John Gay, *Trivia: Or, the Art of Walking the Streets of London* (E-text)
- M, Jan. 27      Elkanah Settle, “The Triumphs of London” (ECCO)  
Jonathan Swift, “Advice to the Grub Street Verse Writers” (E-text)
- W, Jan. 29      Jonathan Swift, from “The Bickerstaff Papers” (E-text)
- F, Jan. 31      Jonathan Swift, “A Description of the Morning” (Longman), “A Description of a City Shower” (Longman); Jonathan Swift, “Verses on the Death of Dr. Swift” (Longman)
- M, Feb. 3      Alexander Pope (as Martinus Scriblerus), “Peri Bathous” (E-Text)
- W, Feb. 5      Alexander Pope, Book I from *The Dunciad in Four Books* (Longman)

\*LOST IN LONDON 2 DUE\*

### The Coffeehouses

- F, Feb. 7      Longman, “Perspectives: News and Comment” (Longman)  
Richard Steele, from *The Tatler* (E-text: 47-70, 175-76)  
Richard Steele and Joseph Addison, from *The Spectator* (E-text: 79-87, 91-4, 188-91, 203-16, 226-31, 502-05, 513-15)
- M, Feb. 10      Richard Steele and Joseph Addison, from *The Spectator*  
Eliza Haywood, from *The Female Spectator* (E-text: 3-23)
- W, Feb. 12      Eliza Haywood, from *The Female Spectator* (E-text: 34-48, 138-54)

\*LOST IN LONDON 3 DUE\*

F, Feb. 14      Research Methodologies  
**Essay 1 Due**

**Drury Lane**

M, Feb. 17      William Congreve, *The Way of the World*, Acts 1-2

W, Feb. 19      William Congreve, *The Way of the Word*, Acts 3-4

F, Feb. 21      William Congreve, *The Way of the Word*, Act 5

M, Feb. 24      Richard Sheridan, *The School for Scandal*, Acts 1-2

W, Feb. 26      Richard Sheridan, *The School for Scandal*, Acts 3-4

F, Feb. 28      Richard Sheridan, *The School for Scandal*, Act 5

\*LOST IN LONDON 4 DUE\*

**Newgate and St. Giles**

M, Mar. 3      “A true discovery of the conduct of receivers and thief-takers in and about the City of London,” (pp. 5-9) (ECCO Document: CW104439560)  
 “An answer to a late insolent libel” (**Preface, and pp. 1-4**) (ECCO Document: CW123842794)  
 “The Ordinary at Newgate, his Account...” (ECCO Document: CW105822982)

W, Mar. 5      John Gay, *The Beggar’s Opera* (Longman, Act I)

F, Mar. 7      John Gay, *The Beggar’s Opera* (Longman, Acts II-III)

M, Mar. 17      Henry Fielding, *Jonathan Wild*, 7-49

W, Mar. 19      **No Class (ASECS Conference)**

F, Mar. 21      **No Class (ASECS Conference)**

M, Mar. 24      Henry Fielding, *Jonathan Wild*, 49-93

W, Mar. 26      Henry Fielding, *Jonathan Wild*, 93-140

F, Mar. 28      Henry Fielding, *Jonathan Wild*, 140-181  
**Essay 2 Due**

\*LOST IN LONDON 5 DUE\*

**All Together Now**

M, Mar. 31      Samuel Johnson, “London” (E-text)  
 James Boswell, from *London Journal* (E-text: TBA)

- W, Apr. 2 Frances Burney, *Evelina* (Vol. 1: 5-68)
- F, Apr. 4 Frances Burney, *Evelina* (Vol. 1: 68-133)
- M, Apr. 7 Frances Burney, *Evelina* (Vol. 2: 137-194)
- W, Apr. 9 Frances Burney, *Evelina* (Vol. 2: 194-253)
- F, Apr. 11 Frances Burney, *Evelina* (Vol. 2: 253-270; Vol. 3: 273- 309)
- M, Apr. 14 Frances Burney, *Evelina* (Vol. 3: 310-355)
- W, Apr. 16 Frances Burney, *Evelina* (Vol. 3: 356-406)
- \*LOST IN LONDON 6 DUE\*
- F, Apr. 18 **No Class (Easter Recess)**
- M, Apr. 21 Oliver Goldsmith, "The Deserted Village" (Longman)
- W, Apr. 23 REVIEW
- F, Apr. 25 **Last Day of Class**

**FINAL PAPER DUE TBD**