

ENGL 1102  
*The Age of Letters:  
 Epistolarity in the 18<sup>th</sup> Century*



Writing and Communication Program  
 School of Literature, Media, and Communication  
 Georgia Institute of Technology, Spring 2019  
**MWF Section C (8:00 – 8:50, Hall 106)**

**Dr. Courtney A. Hoffman**  
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**Office hours: MWF 9:00 – 10:00 and 12:30 – 1:30, or by appointment**

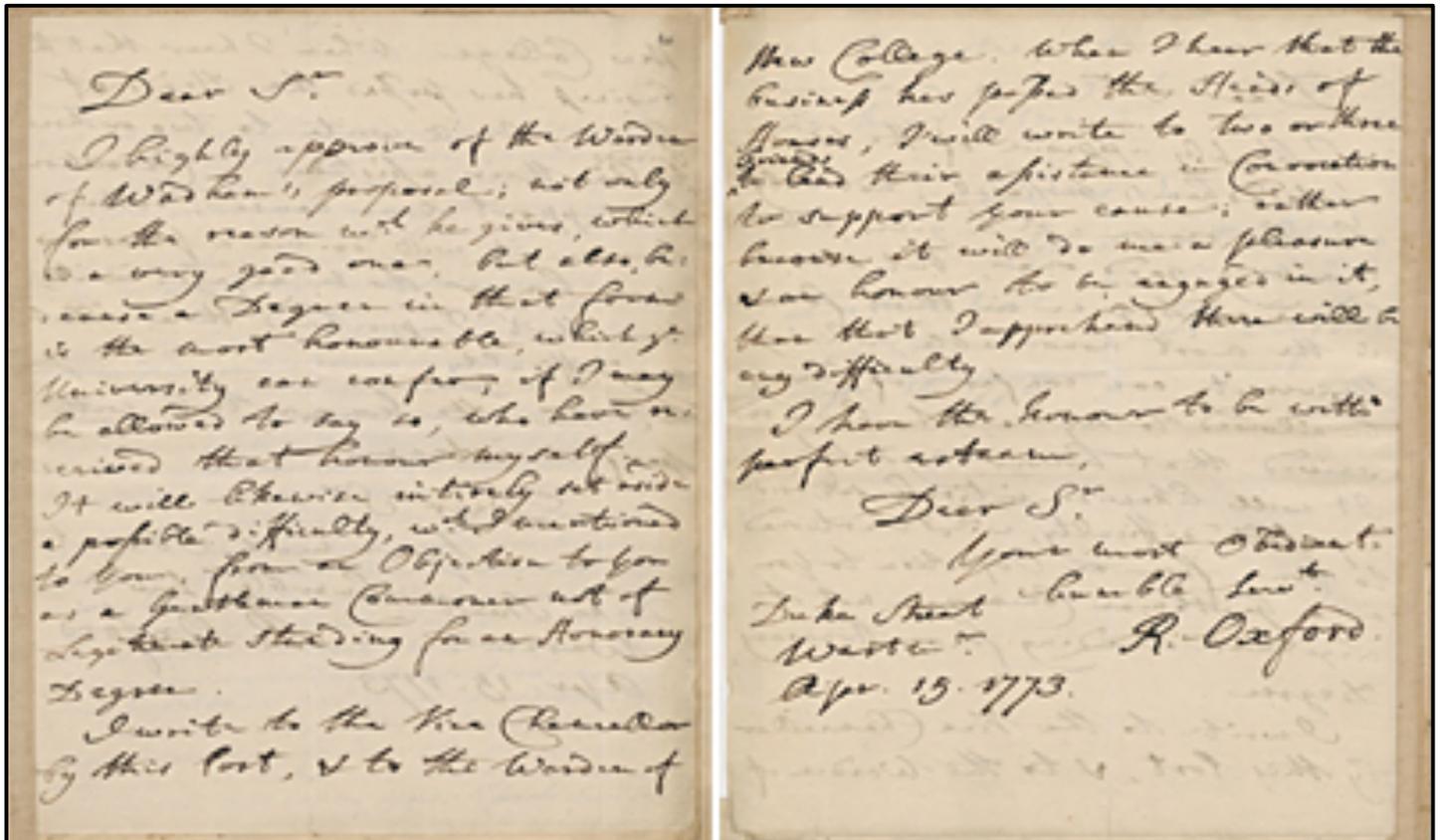
NB: EMAIL IS MY PREFERRED METHOD OF COMMUNICATION

Subject Line: Please begin every subject line for your email message with “ENGL 1102: Section #”

