EIGHTEENTH-CENTURY WRITING

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Module Description
The eighteenth century was a time of great literary experimentation. Many new genres emerged in this period, including the periodical essay, the mock-epic, the ballad opera, and the novel. These genres took shape within a commercial revolution that transformed both what it meant to be an author and what it meant to be a reader. In this module you will see how writers like Joseph Addison, Alexander Pope and John Gay created works that both participated in and criticized the culture of commerce. You will explore fictions created by writers like Daniel Defoe, Horace Walpole, and Elizabeth Inchbald who developed very different versions of the novel. You will also examine how writers such as Samuel Johnson, Frances Burney, and Olaudah Equiano navigated the new possibilities for authorship that were opening up in the period. In this module you are invited to become an “eighteenth-centuryist” and to make imaginative connections between the exciting range of genres that emerged in this century and the culture that produced them.

Where and when
There will be a 1-hour lecture at 9am on Monday. In Week 1 this will be in Arts 2.02. Thereafter, the lecture will be in the Enterprise Centre lecture theatre. Two-hour seminars will be held after the lecture throughout the week. Please check your Evision to make sure that you have the right place for lectures and seminars as these can change at short notice!

Seminar Attendance
Attendance in seminar is compulsory.

Texts to Buy: Please buy these editions.

All other core readings will be in the dossier.
LEARNING OUTCOMES

• To help you understand variety of genres in which eighteenth-century writers worked, including the periodical essay, poetry, ballad opera, the novel, journals, and autobiography.
• To help you understand how ideas about audiences and authors changed in the eighteenth century and how literary works helped produce these ideas.
• To allow you to make connections between literary works and the commercial, political, and social contexts that produced them.
• To help you understand some of the different models of prose fiction in the middle of the eighteenth century and make comparisons and connections between them.
• To help you to make connections between the physical appearance of literary works and their meaning.
• To help you make connections between a diverse array of texts, both historical and fictional, visual and verbal, and the core literary texts on the reading list.
• To give you a sense of current critical methodologies to give you a solid grounding in the period that will be useful for further study in this area.

MARKING CRITERIA

The first formative exercise aims to help you feel confident using JISC Historical Texts and reading eighteenth-century works in their original formats. The second exercise aims to help you use individual words as a starting point for understanding the core literary texts in history. The third formative aims to help you make good use of the various sources you will be using to create your own argument in your summative essay.

The summative essay will be marked according to UEA’s marking scale for undergraduate coursework, in line with the particular learning outcomes of this module. In the summative essay you will be using a single word to open up a question that you will pursue through a reading of one or two of the core literary texts. The summative essay asks you to use one of the entries from Samuel Johnson’s Dictionary of the English Language as a springboard with which to create an essay analysing a core text (or texts) on the module.

There is a particular emphasis in this module on how small details open out onto larger questions about the texts and their historical, cultural, and literary contexts. You will be rewarded for making convincing and illuminating connections between the core literary texts and the commercial, political, and social contexts that produced them. You will also be rewarded for making creative use of Eighteenth-Century Collections Online and other resources in the UEA library. An excellent essay for this module will have a strong sense of purpose and focus, make creative connections between the various texts it uses to make its argument, and show a nuanced and sophisticated understanding of how the texts relate to their historical contexts.

For the university’s marking scale for undergraduate coursework, see: https://portal.uea.ac.uk/documents/6207125/8551351/senate-scale-classifications-coursework.pdf/93b4b29d-6f18-4097-86fc-6908ebd9d8a
FORMATIVE ONE
Group Presentation

To be Presented in Seminar in Week 2

Feedback given in Seminar

For this formative you will work in groups on short presentations that together will show how the text and the textual presentation of The Rape of the Lock evolved over time and how these alterations change the meaning of the poem. Guidance on the form of the presentation will be given in the first week of the semester. You’ll get feedback on this group presentation in seminar. This exercise helps you get working with Eighteenth-Century Collections Online and will help you learn skills in searching and interpreting texts in their original format, skills you are encouraged to use in the summative.

Imagine you’ve been asked by the Norwich Poetry Society to present and comment on three slides in five minutes to explain how the The Rape of the Lock evolved from 1712 to 1714.

