

English 521, Fall 2014

521.01 British Literature, 1660-1800—The Digital Eighteenth Century

Tuesday & Thursday, 3:00-4:15

Instructor: Dermot Ryan

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Office Hours: T/TR 1:30pm-2:30pm; W 10am-2pm

Digital Scholarship Librarian: Melanie Hubbard

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Course Description

The Digital Eighteenth Century class not only offers an advanced introduction to the literature of the Enlightenment and Romanticism (1750-1830), but also introduces students to the range of projects, methods, and debates within Digital Humanities (DH). We will explore how DH might transform literary scholarship in the long eighteenth century. Will it allow scholars to discover new aspects of the literature they are studying? Can new digital tools work in tandem with qualitative analysis and close reading? Using a variety of digital tools (which will include the textual analysis program Voyant and the online database ECCO), we will explore the research and pedagogical opportunities offered by DH. While our course will explore the potential gains—scholarly, interpretive, and pedagogical—of using these digital tools, we will also discuss some theoretical and practical questions of researching, analyzing, and teaching literature using these technologies.

General Overview

Student Learning Outcomes

If you apply yourself:

- You will learn how to talk and write critically about the literature of the late 18th and early 19th century.
- You will learn how to use digital tools to analyze the literature of the late 18th and early 19th century.
- You will understand the historical development of and the range of projects and practices associated with Digital Humanities (DH)
- You will understand the key debates around DH and your own position on these key debates
- You will learn how to present and explore literature in a digital environment

Required Text

The Broadview Anthology of Literature of the Revolutionary Period 1770-1832, 2010
ISBN 97815511110516

Grading

Grading Scale A=94-100; A-=90-93; B+=87-89; B=84-86; B-=80-83; C+=75-79; C=70-74; C-=65-69; D=60-64

Your grade will reflect your achievements (not your effort) in this class both inside and outside the classroom. If you are concerned about your grade, come to see me so we can discuss reading, study, and writing strategies. I will not discuss grades by email or over the phone.

Four Imperatives

- 1.) Come to Class
- 2.) Stay in the classroom for the entire duration of the class (1 hour and 15 minutes)
- 3.) Do the Reading for Every Class
- 4.) Bring All Required Readings to Class. These are fundamental requirements and our class will not succeed unless every student meets them.

Course Requirements

Assignment Breakdown

- Class participation 10%
- Blogging 15%
- Discussion of poem and online annotation 15%
- 1 Eighteenth Century Collections Online (ECCO) exercise 5%
- Word analysis exercises 10%
- HTML exercise 5%
- Time-map exercise 10%
- Final research project 30%

Attendance

I take attendance. You may miss TWO classes. Unless your subsequent absences are due to a religious observance or a medical condition (in which case you will need to provide a doctor's note), I will mark your final grade down a half grade. Thus, a B+ final grade will become a B. I will mark 2 late appearances as an absence.

Class Participation

Come to class expecting to be called on. Most classes will mix lecture with class discussion of the readings. To open discussion, I may ask a student a question of detail in a story or point out a specific passage in a novel that I want us to look at together.

Therefore, your reading preparation should be active Read aloud as it were, noting key motifs in the work, remarking on its structural features, etc. You must own your own copies of the required texts and bring the reading assigned for each session to the classroom! Informed and focused discussion can only happen if you have completed the reading assignment before each class. After each class, I will note your level of participation for that day.

Participation Grades

F=Absent; D=Unprepared and/or disengaged or missing part of the class (late arrival and/or early departure); C=Attentive throughout but making limited contributions to the discussion; B=Actively engaged throughout, and making meaningful contributions to the discussion; A=Actively engaged throughout and making not only meaningful but astute contributions that move the discussion forward and/or combine insights into a coherent whole.

Class Protocols

How to Contact Me

Outside office hours, the best way to contact me is by email. And please do not hesitate to email me. While I am keen to help students outside of the classroom, I will not respond to emails unless they have these basic features:

“The Digital Eighteenth Century” written in Subject Heading

The salutation “Dear Dr. Ryan”

An appropriate sign-off “Best, David” or “Sincerely, Jessica Barton” etc.

While we are all used to writing casual emails to our close friends and family, you are emailing me in a professional capacity. I expect the tone and language of your email to reflect that. Sometimes, when working out schedules it will be appropriate for the exchange to assume a more casual “text message” formatting. But, always let the instructor take the lead in that transition from formal to informal.

Electronic Devices

While I permit the use of electronic devices, I require that all online activity directly relates to course material. If a student decides to use his/her electronic devices to pursue non-class activities, I will require the student to leave for that session and assign him/her a 0 for participation for that day. We will then set up a follow-up meeting to discuss practical ways in which the student can learn to use electronic devices appropriately in class.

Academic Dishonesty and Plagiarism

If I find any student has plagiarized any written work submitted for this course (analyses, quizzes, papers), I will fail this student from the course. Loyola Marymount University’s Community Standards Booklet (2007-2008) clearly states what constitutes Academic

Dishonesty on pages 24-27. Every student at LMU is expected to read and understand these guidelines “It is the student’s responsibility to make sure that his/her work meets the standards set forth in the Honor Code. If the student is unclear about how these definitions and standards apply to his/her work, it is the student’s responsibility to contact the instructor to clarify the ambiguity” (24). In other words, if you have any questions about the code, come see me. If you plagiarize, I will seek to fail you even if you have not educated yourself on the standards set forth in the honor code. You can find the same information regarding Academic Dishonesty in the Undergraduate Bulletin (2007-2008) on pages 58-60. The Undergraduate Bulletin is available online.

SCHEDULE

These reading assignments may change over the course of the semester. PDFs will be supplied in the course of the semester.