### **COURSE DESCRIPTION**

The epistolary is often regarded as an eighteenth-century phenomenon. Rachael Scarborough King recently argued that letters function as what she calls a “bridge genre,” creating connections between forms, as well as functioning as a nascent genre from which others grew. Novels, poetry, newspaper articles, pamphlets all were composed in the letter form. Ordinary people wrote to each other about history and nature, business and religion, personal triumph and tragedy, love and politics. With literacy and global expansionism on the rise, more and more of the population in Britain and around the world began to participate in a culture of epistolary exchange that spread ideas spanning mountain ranges and oceans. The eighteenth century was an age of letters as communication, as well as of lettered people.

This course will explore eighteenth-century epistolarity through its many genres: fictional, actual, poetic, political, and cultural. Engaging with eighteenth-century letter texts, students will analyze and discuss the methods by which letters were exchanged, how fiction explored epistolary culture, where letters served as devices to promote conversation, how letter-writing permeated eighteenth-century society, how ideas about consciousness and the self could be portrayed through letters, and how letter writing persists in twenty-first century communication, even if we do not realize it. Using the Writing and Communication Program's WOVEN curriculum, students will analyze and replicate letters in the projects they complete for the course, which may consist of textual annotation and analysis, video design and creation, map-making, and blog post composition. These projects will require individual or collaborative work, depending on the assignment, and students can expect to present their ideas to the class, both formally and informally.



## REQUIRED MATERIALS

WOVENText: *Georgia Tech's Bedford Book of Genres*. Eds. Amy Brazillier, Elizabeth Kleinfeld.

eISBN: 9781319210083 (Access codes are available to purchase either through the bookstore or via the RedShelf website directly here: <https://redshelf.com/book/927224>).

Required supplemental readings available on Canvas.

\*\*\*You may use digital copies of the texts we will be reading in class, if they are available. Just be sure you are able to take notes on what you have read – you should note anything interesting, confusing, or intriguing that you may wish to discuss in class.

## COURSE GOALS – WOVEN Communication

In this course, you will learn how to think critically about and create multimodal artifacts that integrate a WOVEN (written, oral, visual, electronic, nonverbal) approach to communication this means by the end of the semester, you will be able to:

- analyze written texts and produce thesis-driven writing that effectively conveys its purpose to the reader, is effectively structured, and is based on textual evidence;
- deliver oral performances using effective vocal emphasis and expression and effective pacing, and present research orally using voice mechanics to effectively convey your purpose to an audience, highlight main lines of argument and key pieces of supporting evidence, and structure your presentation so that it is easy to follow and engages your audience;
- analyze and interpret visual rhetoric, create artifacts that effectively employ visual rhetoric to tell a story and engage an audience, and design effective visual presentation aids for your electronic communications;
- create electronic presentations and artifacts that effectively use medium-specific affordances to tell a story and establish your ethos as a researcher;
- and expressively use nonverbal communication, including eye contact, facial expressions, body language, and gestures to engage an audience during oral performances.

I have designed this course in such a way as to allow you, the student, to develop your strengths and improve upon what you may perceive to be areas of weakness (that generally only need to be explored and then practiced!), while attaining desired outcomes universal to the Writing and Communication Program. They are:

#### **PRIMARY LEARNING GOAL**

- **Learning Goal A1: Communication.** Student will demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, and nonverbal modes, using concrete support and conventional language.

#### **SECONDARY LEARNING GOALS**

- **Learning Goal III: Critical Thinking.** Student will be able to judge factual claims and theories on the basis of evidence.
- **Learning Goal C: Humanities, Fine Arts, And Ethics.** Student will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.



