

Fall 8-15-2011

ENG 3805-001: Restoration And Eighteenth Century

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Syllabus for English 3805: Restoration and Eighteenth Century, Fall 2011, Section 001

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*, 3rd edition
 Ingrassia, *Anti-Pamela and Shamela*, Broadview edition
 Nettleton, et. al., *British Dramatists from Dryden to Sheridan*, 2nd edition
 Richardson, *Pamela*, Penguin Classics edition
 Walpole, *Castle of Otranto*, Oxford World's Classics edition

Course Description

This course surveys British literature of the long eighteenth century. Beginning with Charles II's restoration to the English throne in 1660 and ending with another pivotal moment in British political history, the democratizing Reform Act of 1832, the long eighteenth century encompasses several major literary and intellectual currents, including libertinism, Enlightenment, sensibility, and Gothicism. We will read across genres and artistic mediums, considering novels, poems, plays, diaries, essays, periodicals, paintings, engravings, and illuminated texts, among other cultural forms. Our core objectives will be:

- to historicize developments within British print culture from the Restoration to the early Romantic period;
- to think critically about significant issues in cultural history, including authorship, gender, race, and status;
- and to explore how another cultural and historical context relates to our own.

Writing Intensive Course

Please consider submitting an essay written for this class to the Electronic Writing Portfolio (EWP). Visit the following web address for more information: <www.eiu.edu/~assess/ewpmain.php>. The course deadline for EWP submissions is Thursday, December 8, 2011.

Short Descriptions of Assignments

Image Analysis: with a partner, you will analyze a visual image (painting, illustration, engraving, etc.) from the long eighteenth century and present your interpretation of it to the class.

Proposal / Annotated Bibliography: in 350-500 words, you will propose a topic for the research paper, and you will begin your research by compiling an annotated bibliography.

Producible Interpretation Presentation: in a group of three or four, you will generate a "producible interpretation" of a scene from *The Conquest of Granada*, *The Country Wife*, *The Beggar's Opera*, *Tom Thumb*, or *The London Merchant*.

Research Essay and Presentation: you will write a research paper (1750 words, minimum) in which you contribute to the critical understanding of a work of literature. You will also present the results of your research to the class.

Mid-term and Final Examinations: these examinations will test your knowledge of course readings and discussions through a variety of question formats, including identification, short answer, and essay.

Daily Assignments: quizzes, reading responses, peer reviews, in-class writing, and other work assigned on a day-to-day basis.

Policies

Late work: Daily assignments will not be accepted late, and missed peer reviews cannot be made up. Presentations must be given on the dates for which you have scheduled them, except under the most extenuating circumstances. All major assignments are due at the start of class on the final due date. If you want an extension on a major assignment, you must seek the extension two full days in advance of the class period during which the assignment is due and cite compelling reasons for the request; otherwise, you will be penalized one letter grade for not turning in the paper on time and an additional letter grade for every twelve hours thereafter. After forty-eight hours, the assignment will not be accepted, and you will receive a zero on it. Only in the case of an excused absence may an examination be taken before or after the scheduled date. An absence will be excused in the case of a properly documented illness or emergency, or of properly documented participation in an official university activity. A rescheduled examination may cover different material than the original.

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 Major Assignments		Exams and Other Requirements	
Image Analysis	10%	Mid-term Examination	15%
Proposal /Annotated Bibliography	10%	Final Examination	15%
Producible Interpretation	10%	Daily Assignments	10%
Research Paper/Presentation	<u>25%</u>	Participation	<u>5%</u>
	55%	+	45%

Assessment: Formal assignment sheets are provided for each of the major assignments (see below). Your grade for a given major assignment will be determined by how well your work fulfills the requirements outlined in the assignment sheet. You must submit all major assignments to receive a passing grade in the class. You will receive worksheets to guide you through peer reviews, and written or verbal descriptions of daily assignments. Peer reviews will be worth 50 points, other daily assignments 10 points. Your participation grade will be based on the regularity and quality of your contributions to class discussions, and your level of engagement during group work and class activities. More than three instances of tardiness this semester will result in the loss of your participation grade.

Academic Dishonesty: According to the *MLA Style Manual*, the word "plagiarism" has its origin in the Latin term for "kidnapper": plagiarists kidnap other writers' sentences, phrases, or ideas and present them as their own. The *Random House Dictionary* defines "plagiarism" as "The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work." As these sources suggest, plagiarism often results from faulty documentation or careless note taking. *Always place quoted materials in quotation marks, and always cite quoted and/or paraphrased sources, even in rough drafts of papers or presentations.* Respect for the intellectual work of others should encompass all formats, including print, electronic, and oral sources. Inexcusable acts of plagiarism include downloading or buying a paper from the internet; copying and pasting phrases or passages from electronic sources into your paper without citing them; submitting a paper written by another student as your own; borrowing the language and content of a website verbatim and using it as an "original" presentation; and so on. The penalty for academic dishonesty is failure in the course. All instances of academic dishonesty will be reported to the Office of Judicial Affairs.