Your group are only presenting part of the story, however: the whole story will emerge as the seminar as a whole presents the story of the poem’s development.

You’ll be assigned to one of the groups below: Group Belinda, Group Baron, Group Sir Plume, Group Ariel, Group Umbriel, or Group Shock. Be sure to be logged into your library account to access the links. You can make an image of a specific area of text on your screen on a Mac by pressing Shift-Command-4. You can use the snipping tool on a PC to do the same thing. If stuck, there is plenty of advice on this online!

Please email your three slides the day before seminar to your seminar leader.

Group Belinda

Your group is giving a presentation on the first published version of The Rape of the Lock which appeared in Miscellaneous Poems and Translations by Several Hands published by Bernard Lintott in 1712.

Copy and paste this link into your browser for the table of contents of Miscellaneous Poems and Translations by Several Hands:
https://data.historicaltexts.jisc.ac.uk/view?pubId=ecco-0500500300&terms=rape%20of%20the%20locke&pageTerms=rape%20of%20the%20locke&pageId=ecco-0500500300-80

Copy and paste this link into your browser for the beginning of the poem in the 1712 version:
https://data.historicaltexts.jisc.ac.uk/view?pubId=ecco-0500500300&terms=rape%20of%20the%20locke&pageTerms=rape%20of%20the%20locke&pageId=ecco-0500500300-3270

SLIDE ONE. Make a slide of the table of contents. How does your sense of the poem change when you see it in the context of a miscellany of other texts?
SLIDE TWO. Make a slide of a passage from the 1712 version of the poem. Briefly explain what is going on in your chosen passage. What do you notice about the appearance of the text?
SLIDE THREE. Make a slide of one of the additions in the 1714 version that comes either after or before the passage you chose from the 1712 version. Briefly explain--how does the addition make a difference?
**Group Baron**

Your group is giving a presentation on **Canto One** of the 1714 version of *The Rape of the Lock*. Cut and paste this link into your browser:

https://data.historicaltexts.jisc.ac.uk/view?pubId=ecco-0757900600&pageId=ecco-0757900600-80

SLIDE ONE. Make a slide of the illustration at the beginning of the canto (follow the link above.) Comment on the illustration—how does the illustration frame the canto that follows?

SLIDE TWO. Make a slide of a passage from the 1712 version of the poem that also appears in your canto (see Group Belinda above for the link to the 1712 version). Briefly explain what is going on in your chosen passage.

SLIDE THREE. Make a slide of one of the additions in the 1714 version in your canto that comes either after or before the passage you presented in slide two. Briefly explain how the addition makes a difference?

**Group Sir Plume**

Your group is giving a presentation on **Canto Two** of the 1714 version of *The Rape of the Lock*. Cut and paste this link into your browser:

https://data.historicaltexts.jisc.ac.uk/view?pubId=ecco-0757900600&pageId=ecco-0757900600-190

SLIDE ONE. Make a slide of the illustration at the beginning of the canto (follow the link above.) Comment on the illustration—how does the illustration frame the canto that follows?

SLIDE TWO. Make a slide of a passage from the 1712 version of the poem that also appears in your canto (see Group Belinda above for the link to the 1712 version). Briefly explain what is going on in your chosen passage.

SLIDE THREE. Make a slide of one of the additions in the 1714 version in your canto that comes either after or before the passage you presented in slide two. Briefly explain--how does the addition make a difference?

**Group Ariel**

Your group is giving a presentation on **Canto Three** of the 1714 version of *The Rape of the Lock*. Cut and paste this link into your browser:

https://data.historicaltexts.jisc.ac.uk/view?pubId=ecco-0757900600&pageId=ecco-0757900600-280

SLIDE ONE. Make a slide of the illustration at the beginning of the canto (follow the link above.) Comment on the illustration—how does the illustration frame the canto that follows?

SLIDE TWO. Make a slide of a passage from the 1712 version of the poem that also appears in your canto (see Group Belinda above for the link to the 1712 version). Briefly explain what is going on in your chosen passage.

