

ENGL 5853 x10 Eighteenth Century Literature:

Women in the Age of Anne (and After)

Graduate Syllabus

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Required book: *The Broadview Anthology of British Literature: The Restoration and the Eighteenth Century*. Second edition. ISBN: 978-1-55481-047-5. You can make the first edition work too. Depending on which edition you have, you are missing something: the new edition is missing THE CASTLE OF OTRANTO and THE WITLINGS while the first is missing Phillis Wheatley. Here is the link for buying a student passcode to the Broadview website that has all the titles: <https://broadviewpress.com/product/student-website-passcode-broadview-anthology-british-literature>

GRADUATE Course Description: The literature and intellectual currents of the period with emphasis on Pope, Swift, and Johnson. For ENGL 5853, graduate students will develop a three-phase writing project, featuring **exploration, reconsideration, and synthesis** that addresses the role of women in the Age of Anne and after (before 1800) with independence, reflection, and self-awareness. We will examine the works of **Aphra Behn, Margaret Cavendish, Anne Finch, Mary Astell, Lady Mary Wortley Montague, Eliza Haywood, Hester Thrale, Phillis Wheatley, and Frances Burney** (an author not on the undergraduate schedule); we will examine works by notable male authors of the era, including not only Alexander Pope, Samuel Johnson, and Jonathan Swift but also John Bunyan, Daniel Defoe, William Wycherley, and Horace Walpole.

GRADUATE OBJECTIVES

- Graduate students reflect on the Age of Anne and after (before 1800) with independence and self-awareness.
- Graduate students reflect on the lives of women in this era with independence and self-awareness.
- Graduate students reflect on the way women are presented in short and long titles provided by our Broadview anthology and website.
- Graduate students can freely cite historical dates, events from our introduction, prefaces, and the sites and videos I have provided; if graduate students quote verbatim passages they need to follow MLA in-body and Works Cited format (see MLA citing in Purdue Owl).
- Graduate students need to engage with Dr. Fields in a writing process—based on the model stipulated in our syllabus—utilizing a special function of D2L for us: only I can see a graduate student's thread and only that graduate student can see my reply.

OUR GRADUATE APPROACH TO THINKING AND WRITING

Essays 1, 2, and 3 at the graduate level are more demanding than their counterparts in the undergraduate course: The three essays at the graduate level are meant to represent **THREE STAGES** of inquiry. In addition, body paragraphs for all three graduate essays require use of, and a quote from, a long title and two short titles from our Broadview anthology and website (undergraduates don't need a second short title). Moreover, graduate essays (unlike the undergraduate) get longer: Essay two requires one more body paragraph than the first; essay three requires two more body paragraphs. Most importantly, graduate essays require each body paragraph to end by briefly addressing a question that undergraduates do not answer: **what is the basis for my conclusions?** Finally, the graduate essay requires an introduction of **THREE** paragraphs (instead of just one for undergraduates), which together should function as a mini-essay—everything we need even before the body paragraphs. Graduate students might write the introduction *last*.

Undergraduate essays are discrete documents. Conversely, Graduate essays build upon one another. Essay 1 for graduate students is EXPLORATORY and offers tentative conclusions (e.g., expressed as “may” or “perhaps”), which are not presumed to be final. Essay 2 RECONSIDERS earlier conclusions. Essay 3 is COMPREHENSIVE and SYNTHESIZES previous long and short titles. For Essay 3, graduate students (not undergraduate students) must read and utilize at least one thought/scenario and significant quote from Frances Burney’s play *The Witlings*, a classic example of late 18th century sentimental values.

The goal of our graduate essays is to promote CREATIVITY and INDEPENDENCE. Creativity means revisiting earlier assumptions and reflecting on whether they have held up under scrutiny. Independence means analysis that is self-aware and re-examines one’s own assumptions. Graduate students are free to use the first person singular “I.” They should use “we” (not “you”) to speak of general propositions: e.g., today we are astonished by Queen Anne’s 17 pregnancies in as many years.