The Office of Disability Services: If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.

Provisional Schedule

Note: Please complete each reading *before* class on the day it is listed.

Abbreviations: *British Dramatists from Dryden to Sheridan* = B
Longman Anthology of British Literature = L

Week One

T Aug 23 Introduction to the course
 R Aug 25 Denham, from "Cooper's Hill" (provided)
 Pepys, from *The Diary*, "The Coronation of Charles II" (L 2148)
 Dryden, "Mac Flecknoe" (L 2239)

Week Two

T Aug 30 Dryden, from *The Conquest of Granada*, Act I, lines 1-288 (B 11-14 only)
 Villiers, *The Rehearsal*, "Prologue" (B 41 only)
 Wilmot, "Against Constasy" (L 2346) and "The Imperfect Enjoyment" (L 2348)
The Libertine (film clip shown in class)
 Wycherley, *The Country Wife*, Act I (L 2358-2369)
 R Sept 1 *Strange Bedfellows* (film clip shown in class)
 Behn, "The Disappointment" (L 2269)
 Wycherley, *The Country Wife* (finish)

Week Three

T Sept 6 Behn, *Oroonoko* (L 2278)
 R Sept 8 Laroon, *Charles II as President of the Royal Society* (L color plate following 2126)
 Wright, *An Experiment on a Bird in the Air Pump* (L color plate following 2126)
 Hogarth, *A Rake's Progress* (L 2785), *The Foundlings*, *Beer Street and Gin Lane* (provided)
 Image Analysis assigned

Week Four

T Sept 13 Addison, from *Spectator* No. 1 [Introducing Mr. Spectator] (L 2466)
 Haywood, from *Female Spectator* [The Author's Intent] (L 2468)
 Swift, "The Lady's Dressing Room" (L 2506)
 Montagu, "The Reasons that induced Dr. S. to write a Poem called *The Lady's Dressing Room*" (L 2510)
 R Sept 15 Image Analysis, meeting with partner

Week Five

T Sept 20 Image Analysis presentations
 R Sept 22 Image Analysis presentations

Week Six

T Sept 27 Swift, "A Modest Proposal" (L 2591)
 Petty, from *Political Arithmetic* (L 2598)
 Proposal/Annotated Bibliography assigned
 R Sept 29 Library Session

Week Seven

T Oct 4 Hogarth, *A Harlot's Progress* (projected in class)
 Gay, *The Beggar's Opera*, Act I (L 2719-2734)
 R Oct 6 *The Beggar's Opera* (finish)

Review for Mid-term Examination

Week Eight

- T Oct 11 Mid-term examination
 R Oct 13 Pope, *The Rape of the Lock* (L 2632)

Week Nine

- T Oct 18 Producible Interpretation assigned
 Fielding, *The Tragedy of Tragedies; or, The Life and Death of Tom Thumb the Great . . . With the Annotations of H. Scriblerus Secundus* (B 571)
 R Oct 20 Haywood, *Fantomina: Or, Love in a Maze* (L 3082)

Week Ten

- T Oct 25 Lillo, *The London Merchant* (B 595)
 R Oct 27 Hogarth, *Marriage A-la-Mode* (projected in class)
 Due: Proposal/Annotated Bibliography

Week Eleven

- T Nov 1 Producible Interpretation, group meeting
 R Nov 3 Producible Interpretation presentations

Week Twelve

- T Nov 8 Producible Interpretation presentations
 R Nov 10 Richardson, from *Pamela* (43-97, 200-248, 265-278)

Week Thirteen

- T Nov 15 Richardson, from *Pamela* (357-379, 400-425, 477-488)
 Fielding, *Shamela* (in *Anti-Pamela and Shamela*, 228)
 R Nov 17 **Due:** first draft of Research Paper; peer review

Fall Break

- Nov 22, 24 No classes

Week Fourteen

- T Nov 29 Walpole, *The Castle of Otranto*
 R Dec 1 Blake, "The Chimney Sweeper" (plate 12), "Holy Thursday" (pl. 19) (in *Songs of Innocence*) "Holy Thursday" (pl. 33), "The Chimney Sweeper" (pl. 37), "London" (pl. 46), "A Little Boy Lost" (pl. 50) (in *Songs of Experience*)
 Review for Final Exam

Week Fifteen

- T Dec 6 Contribution Presentations
 R Dec 8 Contribution Presentations
 Due: final draft of Research Paper

Final Exam

Wednesday, December 14, 8:00-10:00 a.m.

