## Cover Sheet: Request 13339

### ENL 3XXX The Long Eighteenth Century: Imaginative Genres

**Info**

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<td>Submitter</td>
<td>Roger Maioli dos Santos <a href="mailto:rmaiolidossantos@ufl.edu">rmaiolidossantos@ufl.edu</a></td>
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**Description of request**

Creation of new course on eighteenth-century British literature.

### Actions

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<td>Sidney Dobrin</td>
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No document changes

| College    | Recycled | CLAS - College of Liberal Arts and Sciences | Joseph Spillane | The College Curriculum Committee recycles this request, with the following changes requested: 1) Change the course description from “special” to “rotating” topics; 2) specify the relevant course prefixes on the prerequisites (AML, ENL, etc.) for programming purposes; 3) change course objectives to specific and measurable items (see the CLAS CCC page for a helpful guide); 4) under weekly schedule of topics, there needs to be at least a sample weekly topic list; 5) add the UF course evaluation policy to the links and policies; 6) clarify how the attendance and participation grade is actually calculated. | 12/20/2018  |

No document changes

| Department | Approved | CLAS - English 011608000 | Sidney Dobrin   |                                                                         | 1/5/2019    |

No document changes
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<td>CLAS - College of Liberal Arts and Sciences</td>
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<td>The Committee conditionally approves this request, with the following changes needed: 1) please change repeatable credits from 2 to 6; 2) please add the link to the official UF policy on attendance, perhaps with this language: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <a href="https://catalog.ufl.edu/ugrad/">https://catalog.ufl.edu/ugrad/</a> regulations/info/attendance.aspx; 3) please remove the specific language about cellphones being turned off; 4) please remove the words &quot;at the beginning of the semester&quot; from the Special Accommodations policy, since student's need for accommodations may not always follow the academic calendar, and may arise at any time.</td>
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Course|New for request 13339

Info

Request: ENL 3XXX The Long Eighteenth Century: Imaginative Genres
Description of request: Creation of new course on eighteenth-century British literature.
Submitter: Roger Maioli dos Santos rmaiolidossantos@ufl.edu
Created: 3/26/2019 9:11:34 AM
Form version: 4

Responses
Recommended Prefix ENL
Course Level 3
Number ENL
Category of Instruction Intermediate
Lab Code None
Course Title The Long Eighteenth Century: Imaginative Genres
Transcript Title 18th Brit Lit Genres
Degree Type Baccalaureate

Delivery Method(s) On-Campus
Co-Listing No
Co-Listing Explanation No co-listing.
Effective Term Earliest Available
Effective Year Earliest Available
Rotating Topic? Yes
Repeatable Credit? Yes
If repeatable, # total repeatable credit allowed 6
Amount of Credit 3

S/U Only? No
Contact Type Regularly Scheduled
Weekly Contact Hours 3

Course Description Rotating topics courses on eighteenth-century British literature, focusing on imaginative genres — especially genres other than the novel, such as drama, poetry, and non-novelistic prose fiction. The instructor determines the breadth and focus of this course; refer to department website.

Prerequisites Six credits of English at the 1000/2000 level OR department permission.
Co-requisites None.

Rationale and Placement in Curriculum The English Department is currently updating its three course offers in eighteenth-century British literature. This involves three different course requests:

1) A request for modifying ENL 3112: The English Novel: Eighteenth Century
2) A request for creating a new course entitled The Long Eighteenth Century: Imaginative Genres.
3) A request for creating another new course entitled The Long Eighteenth Century: Themes and Interpretation.

The first of these three courses, ENL 3112, is part of a sequence of courses on the English novel which also includes ENL 3122 (on the nineteenth-century novel) and ENL 3132 (on the twentieth-century novel). We are modifying it for reasons explained in the respective request form.

The two new courses, in turn, are designed to replace two extant courses on eighteenth-century British literature (ENL 3230 and ENL 3350) that no long reflect the way the period is conceived and taught. These two courses fall short in at least three ways:

1) They divide the 18th century into two halves: “The Age of Dryden and Pope” (ENL 3230) and “The Age of Johnson” (ENL 3350). This division does not allow for courses that combine readings from the early 1700s with readings from the late 1700s. By contrast, most courses in this area today treat the two halves as a single period entitled “The Long Eighteenth Century,” and the themes most commonly
covered — from the evolution of literary genres to a wide range of socio-historical questions — trace
lines of evolution that do not stop halfway through the century.

