

# HST 305: *Topics in the History of England, Fairest Albion: English Society 1688-1832*

Spring 2016

Class Time: Mondays 6:30 – 9:30 PM

Class Location: HAST 123

Instructor: Kyle B. Robinson,  
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(please be aware that I may not respond to emails sent after 6:00 PM on weekdays and during the weekend until the following morning – for weekends this means Monday morning)

Office Location: 65 Orchard Street, Third Floor

Office Hours: Mondays 2:00 – 4:00 PM and by appointment

## Course Description

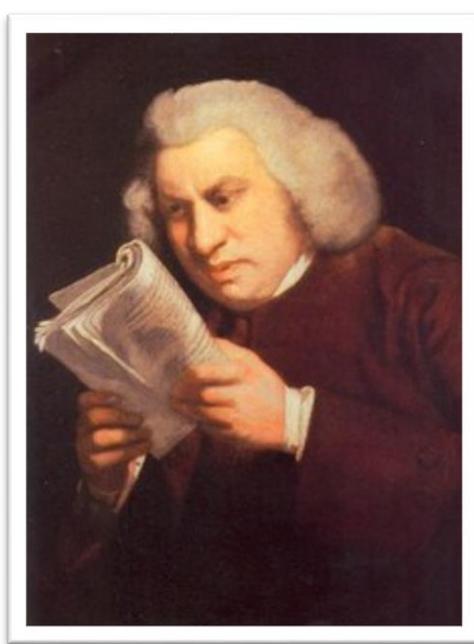
When William III landed at Torbay on England's southern coast in 1688 he inaugurated a period of sustained growth consolidating the English state under a limited Monarchy and governing Parliament. Termed the Glorious Revolution, his advent unified England under a Protestant ascendancy that bound its citizens together in an ordered and hierarchical state persisting until the reorganization of English politics in 1832. Meanwhile, the same culture of ordered hierarchy also produced one of the most economically and intellectually dynamic societies of the eighteenth century. This course seeks to understand both the continuities and challenges of ordered, confessional, and hierarchical life in England from the Glorious Revolution until the Great Reform Bill of 1832. This course will consist of primary and secondary readings, lectures, class discussions, and student writing assignments.

## Course Objectives

- Understand the political and social continuities of England from 1688-1832.
- Comprehension of the major religious, philosophical, and cultural themes of eighteenth century English life.
- Work towards an understanding of England's relationship to the general narrative of British history from the late seventeenth through early nineteenth centuries.
- Recognition of the value of primary documents for the study and practice of history.
- Acquisition and perfection of basic college writing skills, critical thinking, and discussion.
- Recognition of the importance of historical knowledge for understanding contemporary issues.
- The general demonstration of an ability to research, analyze and communicate informed conclusions about European History.
- The general demonstration of an understanding of the basic narratives of European history.



(Smith. *The Seven Bishops Committed to the Tower.* 1688)



(Reynolds. *Portrait of Samuel Johnson*. 1775)

## Required Texts

Frank O’Gorman. *The Long Eighteenth Century: British Political and Social History 1688-1832*. (London: Hodder Arnold, 2006). ISBN 978-0340567517

John Brewer. *The Pleasures of the Imagination: English Culture in the Eighteenth Century*. (New York: Farrar, Straus and Giroux, 1997). ISBN 978-0374234584

Samuel Richardson. *Pamela, or, Virtue Rewarded*. Peter Sabor ed. (New York: Penguin, 1981) ISBN 978-0140431407

William Cobbett. *Rural Rides*. Ian Dyck ed. (London: Penguin, 2005) ISBN 978-0140435795

### *Electronic Reserves and Links*

In addition to the above texts, certain course materials will be made available electronically and will be indicated as such with either an ER or Link. You are required to bring a printed copy of all assigned Electronic Reserves and linked webpages (except those of musical recordings) to their respective class session in order to facilitate discussion.

