

English 367: Performing the 18th Century; or, Pirates, Royalty, Love, and Revolution
Professor Francus
Spring 2024
Monday and Wednesday classes, 12:30-1:20 in 133 Hodges
Friday classes, 12:30-1:20 on Zoom
Office: 227 Colson Hall
Office Hours: Mondays and Wednesdays 11:00-12:15, and by appointment.
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Course Description: Welcome to English 367W! This semester we will analyze popular 18th-century British literature and its modern adaptations that explore identity through performance. The films and literary works in this course raise questions about the performance of gender and class; about social, political, and economic authority; about rumor, gossip, reputation, and celebrity; about public and private selves. In a historical period marked by industrialization and expansion—much like our own—performance and disguise enable explorations of the self and society, as well as circumstance, will, and desire. That 21st-century culture returns to the 18th century raises questions about our vision of the 18th century, and the ways that contemporary culture performs (and often rewrites) the past for our own purposes.

Course Objectives:

- To create a supportive learning environment, in which students can be curious and comfortable, and thrive and grow.
- To introduce students to the academic study of performance.
- To introduce students to eighteenth-century studies.
- To introduce students to literary research methods.
- To practice critical thinking and writing about literature and culture, with an emphasis on multiple interpretations and theories.
- To provide practice in academic writing, with an emphasis on writing as an intellectual process, and the integration of research into writing.

Expected Learning Outcomes:

At the end of this course, students should be able to:

- Develop a thesis about a literary or cultural text, and support that thesis with evidence.
- Engage in primary research on literary and cultural topics.
- Draft, edit, and write an extended analysis of a literary or cultural text.
- Analyze scholarship, and integrate research into writing, according to the conventions of academic discourse.
- Recognize and develop multiple analyses for a single literary or cultural text.

English 367W fulfills the elective requirements for the English major and minor.

Please note: English 101 and English 102 (or equivalents) are not prerequisites for English 386, but they will enable your success in this course.

Date	Topic	Work Due for Class
Monday, January 8	Course Introduction Defining performance	Review the syllabus
Wednesday, January 10	Restoration theatre, gender, and performance	Please watch Richard Eyre's <i>Stage Beauty</i> (2004)
Friday, January 12	Restoration theatre, gender, and performance	Please use the London Stage Database Search engine to locate the known performances of Kynaston/Kinaston Please review Pepys' comments on Kynaston's performances (available on eCampus)
Monday, January 15	No Class – Martin Luther King Day – University Closed	----
Wednesday, January 17	The pirate as performer: Captain Jack Sparrow	Please watch Gore Verbinski's <i>Pirates of the Caribbean: the Curse of the Black Pearl</i> (2003) Please read Peter T. Leeson's "An-arrgh-chy: the Law and Economics of Pirate Organization"
Friday, January 19	The reluctant pirate performance: Will Turner	Please review <i>Pirates of the Caribbean</i> Please visit the Rotten Tomatoes Website and read Kimberley Jones' July 11, 2003 review of <i>Pirates of the Caribbean</i>
Monday, January 22	The pirate convert: Elizabeth Swann In-class exercise: reading and editing 18 th -century print	Please read excerpts from Charles Johnson, <i>The General History ...of Pirates</i> (1724), on the lives of Mary Read and Anne Bonny
Wednesday, January 24	Monarchy as performance: Queen Anne	Please watch Yorgos Lanthimos' <i>The Favourite</i> (2018)

Date	Topic	Work Due for Class
Friday, January 26	Court culture as performance: Lady Sarah, Abigail Masham, and the mechanisms of power	Please review <i>The Favourite</i> 21st-century Performance Review Assignment due
Monday, January 29	Society as performance: gossip, marriage, and class as performance	Please read the Prologue and Acts 1 and 2 of Sheridan's <i>The School for Scandal</i> (1777) (pp. 208-234, Oxford Edition) Please use the London Stage Database for the performance history of <i>School for Scandal</i>
Wednesday, January 31	Finance as performance	Please read Act 3 of Sheridan's <i>The School for Scandal</i> (pp. 235-250, Oxford Edition)
Friday, February 1	Inheritance and seduction as performance	Please read Act 4 of Sheridan's <i>The School for Scandal</i> (pp. 251-268, Oxford Edition) Pirate Biography Edition and Analysis due
Monday, February 5	Correcting performance In-class exercise: 18 th -century performance reviews	Please read Act 5 and the Epilogue of Sheridan's <i>The School for Scandal</i> (pp. 269-288) Please read the notice in <i>The Gazetteer and New Daily Advertiser</i> (May 9, 1777; second column) about <i>The School for Scandal</i>
Wednesday, February 7	Learning to perform in society: the country girl goes to the city	Please read Burney's <i>Evelina</i> (1778) (pp. 13-50, Oxford edition; Volume I Letter I-XIII)
Friday, February 9	Recognizing the rake – rakishness and performance	Please read Burney's <i>Evelina</i> (pp. 50-84, Oxford edition; Volume I, Letter XIV-XX)