2) The course descriptions cite by name a small number of authors that remain important but no
longer define the field, implicitly requiring that they be included in syllabi for courses that might be
better served by focusing on different combinations of authors.

3) The two courses available are non-repeatable, which prevents students interested in the eighteenth
century from pursuing it more closely as a field of specialization.

The solution we envisioned was to develop two new courses to replace the two old ones, and to frame
them in ways that allow for a whole range of new courses without ruling out courses along more
traditional formats.

This particular course, entitled “The Long Eighteenth Century: Imaginative Genres,” is designed to
complement the course on the novel by covering other eighteenth-century imaginative genres such as
poetry, drama, and non-novelistic prose fiction. All of these genres will benefit from being treated
within the long scope from the Restoration to the late eighteenth century, a scope that will highlight the
continuities but especially the transformations undergone by each genre as the reading public and
theatregoers ceased to be predominantly aristocratic to become predominantly middle class. This was
not possible under the older courses, which covered only one half of these longer developments. As
an illustration of the type of course to be offered, please find attached a possible syllabus on “British
Drama: 1660-1800.”

The second course, entitled “The Long Eighteenth Century: Themes and Interpretation,” will
complement the other two by focusing not on particular genres, but on literary and cultural themes that
cut across generic distinctions. For a fuller description, please see the relevant new course request.

All three courses are electives.

Course Objectives A student who successfully completes this course will be able to:

- Identify and discuss the several genres of imaginative literature in eighteenth-century Britain as well
  as their evolution in other historical and national contexts.
- Communicate in public and engage in group conversations critically but with respect for differences
  in opinion.
- Write analytical essays as well as shorter texts on literature and culture in the appropriate academic
  register.

Course Textbook(s) and/or Other Assigned Reading This will vary by course. Sources likely to be
taught in these courses include the following among
many others:

Poetry:
- John Wilmot, Earl of Rochester, Selected Poems
- Charlotte Smith, Selected Poetry
- William Wordsworth and Samuel Taylor Coleridge, Lyrical Ballads

Drama:
- William Congreve, The Way of the World
- Aphra Behn, The Rover
- Susanna Centlivre, The Busybody
- Richard Brinsley Sheridan, The School for Scandal

Non-novelistic prose fiction:
- Jonathan Swift, Gulliver’s Travels
- Jane Collier and Sarah Fielding, The Cry
- Samuel Johnson, The History of Rasselas
- George Lyttleton and Elizabeth Montagu, Dialogues of the Dead

Weekly Schedule of Topics This is a sample weekly schedule for a course entitled “Non-novelistic
Prose Fiction.” For a different schedule focusing on drama, see the attached syllabus.
WEEK 1
Thursday: Introduction.

WEEK 2
Tuesday: Discussion of Jonathan Swift, Gulliver's Travels, Part I
Thursday: Swift, Part II

WEEK 3
Tuesday: Swift, Part III
Thursday: Swift, Part IV

WEEK 4
Tuesday: Quiz on Swift; discussion of Henry Fielding, A Journey from this World to the Next, chapters 1-9
Thursday: Fielding, chapter 10 to the end

WEEK 5
Tuesday: Quiz on Fielding; discussion of Samuel Johnson, The History of Rasselas, pages 1-50
Thursday: Johnson, page 50 to the end

WEEK 6
Tuesday: Quiz on Johnson; discussion of George Lyttleton and Elizabeth Montagu, Dialogues of the Dead, dialogues 1-8
Thursday: Lyttleton and Montagu, dialogues 9-17

WEEK 7
Tuesday: Lyttleton and Montagu, dialogues 18-32
Thursday: Midterm Examination

WEEK 8
Tuesday: Quiz on Lyttleton and Montagu; discussion of Laurence Sterne, Tristram Shandy, Book 1
Thursday: Sterne, Book 2

WEEK 9
Tuesday: Sterne, Book 3
Thursday: Sterne, Book 4

WEEK 10
Spring Break.

