

English 536
Eighteenth-Century British Lit:
The Novel
Spring 2025
Dr. Roggenkamp

Office: 315 HL
Hours: MWF 11-12, 2-3, and by appointment
Email: Karen.Roggenkamp@tamuc.edu



Image: James Gillray, *The Wig* (1810)

<p>COURSE DESCRIPTION</p>	<p>This course concentrates on a crucial aspect of English-language literature in the eighteenth-century: the development of the novel as a modern genre. This course charts the evolution of the form from roughly 1720-1820, focusing in particular on two pivotal subgenres: the novel of seduction and the Gothic novel. By paying attention to narrative, questions of “realism,” and emerging publishing practices we will uncover shifting conceptions of gender, sexuality, science, and social class. We will become familiar not only with several of the important figures in the novel’s development, but also with the novel’s place in the context of the period. Our reading will be supplemented by some scholarly articles and documentaries.</p>
<p>STUDENT LEARNING OUTCOMES</p>	<p>For the purpose of measured Student Learning Outcomes Assessment:</p> <p>Students will demonstrate familiarity with contextual studies of the eighteenth-century British novel, as measured by the rubric used for evaluating the context presentation.</p>
<p>REQUIRED TEXTS</p>	<p>The following works are available at university bookstores. You may also obtain them from other sources or use editions other than the ones I have ordered through the bookstore (ISBNs refer to copy ordered via bookstore).</p> <ul style="list-style-type: none"> ▪ Jane Austen, <i>Northanger Abbey</i> (978014139792) ▪ Daniel Defoe, <i>Moll Flanders</i> (9780140433135) ▪ Ann Radcliffe, <i>The Mysteries of Udolpho</i> (9780140437591) ▪ Samuel Richardson, <i>Pamela; or, Virtue Rewarded</i> (9780140431407) ▪ Susanna Rowson, <i>Charlotte Temple: A Tale of Truth</i> (9780140390803)

	<ul style="list-style-type: none"> ▪ Mary Shelley, <i>Frankenstein; or, the Modern Prometheus</i> (9780143131847) ▪ Horace Walpole, <i>The Castle of Otranto</i> (9780140437676) ▪ Additional readings provided through D2L 										
GRADING	<p>Your grade for this course will be based on the following items:</p> <table border="1" data-bbox="467 449 1416 642"> <tr> <td>Participation</td> <td>30% of final grade</td> </tr> <tr> <td>Article Annotation</td> <td>20% of final grade</td> </tr> <tr> <td>Project Proposal</td> <td>15% of final grade</td> </tr> <tr> <td>Final Project</td> <td>35% of final grade</td> </tr> <tr> <td>TOTAL</td> <td>100%</td> </tr> </table> <ul style="list-style-type: none"> ▪ Participation: I will enter grades for participation in the eCollege gradebook three at weeks 5, 10, and 15. ▪ Article Annotation: Throughout the semester we will be reading a number of scholarly articles about our texts, most of which involve various print, cultural, and historical contexts in relation to the assigned books. I will ask you to prepare a bibliographic annotations for two of them. Details forthcoming. ▪ Final Project: You will have a choice of topics for your final project. Details forthcoming. You will also have a proposal for your final project due a few weeks before the end of the term. <p>The Department of Literature and Languages does not, as a rule, allow an Incomplete (X) on the transcript; incompletes are only awarded under extraordinary circumstances, pending Department Head and Dean approval. If personal issues or conflicts arise that lead to your missing a substantial amount of class, you should consider withdrawing from the class. As a rough guideline, for what A-F grades mean, I award A for truly outstanding work, B for work significantly above the level necessary to meet basic requirements, C for work that meets basic requirements, D for work that meets only some of the requirements, and F for work that is not completed or that fails to meet the requirements of the assignment.</p>	Participation	30% of final grade	Article Annotation	20% of final grade	Project Proposal	15% of final grade	Final Project	35% of final grade	TOTAL	100%
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LATE WORK	<p>I grant extensions on assignments only under the most exceptional of circumstances. I will only accept late papers if you make explicit prior arrangements with me and provide proof of your inability to complete that paper on time due to extenuating circumstances (severe illness, death in immediate family, etc.)</p>										
COMMUNICATION AND TECHNOLOGY	<p>I tend to send several emails over the semester, and I will use your university email account (myLeo), so be sure to check it every day.</p> <p>This course will be supplemented using myLeo Online (D2L)</p>										