SLIDE THREE. Make a slide of one of the additions in the 1714 version in your canto that comes either after or before the passage you presented in slide two. Briefly explain--how does the addition make a difference?
**Group Umbriel**

Your group is giving a presentation on **Canto Four** of the 1714 version of *The Rape of the Lock*. Cut and paste this link into your browser:

https://data.historicaltexts.jisc.ac.uk/view?pubId=ecco-0757900600&pageId=ecco-0757900600-410

SLIDE ONE. Make a slide of the illustration at the beginning of the canto (follow the link above.) Comment on the illustration—how does the illustration frame the canto that follows?

SLIDE TWO. Make a slide of a passage from the 1712 version of the poem that also appears in your canto (see Group Belinda above for the link to the 1712 version). Briefly explain what is going on in your chosen passage.

SLIDE THREE. Make a slide of one of the additions in the 1714 version in your canto that comes either after or before the passage you presented in slide two. Briefly explain--how does the addition make a difference?

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**Group Shock**

Your group is giving a presentation on **Canto Five** of the 1714 version of *The Rape of the Lock*. Cut and paste this link into your browser:

https://data.historicaltexts.jisc.ac.uk/view?pubId=ecco-0757900600&pageId=ecco-0757900600-540

SLIDE ONE. Make a slide of the illustration at the beginning of the canto (follow the link above.) Comment on the illustration—how does the illustration frame the canto that follows?

SLIDE TWO. Make a slide of a passage from the 1712 version of the poem that also appears in your canto (see Group Belinda above for the link to the 1712 version). Briefly explain what is going on in your chosen passage.

SLIDE THREE. Make a slide of one of the additions in the 1714 version in your canto that comes either after or before the passage you presented in slide two. Briefly explain--how does the addition make a difference?
FORMATIVE TWO

Working with Texts

Due in Seminar in Week 8 (print out a copy and bring to seminar)

Feedback given in Tutorial

Write a 1,000 word essay using ONE of the entries from Samuel Johnson’s *Dictionary of the English Language* given to you in week 6 as a starting point for exploring ONE of the main texts we’ve read so far. (*The Spectator* essays count as one text as do “The Bastard” and *The Life of Savage*)! You are encouraged to draw on the research methods you’ve been practicing in your group mini research projects from week 3.

Please observe standard conventions for presentation:
- double spaced text
- standard conventions for formatting titles, block quotations, paragraphs etc
- a serif font—e.g. Times New Roman
- readable sized text e.g. 12 point text, and
- and all sources properly cited

Choose one of the styles available to you (Chicago, Harvard, MLA, MHRA etc) and use it consistently. For guidance on using Chicago style and for general information about presenting academic work, see *Writing about Literature in LDC*. You’ll discuss your essay with your seminar leader in tutorial.
FORMATIVE THREE

Texts in Conversation.

Due in Seminar in Week 11

Feedback given through Peer Review and in Tutorial

In this assignment you will choose:

- one of the entries from Samuel Johnson’s *Dictionary of the English Language* on Blackboard
- one passage from a literary text we’ve read in the module that you have chosen to focus on in your summative essay
- one passage written by a modern critic of eighteenth-century literature, and
- one contemporary text you have found on *Eighteenth-Century Collections Online* OR one passage from a modern historian of the eighteenth-century that is related to your topic

Write a brief (c.500 word) mini-essay on how you will put these texts into conversation with one another in your summative essay. This short assignment will form the basis of your conversation with your seminar leader in week 12.

Please observe standard conventions for presentation:

- double spaced text
- standard conventions for formatting titles, quotations, paragraphs etc
- a serif font—e.g. Times New Roman
- readable sized text e.g. 12 point text
- and all sources properly cited

Choose one of the styles available to you (Chicago, Harvard, MLA, MHRA etc.) and use it consistently. For guidance on using Chicago style and for general information about presenting academic work, see *Writing about Literature in LDC*.

This short assignment will form the basis of your conversation with your peers in seminar in week 11 and your conversation with your seminar leader in week 12.
SUMMATIVE ESSAY

Due 3pm Monday 16 December 2019

Upload your Essay to Blackboard

Feedback given on the Marksheet

For this summative essay you will choose ONE entry from Samuel Johnson’s *Dictionary of the English Language* and use it as a starting point for developing an essay on ONE or TWO literary texts on the module.