Detailed Descriptions of the Major Assignments

Image Analysis (10%)

Due: Tuesday, September 20 or Thursday, September 22 (as scheduled)

On Thursday, September 15, you will bring a copy of a visual image (painting, illustration, engraving, etc.) from the long eighteenth century and show it to your partner for the assignment. Excellent online resources for locating such images include:

Eighteenth Century Art, <http://andromeda.rutgers.edu/~jlynch/18th/art.html>

Lewis Walpole Library, Digital Collection, <http://lwlimages.library.yale.edu/walpoleweb/>

Of course, such images can also be found in books and academic journals. If you want, you may use an image created by Hogarth or Blake, but do not use images appearing on the syllabus or otherwise discussed in class. You and your partner will choose the best image to analyze in detail for the presentation. You will have the entire class period to work on the presentation.

Guidelines and Evaluation Criteria

1. Choose an image produced in Great Britain between 1660 and 1832.
 2. Employ close reading to analyze the visual rhetoric of the image. Point out specific features of the image and explain how they relate to its overall theme.
 3. Do research to help you interpret what the image meant in its original cultural context. What does the image reveal about the historical moment that produced it?
 4. Make a clear and coherent argument about the image in 8-10 minutes, and be prepared to field questions afterward.
 5. Obtain a digital copy or a transparency of the image for projection purposes. Otherwise, print copies of the image and pass them out to the class.
 6. Turn in a detailed outline of the presentation, including an MLA-style Works Cited page listing your secondary sources.
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Research Paper Proposal/Annotated Bibliography (10%)

Due: Thursday, October 27

You may focus on any poem, story, novel, play, or image from the syllabus in your research paper. When selecting a focus, you should check the library for available sources, making sure that you are able to find at least four recent pieces of criticism on the topic.

The proposal should outline the proposed project in a minimum of 350-500 words:

I. Proposed Topic and Approach: pick a literary work and explain the problem or issue you will address in your research on it. Broadly outline your proposed project, explaining your methodology or approach to the subject. (Brief example: "I will approach John Gay's *The Beggar's Opera* from a historicist perspective, focusing on its depiction of the gentleman highwayman. Criminal biographies of the period

often romanticize the gentleman highwayman, treating him as a cultural hero, but I suspect that Gay's Macheath serves a very different purpose in the play.")

II. Proposed Argument: state the purpose of your research. How will you contribute to scholarship or current debates in this research area? What argument will you make about the literary or artistic work in question? (Brief example: "I will contribute to scholarship on Gay's *The Beggar's Opera* by demonstrating that his portrayal of Macheath poses a challenge to the romanticized view of the gentleman highwayman as a cultural hero.")

The annotated bibliography should examine criticism related to your topic. In MLA style, list 4 or more scholarly sources written after 1980. These sources must come from outside the course reading. Then, provide a concise summary (3-5 sentences) of the approach and main idea of each source.

How to Annotate Sources for the Annotated Bibliography

A good annotation makes a summary statement about a critic's methodology, purpose, and argument (especially the conclusions reached). However, it also goes beyond mere summary to address the quality of a scholarly or theoretical text. Is the critic's or theorist's work useful? How? Does the critic or theorist contribute new or original ideas to debates about the topic?

An MLA-Style Entry for an Article in an Anthology (see the MLA Handbook for Writers of Research Papers for more information on other citation formats)

Senf, Carol. "The Comedy of Class in Stoker's *Dracula*." *Critical Interpretations of Dracula*. Ed. John Kramer. Oxford: Cambridge UP, 1971. 21-29. Print.

A Weak Annotation

The scholarly article, "The Comedy of Class in Stoker's *Dracula*," was written by Carol Senf, a notable literary critic on *Dracula*. This talks about the language of class, which is its central argument. Aspects of *Dracula*'s vampirism are discussed in this context.

An Adequate Annotation

Combining Marxist analysis with close reading of the text, this essay takes the notion of *Dracula* as a bloated aristocrat to its logical extreme, reading Stoker's novel as a metaphor for class relations. In Senf's smart but poorly supported reading, *Dracula* is the supreme aristocrat and his feeding on blood symbolizes the way he saps the lower classes of their economic power. Specifically, she argues that his character is constructed in opposition to the interests of Victorian England's growing middle class.