#### **TECHNOLOGY**

You are encouraged to bring your laptops or tablets to class, as long as you stay on task and refrain from online distractions (no Facebooking or shoe shopping!). You may also need to use your tech for in-class work, so please be sure to bring what you need to participate fully to every class meeting.

#### **COURSE COSTS**

Aside from the cost of your textbook, you may expect to pay for materials as needed when creating your artifacts for course assignments. Paper and Clay in the Student Center has supplies, and would welcome you. In addition, the CommLab has poster and 3D printers, and if you schedule a tutorial appointment with them, they may be able to help you make your artifacts, as well as give you advice and feedback on any stage of your design process (which I am of course happy to do, as well).

## COURSE REQUIREMENTS

Over the course of the semester, you will be required to be an active participant in class discussion, be an effective communicator within small groups (for example, when engaging in peer-review exercises), and participate in oral performances (i.e. presentations). You will produce a series of artifacts, both individually and as part of a group, that progressively analyze 18<sup>th</sup> century letters and letter texts in greater depth. These include the analysis and annotation of primary texts individually; researching and designing a map based on travel letters (with an in-class presentation) as part of a group; and creating an archive of annotated and cross-referenced letters as a class project. You will also compile a reflective portfolio comprised of those artifacts created throughout the semester in place of a final exam.

For each assignment, I'll provide you with a detailed assignment sheet that includes assessment criteria well in advance. Unless I indicate otherwise, please submit assignments electronically via Canvas. Please format your written assignments according to MLA style guidelines (use in-text citations and a Works Cited page). Be sure to maintain a cumulative file (hard copy as well as computer file – just in case!) that includes all stages of your assignments in both draft and final versions. These will come in handy in the final weeks of the semester, since you'll compile your best work and examples that demonstrate improvement across drafts from these files for your reflective portfolio.

## COURSE ASSIGNMENTS

The information below gives you details regarding the assignments and artifacts on which you'll be graded, and how those grades break down. I've also included the dates on which those assignments will be due.

Assignments	Deadline	Percentage
In-Class Participation	N/A	5%
Journal Assignment	Varies	10%
Artifact 0: Common First Week Diagnostic Video	January 14	5%
Artifact 1: Analysis and Annotation	February 11	15%
Artifact 2: Group Research Project – Mapping Travel Letters	March 15	20%
Artifact 3: Class Archiving Project	April 12	25%
Reflective Portfolio	Exam Period for your section	20%
<b>Total</b>		<b>100%</b>

**\*\*\* You must submit every part of every assignment as directed in order to pass this course. \*\*\***

### **In-Class Participation (5%) – W, O, E, N**

You should expect to attend every class, and you should be prepared for that class meeting by reading the texts which will be discussed that day and completing any composition exercise that is due. The Writing and Communication Program has a program-wide participation policy. Active participation and engagement in class are required. If you have not done the reading and/or if you do not actively participate during the class period, you may be penalized for lack of participation. I define excellent participation as a student who comes to class prepared to engage in the conversation on a regular basis. Such preparation could include notations on the text to be discussed, such as a list of questions or concerns about the reading, or perhaps a matter of inquiry that is related to the reading. Don't forget that participation is part of your final grade in this class!

### Journal Assignment (10%) – W (O, V, E, N)

For each day that we have a reading due for class (after Week 1), you will post a journal entry of ~ 250 words. The topic of the journal entry should deal with the text for the day, detailing any thoughts you had about the reading, any questions that it raised for you, any sense of what it might have reminded you of, or if it provoked

a particular response as you read. You should not simply summarize the text, but rather begin to analyze it. If you chose to record a vlog, or an audio file, rather than writing a journal entry, you may do so.



### Artifact 0: Common First Week Diagnostic Video (5%) – W, O, V, E, N

You will produce a brief (60-90 second) video in which you identify yourself, and then identify a particular section of the WOVEN (written, oral, visual, electronic, or nonverbal) philosophy with which you have had issues/concerns in the past, and how you believe you will be address those concerns throughout the semester.