You can treat all of the *Spectator* essays as one text. You can also treat Richard Savage’s “The Bastard” and Samuel Johnson’s *Life of Savage* as one text for the purposes of this essay. Similarly, you can treat all of the Burney texts in week 10 as one text for the purposes of this essay.
GROUP MINI-RESEARCH PROJECTS

These projects will be part of your preparation for seminars starting in Week 3. It is recommended that you find an easy way of communicating with your group—perhaps through Facebook. A group email can also work. If you would like to meet up as a group before seminar say at a café that would be great—please do! You might consider assigning one person from your group to do the main search work for each seminar, cycling through people so the work is spread out fairly. You can then comment and share ideas on the source that has been discovered for each week’s seminar either in person or through social media or email.

These mini-research projects shouldn’t take too much time. They are intended to help you practice the research skills you are going to be using in your summative. The group mini-research projects are based around searching and finding sources, using the resources available to you at the library. The projects are based around a single word that appears in the text you are studying in seminar. You will vote on what word you will be researching from a list provided to you by your seminar leader. If you have your own suggestion for a word you would like to research, though, please do suggest it!

Please email what you have discovered to your seminar leader at least the day before seminar. You will cycle through the different mini-research projects as a group so that by week 9 you have done all the mini research projects. For week 10, your group will research the entry from Samuel Johnson’s Dictionary of the English Language for the word of your choice plus one other source from the categories below. In cases in which members of your group have found multiple sources, decide which one you would like to present to the whole seminar between yourselves! You can find information on how to use the library in the chapter “The Research Process” in the LDC Writing Guide on Blackboard.

You can use the “Snipping Tool” on a PC to select a specific region of text on a screen to save. You can hold down shift-command-4 on a Mac to do the same thing.

You don’t need to do a formal presentation—your seminar leader can print out copies of the materials for everyone to read before seminar as long as you send your source the day before. It is enough just to have someone from your group informally explain what you found and what your group had to say about the source.

Archive Hunters

ARCHIVES. The places where records or ancient writings are kept. It is sometimes used for the writings themselves.

Samuel Johnson, Dictionary of the English Language

Your task as the Archive Hunters is to find one source on Eighteenth-Century Collections Online that relates to the word that has been chosen to explore in seminar. Choose a passage from your source (about 1-2 pages) that mentions your word. How does this document give us a new appreciation of how the word is used in the literary text? Is the word used significantly differently in the source you have chosen? You might find a legal text, a religious text, a travel narrative, or a magazine article—choose the one that seems most interesting to you and sparks the most ideas when set next to the literary text!
Critic Hunters

CRITICK. A man skilled in the art of judging of literature; a man able to distinguish the faults and beauties of writing.

Samuel Johnson, Dictionary of the English Language

Your task as the Critic Hunters is to find a literary critic (contrary to what Johnson, says your critic can be a woman!) who helps you understand the word you are exploring for seminar. You might not necessarily find the critic actually discussing the word that you are exploring for seminar—but you should be able to find a critic discussing a closely related idea or concept related to your word. The critic does not necessarily have to be writing about the literary text you are exploring in seminar—you could use a critic who is writing about another eighteenth-century text. You can find critical essays through MLA Bibliography. Essays can also be found on JSTOR and Project MUSE. You can also do a search for articles on the UEA library homepage. You can also explore books written on eighteenth-century literature and on the author you are discussing in seminar at the UEA library. Find a passage (about 1-2 pages) in which the critic is discussing your word or a topic closely related to it. Send it to your seminar leader at least the night before seminar.

Lexicographers

LEXICOGRAPHER. A writer of dictionaries; a harmless drudge, that busies himself in tracing the original, and detailing the signification of words.

Samuel Johnson, Dictionary of the English Language

Your task as the Lexicographers is to find the entries in Samuel Johnson’s Dictionary of the English Language, the Oxford English Dictionary Online, and Lexicons of Early Modern English. Johnson’s Dictionary and the Oxford English Dictionary Online are available through Library Databases. Lexicons of Early Modern English is freely available online through this link: https://leme.library.utoronto.ca/search/quick

Take screenshots and/or cut and paste into a word document so you have as much information on your word as possible. What do you learn by looking at all the different meanings of the word—and the examples of the word in use that Johnson quotes? Are there any specific examples you would like to focus on?