GRADUATE PROMPT

For Essays 1 and 2, we are trying to answer the same question: **what are we learning about women in the Age of Anne?** Essay three’s prompt acknowledges Anne’s passing: **after the Age of Anne, what are we learning about women as we approach 1800?** The “Age of Anne” is our way of framing the era (late 1600’s through the early 1700’s) that otherwise goes by titles like Age of Enlightenment, Age of Reason, Age of Neoclassicism, and Augustan Age. You are free to bring in historical facts about Anne, Queen of Great Britain, as you find them in supplemental webpages and YouTube videos (like those I have provided). If you quote directly, cite the source. If you use your own phrasing, you do NOT have to cite the source. For our purposes, no one person can own an historical term or historical event. At the end of each body paragraph, the graduate student answers a SECOND question that undergraduates do not address: **what is the basis for my conclusions?**

GRADUATE ESSAYS 1, 2, 3:

Essay 1 has five body paragraphs; Essay 2 has six; and Essay 3 has seven. They begin with a topic idea and then develop a thought and scenario from one of our long titles. They provide a significant quote from that title reinforcing the thought or scenario. Then the paragraph brings in a relevant thought or scenario from two of our short titles, each reinforced by a significant quote. Each paragraph must conclude with self-examination: **what is the basis of my conclusions?** OPTION: Essay 2 and (especially) Essay 3 can also—instead of a second short title in a body paragraph—make new use of, and quote new passages from, long and short titles the student used in a previous essay.

GRADUATE ESSAYS 1, 2, 3 require a final paragraph that functions as a coda or epilogue. This paragraph is not a review of the essay. The last paragraph offers a NEW thought and scenario from a short or long title. Quoting is optional. The paragraph ends with a relevant observation about women and the Age of Anne (late 1600’s to early 1700’s) and after (until 1800).

GRADUATE ESSAYS 1, 2, 3 require an INTRODUCTION of three paragraphs. The first clarifies the overall idea supported by the essay. Paragraphs two and three anticipate and preview those ideas, thoughts, and scenarios the body paragraphs will develop. Think of the INTRODUCTION as a **mini-essay**.

DUE DATES AT A GLANCE & PERCENTAGE VALUE OF SEMESTER GRADE

Note: the DROP BOX will mark the ESSAYS late after 11:59 PM the night of the due date.

D2L Submit ESSAY 1 to DROP BOX – 30%	Monday October 2
D2L Submit ESSAY 2 to DROP BOX – 30%	Monday October 30
D2L Submit ESSAY 3 to DROP BOX – 40%	Monday December 11
D2L THREADS – 10% (a thread must have all required essay elements to receive full credit).	

LATE WORK: Late essays are penalized 10 points out of 100 even if D2L says they are only late by a minute or less. No late Essays are accepted after 11:59 PM Wednesday December 13 of Finals Week.

ACADEMIC HONESTY & FOLLOWING DIRECTIONS

I am not authorizing use of any literary sources outside of our Broadview anthology and the related Broadview website. Historical sources are a different matter. Students may mention historical facts, names, and dates without citing the source. Of course, verbatim use of an explanatory passage in a historical source (like a Broadview preface) should have quotation marks, utilize “According to” language, and provide a Works Cited reference (see MLA citing in Purdue Owl).

Students must quote from our required titles in Broadview, which means quotation marks and parenthetical pages for prose pieces and quotation marks and parenthetical line numbers for poetry. Plays require quotation marks and parenthetical act, scene, and line. Purdue Owl is our official online guide for MLA citing, both in-body and in the Works Cited.

I should mention that D2L does alert me to possible plagiarism. We have Turnitin and, most recently, an AI detector. But I do not accuse students of plagiarism, if I can help it. If I feel the plagiarism is overwhelmingly obvious, the grade must unfortunately be a “0” for the essay (no points). However, the problem most of the time comes down to not following directions, something my rubric can address with a baseline grade of 56 out of 100. Yes, that’s an F—but there’s hope. Perhaps the best option is to show me your work-in-progress as a thread. Our threads are NOT public. They are for my eyes only.

THREAD OPTION: I am the only one who sees your work.

You have the option of getting my input *before* you submit your best version of an Essay to the drop box. In Content, click on DISCUSSIONS. Then click on the arrow beside the title of the relevant forum. Open View Topic and you will find the text box into which you can type directly or copy and paste from your own document.