## Assignments

**The Theme Piece:** There are no exams or quizzes in this class. Instead, you will have three major writing assignments called Theme Pieces. Each Theme Piece will be 5-7 pages and based on **one** chosen work from a provided list of primary and secondary texts related to five general themes in the history of eighteenth century England. These themes are: *Politics and War*, *Economies and Goods*, *Religious Life and Thought*, *Arts and Literature*, and *Philosophy and Learning*. You can only write one Theme Piece from each theme category. **One and only one** of these themes pieces must be based on a primary source. The First Theme Piece is due February 8, the Second Theme Piece is due March 21, and the Third Theme Piece is due May 2. In order to make sure you are fully acquainted with my expectations for the Theme Pieces and my requirements for College level writing, the First Theme piece is only worth 15% of your grade while the remainders are worth 30%.

**Theme Piece Requirements:** In addition to meeting the length requirement of 5-7 pages, the successful theme piece will have the following:

1. A heading with your name, the course number, the date, the title of the theme category, and a complete citation for the work (these are provided in the theme list).
2. An Introductory paragraph in which you summarize the book in your own words and relate the main points the author sought to argue in his work. The final sentence of this paragraph should usually be your thesis statement. (See no.3)
3. A clearly identifiable thesis statement (meaning argument) about the chosen text. The successful thesis will state your interpretation of the success, failures, and merits of the author's work while outlining your intended analytical structure for the paper.
4. Analysis of the major themes and structure of the work, as well as the types and usage of the sources supporting the author's argument.
5. A consideration of what this particular text reveals in specific relation to its theme category as well as in relation to the history, culture, and society of eighteenth century England.
6. A coherent grammatical structure and flow.
7. Proper Citations: When referencing the work under consideration, please place the page number in parentheses at the end of the sentence (#). Remember, you must do this for all material that you paraphrase or quote from the text. All other works referenced in the paper must be done in the Chicago style (see: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html))

The successful Theme Piece **WILL NEVER**:

1. Plagiarize
2. Not meet the length requirement.
3. Use the first person (you, I, we, us, our, my, etc.).
4. Use contractions or colloquialisms, 'cause I ain't got no time fo' dat, lol.
5. Repeat clichéd phrases or sloppy historical generalizations like "back then," or "in the past."
6. Have poor wording and tense confusion (remember, the past is written about in the past tense, books we read about the past are written about using the present tense. For example: Frank O'Gorman *writes* about the central role George III *played* in the creation of a new identity for the monarchy.).
7. Simply summarize the text under consideration without providing any analysis, thesis, historical context or interpretation.
8. Fail to consider the text's relationship to its theme category and the general history of eighteenth century English culture and society.

**Note:** As some of the "texts" in the theme lists are paintings, novels, and poetry, if you have never substantially written an historical essay on this type of work I suggest you schedule an appointment with me to discuss some basic strategies of critical interpretation.

**Class Participation:** A substantial portion of your final grade is based on classroom participation. All students are expected to attend all class meetings and to notify me in advance if you must miss a class. Excessive unexcused absences will affect your grade. You should come to class having read the assigned texts and prepared to discuss them. Simple attendance is not enough; there is no such thing as passive participation. In class discussion I expect and encourage a diversity of perspectives as well as honest and respectful disagreement. If you are having difficulties speaking up in class, please come see me and we will develop some strategies together.

**What does effective class participation look like?** In terms of the class participation grade, the following rubric roughly outlines my expectations:

- A: regular class attendance, always fully prepared (= having completed *and* thought about the readings), regularly contributes positive, thoughtful comments
- B: regular class attendance, usually prepared, makes a sincere effort to contribute often
- C/D: several absences, inconsistent preparation, occasional contributions to discussion
- F: many absences, usually unprepared, vague or rare contributions

## Grading

First Theme Piece:	15%
Second Theme Piece:	30%
Third Theme Piece:	30%
Participation and attendance:	25%

Grades for this course will be determined using Roberts Wesleyan College’s grading scale:

93-100 = A	73-76 = C
90-92 = A-	70-72 = C-
87-89 = B+	67-69 = D+
83-86 = B	63-66 = D
80-82 = B-	60-62 = D-
77-79 = C+	0-59 = F

## Technology Policy

For good or ill (most likely ill), we currently live in a “digital” age. Although the value of handwritten note taking skills for your comprehension of the course and intellectual development cannot be overstated, you may nonetheless bring a laptop or tablet to class to take notes. However, the use of cell phones and smart phones is strictly forbidden during class, and if used will result in a failing participation grade. If you choose to use laptops or tablets in class, it must be for academic purposes. Occasionally, I may ask you to turn off your devices (such as during class discussion when total attention is required). If the use or misuse of technology becomes an issue during in-class discussions, workshops, and assignments (i.e., checking Facebook, watching Youtube videos, Tweeting, Snapchatting, etc.), then I reserve the right to alter the technology policy (and your grade) as I see fit.