Date	Topic	Work Due for Class
Monday, February 12	Performing relations, and misbehaving relatives	Please read Burney's <i>Evelina</i> (pp. 85-138, Oxford edition; Volume I, Letter XV-Volume II, Letter I) 18th-Century Performance Review Assignment Due
Wednesday, February 14	The epistolary as performance In-class letter exercise	Please read Burney's <i>Evelina</i> (pp. 139-166, Oxford edition; Volume II, Letter II-VIII)
Friday, February 16	Performing despair	Please read Burney's <i>Evelina</i> (pp.166 -189, Oxford edition; Volume II, Letter IX-XIII)
Monday, February 19	Performing courtship	Please read Burney's <i>Evelina</i> (pp. 190-259, Oxford edition; Volume II, Letter XIV-XXVII)
Wednesday, February 21	Recognizing the hero – performing social heroism In-class exercise: developing a template to assess scholarship	Please read Burney's <i>Evelina</i> (pp. 260-283, Oxford edition; Volume II, Letter XXVIII-Volume III Letter II) Please read Patricia Hamilton's "Monkey Business: Lord Orville and the Limits of Politeness"
Friday, February 23	Performing upward mobility (or trying to)	Please read Burney's <i>Evelina</i> (pp. 283-315, Oxford edition; Volume III, Letter III-VII)
Monday, February 26	Familial performance	Please read Burney's <i>Evelina</i> (pp. 315-376, Oxford edition; Volume III, Letter VIII-Letter XVII)
Wednesday, February 28	Retiring from social performance	Please read Burney's <i>Evelina</i> (pp. 376-406, Oxford edition; Volume III, Letter XVIII-XXIII)

Date	Topic	Work Due for Class
Friday, March 1	Nationhood as performance In-class discussion: what makes a good research proposal	Please read Jefferson's <i>The Declaration of Independence</i> (1776) Please read excerpts from Johnson's <i>Taxation No Tyranny</i> (1775) Scholarship Analysis Assignment due
Monday, March 4	Performing national biography for modern audiences	Please listen to the <i>Hamilton</i> soundtrack (2016)
Wednesday, March 6	History as performance Adaptation as performance process	<i>Hamilton</i> Please read "A Grave, Silent Strange Sort of Animal" from Ron Chernow's <i>Alexander Hamilton</i> (2005)
Friday, March 8	Responses to <i>Hamilton</i>	Please read Elizabeth Titrington Craft, "Headfirst into an Abyss: The politics and Political Reception of <i>Hamilton</i> " Final Research Proposal due
March 11-15	No class – Spring Break	Get some rest.
Monday, March 18	Social performance and community	Please read Austen's <i>Pride and Prejudice</i> (1813) (pp. 1-79, Oxford edition; Volume I, Chapter I-XIX)
Wednesday, March 20	Performing courtship, redux	Please read Austen's <i>Pride and Prejudice</i> (pp. 79-111, Oxford edition; Volume I, Chapter XV-Volume II, Chapter II)
Friday, March 22	Performing class – and snobbery	Please read Austen's <i>Pride and Prejudice</i> (pp. 111-144, Oxford edition; Volume II, Chapter III - Volume II, Chapter X)

Date	Topic	Work Due for Class
Monday, March 25	The consequences of social performance	Please read Austen's <i>Pride and Prejudice</i> (pp. 144-233, Oxford edition; Volume II, Chapter XI – Volume III, Chapter VII)
Wednesday, March 27	Writing Workshop	Please bring two copies of your final research essay draft to class
Friday, March 29	No Class - Spring Holiday - University Closed	----
Monday, April 1	Committing to a new performance	Please read Austen's <i>Pride and Prejudice</i> (pp. 233-98, Oxford edition; Volume III, Chapter VIII-XIX)
Wednesday, April 3	No Class; attending conference	----
Friday, April 5	No Class; attending conference	----
Monday, April 8	Adapting textual performance to film	Please watch Joe Wright's <i>Pride and Prejudice</i> (2005)
Wednesday, April 10	Monarchy as performance, take 2: George III	Please watch Nicholas Hytner's <i>The Madness of King George</i> (1994) Please read the excerpts from Frances Burney's <i>Court Journals</i> (1788)
Friday, April 12	Writing Workshop	Please bring a copy of your research essay draft in its current state
Monday, April 15	Social crusader as performance	Please watch Michael Apted's <i>Amazing Grace</i> (2006)
Wednesday, April 17	Flex Day	A catch-up day if we need it.
Friday, April 19	Re-envisioning 18 th -century performance, redux View excerpts of <i>Bridgerton</i> in class	Please be prepared to comment in the chat.
Monday, April 22	No Class - Passover	Please work on your final essay

Date	Topic	Work Due in Class
Wednesday, April 24	No Class - Passover	Please work on your final essay
Friday, April 26	Course Conclusions	Final Research Essay Due

The course schedule may change at the instructor's discretion.

