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Spring 1-15-2021

### ENG 3805-600: Restoration and Eighteenth-Century British Literature

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#### Recommended Citation

Smith, Jad, "ENG 3805-600: Restoration and Eighteenth-Century British Literature" (2021). *Spring 2021*. 64.  
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Online Office Hours  
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## Syllabus for English 3805.600: Restoration and 18<sup>th</sup> Century Lit, Spring 2021, CRN 36343

### Required Texts

Blake, *Songs of Innocence and of Experience*, illustrated Oxford edition  
 Damrosch, et al., *Longman Anthology of Brit Lit, Vol. 1C: Restoration and Eighteenth Century*, 3<sup>rd</sup> edition  
 Nettleton, et al., *British Dramatists from Dryden to Sheridan*, 2<sup>nd</sup> edition  
 Walpole, *Castle of Otranto*, Oxford World's Classics edition

Additional readings will be available in D2L or provided via links to external resources.

### Catalog Description

Encompassing a wide range of cultural forms from illustrated street ballads to stage spectacle, Restoration and eighteenth-century visual culture is a rich counterpart to the literature of the period. Approaches to the long eighteenth century emphasizing visual culture largely grew out of cultural studies, a field of study that according to Paul Gilroy, "directed scholarly attention toward areas hardly taken seriously elsewhere as objects of sustained academic interest." Practitioners of cultural studies tend to break down the high and low art distinction, and to demonstrate how individual texts emerge and circulate within larger historical networks of production and consumption. Our work in the course will follow this pattern, for instance, approaching Aphra Behn's *Oroonoko* alongside illustrated travel literature, John Gay's *Beggar's Opera* alongside William Hogarth's paintings and engravings, and William Blake's *Songs of Innocence and of Experience* alongside illustrated broadside hymns, manuals, and subscription tickets related to the charity school movement.

Our core objectives will be:

- to historicize developments in British print culture from the Restoration to the early Romantic period;
- to improve analytical and verbal skills regarding the literature and culture of this period by writing about and discussing its literary forms and visual cultures;
- to think critically about significant topics in cultural history, including childhood, gender, race, and status;
- and to explore how another cultural and historical context relates to our own.

### Writing-Intensive Course

You should consider submitting an essay written for this class to the Electronic Writing Portfolio (EWP). Please click [here](#) for information about the submission process. The course deadline for EWP submissions is May 7, 2021.

### Assignments

**Visual Analysis:** a formal post in which you analyze an image (painting, illustration, engraving, etc.) from the long eighteenth century and present your interpretation of it to the class.

**Producible Interpretation Presentation:** a group presentation in which you explain how you would adapt a play or novella from the long eighteenth century for a modern audience.

**Midterm Exam:** an exam that will test your knowledge of course material through various question formats.

**Final Project:** an essay on a topic related to Restoration or eighteenth-century literature and/or culture (minimum of 750-words).

**Daily Assignments:** various types of work ranging from quizzes to posts and replies on discussion boards to viewing content in D2L, and so on. Activities such as these will be assigned on a week-to-week basis and will be noted in the module description.

**Participation:** the participation grade will be based on your level of engagement with content in D2L, your ability to work with your group on the presentation, and the regularity and quality of your contributions to class discussions and activities.

## Policies and Statements

**Online Access:** This course will be conducted asynchronously through D2L. At minimum, you will need a stable internet connection; an EIU user ID, password, and email account; and a computer with a working camera and microphone. Up-to-date versions of necessary applications, such as Microsoft Outlook, OneDrive, Word, PowerPoint, and Teams are available through Microsoft Office 365, which EIU currently provides to all students and faculty. Please try to familiarize yourself with these resources early in the semester.

**Email:** I will direct all correspondence related to the class to your EIU email address unless I am replying to a message you have sent from a non-EIU email account. **Response Time:** email is the best way to get in touch with me. I try to answer emails as quickly as possible, but please do not depend on an immediate response to an email. My goal is to respond to all emails within 24 hours.

**Online Office Hours:** Because offices in the English department do not accommodate social distancing, the department has asked faculty to hold all office hours online. My preference is to meet with you in Microsoft Teams (a videoconferencing tool in Office 365), but we can work out other options, if necessary. To book an appointment during my office hours, simply click a [Book an Appointment](#) link on the syllabus or in D2L. Then, choose an appointment slot, enter your name and EIU email address, and note what you would like to discuss. When you submit your information, you will receive an email with a clickable "Join Teams Meeting" link that you can use at the time of your appointment. I will typically hold office hours on Monday and Wednesday from 12:00-2:30 p.m., but if my availability for a given week changes, the change will be reflected on the booking page. If you are not able to book an appointment because all the appointments have been taken or because you are not available during my scheduled office hours, please get in touch with me. We can figure out a solution.