## Late Work and Missed Assignments

Late work will not be accepted. **No exceptions.** Any extenuating circumstances should be communicated directly to the instructor as soon as possible. Assignment deadlines are made clear at the beginning of the course which means there are very few reasonable excuses for missing them.

## **Academic Integrity**

As members of an academic community, students and faculty assume certain responsibilities, one of which is to engage in honest communication. Academic dishonesty is a serious violation of the trust upon which an academic community depends. A common form of academic dishonesty is plagiarism. Plagiarism entails the representation of another person's work as one's own, or the attempt to blur the line between one's own ideas or words and those borrowed from another source. More specifically, this means the use of an idea, phrase, or other materials from a written or spoken source without acknowledgment in a work for which a student claims authorship. Poor or weak paraphrasing also counts as plagiarism. It is simply not enough to substantially copy the work of another author and place a footnote at the end of a sentence or paragraph. The sentence structure, word choice, and flow of the sentence must be yours and not anyone else's. Further examples of plagiarism include: the misrepresentation of sources used in a work for which the student claims authorship, the improper use of course materials in a work for which the student claims authorship, the use of papers purchased online and turned in as one's own work, submission of written work such as laboratory reports, computer programs, or papers, which have been copied from the work of other students, with or without their knowledge and consent. A student can avoid the risk of plagiarism in written work or oral presentations by both competently paraphrasing and clearly indicating, either in footnotes or in the paper or presentation itself, the source of any idea or wording that he or she did not produce. Again, sources must be given regardless of whether the idea, phrase or other material is quoted directly, paraphrased or summarized in the student-writer's own words.

In cases where plagiarism is evident, Roberts Wesleyan College's policy governing academic dishonesty will be followed. The penalty for a first event of plagiarism is an "F" for the assignment. Particularly egregious or repeat offenses may require dismissal from the course. All offenses will be subject to reporting to the Department, the Officer of Record and the Academic Integrity Committee.