Course Texts (available at WVU Bookstore): Austen, *Pride and Prejudice*; Burney, *Evelina*; Sheridan, *Plays*.

Films (available on Course Reserve through WVU library): *Amazing Grace* (2006); *The Favourite* (2018); *The Madness of King George* (1994); *Pride and Prejudice* (2005); *The Pirates of the Caribbean: The Curse of the Black Pearl* (2003)

Course Materials (available on eCampus)

Hamilton (2016, soundtrack of original cast)

Readings from Peter Leeson, Charles Johnson, Patricia Hamilton, Thomas Jefferson, Samuel Johnson, Elizabeth T. Craft, Ron Chernow, and Frances Burney

Class Etiquette:

1. Please come to class on time; I will take attendance at the beginning of class. Please do not leave in the middle of class; it is distracting and disrespectful. Please do not schedule appointments (medical, advising, etc.) during class time. *Please note*: more than four absences will affect your final grade. University-sanctioned absences and excused absences do not count towards your total absences; for emergency leave or military leave, please see me so that we can accommodate your needs.
2. Please turn off cell phones during class.
3. You will be expected to complete the reading and/or viewing before coming to class, and to bring the relevant text (in hard copy or accessible online via computer) to class, since we will often be analyzing text and film in detail in class.
4. If you send me an e-mail, I will respond within 24 or 48 hours. If I have not responded in that time, then I have not received your posting. Please e-mail me again. If I cannot respond to email, I will let the class know in advance.
5. Please check your email regularly—not only for course correspondence, but University announcements. If I send you an email, please acknowledge my email in a timely fashion. Thank you.
6. Please do not send an email in ALL CAPS, because it reads like you are shouting. Thank you.

Course Assignments:

21st-Century Performance Review Analysis (~2 pages): You will be given a selection of contemporary reviews of films that feature the Restoration and early 18th-century. You will be asked to write a brief essay on one of those reviews, in which you analyze the review in light of what the review reveals about contemporary audiences, modern ideas about performance, and modern perceptions of history. The goals of this assignment are: to introduce you to contemporary film review practices; to excavate contemporary assumptions about history (and the ways that they circulate in contemporary culture); and to illuminate issues of performance and its assessment.

18th-Century Performance Review Analysis (~2-3 pages): You will be given a selection of 18th-century reviews of Sheridan's *School for Scandal*. You will be asked to write a brief essay on one of those reviews, in which you analyze the review in light of what the review reveals about Sheridan's audience and the state of drama reviews in his time. The goals of this assignment are: to introduce you to archival materials; to excavate the historical context of some of our course texts (and provide you with a strategy to do so); and to illuminate issues of cultural circulation of performance.

Pirate Biography Edition and Analysis (edition will depend on text choice; analysis ~2-3 pages): You will be given a choice of entries from Defoe's *The History and Lives of all the Most Notorious Pirates and their Crews* (1725) and you will develop a modern edition of the entry, along with a brief analysis of your edition. The goals of this assignment are: to introduce you to archival materials; to provide practice in careful reading and transcription; to provide practice in translating 18th-century texts for a contemporary audience; to think about the ways that biography shapes cultural understanding of social roles, and the people who perform those roles.

Scholarship Analysis Assignment: (~3-4 pages) – You will be given a selection of academic articles on Frances Burney's novel, *Evelina*. You will be asked to choose one and write a brief analysis of the article, focusing on the author's thesis, argument, evidence, and style. The goals of this analysis are: to introduce you to the conventions of published scholarship; to provide tools to assess scholarship; and to provide practice in the analysis of academic articles. Developing a familiarity with scholarship will strengthen your own scholarship.

Research Proposal (~1-2 pages) - You will be asked to submit a proposal for your final research essay, which should include your thesis, the parameters of your project, your postulated argument. The goals of this assignment include providing practice in choosing a topic, setting parameters of analysis, and practicing developing a viable plan for a literary analysis for a conference length (8-10 page) research paper. This assignment is required, not graded.

Research Essay Draft (~4-5 pages) – You will be asked to submit a draft of your final research essay, which should include your thesis, and the basics of your argument. The goal of this assignment is to ensure that you are progressing on your final research paper, and to receive feedback to enhance your final essay. This assignment is required, not graded.