	<p>Brightspace), the Learning Management system used by ETAMU. You will need your CWID and password to log into the course page via the myLeo portal. If you do not know your CWID or have forgotten your password, contact Technology Services at 902-468-6000 or helpdesk@online.tamuc.org. To complete this course successfully, you will need a computer with internet access (high speed recommended) and a word processor equipped with Microsoft Word. Our campus is optimized to work in a Microsoft Windows environment. This means our courses work best if you are using a Windows operating system and a recent version of a browser like Internet Explorer or Google Chrome. Your course will also work with Macintosh OS along with a recent version of Safari or Firefox.</p> <p>ETAMU provides students with technical support in the use of D2L Brightspace. Technology problems are not generally an excuse for a late assignment--make sure you submit your work in time to allow for any problems accessing the Dropbox. You may reach the help desk by the following means, 24 hours a day, seven days a week:</p> <ul style="list-style-type: none"> > Phone 866-656-5511 > Email helpdesk@online.tamuc.org > Click on "Help" button for information regarding working with D2L
<p>ADDITIONAL POLICIES</p>	<ul style="list-style-type: none"> ▪ You are responsible for reading and understanding all items included on this syllabus and on any additional documents you receive during the course. ▪ The Department of Literature and Languages will not tolerate plagiarism or any other form of academic dishonesty. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalty for students who are found guilty of academic dishonesty include failure of the assignment and/or course, disciplinary probation, suspension, or expulsion. Refer to the ETAMU Code of Student Conduct 13.99.99.R0.10 for details: http://www.tamuc.edu/aboutus/policiesproceduresstandardsstatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf. Examples of plagiarism include but are not restricted to: turning in an essay written entirely or partly by someone else; copying any portion of someone else's words and presenting those words as your own (i.e. without quotation or citation); copying paragraphs, sentences, or parts of sentences from another source without citation; using the same ideas that you have found in another writer's essay and presenting those ideas as your own (again, without quotation or citation). If you are not clear about how to

avoid any of these acts, it is up to you to clarify, either via online information or our own Writing Center on the first floor of DTH. Unintentional plagiarism is still plagiarism, and we expect all students to understand what constitutes an act of academic dishonesty.

- All students enrolled in the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. ETAMU will comply in the classroom and online courses with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, ethnicity, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.
- The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with registered disabilities be guaranteed a learning environment that provides for reasonable accommodation. If you have a disability requiring an accommodation, contact the Office of Student Disability Resources and Services, Gee Library 162; phone 903-886-5150 or 903-886-5835; fax 903-468-8148; email Rebecca.Tuerk@tamuc.edu; website <http://www.tamuc.edu/CampusLife/CampusServices/studentDisabilityResourcesAndServices/default.aspx>.
- Texas Senate Bill 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in TAMU-C buildings only by persons who have been issued and are in possession of a Texas license to carry a handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the state of Texas are also permitted to do so. Pursuant to PC 46.035, the open carrying of handguns is prohibited on all ETAMU campuses. Report violations to the University Police Department at 903-886-5868 or 911.
- Students who have concerns regarding their courses should first address those concerns with the assigned instructor in order to reach a resolution. Students who are unsatisfied with the outcome of that conversation or have not been able to meet individually with their instructor, whether in person, by email, by telephone, or by another communication medium, should then schedule an appointment with the Department Head by completing a Student Grievance Form (available in the main office, DTH 141). In the event that the instructor is the

Department Head or Assistant Department Head, the student should schedule a meeting with the Dean of the College of Arts, Social Sciences, and Humanities (CHSSA) after following the steps outlined above. If the instructor in question is the Assistant Department Head, students should schedule a meeting with the Department Head. Where applicable, students should also consult University Procedure 13.99.99.R0.05 (“Student Appeal of Instructor Evaluation”).