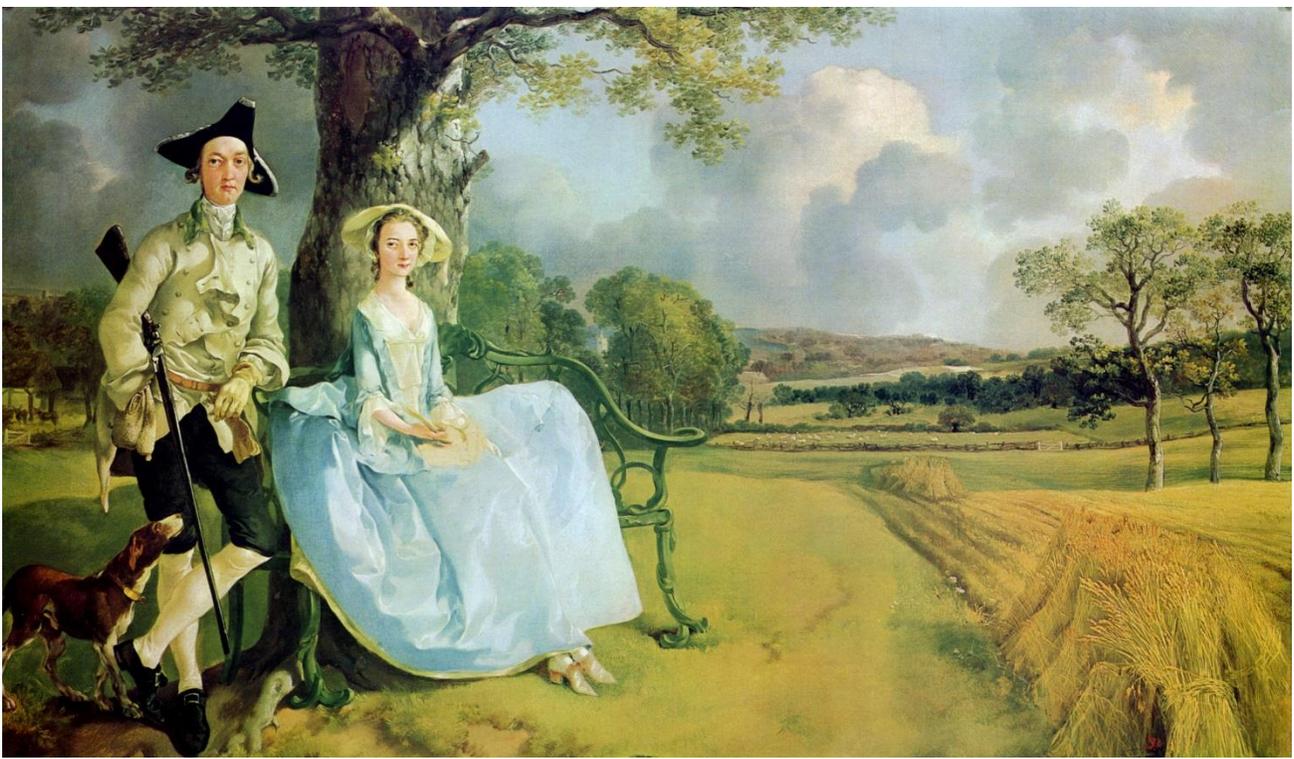
For the complete policy statement from Roberts Wesleyan College on Student Academic Honesty, see: <https://www.roberts.edu/catalog?id=701>

## **Academic Assistance**

Roberts Wesleyan College welcomes students of all educational backgrounds and abilities. I invite you to talk with me about any concerns or situations that may affect your ability to complete your assignments successfully. If you have any issues throughout the semester, I strongly encourage you to contact the Learning Center and the Coordinator of Services for Students with Disabilities. For more information please visit: <http://www.roberts.edu/student-experience/disability-services/academic-support.aspx>

## **Diversity**

As a Christian community, Roberts Wesleyan College seeks to create a Biblical, Christ centered, and inclusive learning environment that recognizes and values human diversity as a reflection of the Kingdom of God, esteems all people, and prepares students to serve in a global environment. Faculty and students alike are expected to contribute to a classroom environment in which all individuals feel safe, welcomed, valued, and respected, and diverse perspectives can be shared, heard, and examined critically.



(Gainsborough. Mr. & Mrs. Andrews. 1748-1750)

### Course Schedule (January 11 – May 6)

## *Prologue: This Realm of England*

**Monday 1/11: An Introduction to Britain, England, and the Long Eighteenth Century**  
In class examination of Anon. *The Confinement of the Seven Bishops*. (London: 1688).

**Monday 1/18: MARTIN LUTHER KING JR. DAY**  
No Class

## *Act I: Of Kings, Clergy, and Custom*

**Monday 1/25: *The Glorious Revolution: William our Deliverer***  
O’Gorman, Chapters 1-2

**Link.** *The English Bill of Rights* (1689): [http://avalon.law.yale.edu/17th\\_century/england.asp](http://avalon.law.yale.edu/17th_century/england.asp)

**Monday 2/1: *The Augustan Age: Hanoverian England***  
O’Gorman, Chapters 3-5

**ER.** excerpt from: William Warburton, Bishop of Gloucester. *The Alliance between Church and State: or the necessity of an established religion*. (1736) in *English Historical Documents 1714-1783*. ed. D.B. Horn and Mary Ransome. (London: Eyre & Spottiswoode, 1957), 354-358.

**Monday 2/8: George III: Glory and Loss**

O’Gorman, Chapters 7-8

**ER.** Excerpt on the character of George III from: Sir Nathaniel Wraxall. *Historical Memoirs*. (1815) in *English Historical Documents 1714-1783*. ed. D.B. Horn and Mary Ransome. (London: Eyre & Spottiswoode, 1957), 105-106.