Pay special attention to the etymology or origins of the word. Reliable etymologies are given in the Oxford English Dictionary—but false or mistaken etymologies given in eighteenth-century dictionaries are often revealing too. Often English words will have roots in other languages. You will find that some words originally come from Ancient Greek or Latin words: a sign of how influential the classical languages have been on modern English. Take note of what the word from which the modern English word is derived originally meant—how does this knowledge shape our understanding of the word?

Here are links to the pages for Johnson’s Dictionary starting with each letter of the alphabet to help you out:
I and J (Johnson treats these two letters as the same letter.)
Historian Hunters

HISTORIAN. A writer of facts and events; a writer of history.

Samuel Johnson, *Dictionary of the English Language*

As the Historians, you will find passage from a modern historian who is writing about an area related to the word you are investigating in seminar. You can find articles by historians using *Bibliography of British and Irish History*, *JSTOR*, and *Project Muse*, available through library databases, or by doing a search for articles using the search bar on the UEA library homepage. You can also search for books on eighteenth-century history using the search bar on the library homepage or browsing the shelves on the third floor. You’ll find books on eighteenth-century history between DA430 and DA565.

Literature Hunters

LITERATURE Learning; skill in letters.

Samuel Johnson, *Dictionary of the English Language*

The eighteenth-century sense of “literature” was wider than today: it embraced what we now think of as “literature” (poetry, drama, and fiction) but it also included philosophy and history as well. Your task as the Literature Hunters is to research significant instances of your word using the “Eighteenth-Century Prose” bundle in *Oxford Scholarly Editions*, available through the library databases. You don’t have to
collect all the instances but select the most interesting and significant ones, taking note of where the instances come from and giving enough context so people can understand how the word is being used. What patterns can you discover by looking at the word as it appears in other literary, philosophical, and historical texts?

**Pattern Hunters**

PATTERN. The original proposed to imitation; the archetype; that which is to be copied; and exemplar.

_Samuel Johnson, Dictionary of the English Language_

Your task as the Pattern Hunters is to make a single Word document that contains instances of the word that has been chosen to be discussed in your seminar in the main literary text for that week. Include as much surrounding text as is needed to make sense of the word in context. Send your word document to your seminar leader at least the night before seminar. Below you can find links to easily searchable electronic editions of the main literary texts for each week. You can search these by holding down command-F on a Mac or control-F on a PC, which opens a search bar at the top of the page. You can also include words closely related to the chosen word by entering less letters into the search bar. For example, to find instances of “invention,” “inventing,” and “invent” simply put “invent” into the search bar.

_The Beggar’s Opera_

[https://search-proquest-com.uea.idm.oclc.org/lion/docview/2138574437/Z000081866/1C0CD8B41F4B47D9PQ/1?accountid=10637](https://search-proquest-com.uea.idm.oclc.org/lion/docview/2138574437/Z000081866/1C0CD8B41F4B47D9PQ/1?accountid=10637)

_Moll Flanders_


_The Castle of Otranto_


_A Simple Story_


_The Life of Savage_

You will find a Microsoft Word file containing _The Life of Savage_ on Blackboard in “Weekly Readings.”

_The Interesting Narrative of the Life of Olaudah Equiano_

PART ONE: THE PLEASURES OF THE IMAGINATION

This part of the module centres on readers and audiences: the consumers of literature. Who consumed literature in the early eighteenth-century and why? How did early eighteenth-century writers define what it meant to be a “tasteful” consumer of culture? How did literary works address their own readers and audiences and ask them to reflect upon their own role in commercial society?

Week 1: The Culture of Print

Lecture: Dr James Wood

Reading: Selections from Joseph Addison and Richard Steele, The Spectator (1711-12; 1714) (Dossier)

Joseph Addison and Richard Steele helped pioneer the periodical essay, one of the eighteenth century’s most distinctive literary forms. Originally printed on double-sided single sheets of paper, The Spectator mimicked the format of the contemporary newspaper and offered itself as a guide for readers in how to conduct themselves in contemporary commercial society.

Preparation for Seminar
1. Take a look at the format and the advertisements of the sample issue of The Spectator handed out in lecture. What do you notice about the original appearance of The Spectator and what does it tell us about how eighteenth-century readers read the paper?