**Technical Assistance:** A D2L/technical support widget ("Help for Students") is included on the course homepage. For D2L support, call 1.877.325.7778 (toll free and available 24/7), or use email support on the D2L welcome page. If you are experiencing issues with D2L, review the "D2L Performance Checklist" in the "Help for Students" widget. If you have technical questions about software, hardware, network issues, EIU Net ID and password, or Panthermail, contact EIU Technology Support at 217.581.4357, or submit a help request at <https://techsupport.eiu.edu/>. If you have questions regarding course content, contact me.

**Grading Scale:** 100 to 90 = A, 89.99 to 80 = B, 79.99 to 70 = C, 69.99 to 60 = D, 59.99 and below = F

### Percentages for Assignments

Visual Analysis	15%
Producible Interpretation	15%
Midterm Exam	15%
Final Project	20%
Daily Assignments	25%
Participation	10%

**Late Work:** There will be defined "windows of opportunity" for completion of work in the class. For instance, daily assignments, which comprise much of the work for the class, will usually be "open" for about a week before the deadline. It is important to submit posts and projects on time, so that discussions can take place within the designated timeline. If you feel unable to complete work for the class on time due to illness or participation in an official university activity, you should get in touch with me to negotiate specific terms for completion of the work. All work will be made up or rescheduled at my discretion.

**Assessment:** I will provide assignment sheets for major projects and base grades on how well your work fulfills the requirements outlined in the assignment sheet. Daily assignments will typically count for 10 points. The "Daily Assignments" grade will be calculated by dividing the point total by the total number of points possible. The participation grade will be assigned *in toto* at the end of the semester. For expectations regarding discussion posts, please see the "Rubric for Evaluating Participation in Discussion" included in Module 1 in D2L.

**Academic Integrity:** submit only original work in this class and document all sources according to the 8<sup>th</sup> edition of the *MLA Handbook*, a recent edition of the *Chicago Manual of Style*, or in another appropriate manner. Please review EIU's Code of Conduct using the link in the "Academic Integrity" widget on the course homepage. To avoid plagiarism, always place quoted materials in quotation marks, and always acknowledge quoted and/or paraphrased sources in posts, presentations, and other projects.

**Statements:** please review the statements in the "Student Success Center" and "Students with Disabilities" widgets on the course homepage.

**About the Schedule:** Discussion posts and replies, quizzes, and some portion of the secondary reading will always be assigned on a week-to-week basis. Each week, look at the module description in D2L (in "Content") for a full list of assignments and due dates.

### Provisional Schedule of Readings

L = Longman Anthology

B = British Dramatists

<u>Module One</u>	(Jan 11-15) Review the syllabus Introduction to the course Hogarth, <i>Beer Street</i> and <i>Gin Lane</i> (provided)
<u>Module Two</u>	(Jan 19-22) Denham, from "Cooper's Hill" (provided) Laroon, <i>Charles II as President of the Royal Society</i> (color plate after L 2126) Hollar, frontispiece for Thomas Sprat's <i>History of the Royal Society</i> (provided)
<u>Module Three</u>	(Jan 25-29) Visual Analysis assigned Images related to the "Skeptical Crisis" from Gesner, Schedel, Lafitau, etc. (provided) <i>Figures of Empire: Slavery and Portraiture in 18<sup>th</sup> Century Atlantic Britain</i> (Yale Center for British Art) Recommended Reading: Sturken and Cartwright, "The Gaze and the Other" (provided)
<u>Module Four</u>	(Feb 1-5) Behn, <i>Oroonoko; or, the Royal Slave</i> (L 2278)
<u>Module Five</u>	(Feb 8-12) Image selected for the Visual Analysis due Hogarth, <i>The Harlot's Progress</i> (provided) Hogarth, <i>A Rake's Progress</i> (L 2785)
<u>Module Six</u>	(Feb 15-19) Visual Analysis posts and replies due
<u>Module Seven</u>	(Feb 22-26) Petty, from <i>Political Arithmetic</i> (L 2598) Swift, "A Modest Proposal" (L 2591)
<u>Module Eight</u>	(Mar 1-5) Gay, <i>The Beggar's Opera</i> (L 2719)
<u>Midterm Exam</u>	(Mar 10)
<u>Module Nine</u>	(Mar 15-19) Haywood, <i>Fantomina: Or, Love in a Maze</i> (L 3082)
<u>Module Ten</u>	(Mar 22-26) Hogarth, <i>Industry and Idleness</i> and <i>The Four Stages of Cruelty</i> , Plate IV (provided) Producible Interpretation Presentation assigned
<u>Module Eleven</u>	(Mar 29-Apr 2) Lillo, <i>The London Merchant</i> (B 595)
<u>Module Twelve</u>	(Apr 5-9) Producible Interpretation, conduct group meeting, report on meeting due Final Project assigned

Module Thirteen (Apr 12-16)

Producible Interpretation Presentation due

Module Fourteen (April 19-23)

Blake, *Songs of Innocence and of Experience*

Module Fifteen (Apr 26-30)

Walpole, *The Castle of Otranto*

Final Project Due (May 5 of Exam Week)