**\*First Theme Piece Due\***

**Monday 2/15: WINTER BREAK**

No Class

**Monday 2/22: Threat, Stability, and Triumph: The Revolutionary and Napoleonic Challenge**

O’Gorman, Chapters 9-10

**ER.** Excerpts from: Arthur Young. *National Danger and the Means of Safety* (1797), Lieutenant J. Smith. *Diary, 3 June 1794* (1794), Rear-Admiral Sir Horatio Nelson, KB. *Letter to Lord St. Vincent, 3 Aug. 1798*. (1798), H.M. George III. *Letter to the bishop of Worcester, 30 Nov. 1803* (1803), and Vice-Admiral Collingwood, Commander-in-Chief off Cadiz, *Letter to the Admiralty, 22 Oct. 1805* (1805) in *English Historical Documents 1783-1832*. ed. A. Aspinall and E. Anthony Smith. (London: Eyre & Spottiswoode, 1959), 887-891, 901, 905-907.

**Monday 2/29: The Warm Afterglow of Order**

O’Gorman, Chapters 11-12

**ER.** Excerpts from: *The Declaration of Framework Knitters* (1812), Earl Fitzwilliam, Lord Lieutenant of the West Riding. *Letter to Viscount Sidmouth, 25 July 1812* (1812), and Thomas Broughton of Barnsley, Weaver. *Testimony to H.M. Justices of the Peace, West Riding of Yorkshire* (1812) in *English Historical Documents 1783-1832*. ed. A. Aspinall and E. Anthony Smith. (London: Eyre & Spottiswoode, 1959), 531-535.

***Entr’acte: Virtue Rewarded***

**Monday 3/7: Pamela Part I**

Pamela, Volume I (*Her Letters and Her Journal*)

**Monday 3/14: Pamela Part II**

Pamela, Volume II (*Her Journal Continued*)

## ***Act II: Of Imagination, Wonder, and Pleasure***

### **Monday 3/21: *Defining English Cultural Life***

Brewer, Part I “Contexts”

### **\**Second Theme Piece Due*\***

### **Monday 3/28: EASTER RECESS**

No Class

### **Wednesday, (Alias Monday), 3/30: *The English Imagination on Paper and Canvas***

Brewer Parts II & III “Print,” and “Paint”

**ER.** William Hogarth. *Industry and Idleness*. (1747).

### **Monday 4/4: *Performing Englishness***

Brewer Part IV “Performance”

**ER.** James Boswell. “A letter from James Boswell, Esq. on Shakespeare’s Jubilee at Stratford-upon-Avon,” *The London Magazine, or Gentlemen’s Monthly Intelligencer*. (September, 1769): 451-454.

or

**Link.** Transcription. James Boswell. “A letter from James Boswell, Esq. on Shakespeare’s Jubilee at Stratford-upon-Avon,” *The London Magazine, or Gentlemen’s Monthly Intelligencer*. (September, 1769): 451-454.

<https://andromeda.rutgers.edu/~jlynch/Texts/jubilee.html>

### **Monday 4/11: *The Art of Life in England’s Every Corner***

Brewer Part VI “Province and Nation”

**Link.** John Marsh. Symphony No. 6 in D Major (1796),

<https://www.youtube.com/watch?v=gkJE8bDTzPc>

### **Monday 4/18: *This Picturesque Realm***

Brewer, Part VII “Britain” & Conclusion

**ER.** Excerpt from: William Gilpin. *Observations, relative chiefly to picturesque beauty, made in the year 1772, on several parts of England; particularly the mountains, and lakes of Cumberland, and Westmoreland*. 3<sup>rd</sup> ed. Vol. I. (London: R. Blamire, 1792), 141-187.

## ***Epilogue: Journeys on the Cusp of Change***

**Monday 4/25: *Rural Rides Part I***

Rural Rides, TBD

**Monday 5/2: *Rural Rides Part II***

Rural Rides, TBD

***\*Third Theme Piece Due\****

## Theme Categories and Book List

**Key:** Items in the Golisano Library indicated with “+” Primary sources indicated with “\*”  
Groupings of texts indicated with [brackets].