### Artifact 1: Analysis and Annotation of a Primary Text (15%) – W, E (V, O, N)

Acting as if you were editing a scholarly edition of one of the 18<sup>th</sup>-century primary texts we are reading this semester, you will annotation all or part of that text (depending on the genre and length of the text you choose). You might choose a poem or an engraving, a novel chapter or journal letter. Your annotations with be made in WordPress, complete with jump-links, and may include audio files, links to online resources, analysis, images, info-graphics, video clips or gifs, or any other notation that you think is rhetorically appropriate for the text you are annotating.

### Artifact 2: Group Research Project – Mapping Travel Letters (20%) W, O, V, E, N

For this artifact, you will choose a collection of 18<sup>th</sup>-century travel letters and create a digital map highlighting important places, events, people, or other topics to the contents of those letters. You might choose to highlight places in a series of letters, such as the places Mary Wortley Montagu mentions in her *Turkish Embassy Letters*, or in selected letters from her later years. Another choice might be Mary Wollstonecraft's Scandinavian Letters or locations from which Chesterfield writes his letters. This artifact will explore the ways in which place and space can influence our choices for movement today, as well as how those places and spaces influenced writing in the 18<sup>th</sup> century. You will also give an in-class group presentation for this project.

### Artifact 3: Class Project – Digital Archive (25%) W, O, V, E, N

For this artifact, the class will decide on a collection of letters from a selection I provide and will work together in small groups, coordinating with the other groups in the class, to produce a digital archive of those letters. You will need to determine, as a class, which topics, ideas, places, people, events, etc, contained in the correspondence are important, why and how, and then work to cross-reference them between the letters (for example, if Lady Mary Wortley Montagu writes to her sister about a particular topic – her children, perhaps, in multiple letters, you will need to identify those letters and create links between them). The archive should include multimodal and multimedia aspects – i.e. video, image, audio files, etc. – in order to fully utilize the platform's

affordances. You may also conduct research into some of the topics, people, or events referenced in the letters you chose, so that you can pinpoint the importance of culture as it is portrayed by the letter writer. Each student's grade will depend upon their classmates' work, but there will be individual elements and you will have the chance to assess your classmates.

**Reflective Portfolio (20%) – W, O, V, E, N** In lieu of a final exam, English 1102 requires that you complete a final reflective portfolio due during your section's scheduled final exam time (see course calendar below). The portfolio will include examples of your WOVEN work products, a substantial reflective essay, and brief introductions to each artifact. You will develop your portfolio throughout the semester and complete it during the Reading Period. I have scheduled time for you to work on the portfolio during class at the end of the term, and you should feel free to ask me questions or peer-review each other's work during that time.

## COURSE POLICIES

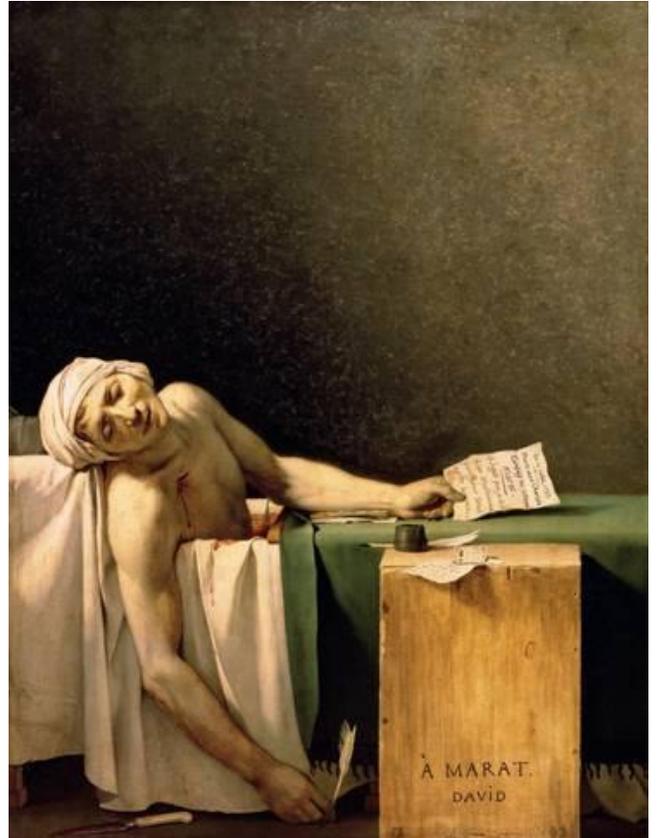
Please read through the Writing and Communication Program's policies for all sections of ENGL 1102 [here](#). Below are summaries of and additions to these policies that are specific to this section of ENGL 1102.