Final Research Essay (~9-10 pages) – You will be asked to research and write an essay of your choosing, on an 18th-century performance, a 21st-century performance of the 18th century, or issues of performance in an 18th-century work. The goals of this assignment include providing practice in choosing a topic (and setting parameters of analysis), thinking critically and analytically about performance and history, integrating research into your writing, and practicing writing skills according to the conventions of academic writing.

Grading:

21st-Century Performance Review Analysis: 15%
 18th-Century Performance Review Analysis: 15%
 Pirate Biography Edition and Analysis: 20%
 Scholarship Analysis Assignment: 20%
 Final Research Essay: 30%

Note: The Research Proposal and the Research Essay Draft are required, not graded.

Grading Criteria:

A – Excellent work; the assignment has been completed in a professional and timely manner. The assignment is clearly organized, has chosen compelling evidence to substantiate the analysis, and engages with the subject at hand in a thoughtful and thought-provoking manner. Written work requires no substantive or stylistic revisions.

B – Good work; the assignment has been completed in a professional and timely manner. The assignment show substantial engagement with the subject at hand, but the analysis is either partially incomplete, involves weak evidence, or manifests some difficulty with organization. Written work requires substantive revisions, but few or no stylistic ones.

C – Average work; the assignment has been completed, but not necessarily in a professional or timely manner. The assignment show effort by the student, but the analysis is incomplete, includes inappropriate evidence (or a lack of evidence), or shows significant difficulties with organization. Written work requires significant substantive or stylistic revisions.

D - Less than average work; the assignment has not been completed in a professional or timely manner. The assignment show a lack of effort on the part of the student, and a lack of engagement. Written assignments lack analysis, evidence, and organization; extensive substantive and stylistic revisions are necessary.

F – Inadequate work; the assignment has not been completed. Assignments, when submitted, show a significant lack of effort on the part of the student, and a lack of engagement with the assignment and the subject matter of the course. Such work is marked by the absence of analysis, evidence, and organization; engagement with the course materials is necessary before extensive revisions are even possible.

Class participation will be taken into consideration for students with borderline grades. If a student's final grade falls between a B and a B+, and the student has been an active, insightful class participant, the student will receive a B+ for the course. Class participation includes (but is not limited to): speaking in class; if we go online, using the chat board for comments during class; sending me emails with questions and/or with information that I can share with the class that adds to our study. This policy only holds for final grade calculations, and only raises the student's borderline grade to the next immediate grade level (so a B will not be raised to an A- or an A based on class participation).

Health, Welfare, and University Policies:

The Office of Student Life:	Website: https://studentlife.wvu.edu/ Email: studentlife@mail.wvu.edu Phone: 304-293-5811
The Carruth Center:	Phone: 304-293-4431 (24-hour hotline) or 304-293-9355 Crisis Text Line: 741741 Website: https://carruth.wvu.edu/
Tutoring Services:	Website: https://tutoring.wvu.edu/
Tech Support:	Email: ITShelp@mail.wvu.edu Phone: 304-293-4444 or Toll Free: 1-877-327-9260
The Student Advocacy Center:	Website: https://campuslife.wvu.edu/student-advocacy Student Help Line: 304-293-5555
Voter Registration:	https://www.usa.gov/register-to-vote
The Rack: WVU Food Pantry:	https://studentengagement.wvu.edu/the-rack-student-food-pantry
Rape and Domestic Violence Center:	304-292-5100 or 304-292-4431 (24-hour hotline).

WVU Attendance Policy:

<http://catalog.wvu.edu/undergraduate/enrollmentandregistration/#enrollmenttext>

Academic Dishonesty Statement:

West Virginia University's definition of academic dishonesty is available at:

<http://catalog.wvu.edu/undergraduate/coursecredittermsclassification/#academicdishonestytext>

WVU Academic Integrity Statement:

West Virginia University's Academic Integrity Statement is available at:

<https://tlcommons.wvu.edu/syllabus-policies-and-statements#academicintegrity>

Student Evaluation of Instruction Statement:

West Virginia University's Student Evaluation of Instruction Statement is available at:

<https://tlcommons.wvu.edu/syllabus-policies-and-statements#studenteval>

Inclusivity Statement:

West Virginia University's Inclusive Statement is available at:

<https://tlcommons.wvu.edu/syllabus-policies-and-statements#inclusivity>

Sexual Misconduct Statement:

West Virginia University's Sexual Misconduct Statement is available at:

<https://tlcommons.wvu.edu/syllabus-policies-and-statements#sexualmisconduct>

Adverse Weather Statement:

West Virginia University's Adverse Weather Commitment is available at:

<https://tlcommons.wvu.edu/syllabus-policies-and-statements#weather>