**Note:** Many of these texts will have to be obtained through the use of Interlibrary loan. If you have never used Interlibrary loan or are have trouble finding one of these texts, please let me know and I will help in any way I can.

### *Religious Life and Thought*

+Kenneth J. Collins. *A Real Christian: The Life of John Wesley*. (Nashville: Abingdon Press, 1999).

J.A.I. Champion. *The pillars of priestcraft shaken : The Church of England and its enemies, 1660-1730* (Cambridge: Cambridge University Press, 1992).

+Richard P. Heitzenrater. *Wesley and the people called Methodists*. (Nashville, Abingdon Press, 2013).

Donald Spaeth. *The Church in an age of danger: parsons and parishioners, 1660-1740*. (New York : Cambridge University Press, 2000).

Brodie Waddell. *God, duty and community in English economic life, 1660-1720*. (Woodbridge, Suffolk: Boydell Press, 2012).

B.W. Young. *Religion and enlightenment in eighteenth-century England : theological debate from Locke to Burke*. (Oxford: Oxford University Press, 1998).

+\*Daniel Defoe. *The life and strange surprising adventures of Robinson Crusoe*. (New York: Grosset and Dunlap, 1946).

+\*Oliver Goldsmith. *The Vicar of Wakefield*. (New York: The Heritage Press, 1939).

+\*[John Wesley. “The Character of a Methodist” in *The Works of John Wesley*. Vol. VIII (Grand Rapids: Zondervan Publishing House, 1958) and John Wesley. “An Earnest Appeal to Men of Reason and Religion” in *The Works of John Wesley*. Vol. VIII (Grand Rapids: Zondervan Publishing House, 1958).

### *Economies and Goods*

Maxine Berg. *Luxury & Pleasure in Eighteenth Century Britain*. (Oxford: Oxford University Press, 2005).

John Brewer. *The Sinews of Power: War, Money and the English State, 1688-1783*. (New York: Alfred A. Knopf, 1989).

David Hancock. *Citizens of the World: London Merchants and the integration of the British Atlantic Community, 1735-1785*. (Cambridge: Cambridge University Press, 1995).

Paul A. Pickering. *The people's bread : a history of the Anti-Corn Law League*. (London : Leicester University Press, 2000).

E.P. Thompson. *Customs in Common*. (New York: New Press, 1991).

+E.P. Thompson. *The Making of the English Working Class*. (New York: Vintage Books, 1966).

Deborah Valenze. *The First Industrial Woman*. (Oxford: Oxford University Press, 1995).

Brodie Waddell. *God, duty and community in English economic life, 1660-1720*. (Woodbridge, Suffolk: Boydell Press, 2012).

+\*Daniel Defoe. *The life and strange surprising adventures of Robinson Crusoe*. (New York: Grosset and Dunlap, 1946).

\*Bernard Mandeville. *The Fable of the Bees*. ed. Phillip Harth. (London: Penguin Books, 1970).

### ***Politics and War***

Jeremy Black. *Walpole in Power*. (Stroud, Gloucestershire : Sutton, 2001).

John Brewer. *The Sinews of Power: War, Money and the English State, 1688-1783*. (New York: Alfred A. Knopf, 1989).

Linda Colley. *Captives: Britain, Empire, and the World, 1600-1850*. (New York: Anchor Books, 2002).

Antonia Fraser. *Perilous question : reform or revolution? Britain on the brink, 1832*. (New York: Public Affairs, 2013).

Christopher Hibbert. *Redcoats and Rebels: The American Revolution through British Eyes*. (Avon Books: New York, 1990).

Christopher Hibbert. *Wellington : a personal history*. (Reading, Mass. : Addison-Wesley, 1997).

Peter Jupp. *British politics on the eve of reform : the Duke of Wellington's administration, 1828-30*. (New York : St. Martin's Press, 1998).

Jon Latimer. *1812 : war with America*. (Cambridge, Mass. : Belknap Press of Harvard University Press, 2007).

Frank McLynn. *1759 : the year Britain became master of the world*. (New York : Atlantic Monthly Press, 2004).

Michael J. Turner. *British politics in an age of reform*. (New York : St. Martin's Press, 1999).