Week 2: Mock Epic

Lecture: Dr James Wood

Reading: Alexander Pope, The Rape of the Lock (1712-14) (Dossier)

This lecture discusses the development of Pope’s great mock-heroic poem, and situates it in biographical and historical contexts, before thinking more broadly about how Pope uses classical literature to reflect on his own society and his own readers.

Preparation for Seminar
1. Pick any couplet (i.e. any two lines linked by rhyme) that jump out to you. Write down in the centre of a piece of paper. Take your couplet apart and show how it “works.” It might be helpful to see it as a kind of mathematical formula. What is being equated with or compared to what? What are the effects of these juxtapositions?

FORMATIVE ONE DUE IN SEMINAR IN WEEK TWO

There will be a special screening of The Beggar’s Opera at 5pm in LT 3 on Wednesday 2nd of October. Please come to the screening or view the DVD in the library if you can’t!
Week 3: High and Low Culture
Lecture: Dr James Wood

Reading: John Gay, *The Beggar’s Opera* (1728) (Dossier)

Like Pope’s *The Rape of the Lock*, Gay’s *The Beggar’s Opera* is a parody of another genre—in this case Italian opera. This lecture focuses on how *The Beggar’s Opera* mediates between “high” and “low” culture, using the low world of thieves and prostitutes to hold up a mirror to high life.

Preparation for Seminar
1. Choose a passage in which “high” and “polite” life is compared to “low” life and come prepared to talk about it in seminar. What do you notice about how Gay brings the “high” and the “low” together and what is his purpose in doing so?

2. Group Mini-Research Project

PART TWO: A NEW SPECIES OF WRITING

This part of the novel focuses on the eighteenth-century novel: a genre that was still in the process of being defined in this period. In this part of the module we explore how Daniel Defoe, Horace Walpole, and Elizabeth Inchbald created out different versions of the novel.

Week 4: *Moll Flanders*: Adventure, Crime, and Spiritual Autobiography
Lecture: Dr Liz Bellamy

Reading: Daniel Defoe, *Moll Flanders*

The early novel emerged from a hodgepodge of pre-existing genres, including spiritual autobiography, the picaresque, and “true crime” news. This lecture focuses on the mixed generic identity of Daniel Defoe’s *Moll Flanders* and invites you to think about how thinking through how the various genres on which the novel work in conversation with one another.

Preparation for Seminar
1. Read the fictional editor’s preface to *Moll Flanders* carefully. How does this “paratext” set expectations for the work to follow—and to what extent are those expectations fulfilled or not fulfilled by the actual story?

2. Group Mini-Research Project
Week 5: *The Castle of Otranto* and the Gothic

Lecture: Dr Peter Kitson

Reading: Horace Walpole, *The Castle of Otranto*

Horace Walpole’s *The Castle of Otranto* introduced the features that would recur again and again in the Gothic novel: a pseudo-historical setting, dark labyrinthine spaces, a combination of supernatural and “realist” events, and a mixture of sexuality and horror. How might we read this novel as a pioneering generic experiment, suspending, for a moment, our knowledge of the tradition it generated?

Preparation for Seminar
1. In the Preface to the second edition, Walpole drops the pose of being the editor of *The Castle of Otranto* and calls the work “an attempt to blend the two kinds of romance, the ancient and the modern.” Today we might use the terms “romance” and “novel” to describe what Walpole calls the “ancient” and the “modern” romance. Using the brief explanations of the novel and the romance in the dossier, find examples how the novel is blended with the romance in *The Castle of Otranto*.

2. Group Mini-Research Project

Week 6: *A Simple Story*

Lecture: Dr James Wood

Reading: Elizabeth Inchbald, *A Simple Story* (1791)

This lecture focuses on the intricate pattern of faith and faithlessness in *A Simple Story* and examines how the domestic drama of the novel opens out onto larger political questions that exercised the last decades of the eighteenth century.

Preparation for Seminar
1. What is the relationship between the first and second half of *A Simple Story*? Find at least one example of an event or situation from the first half being rewritten in the second half.

2. Group Mini-Research Project

Week 7 Reading Week: Work on your Formative Essay!