Producible Interpretation (10%)

Due: Thursday, November 3 or Tuesday, November 8 (as scheduled)

Length: 10-15 minutes, including performance

Quotations from Judith Milhous and Robert Hume's *Producible Interpretation*

"Useful interpretation of . . . plays is best accomplished by methods that go beyond a close reading of texts. The new criticism of the last twenty-five years has made a substantial contribution to our understanding of . . . plays, but the limitations of such an approach have become increasingly evident" (ix).

"A playscript should be interpreted as what it is—a vehicle to be completed in performance—not as an aesthetic object complete in itself. Where a poem or a novel stands on its own, a play does not—an obvious fact, but one all too often ignored by recent critics" (ix).

"By 'producible interpretation' we mean a critical reading that a director could communicate to an audience in performance" (3).

"*Production analysis*. By this term we mean interpretation of the text specifically aimed at understanding it as a performance vehicle—reading 'reading with a directorial eye,' if you like" (10).

The Assignment

Part I: Engage in "production analysis" of a selected scene or scenes from a Restoration or 18th century drama included on the syllabus. In other words, approach the play with a directorial eye.

Begin, as a director would, with close reading and general interpretation of the text: in which genre would you place the play? How does it fit (or not fit) to the conventions of that genre? How did the play fit into its original repertory? Which features of the language and content strike you as most interesting in relation to possible productions of the play? Which characters or incidents would your production emphasize? To what end?

Then, move on to specific aspects of how the scene(s) would be "completed in performance." At minimum, discuss casting and acting; blocking, costumes, scenery, and props; and lighting. Of course, you are welcome to consider other aspects of the production, including music, dancing, and so on. You may choose to modernize your production or aspects of it (such as costumes, setting, & dialogue).

Try to make choices in response to specific questions about a character or the text. For instance:

How old is Horner in Wycherley's *The Country Wife*? Is he a "dashing scamp of 25," a "glamorous Truewit of 35," a "debauchee of 40+?" Which modern actor might you cast for the part? Why? Which specific visual qualities and performance skills would the actor bring to the role? How would you direct the actor?

When a character delivers an aside, what do other characters on the stage do? Freeze? Break away to background action? Why?

Do you play Millwood in *The London Merchant* as a flat or round (mixed) character? As an uncomplicated villain or as a dark, Romantic heroine?

If you want, modernize your interpretation. (For instance, might you adapt the dialogue of *The Beggar's Opera* to the idiom of a modern crime/gangster film?)

Part II (Optional): Stage/perform the scene(s) for the class or bring in an original video of such a performance. (Probably no longer than 5 minutes)

Guidelines and Evaluation Criteria

1. Conduct appropriate research to learn more about historical or modern productions of the play;
2. Produce a fully-developed production analysis of at least once scene from the play;
3. Engage in close reading and careful explication of the primary text and/or critical materials to support your choices, and in critical thinking about production/performance issues;

4. Organize and express your ideas clearly during the presentation, and turn in a detailed outline of presentation (with sources cited in MLA style). Include any adapted dialogue or other appropriate materials as an appendix.

Research Paper and Presentation (25%)

First Draft Due: Thursday, November 17

Final Draft Due: Thursday, December 8

Focus your research project on a literary or visual text included in the course reading, for instance, Pope's *The Rape of the Lock* or Hogarth's *A Rake's Progress*. Consider the research project an opportunity to learn more about a reading you found particularly interesting or challenging.

Guidelines and Evaluation Criteria for the Essay

1. Write concisely and analytically, producing a paper a minimum of 1750 words (approximately seven or eight pages) in length.
2. Combine close reading and research to make a clear, developed argument about your object of study.
3. Make reference to a minimum of four secondary sources from outside the course reading. Your secondary sources may be critical or historical. (In other words, texts from the long eighteenth century used to historicize your object of study will count as secondary sources.)
4. Format your paper according to MLA style and include an MLA-style Works Cited page with each draft of the paper.

Guidelines and Evaluation Criteria for the Presentation

1. Present the results of your research project to the class in 5-8 minutes. (Time constraints will be determined by the size of the class).
2. Clearly explain your overall argument, giving at least one example from the text that supports the main idea or thesis of your paper.

Optional: Create a handout that outlines your main argument and distribute it to the class on the day of your presentation. Use audio/visual aids to illustrate key points.

You will not receive a separate grade on the presentation. I will take the quality of your presentation into consideration when assigning a grade to your paper. For instance, a "B" paper bolstered by an excellent presentation will likely receive a "B+" or an "A-". You will not receive a passing grade on the paper if you fail to do the presentation.