SCHEDULE OF READINGS AND ASSIGNMENTS

Week 1 Jan 13 – Jan 19	<ul style="list-style-type: none"> ▪ Watch introductory video from me, located in D2L Week 1 folder. ▪ Watch documentary, <i>Birth of the British Novel</i> (BBC), https://www.youtube.com/watch?v=bGBPd4MvzZI ▪ Read Kate Loveman, “‘A Life of Continu’d Variety’: Crime, Readers, and the Structure of Defoe’s <i>Moll Flanders</i>,” <i>Eighteenth-Century Fiction</i> 26, no. 1 (2013): 1-32. Located in D2L Week 1 folder. ▪ Post on the Week 1 discussion board
Week 2 Jan 20 – Jan 26	<ul style="list-style-type: none"> ▪ Read first half of Daniel Defoe, <i>The Fortunes and Misfortunes of the Famous Moll Flanders</i> (1722) ▪ Post on the Week 2 discussion board
Week 3 Jan 27 – Feb 2	<ul style="list-style-type: none"> ▪ Read second half of <i>Moll Flanders</i> ▪ Post on the Week 3 discussion board
Week 4 Feb 3 – Feb 9	<ul style="list-style-type: none"> ▪ Read first third of Samuel Richardson, <i>Pamela; or, Virtue Rewarded</i> (1740) ▪ Post on the Week 4 discussion board
Week 5 Feb 10 – Feb 16	<ul style="list-style-type: none"> ▪ Read second third of <i>Pamela</i> ▪ Post on the Week 5 discussion board ▪ Optional: Jill Campbell, “Domestic Intelligence: Newspaper Advertising and the Eighteenth-Century Novel,” <i>Yale Journal of Criticism</i> 15, no. 2 (2002): 251-91. Located in Week 5 folder.
Week 6 Feb 17 – Feb 23	<ul style="list-style-type: none"> ▪ Read last third of <i>Pamela</i> ▪ Read Sandro Jung, “The Other <i>Pamela</i>: Readership and the Illustrated Chapbook Abridgement,” <i>Journal for Eighteenth-Century Studies</i> 39, no. 4 (2016): 513-31. Located in D2L Week 6 folder. ▪ Post on the Week 6 discussion board

Week 7 Feb 24 – March 2	<ul style="list-style-type: none"> ▪ Read Susanna Rowson, <i>Charlotte Temple: A Tale of Truth</i> (1791) ▪ Read Blythe Forcey, “Charlotte Temple and the End of Epistolary,” <i>American Literature</i> 63, no. 2 (1991): 225-41. Located in D2L Week 7 folder. ▪ Post on Week 7 discussion board
Week 8 March 3 – March 9	<ul style="list-style-type: none"> ▪ Watch “What is Gothic? The Historical and Philosophical Origins of Goth and Gothic Horror,” https://www.youtube.com/watch?v=lc17l3Fehc0&t=5s ▪ Watch “8 Aspects of Gothic Books,” https://www.youtube.com/watch?v=NULLOYGisDI ▪ Watch “The Gothic,” https://www.youtube.com/watch?v=gNohDegnaOQ ▪ Post on Week 8 discussion board
SPRING BREAK	
Week 9 March 17 – March 23	<ul style="list-style-type: none"> ▪ Read Horace Walpole, <i>The Castle of Otranto: A Gothic Story</i> (1764) ▪ Read Peter N. Lindfield, “Imagining the Undefinable Castle in <i>The Castle of Otranto</i>: Engravings and Interpretations,” <i>Image [&] Narrative</i> 18, no. 3 (2017): 46-63. Located in Week 9 folder. ▪ Post on Week 9 discussion board
Week 10 March 24 – March 30	<ul style="list-style-type: none"> ▪ Read first third of Ann Radcliffe, <i>The Mysteries of Udolpho, A Romance</i> (1794) ▪ Post on Week 10 discussion board
Week 11 March 31 – April 6	<ul style="list-style-type: none"> ▪ Read second third of <i>The Mysteries of Udolpho</i> ▪ Post on Week 11 discussion board
Week 12 April 7 – April 13	<ul style="list-style-type: none"> ▪ Read last third of <i>The Mysteries of Udolpho</i> ▪ Read Scott MacKenzie, “Ann Radcliffe’s Gothic Narrative and the Readers at Home,” <i>Studies in the Novel</i>, 31, no. 4 (1999): 409-31. Located in D2L Week 12 folder. ▪ Post on Week 12 discussion board
Week 13 April 14 – April 20	<ul style="list-style-type: none"> ▪ Read first half of Jane Austen, <i>Northanger Abbey</i> (1803, 1818) ▪ Post on Week 13 discussion board
Week 14 April 21 – April 27	<ul style="list-style-type: none"> ▪ Read second half of <i>Northanger Abbey</i> ▪ Read Susan Zlotnick, “From Involuntary Object to Voluntary Spy: Female Agency, Novels, and the Marketplace in <i>Northanger Abbey</i>,” <i>Studies in the Novel</i> 41, no. 3 (2009): 277-92. Located in Week 14 folder.

	<ul style="list-style-type: none"> ▪ Post on Week 14 discussion board
<p>Week 15 April 28 – May 4</p>	<ul style="list-style-type: none"> ▪ Read Mary Shelley, <i>Frankenstein; or, the Modern Prometheus</i> (1818) ▪ Read Shenyuan Cao, “Mary Shelley’s Anxiety about Procreation and Authorship in <i>Frankenstein</i>,” <i>Women’s Studies</i> 53, no. 5: 577-88. Located in Week 15 folder. ▪ Post on Week 15 discussion board
<p>Finals Week</p>	<p>Final Project due by 11:59 p.m., Wednesday, May 7, in Week 15 Dropbox</p>