IMPORTANT: Our threads are NOT the usual type. We are not doing a discussion board. When you post your thread to me, I am the ONLY person who sees your writing-in-progress. You will be the ONLY person who sees my reply—my suggestions and concerns.

REMEMBER: Getting my input is NOT for grade.

You must still submit the best version of your Essay to the drop box before 11:59 PM of the due date. My reply to your thread is not for credit. The only way your work gets counted, evaluated, and graded is when you submit your document to the drop box.

Reading Schedule and Due Dates

NOTE: **The underlined titles in bold are “long” titles: i.e., 10 pages or more.** The eight long titles are (1) *The Convent of Pleasure*, (2) *The Pilgrim’s Progress*, (3) *Oroonoko: The Royal Slave*, (4) *The Country Wife*, (5) *Fantomina: Love in a Maze*, (6) Part Two of *Gulliver’s Travels: A Voyage to Brobdingnag*, (7) *The Castle of Otranto*. (8) Frances Burney’s *The Witlings*.

WEEK 1 August 28 - September 1:

The Restoration and the Eighteenth Century, pp. XXXV-LXXI: Religion, Government, and Party Politics; Empiricism, Skepticism, and Religious-Dissent; Industry, Commerce, and the Middle Class; Ethical Dilemmas in a Changing Nation; Print Culture; Poetry; Theatre; The Novel.

Margaret Cavendish 1-31: The Poetess’s Hasty Resolution, An Excuse for Much Writ, Of the Theme of Love, A Woman Drest by Age, A Dialogue Betwixt Body and Mind, The Hunting of the Hare. The Description of a New World, called the Blazing World, and Social Letters. **The Convent of Pleasure (A Comedy).**

Anne Finch, Countess of Winchilsea 348-354: *The Spleen, The Introduction, A Letter to Daphnis, The Unequal Fetters, By Near Resemblance that Bird, A Nocturnal Reverie.*

Mary Astell 354-372: *from A Serious Proposal to the Ladies; from Reflections Upon Marriage, the Preface.*

Labor Day Holiday: Campus closed Monday September 4

WEEK 2 September 5 – September 8:

John Bunyan 32 – 68: *from **The Pilgrim’s Progress; from The Second Part*** (Christian’s wife and sons).

Samuel Pepys 112-138. *The 1666 London Fire: from The Diary 132-138.*

Daniel Defoe 302-347: *Ch. 6 of Robinson Crusoe 329-335; from A Journal of the Plague Year 338-347; A True Relation of the Apparition of One Mrs. Veal 304-308.*

WEEK 3 September 11 – 15:

John Dryden 69 – 71, 90-91, *from Religio Laici.*

John Locke 159-160: *from An Essay Concerning Human Understanding.*

David Hume 183-185: *from An Enquiry Concerning Human Understanding: “Of Miracles.”*

James Boswell 185-186: *from The Life of Samuel Johnson.*

William Hogarth 187-188. *Credulity, Superstition, and Fanaticism: A Medley.*

Judith Drake 192-194: *from An Essay in Defense of the Female Sex.*

Eliza Haywood 194-195: *The Female Spectator No. 10.*

Aphra Behn 196-237. *The Disappointment; **Oroonoko: or, The Royal Slave. A True History.***

WEEK 4 September 18 – 22. Work on draft of Essay 1.

WEEK 5 September 25 – 29: OPTION: **Thread for Essay 1 due Monday September 25.**

WEEK 6 October 2 - 6: **Essay 1 due in the drop box Monday October 2 before 11:59 PM.**

John Wilmot, Earl of Rochester 290-300 (Warning: graphic language): *A Satire on Charles II; A Satire Against Reason and Mankind; Love and Life: A Song; The Disabled Debauchee; The Imperfect Enjoyment.*

William Wycherley 238-289: **The Country Wife**

Jeremy Collier 655-656: *from A Short View of the Immorality of the and Profaneness of the English Stage.*

Edmund Burke 943-944: *from On the Sublime and the Beautiful.*

Oliver Goldsmith 872-878: *The Deserted Village.*

Eliza Haywood 630-656 (Warning: sexual situations): **Fantomina: or, Love in a Maze;**
The Eighteenth Century Sexual Imagination.