WEEK 11
Tuesday: Sterne, Books 5 and 6
Thursday: Sterne, Book 7

WEEK 12
Tuesday: Sterne, Book 9
Thursday: Quiz on Sterne; discussion of William Beckford, Vathek, pages 1-50

WEEK 13
Tuesday: Beckford, Vathek, pages 50-100
Thursday: Beckford, Vathek, page 50 to the end; instructions on the final paper

WEEK 14
Tuesday: Quiz on Beckford; discussion of Jane Austen, Teenage Writings, pages 1-50
Thursday: Austen, 50-100

WEEK 15
Tuesday: Austen, 100-150
Thursday: Austen, 150 to the end

WEEK 16
**Tuesday: Conclusion**

**Wednesday: Final paper due**

**Links and Policies** The requirements for this course fall all under several heads to be determined by the instructor. One possibility is to work with the following five heads: (a) attendance and participation, (b) quizzes, (c) weekly responses, (d) a midterm examination, and (e) a final essay. These five requirements are weighed as follows:

- **Attendance and participation:** 20%
- **Quizzes:** 20%
- **Weekly responses:** 20%
- **Essay project:** 20%
- **Final essay:** 20%

Here are further details about each requirement, which can be adjusted by each instructor:

a) Attendance and participation. You begin the semester with 88 points (the equivalent of a B+). You then get extra points for participating in class discussion and you lose points for any of the following reasons: disruptive behavior in class, undue use of the internet during class, or unexcused absences. With regard to the last item, you are entitled to two unexcused absences during the semester. (Absences on the first week of class count towards that total!) Each additional unexcused absence will reduce your A&P score by a third of a letter — for instance, from 88 (B+) to 85 (B). Important: Six or more unexcused absences will result in failure. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: [https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx](https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx)

b) Quizzes. There will be a total of seven quizzes. Check the course schedule for specific dates. When calculating your final grade for the quizzes, I'll drop your lowest two scores. In other words, only your top 5 scores will count towards your final grade.

c) Weekly responses. Over the course of the semester you will write a series of short responses to the readings (150-200 words). These responses will be posted to Canvas starting the third week of class. I will be explaining them in class, but each response should do one of three things: offer a personal reading of a passage or text, identify a feature of the source that seems to call for an explanation, or pose a question for class discussion. Responses will not be graded for content, but regular submission counts for 20% of your grade. You are allowed to miss two of them without that affecting your grade.

d) Essay project. You will be writing a two-page project outlining a potential topic for your final essay. You will receive detailed instructions on this assignment a few weeks before it is due. Late projects will lose a third of a letter grade per day that they are late.

e) Final essay. This will be a 1400-1600 words essay on the topic outlined in your project, or on a different topic should you decide to change. You will receive detailed instructions on this essay a few weeks before it is due. Late essays will lose a third of a letter grade per day that they are late.

Punctuality: I will take attendance at the beginning of class. If you are not in class at that point, you will be counted as absent. Consult the course policy above for how your attendance will impact your grade.

Plagiarism: All written assignments should be your own work. Plagiarizing the work of others (by copying printed or online sources without acknowledgement) is illegal, and you may fail the course if you plagiarize. If you have questions about how to document your sources, or if you want to make sure you are not committing plagiarism without realizing it, please ask me.

Special accommodations: Students with disabilities are encouraged to register with the Office of Student Service in order to determine appropriate accommodation. I will be pleased to provide accommodation, but students are responsible for notifying me.

Counseling and Mental Health Resources: Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center.
Sexual Assault and Harassment: Title IX makes it clear that violence and harassment based on sex and gender are civil rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here: http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/addressing_sexual_misconduct/reporting_sexual_misconduct/

- UF Online Course Evaluation Policy
Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://evaluations.ufl.edu. Evaluations are typically open during the last 2-3 weeks of the semester. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.

**Grading Scheme** Final grades, in turn, will be based on the following scale:

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<th>Percentage</th>
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<td>D-</td>
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<td>E</td>
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**Instructor(s)** To be determined.
British Drama, 1660-1800

THE LONG EIGHTEENTH-CENTURY: IMAGINATIVE GENRES

Instructor: Roger Maioli  
Email: rmaiolidossantos@ufl.edu  
Office: Turlington Hall, 4338  
Office hours: TBD

COURSE DESCRIPTION (also available on the English department website)
Not long after Shakespeare’s death in 1616, revolutionary turmoil led to all English theaters being closed for twenty years. With the Restoration of the monarchy in 1660, theaters reopened in London and other places in Great Britain, giving birth to a completely new tradition in drama. For the first time women were allowed on the stage, and key roles such as Desdemona or Cleopatra were no longer played by male adolescents; the new infrastructure of the theatres allowed for technical innovations and daring experimentation; and the slow emergence of an urban middle class eventually changed both the profile of theatergoers and the types of plays for which there was demand. This course surveys this rich tradition in the history of British drama, from Restoration libertine plays to the middle-class comedies that came to dominate the London scene in the late eighteenth century. Among the authors we will read are William Congreve, Aphra Behn, Susanna Centlivre, Oliver Goldsmith, and Richard Brinsley Sheridan.

COURSE OBJECTIVES
A student who successfully completes this course will be able to:
- Discuss eighteenth-century British drama as well as its historical evolution and connection to social changes in the period.
- Communicate in public and engage in group conversations critically but with respect for differences in opinion.
- Write analytical essays as well as shorter texts on literature and culture in the appropriate academic register.
READINGS
Both the plays and the pieces of criticism we are reading for this course are available in the following two anthologies:


Links and Policies
The requirements for this course fall all under several heads to be determined by the instructor. One possibility is to work with the following five heads: (a) attendance and participation, (b) quizzes, (c) weekly responses, (d) a midterm examination, and (e) a final essay. These five requirements are weighed as follows:

- Attendance and participation: 20%
- Quizzes: 20%
- Weekly responses: 20%
- Essay project: 20%
- Final essay: 20%

Here are further details about each requirement, which can be adjusted by each instructor:

* a) *Attendance and participation*. You begin the semester with 88 points (the equivalent of a B+). You then get extra points for participating in class discussion and you lose points for any of the following reasons: disruptive behavior in class, undue use of the internet during class, or unexcused absences. With regard to the last item, you are entitled to two unexcused absences during the semester. (Absences on the first week of class count towards that total!) Each additional unexcused absence will reduce your A&P score by a third of a letter — for instance, from 88 (B+) to 85 (B). Important: Six or more unexcused absences will result in failure. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx
b) Quizzes. There will be a total of seven quizzes. Check the course schedule for specific dates. When calculating your final grade for the quizzes, I’ll drop your lowest two scores. In other words, only your top 5 scores will count towards your final grade.

c) Weekly responses. Over the course of the semester you will write a series of short responses to the readings (150-200 words). These responses will be posted to Canvas starting the third week of class. I will be explaining them in class, but each response should do one of three things: offer a personal reading of a passage or text, identify a feature of the source that seems to call for an explanation, or pose a question for class discussion. Responses will not be graded for content, but regular submission counts for 20% of your grade. You are allowed to miss two of them without that affecting your grade.

d) Essay project. You will be writing a two-page project outlining a potential topic for your final essay. You will receive detailed instructions on this assignment a few weeks before it is due. Late projects will lose a third of a letter grade per day that they are late.

e) Final essay. This will be a 1400-1600 words essay on the topic outlined in your project, or on a different topic should you decide to change. You will receive detailed instructions on this essay a few weeks before it is due. Late essays will lose a third of a letter grade per day that they are late.

Grading Scheme

Final grades, in turn, will be based on the following scale:

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## COURSE SCHEDULE

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<th>TUESDAY (responses Group 1)</th>
<th>THURSDAY (responses Group 2)</th>
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<td>1. Jan 3-5</td>
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<td>7. Feb 14-16</td>
<td>Quiz on Gay, Review Session</td>
<td>Essay Project Due</td>
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<td>10. Mar 7-8</td>
<td>SPRING BREAK</td>
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<td>14. Apr 4-6</td>
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| 15. Apr 11-13 | Quiz on Collier and Steele  
Final essay workshop. | 15. Apr 11-13 | Final essay due. |
| 16. Apr 18  | Course evaluations; conclusion | 16. Apr 18  | NO CLASS |
ADDITIONAL COURSE POLICY

Punctuality: I will take attendance at the beginning of class. If you are not in class at that point, you will be counted as absent. Consult the course policy above for how your attendance will impact your grade.

Plagiarism: All written assignments should be your own work. Plagiarizing the work of others (by copying printed or online sources without acknowledgement) is illegal, and you may fail the course if you plagiarize. If you have questions about how to document your sources, or if you want to make sure you are not committing plagiarism without realizing it, please ask me.

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