PART THREE: THE AGE OF AUTHORS

Samuel Johnson called the eighteenth-century “the age of authors,” remarking that no previous period had seen such numbers of people setting their literary productions before the public in print. In this part of the module we look at pressures placed on individual authors and on the very idea of authorship itself in the “age of authors,” with a focus on how changing ideas about authorship interacted with changing ideas about gender, race, and class.
Week 8. Grub Street

Lecture: Dr James Wood

Reading: Samuel Johnson, *The Life of Savage* (1744) (Dossier)
        Richard Savage, “The Bastard” (1729) (Dossier)

One of Samuel Johnson’s first publications was a short biography of his infamous friend Richard Savage. This lecture uses Johnson’s biography of his disreputable companion to open up questions about the relationship between authors’ lives and literary production in the eighteenth-century.

Preparation for Seminar
1. How does *The Life of Savage* and Savage’s “The Bastard” present the conditions of authorship in the eighteenth century? Choose one significant passage in one of these texts in which the question of what it means to be an author is at stake and come prepared to talk about it in seminar.

2. Group Mini-Research Project

   FORMATIVE TWO: WORKING WITH TEXTS DUE IN SEMINAR IN WEEK 8

Week 9: Authorship in the Black Atlantic

Lecture: Dr Claire Hynes

Core text: Olaudah Equiano: *The Interesting Narrative of Olaudah Equiano* (1789)

In his *Interesting Narrative*, Olaudah Equiano, a former slave, mixes arguments in favour of the abolition of the slave trade with spiritual autobiography and travel narrative. This week we will look at how Equiano represents himself as a reader and a writer of texts, making his own changing relationship with the written word central to the narrative that he traces in his autobiography.

Preparation for Seminar
1. How does Equiano present his development as an author in the *Interesting Narrative*? Choose one passage that you are especially interested in and come prepared to talk about it in seminar.

2. Group Mini-Research Project
Week 10: Authorship and Conversation
Lecture: Dr James Wood

Reading: Frances Burney, selections from *The Journal of Frances Burney* (1768-1840) (Dossier)
Frances Burney’s “Preface” and a letter from *Evelina*

Frances Burney kept a journal from her youth to her old age, detailing her activities as a reader, a member of the royal household, a participant in literary circles, and as a famous writer in her own right. This lecture asks how Burney reflects on the possibilities of women’s writing—in both manuscript and in print—and how writing emerges both from private experience and social commerce.

Preparation for Seminar
1. How does Burney present her development as an author through conversation with others in the journal? Choose one passage that you are especially interested in and come prepared to talk about it in seminar.

2. Group Mini-Research Project

Week 11: Summative Workshop

Bring your second formative to seminar to discuss with other students.

Week 12: Tutorials

3PM 16th DECEMBER: SUMMATIVE ESSAY OF 2,500 WORDS DUE (UPLOAD TO BLACKBOARD)
GENERAL ADVICE

• Please come to all lectures and seminars and do all the formative assignments to the best of your ability. Lectures, seminars, and formative assignments are designed to build knowledge and critical skills that will help you do the best you can on your summative essay.
• Please read all the texts specified for a given week and think carefully about them in advance of the lecture.
• There are questions to help you prepare which you’ll find below in the week-by-week schedule. Please think about these in advance of the lecture—and if your schedule permits it after the lecture as well!
• You are asked to choose one passage you want to discuss every week. Please do come with specific passages and have thought about them before seminar.
• The questions are not meant to exhaust all the questions that could be asked of the texts, so please do bring questions of your own to seminar!
• Remember that lectures are not there to impose readings on texts or to simply provide background information. Rather, they are intended to open up questions for you to pursue through a careful reading of the texts.
• Remember that the seminar is your space to experiment with ideas about texts and doing the preparation will mean you get the most out of the seminar. They are places to debate ideas about the texts, to point to passages that spark your interest or puzzle you, and to learn from your fellow students and your seminar leader.
• You’ll find supplementary reading in the Blackboard folder for each week. You can use this to dig deeper into the texts or their contexts as part of your preparation for lecture and seminar. You can also use them to help deepen and develop your own argument when you come to write your formative and summative assignments.