WEEK 7 October 9 - 13:

Alexander Pope 540-542: Windsor Forest (548-555); *from* An Essay on Man (575-583); Elegy to the Memory of an Unfortunate Lady (568-569); Eloisa to Abelard (570-74).

Jonathan Swift 373-375. **Part Two of Gulliver's Travels: A Voyage to Brobdingnag** (420-452) Letter from Swift to Alexander Pope (519-521).

WEEK 8 October 16 – 20: Work on draft of Essay 2.

WEEK 9 October 23 - 27: OPTION: **Thread for Essay 2 due Monday October 23.**

WEEK 10 October 30 – November 3: **Essay 2 due in the drop box Monday October 30 before 11:59 PM.**

Thomas Gray 804-809: Ode on a Distant Prospect of Eton College, Favorite Cat, Mr. Richard West, and Elegy Written in a Country Churchyard.

William Cowper 879-880: Light Shining Out of Darkness; The Castaway; The Retired Cat; My Mary.

Laboring-Class Poets 890-903: Mary Collier, The Woman's Labor: To Mr. Stephen Duck; Mary Leapor, An Epistle to a Lady; Elizabeth Hands, On the Publication of a Volume of Poems by a Servant Maid.

Lady Mary Wortley Montague 602-629: Saturday: The Small Pox; The Reasons for The Lady's Dressing Room (cf. p. 306-309); Epistle from Mrs. Yonge to Her Husband; The Spectator 573: President of the Widow's Club; Letters to Wortley; A Plain Account of the Inoculating of the Smallpox by a Turkey Merchant; The Adrianople Letters.

Samuel Johnson 759-760: The Rambler No. 12 – Cruelty of Employers 769-771; The Rambler No. 155 – On Becoming Acquainted with our Real Character 774-776; The Idler No. 26 & No. 29 Betty Broom 776-779; *from* Lives of the English Poets – Alexander Pope's Essay on Man 797-799. Letters to Mrs. Thrale 801-803.

Hester Thrale Piozzi 945-951 – *from* Hester Thrale's Journal.

Phillis Wheatley 1016-1024: On Being Brought from Africa to America; To the Right Honorable William, Earl of Dartmouth; To S.M. a Young African Painter; A Funeral Poem on the Death of C.E., An Infant of Twelve Months; On the Death of the Rev. Mr. George Whitefield.

WEEK 11 November 6 – 10:

Horace Walpole **The Castle of Otranto** & Origins of The Castle of Otranto; Reactions to The Castle of Otranto. This material is available in the first edition; it is also available at the Broadview website.

WEEK 12 November 13 – November 17:

Frances Burney **The Witlings** & In Context: Journals, Letters, Reviews. This material is available in the first edition; it is also available at the Broadview website.

WEEK 13 November 20 – Nov 24: Thanksgiving Holiday - Wednesday, Thursday, and Friday

WEEK 14 November 27 – December 1: Work on draft of Essay 3.

WEEK 15 Dec 4 – Dec 8: OPTION: **Thread for Essay 3 due Monday December 4.**

FINALS WEEK: **Essay 3 is due in the drop box Monday December 11 before 11:59 PM**

Essays are penalized 10 points out of 100 even if D2L says lateness is only by a minute or less. **ALL LATE ESSAYS MUST BE SUBMITTED NO LATER THAN 11:59 PM WEDNESDAY DECEMBER 13.**

Graduate Grading Rubric:

Essays will be graded on this scale: failing (56), passing (66), satisfactory (76), good (86), and excellent (96-100). The five categories are averaged together.

- Paragraphs one, two, and three answer the prompt question in general terms; anticipate topic ideas for body paragraphs; preview scenarios or thoughts specific to the long titles; anticipate scenarios or thoughts specific to short titles; refine answer to prompt question as a thesis statement at the end of paragraph three. This is a mini-essay.
- Provides thoughtful topic ideas for body paragraphs.
- Examines a scenario or thought in the relevant long title(s) and quotes.
- Examines a scenario or thought from TWO relevant short title(s) and quotes; examines personal motives for conclusions.
- Last paragraph is an epilogue or coda featuring a NEW thought/scenario pertaining to a short or long title and closes with a relevant insight.

INTRODUCTION:

BODY PARAGRAPHS:

CONCLUSION: