

## Engl 4000: Broadside Ballads and Working-Class Literature, Spring 2017, Dr. Laura Miller

Catalog name: Pre-1800 British Literature

Office: TLC 2238 [lmiller@westga.edu](mailto:lmiller@westga.edu) Phone x94891

Office Hours: MW 8:45-9:15; 12:30-1:45. F (online and by appointment) 8:45-12:45.

Meeting times/location: MW 2:00-3:15 Pafford 307

**Description:** This class surveys Restoration and Eighteenth-Century British literature through representations of workers. We will read popular works that were accessible to a wide range of readers, including cheap, one-penny broadside ballads that told tragic or entertaining stories taken directly from the headlines. Some of the longer texts we will read had tremendous influence: *The Beggar's Opera* helped pave the way for the modern musical; *Pamela* was a divisive novel about a servant girl's rise to elite status. We will read *Memoirs of a Woman of Pleasure*, the coming-of-age sexually explicit novel about a prostitute that became one of the most banned (and sought-after!) books of all time. We will also spend time on the art of William Hogarth, whose sequential art anticipates contemporary genres like the graphic novel. From this class, students will learn how short and long forms illuminate what we (would eventually) call working-class perspectives.

### Course Objectives. Students will:

- develop the ability to understand, analyze, and critique selections of Restoration and Eighteenth-Century literature in order to gain familiarity with the content and defining qualities of the period.
- gain an understanding of the interrelationship between Restoration and Eighteenth-Century texts and their cultural milieu.
- recognize theoretical and critical approaches to the analysis of Restoration and Eighteenth-Century literature.
- demonstrate in both oral and written work a discipline-specific critical facility through convincing and well-supported analysis of related material.
- demonstrate their command of academic English and the tenets of sound composition by means of thesis-driven analytical prose.
- learn to use discipline-specific computer technologies related to the study of language.

### Program Goals Revised English Program Learning Outcomes (updated March 5, 2016)

English majors will be able to

- Understand and assess the traditions, conventions, and contexts associated with the study of the English language and its literatures.
- Apply critical thinking skills to the analysis, synthesis, and evaluation of information and ideas from diverse oral, written, and/or visual sources.
- Conduct research, develop organizational strategies, and compose professional documents using the academic conventions of English Studies as a discipline.

### The following texts are required for this class:

Samuel Richardson	Pamela	978-0199536498
John Cleland	Memoirs of a Woman of Pleasure	978-0140432497
John Gay	The Beggar's Opera	978-0140432206
William Hogarth, Ed. Shesgreen	Engravings by Hogarth	978-0486224794
You will also need reliable internet access for the databases we will be using and a Spotify		

account ([www.spotify.com](http://www.spotify.com)) to listen to our ballads playlist.

### Student Responsibilities

Your main responsibilities are to come to class prepared, participate in discussions, turn in your assignments on time, and do as well as you can on the assignments. Assignments will be graded according to the English department's grading guidelines (available on the department website). Students customarily need to do at least two or three hours of work for each hour of class meeting time. Try to budget your time accordingly, and please see me in my office hours if you are struggling with the readings or workload. Please check in with CourseDen regularly to

#### Class assignments

Ballad Project Using Old Bailey  
Online (6 pp) 20%  
5 Quizzes 25%  
Lead Ballad Discussion 15%  
Analytical Essay (5 pp) 20%  
Group Project: Game or Toy  
Design (length varies) 20%

find materials that will help you with the course and the assignments. \*If you are a student with a documented disability, make sure you send me your SAR so that I can accommodate you.

**Handouts for all assignments will be distributed via email and on CourseDen.**

#### Attendance policy

- You are required to attend and participate in each session of this class.
- You will have **three free absence days** for life events, illness, and emergencies. You can miss these three sessions for any reason at all. If you miss a class, you are still responsible for the work during that class. If you miss only one class, but it is on an exam or presentation day, you will receive a zero for that assignment.
- **If you miss more than three class sessions**, your overall grade for the class will be reduced by one letter grade for each two additional class sessions missed. For example, if you earn a B in the class and you have missed five classes, your B will be reduced to a C. If you are having problems with attendance, please see me.
- **If you are late or absent, get notes from another classmate.** Most of the important announcements happen during the first ten minutes of class. Excessive lateness will also result in a deduction from the overall course grade. Look at your schedule and make sure you have enough time to get from class to class, work to class, etc.
- **Write down the contact information for at least one student in the class here:**

#### Class atmosphere and guidelines

- You must do all of the required reading before coming to class so that you will understand our discussions. Quizzes will be based on the assigned reading.
- Be respectful of your classmates in class discussions.
- Take notes in class, even if you think you'll remember what is said.
- Silence all phones and laptops before class. **No texting or social media in class.** If there is an emergency and you must take a call or send a text, sit by the door and leave quickly and quietly to do so. If it's not worth getting up and leaving the classroom, then it can wait until class ends.

**University policies that apply to all courses may be found at the following link:**

[http://www.westga.edu/assetsDept/vpaa/Common\\_Language\\_for\\_Course\\_Syllabi.pdf](http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf)

You must familiarize yourself with these policies. They concern plagiarism/the honor code, the Americans with Disabilities Act, our credit hour policy, and some information regarding workload expectations for college-level classes.

**Citation Style and Formatting:** We will use MLA style and formatting on all essays for this class. If you ever have any questions about how to cite a source, please see me.

**Recycled papers:** no paper previously submitted for any course—even if you wrote it—will be accepted for course credit. If you would like to build on something you've worked on previously, bring your old paper by my office, and we'll arrange for you to develop another aspect of your topic.

**Late work** will be penalized 5 points for each day that it is late. Late includes everything following the last minute of class. So, a paper due on a Monday and turned in on a Wednesday loses ten points. A paper due on a Monday and turned in an hour after class ends will lose 5 points.

**Trigger Warnings.** It is impossible for me to control or predict what will trigger a student. If you are triggered by something, feel free to step out of class if it happens there, contact me, or visit office hours.

**Our mental health and our community:** If you are having thoughts of harming yourself or another, please seek help. You are worth so much more than you know. Recovering from adversity is hard work, but worth it, because you are worth it. There are free campus resources to help you. The number for our counseling center (with free counseling) is 678-839-6428. 839-6000 is the number for campus police. The national suicide prevention lifeline is 1 (800) 273-8255. Call them. And please: if you see something, say something. For example, reach out to your roommate if he/she has seemed unhappy and withdrawn lately. If you want someone to get help who seems unwilling to do so, visit <http://www.westga.edu/uwgcares/> and use the link provided to contact the university anonymously. We are living in a violent time and there are many things we cannot control. We can all do our part to create a college climate of friendliness and compassion.

**Title IX Reporting:** As of July 1, all faculty and staff at public universities in Georgia became mandatory reporters for sexual assault. We are required to report all sexual assault, and we are not allowed to maintain the information in confidence with the student. What this means for you is that if you come to me and tell me about an incident of sexual misconduct, I am required to report it. Please call one of the above-listed numbers or email [counseling@westga.edu](mailto:counseling@westga.edu) to talk with someone in the event that you have a concern related to sexual assault or misconduct.

### **Course Schedule:**

\*Q = Quiz

\*The readings next to a date are due on that date.

Other Important Dates:

Drop period ENDS 1/11

Add period ENDS 1/12

Withdrawal deadline to receive a grade of W March 2.

### **Guide to Abbreviations**

E – emailed copy of/link to reading

EBBA --- English Broadside Ballad Archive

S – Spotify playlist (you can also google lyrics if you need to have the text in front of you)