### Learning Outcomes and Evaluation Rubrics

Click on the following link, [Common Policies](#), to access the policies regarding Learning Outcomes and Evaluation Rubrics.

### Attendance

The Writing and Communication Program has a Program-wide attendance policy which allows a specific number of absences without penalty, regardless of reason. After that, penalties accrue. **Students may miss a total of three (3) days for T/Th or four (4) days for M/W/F classes over the course of the semester without penalty.** The attendance policy does not make any distinction about the reasons for your absences (except for religious observance, or in the case of Tech business or personal/family crisis, both with documentation from the appropriate Tech officials). **Each additional absence after the allotted number deducts 1/3 of a letter grade from the student's final grade.** Missing six (6) days of a T/Th course, or eight (8) days for a M/W/F course may result in failure of the class. Students are expected to keep up with their own attendance record and any missed work.



### Classroom Matters

You should arrive on time to class. **For every three tardies, I will deduct 5 points from the student's final participation grade.** Please turn off your ringers and do not have your phones out (unless you need them to access the texts for the day – though I highly recommend different device for that). If you are sleeping in class, I will allow your classmates to determine a fitting way to awaken you. Please do not have food in the classroom, though you may have drinks with lids.

### Late Work and Makeup Policy

Because many of the writing assignments in this class are meant to be shared and edited during class periods, it is essential that you complete drafts on time. If you miss a class period for whatever reason, it is up to you to find out what you missed that day (I suggest you ask a classmate) and complete the work assigned. However, should you have extenuating circumstances, I am prepared to grant reasonable extensions on final due dates for assignments (excluding the portfolio) **as long as you speak with me in advance.** If you have not cleared an

extension with me (meaning I've responded to you), do NOT assume it has been granted. To make everything simple for us all, just stick to the original due dates. **I will subtract 5 points from your final artifact grade per day late.**

### **Inclusive Excellence and Non-Discrimination Policy**

The Ivan Allen College of Liberal Arts supports the Georgia Institute of Technology's commitment to creating a campus free of discrimination on the basis of race, color, religion, sex, national origin, age, disability, sexual orientation, gender identity, or veteran status. We further affirm the importance of cultivating an intellectual climate that allows us to better understand the similarities and differences of those who constitute the Georgia Tech community, as well as the necessity of working against inequalities that may also manifest here as they do in the broader society.

This class **does not discriminate** on the basis of race, color, class, age, religion, national origin, sexual orientation, gender, marital status, disability, or status as a veteran. Alternative viewpoints are welcome; however, statements that are deemed racist, sexist, homophobic, classist, or otherwise discriminatory toward others in the class or outside of it will not be tolerated. **Be aware of your audience!** We will be discussing a range of issues, hopefully generated from your own ideas and opinions. Not everyone will agree with everything you may say; **politeness, respect for others, and general good manners are absolutely required.**

### **CommLab**

Georgia Tech's Naugle CommLab is located in Clough Commons, Suite 447. It is an excellent resource for all students (graduate or undergraduate) who want help with a communication-related project, from their multimodal assignments for ENGL 1101 and 1102 to graduate school applications, from engineering and science reports to oral presentations, from storyboards for videos to poster designs, from grant proposals to job cover letters and resumes. They can also match students with profession tutors especially trained to assist non-native English speakers. For more information or to make an appointment, visit their website:

<http://www.communicationcenter.gatech.edu>

### **Accommodations**

Georgia Tech supports students through the Office of Disability Services. Any student who may require an accommodation for a documented disability should inform me as soon as possible or as soon as you become aware of your disability. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting so that we can create a workable plan for your success in this course. The Office Disability Services serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodations Letter form verifying your disability and specifying the accommodation you need. The Office of Disability Studies operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA). For more information, see their website <http://disabilityservices.gatech.edu>

### **Academic Misconduct**

One serious kind of misconduct is plagiarism, which occurs when a writer, speaker, or designer deliberately uses someone else's language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate (modified from WPA Statement on "Defining and Avoiding Plagiarism"). If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which have engaged in the academic misconduct and be referred to the Office of Student

Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with these Georgia Tech sites:

Honor Challenge: <http://www.honor.gatech.edu>

Office of Student Integrity: <http://www.osi.gatech.edu/index/php/>

Process for academic misconduct: <http://www.osi.gatech.edu/plugins/content/index.php?id=15>.

I am more than happy to help you in determining the proper way to cite your sources. Please set up a meeting with me to discuss citations – it's so much easier than being charged with plagiarism.

## CALENDAR OF ASSIGNMENTS

**\*\*\* This course syllabus is a general plan for the course; deviations announced to the class in advance by the instructor may be necessary.**

Week 1 (Common First Week)	
<b>Monday, Jan 7</b>	Introduction and Welcome Review Syllabus
<b>Wednesday, Jan 9</b>	Multimodality: literacy and composition Diagnostic Assignment  <b>DUE:</b> Read syllabus, come with questions and completed Statement of Understanding. Read <i>WOVENText</i> Chapters 1 & 2; Brainstorm ideas for video
<b>Friday, Jan 11</b>	Structuring the Diagnostic Video & Storyboard  <b>DUE:</b> Read <i>WOVENText</i> Chapters 3 & 4;
ADD/DROP ENDS JAN 11	
Week 2	
<b>Monday, Jan 14</b>	Finalizing the Diagnostic Video  <b>DUE:</b> Diagnostic Video In-Class uploading, Mahara and YouTube, Reflection
<b>Wednesday, Jan 16</b>	Epistolarity – Why Letters?  <b>DUE: Read</b> King Excerpt; <b>Journal entry</b>
<b>Friday, Jan 18</b>	What makes the genre  <b>DUE: Read</b> Altman Excerpt; <b>Journal entry</b>
Week 3	
<b>Monday, Jan 21</b>	<b>MLK DAY – NO CLASS</b>
<b>Wednesday, Jan 23</b>	Letter Manuals: Learning How to Write Epistles  <b>DUE: Read</b> selections from Richardson and Tavor Bannet; <b>Journal entry</b>
<b>Friday, Jan 25</b>	Letters in Periodicals  <b>DUE: Read</b> selections from <i>The Spectator</i> , <i>The Tatler</i> , and others; <b>Journal entry</b>
Week 4	
<b>Monday, Jan 28</b>	Verse Epistles  <b>DUE: Read</b> Pope, Finch; <b>Journal Entry</b>
<b>Wednesday, Jan 30</b>	Verse Epistles  <b>DUE: Read</b> Barbauld, Behn, Burns; <b>Journal entry</b>
<b>Friday, Feb 1</b>	<b>Coffeehouse: Political Letters and Knowledge Exchange (In-Class)</b>
Week 5	
<b>Monday, Feb 4</b>	Writing Home from Abroad  <b>DUE: Read</b> selections from <i>Turkish Embassy Letters</i> ; <b>Journal entry</b>