Edward Vallance. *The Glorious Revolution 1688: Britain's Fight for Liberty*. (New York: Pegasus Books, 2008).

\*Edmund Burke. *Reflections on the Revolution in France*. ed. Conor Cruise O'Brien. (London: Penguin, 1986).

\*Peter Oliver. *Peter Oliver's Origin & Progress of the American Rebellion: A Tory View*. ed. Douglass Adair & John A. Schutz. (Stanford, CA: Stanford University Press, 1961).

### ***Arts and Literature***

Hugh Belsey. *Thomas Gainsborough : a country life*. (New York : Prestel, 2002).

Jeremy Black. *A subject for taste : culture in eighteenth-century England*. (New York: Palgrave Macmillan, 2005).

Leo Damrosch. *Jonathan Swift : his life and his world*. (New Haven : Yale University Press, 2013).

Michael Foot. *The Pen & The Sword*. (London: MacGibbon & Kee, 1958).

+\*Jane Austen. *Pride and Prejudice: an annotated edition*. ed. Patricia Meyer Spacks. (Cambridge, MA: Belknap Press of Harvard University Press, 2010).

\*[Joseph Wright of Derby. *A Philosopher Lecturing on the Orrery*. (1766) ([https://upload.wikimedia.org/wikipedia/commons/d/d3/Wright\\_of\\_Derby%2C\\_The\\_Orrery.jpg](https://upload.wikimedia.org/wikipedia/commons/d/d3/Wright_of_Derby%2C_The_Orrery.jpg)) and *An Experiment on a Bird in an Air Pump*. (1768) ([https://upload.wikimedia.org/wikipedia/commons/2/22/An\\_Experiment\\_on\\_a\\_Bird\\_in\\_a\\_n\\_Air\\_Pump\\_by\\_Joseph\\_Wright\\_of\\_Derby%2C\\_1768.jpg](https://upload.wikimedia.org/wikipedia/commons/2/22/An_Experiment_on_a_Bird_in_a_n_Air_Pump_by_Joseph_Wright_of_Derby%2C_1768.jpg).)]

+\*Oliver Goldsmith. "The Deserted Village" in Goldsmith's *The deserted village, The traveller; Gray's Elegy in a country churchyard*. (Boston: Ginn and Co, 1916).

+\*Joshua Reynolds. *Discourses delivered to the students of the Royal Academy*. ed. Roger Fry (New York: EP Dutton, 1778).

+\* Richard Brinsley Sheridan. "The School for Scandal" in *Six plays. Edited, with an introduction, by Louis Kronenberger*. Ed. Louis Kronenberger. (New York: Hill and Wang, 1957).

+\*Tobias Smollett. *The expedition of Humphry Clinker*. (New York, The Modern Library, 1929).

### ***Philosophy and Learning***

J.A.I. Champion. *The pillars of priestcraft shaken : The Church of England and its enemies, 1660-1730* (Cambridge: Cambridge University Press, 1992).

J.C.D. Clark. *Samuel Johnson : literature, religion, and English cultural politics from the Restoration to Romanticism*. (Cambridge: Cambridge University Press, 1994).

G.R. Cragg. *Reason and Authority in Eighteenth Century England*. (Cambridge: Cambridge University Press, 1964).

Paul A. Elliott. *Enlightenment, Modernity and Science: Geographies of Scientific Culture in Georgian England*. (London: I.B. Tauris, 2010).

+Roy Porter. *The creation of the modern world : the untold story of the British Enlightenment*. (New York: Norton, 2000).

+Richard S. Westfall. *The Life of Isaac Newton*. (Cambridge: Cambridge University Press, 1993).

\*George Berkeley. "An Essay Towards a New Theory of Vision" in *Works on Vision* ed. Colin Murray Turbayne (Indianapolis: Bobbs-Merill, 1963).

\*Edmund Burke. *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. ed. Adam Phillips (Oxford: Oxford University Press, 1990).

\*David Hume. "An Inquiry Concerning Human Understanding" in *An Inquiry Concerning Human Understanding with a supplement An Abstract of A Treatise of Human Nature*. Ed. Charles W. Hendel (Indianapolis: Bobbs-Merrill, 1955).