Date	In-class Activity	Readings
Jan 9	Intro	n/a
Jan 11	Child Ballads	<p>“Chevy Chase,”  <a href="http://www.luminarium.org/medlit/medlyric/chevychase.htm">http://www.luminarium.org/medlit/medlyric/chevychase.htm</a>  <i>Spectator</i> #70 on “Chevy Chase,”  <a href="http://www2.scc.rutgers.edu/spectator/text/may1711/no70.html">http://www2.scc.rutgers.edu/spectator/text/may1711/no70.html</a>            “The Fair Flower of Northumberland,” (listen to S and read)  <a href="https://betterknowachildballad.wordpress.com/2012/09/14/child-9-the-fair-flower-of-northumberland/">https://betterknowachildballad.wordpress.com/2012/09/14/child-9-the-fair-flower-of-northumberland/</a></p>
Jan 18 Jan 23	William Hogarth, Bodleian Images Site	<p><i>Marriage A La Mode</i>,  <i>The Rake’s Progress</i>,  <i>The Harlot’s Progress</i>,  <i>Industry and Idleness</i>,  <i>Beer Street/Gin Lane</i>,  <i>The Four Stages of Cruelty, Before and After</i>            Bodleian Image Match  <a href="http://balladsblog.bodleian.ox.ac.uk/blog/570">http://balladsblog.bodleian.ox.ac.uk/blog/570</a>            Bodleian Image Search  <a href="http://balladsblog.bodleian.ox.ac.uk/blog/1069">http://balladsblog.bodleian.ox.ac.uk/blog/1069</a></p>
Jan 25 Q Jan 30	Pepys Ballads	<p>“Anne Wallen’s Lamentation” (EBBA 20053), “The Unnatural Wife” (EBBA 20051), “The Country Cozen,” (EBBA 21263) “The Biter Bitten” (21156), “The Fair Maid of Islington” (EBBA 33797) “The Gelding of the Devil” (EBBA 22015), “The Lamentation of Master Page’s Wife” (EBBA 30122)</p>
Feb 1	Lecture: History of Opera	Work on ballad project
Feb 6 Feb 8	Unsavoury Types: <i>The Beggar’s Opera</i>	<p><b>Ballad Project using Old Bailey Online Due in Class</b>  <i>The Beggar’s Opera</i>, “Folsom Prison Blues,” (S) “Lily, Rosemary, and the Jack of Hearts,” (S) “Muswell Hillbilly,” (S) “Holloway Jail” (S) “Mack the Knife” (S)</p>
Feb 13 Q Feb 15 Feb 20	Print and Desire	<p>“The Swimming Lady,” (EBBA 21687) “Crafty Lass of the West” (EBBA 21674), Jane Shore (EBBA 30969 and EBBA 20229), <i>Memoirs of a Woman of Pleasure</i></p>
Feb 22 Feb 27 Mar 1 Q	Virtue Rewarded: <i>Pamela</i>	<p><i>Pamela</i>, “The Lass of Aughrim,” (S) “She is like the Swallow,” (S)</p>
March 6 March 8	Slavery vs Service	<p>Essays on Slavery (E), Wheatley (E), “The Algier Slave’s Releasement” (EBBA 21850), The Lady and the Blackamoor (EBBA 20261), <i>The Servant’s Calling</i>, (E), <i>A Present for a Servant-Maid</i> (E)</p>
March 13 March 15 March 27	Sex Work and Gender Work	<p><i>The Histories of Some of the Penitents in the Magdalen House</i> (E); <i>Covent Garden Ladies</i> (E); “The Female Husband,”(E) “Lola,” (S) “Lady Godiva’s Operation” (S)</p>

Apr 3 Q Apr 5	Work and Trades	<i>Complete English Tradesman</i> , "Thresher's Labour" (E) "Woman's Labour" (E), "Dead and Alive," (EBBA 21782), "South Sea Ballad" (EBBA 31101) "Get Back in the Line" (S)
Apr 10 Apr 12 Apr 17	Sex Work and the Modern Ballad Opera	<b>Analytical Essay Due Apr 10</b> <i>McCabe and Mrs Miller</i> , "Winter Lady," (S) "The Stranger Song," (S) "Sisters of Mercy," (S) "Suzanne," (S) "So Long, Marianne" (S)
Apr 19 Q Apr 24 Apr 26	Ballads then/Ballads today	<b>Spotify Playlist (ALL S)</b> <b>Feelings</b> "Tangled Up in Blue," "Dear Theodosia," "Hospital," "Abigail, Belle of Kilronan," "That Summer Feeling," "Coat of Many Colors," "Hurt," "Snowbird" <b>Genre Questions</b> "Smothered in Hugs," "Holland, 1945," "Superfreaky Memories," "Over the Hills and Far Away" <b>Love—Pleasant</b> "Me and Bobby McGee," "The Luckiest Guy on the Lower East Side," "Girl From the North Country," "Midnight Train to Georgia" <b>The Struggle</b> "Hard Knock Life (Ghetto Anthem)," "Superstar," "Living for the City," "The Best Ever Death Metal Band in Denton," "The Weight" <b>Social Activism</b> "Hurricane," "Only a Pawn in Their Game," "The Ballad of Hollis Brown," "Fernando," "Harper Valley PTA" <b>Love—Unfortunate</b> "Reno Dakota," "Stand By Your Man," "Santeria," "William Taylor," "O Waly, Waly," "Puff, the Magic Dragon," "Train from Kansas City," "Letter from an Occupant," "In California," "No Children" <b>Things Happen to Men</b> "Alexander Hamilton," "The Ballad of Sweeney Todd," "House of the Rising Sun," "Friend of the Devil," "The Gambler," "Blinded by the Light," "Wichita Lineman," "Freedom '90" <b>A &amp; B</b> "The Ballad of John and Yoko," "Romeo and Juliet," "Bonnie and Clyde," (in French) ***Additional Playlist selections per your contributions bc I am old and boring
May 1	Workshop day/Evals	Bring materials for final projects.
May 8	2:00-4:30 Game Day	<b>Final projects due</b>