Wednesday, Feb 6	Wortley Montagu's Later Years in Italy <b>DUE: Read</b> selected Letters; <b>Journal entry</b>
Friday, Feb 8	<b>Peer Review Artifact 1</b>
<b>Week 6</b>	
Monday, Feb 11	Science Letters <b>DUE: Artifact 1; Read:</b> White Letters; <b>Journal entry</b>
Wednesday, Feb 13	Love Letters <b>DUE: Read</b> Keats' letters to Fanny Brawne; <b>Journal entry</b>
Friday, Feb 15	Letters of Instruction <b>DUE: Read</b> Chesterfield's Letters; <b>Journal Entry</b>
<b>Week 7</b>	
Monday, Feb 18	Political Letters – Ambassador to China <b>DUE: Read</b> McCarthy letters; <b>journal entry</b>
Wednesday, Feb 20	Travel and Sentiment <b>DUE: Read</b> from Wollstonecraft's Scandinavian letters; <b>Journal entry</b>
Friday, Feb 22	<b>Artifact 2 Planning Work In-class – Pitch and Plan</b>
<b>Week 8</b>	
Monday, Feb 25	Revolutionary Letters <b>DUE: Read</b> from Burke, Paine, Wollstonecraft, Williams; <b>Journal entry</b>
Wednesday, Feb 27	Epistolary Fiction <b>DUE: Read</b> Haywood; <b>Journal Entry</b>
Friday, Mar 1	Epistolary Novel <b>DUE: Read</b> excerpt from <i>Pamela</i> ; <b>Journal entry</b>
<b>Week 9</b>	
Monday, Mar 4	Epistolary Novel <b>DUE: Read</b> excerpt from <i>Evelina</i> ; <b>Journal entry</b>
Wednesday, Mar 6	Epistolary Novel <b>DUE: Read</b> excerpt from <i>Evelina</i> ; <b>Journal entry</b>
Friday, Mar 8	<b>In-Class Group Work Day</b>
<b>Week 10</b>	
Monday, Mar 11	<b>Group Presentations</b>
Wednesday, Mar 13	<b>Group Presentations</b>
<b>WITHDRAWAL DEADLINE: March 13</b>	
Friday, Mar 15	<b>Group Presentations</b> <b>DUE: Artifact 2</b>
<b>Week 11</b>	
Monday, Mar 18 – Friday, March 22	<b>NO CLASS SPRING BREAK</b>

Week 12	
Monday, Mar 25	In-Class Work Day***
Wednesday, Mar 27	In-Class Work Day***
Friday, Mar 29	In-Class Work Day***
Week 13	
Monday, April 1	In-Class Work Day***
Wednesday, Apr 3	In-Class Work Day***
Friday, Apr 5	In-Class Work Day***
Week 14	
Monday, Apr 8	In-Class Work Day***
Wednesday, Apr 10	In-Class Work Day***
Friday, Apr 12	Introduce Reflective Portfolio  <b>DUE: Artifact 3</b>
Week 15	
Monday, Apr 15	Portfolio Work
Wednesday, Apr 17	Portfolio Work
Friday, Apr 19	Portfolio Work
Week 16	
Monday, Apr 22	Last Day of Class – Extra Credit Opportunity
FINAL PORTFOLIO DUE	
C3	Portfolio due <b>Monday, April 29 at 11 AM</b> on Canvas
GOOD LUCK ON FINALS AND ENJOY SUMMER BREAK	

\*\*\*\*In the three weeks after Spring Break, depending on the class' opinion, we may spend the time reading Burney's *Evelina*, should the class wish to read a whole novel. We will discuss our options and come to a consensus based on how we feel work is going on our class project at the time.

## Statement of Understanding

**Please read, sign, and return this statement to COURTNEY HOFFMAN by Wednesday, 1/10/18 (or the next class period after your first day in the course, if you add later).**

I affirm that I have read the entire syllabus and Common Policies for English 1102 and understand the information and the responsibilities specified.

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Print full name

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Legible signature

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Date

**DIRECTIONS: Read carefully and check all that apply.**

- I give my instructor, **COURTNEY HOFFMAN**, permission to use copies of the work I do for this course, **ENGL 1102**, as examples in presentations and in print and electronic publications.
- I do not want my work used as examples in any situations.

If you give permission for your work to be used, please indicate how you want to be acknowledged:

- Please acknowledge me by my full name
- Please use my work, but do not acknowledge me by name.

The following information enables me to contact you if your work is used.

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Print full name

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Legible signature

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Print permanent home address

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Print campus address

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Cell and home phones

---

School and home email addresses

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Date