I. DIGITAL HUMANITIES: AN INTRODUCTION

Aug 26: What are the goals this class?

Aug 28: What is Digital Humanities? Read for today:

What Is Digital Humanities and What’s It Doing in English Departments?

Where’s the Beef? Does Digital Humanities Have to Answer Questions?

A Guide to Digital Humanities: Values & Methods

Sept 2: William Cowper, “The Cast-Away” (58); Charlotte Smith, Elegiac Sonnets Sonnet 1 (162); Hannah Cowley, “To Della Crusca. The Pen” (85); William Blake, “Introduction” to Songs of Innocence (265); William Wordsworth, “Expostulation and Reply” and “The Tables Turned” (635-6), “There was a boy” (651)

Sept 4: William Cowper, “The Cast-Away” (58); Charlotte Smith, Elegiac Sonnets Sonnet 1 (162); Hannah Cowley, “To Della Crusca. The Pen” (85); William Blake, “Introduction” to Songs of Innocence (265); William Wordsworth, “Expostulation and Reply” and “The Tables Turned” (635-6), “There was a boy” (651) [continued]

Sept 9: Workshop at Special Collections (3rd Floor WHH): “Wayfinding and Information Architecture in Early Modern Texts.” Arrive at workshop having read the following: “Medieval Information Architecture” and the extract from Bonnie Mak’s book, *How The Page Matters* (2011)

Sept 11: Discussion on “Information Architecture” workshop and readings. [700 word reflective post on our wayfinding readings and presentation due online by Wednesday by 11 am; Response to 1 posting due by Thursday 11 pm]

Sept 16: Workshop at Special Collections (3rd Floor WHH): “Digitization—Risks and Opportunities”

II. ENLIGHTENMENT AS AN EVENT IN THE HISTORY OF MEDIATION

Sept 18: Immanuel Kant, “What is Enlightenment?”*; Clifford Siskin and William Warner, “This is Enlightenment: An Invitation in the Form of an Argument”*

Sept 23: Kant, Siskin and Warner Continued

Sept 25: Read: Stanley Katz, “Why Technology Matters”; Workshop on Eighteenth Century Collections Online (ECCO) in WHH 118.

Sept 30: Presentation on word analysis tools; [ECCO exercise due]

Oct 2: Thomas Jefferson, “A Declaration” (87-89); Richard Price, from A Discourse on the Love of our Country (5-15); Read “The Congratulatory Address” in the appendix of the 1789 edition of Price’s A Discourse on the Love of Country (Find using ECCO); Edmund Burke, from Reflections (22-32); Hannah More, “Village Politics” (120-25)

Oct 7: William Hazlitt, “The Influence of Books” and John Bowles, “Letters of the Ghost of Alfred” (PDF); William Wordsworth, “Resolution and Independence” (663-665); Coleridge, “This Lime-Tree Bower My Prison” (780-1)

III. THE SCIENCE OF FEELINGS

Oct 9: Extracts from Sterne, from Tristram Shandy (PDF); Charlotte Smith, Elegiac Sonnets, 3, 4, 7 (162) [Wordhoard and Voyant exercise due]

Oct 14: Helen Maria Williams, “To Sensibility” (490-91); William Wordsworth, “Sonnet on seeing Miss Helen Maria Williams Weep at a Tale of Distress”

Oct 16: Lawrence Sterne, from A Sentimental Journey; Sancho on Sterne (43-45)

IV. A WORLD OF SLAVES

Oct 21: William Cowper, “The Negro’s Complaint,” “Sweet Meat Has Sour Sauce,”; Thomas Bellamy, The Benevolent Planters (130-134); Maria Edgeworth, The Grateful Negro (586-96)

Oct 23: Anna Barbauld, “Epistle to William Wilberforce” (102-3): “Sonnet to William Wilberforce” (56-7); Hannah More, “Slavery, A Poem” (116)

Oct 28: Phillis Wheatley, "On Being Brought from Africa to America" (218), "To S.M." (220); Olaudah Equiano, from "The Interesting Narrative" (140-5); Ottobah Cugoano, from "Thoughts and Sentiments" (322-5)

Oct 30: Class on Poetry Genius and TimeMapper

V. SOME VERSIONS OF PASTORAL

Nov 4: Oliver Goldsmith, "The Deserted Village" (46-51); William Blake, Preface to Milton ["A did those feet"] (298-99)

Nov 6: NO CLASS

Nov 11: William Wordsworth, "Michael: A Pastoral Poem"; Letter to Charles James Fox (706) [Annotated poem due]

Nov 13: Discussion on online tools

Nov 18: Class on web design

Nov 20: William Wordsworth, "Lines Written a Few Miles Above Tintern Abbey" (638-40)

Nov 25: William Wordsworth, "Lines Written a Few Miles Above Tintern Abbey" (638-40)

VI. REFLECTING ON DH

Dec 2: The Digital Humanities and Its Users ; What Do Girls Dig?; Katherine Hayles, "The Digital Humanities: Engaging the Issues"

Dec 4: TimeMapper and Final Project Discussion and Workshop [TimeMapper project due]

Dec 8: Final Project Review at 2pm

Dec 12: [Final Project due]
Email project links to Melanie and Dr. Ryan.

If you create a TimeMap, also send the link to your google spreadsheet and make the spreadsheet public.

To do this:

- 1.)** Click on the blue “Share” button at the top right of your spreadsheet.
- 2.)** On the lower left you should see in very small font the word “Advanced.” Click on it.
- 3.)** In the middle you should see “Private-Only you can access.” Click on “Change” and select “On-Anyone with the link.”
- 4.)** Cut and paste the URL (the link to your spreadsheet) and include it with your other project link(s).