Fall 8-15-2002

ENG 3805-001: Eighteenth-Century Literature "Tales of Seduction"

Dagni Bredesen
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_fall2002

Recommended Citation
http://thekeep.eiu.edu/english_syllabi_fall2002/122

This Article is brought to you for free and open access by the 2002 at The Keep. It has been accepted for inclusion in Fall 2002 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
Course Description: If we survey eighteenth-century literature we find texts that—whether romantic or realist—are about the relations of men to women and women to men, and more particularly, the specific concerns of sex. Indeed, many seem inordinately concerned with the "abnormal" aspects of sex: with libertinism, callous intrigue, and even sexual violence. We discover, too, that British literature of the period is closely bound up with the social and political positions of women, positions that are often tied to the perception of female virtue. In this class we will examine the historical contexts and formal features of a variety of genres, paying close attention to amatory intrigue and noting the ways seduction both threatens and confirms values of the private domestic world.

Required Texts:
- Daniel Defoe's *Moll Flanders*
- Samuel Richardson's *Pamela*
- Choderlos LaClos' *Les liaisons dangereuses*
- Frances Burney's *Evelina*
- Jane Austen's *Pride and Prejudice*
- Norton Anthology of English Literature v. I
- Course Packet (TBA)

Course Requirements:
You are required to:
1) Read the assigned text/s before the unit for which they were assigned and prepare for discussion.
2) Take responsibility for your own learning in this class, which includes attending class regularly, notifying me of unavoidable absences ahead of time, completing all assignments on time unless you have arranged for an extension with me in advance, and being willing to bring forward your own ideas and interpretations of a text in class.

Grading and Due Dates:
25% Single-page response papers for *Moll Flanders, Pamela, Les Liaisons Dangereuses, Evelina,* and *Pride and Prejudice* due first day of reading the text.
20% Indexes for each of the above texts due the last day scheduled for discussion.
15% Discussion Partnerships
15% Mid-term
25% Final
Class Reading Schedule:

Week One:
F 8/30 Introduction to course content and objectives

Week Two:
M 9/2 LABOR DAY/ NO CLASSES
W 9/4 Earl of Rochester “The Disabled Debauchee” (Norton 2162-2163)
and Aphra Behn’s “The Disappointment” (2167)
F 9/6 Delariviere Manley’s Secret Memoirs and Manners of Several
Persons of Quality of Both Sexes (packet)
Mary Astell “Reflections on Marriage” (2280)

Week Three:
M 9/9 Moll Flanders (3-83) * response paper due
W 9/11 Moll Flanders (84-146)
F 9/13 Moll Flanders (147-206) (dp)

Week Four:
M 9/16 Moll Flanders (207-268)
Excerpt from Roxana (Norton 2285)
W 9/18 *Moll Flanders Index due
Guest Lecturer: Dr. Newton Key, History
F 9/20 Alexander Pope’s “Rape of the Lock” (Norton 2525-2544)

Week Five:
M 9/23 Pamela volume I *response paper due
W 9/25 Pamela volume I (dp)
F 9/27 Pamela volume II

Week Six:
M 9/30 Pamela volume II (dp) *Index due
W 10/2 Shamela (packet) (dp)
F 10/4 Midterm (50 minutes, please be on time and bring exam pamphlet)

Week Seven:
M 10/7 Hogarth’s Harlot’s Progress and Mariage a la Mode
W 10/9 Les Liaisons Dangereuses Part One *response paper due
F 10/11 Les Liaisons Dangereuses Part One (dp)

Week Eight:
M 10/14 Les Liaisons Dangereuses Part Two
W 10/16 Les Liaisons Dangereuses Part Two (dp)
F 10/18 Les Liaisons Dangereuses Part Three

Week Nine:
M 10/21 Les Liaisons Dangereuses Part Three (dp)
W 10/23 Les Liaisons Dangereuses Part Four (dp)
F 10/25 Les Liaisons Dangereuses Part Four *Index due
Richard Steele’s “Dueling” (Norton 2482)
Week Ten:
| M  | 10/28 | Film Assignment: watch another version of Les Liaisons Dangereuses, for example, Valmont or Cruel Intentions |
| W  | 10/30 | Film |
| F  | 11/1 | Discussion |

Week Eleven:
| M  | 11/4 | Evelina v. I *response paper due |
| W  | 11/6 | Evelina v. I (dp) |
| F  | 11/8 | Reading Day/ No class |

Week Twelve:
| M  | 11/11 | Reading Day/No Class |
| W  | 11/13 | Evelina v II |
| F  | 11/15 | Evelina v II (dp) |

Week Thirteen:
| M  | 11/18 | Evelina v III (dp) |
| W  | 11/20 | Evelina v III *Index due |
| F  | 11/22 | William Cowper’s “The Task” (Norton 2875-2880) |

Week Fourteen: THANKSGIVING BREAK

Week Fifteen:
| M  | 12/2 | Pride and Prejudice v. I *response paper due |
| W  | 12/4 | Pride and Prejudice v. I (dp) |
| F  | 12/6 | Pride and Prejudice v. II |

Week Sixteen:
| M  | 12/9 | Pride and Prejudice v. II (dp) |
| W  | 12/11 | Pride and Prejudice v. III (dp) |
| F  | 12/13 | Pride and Prejudice v. III *Index due |
|     |     | Course Wrap-Up and Class Evals |
Assignment Explanations:

1) **The Index**: For this assignment students will create their own indexes for four of the five novels we shall be reading. An index for each of the first two novels is mandatory. Students have a choice of two of the remaining three novels for which to create indexes. The goal of this assignment is to help build attentive and critical reading skills, as well as provide students with a ready reference tool in preparation for the final paper. I will work with students on generating categories to track through the texts. Grades will be assigned as follows: a $\sqrt{\text{v}} = 4.0$ and will be awarded to a well-organized, thorough record of at least three categories/topics/ideas and an explanation of the significance of these categories/topics to our understanding of the novel; a $\sqrt{\text{.}} = 3.0$ and will be awarded for tracking three topics and page numbers with reference words; $\sqrt{\text{a}} = 2.0$ and means that you turned in some record of your reading in the form of an index.

2) **Discussion Partnerships**: From Week Three through Week fifteen, selected classes (designated by dp on reading schedule) will begin with two to three students presenting material and generating discussions. These presentations will include ten minutes of historical report and twenty minutes of discussion (this allotment of time can be adjusted as needed but students must conclude after thirty minutes). To fulfill the terms of the discussion partnership you must 1) Meet with the group’s members to plan the session; 2) One member of the group must email me no later than the day before the group presents an outline of what material the group will cover and what goals you as a group hope to achieve; 3) Come on time and prepared on the day of presentation; 3) Write (email is fine) a well-developed paragraph reflecting on the process of organizing a presentation with peers and the extent to which the group met the goals initially set. In grading these partnership presentations, I will be looking for signs of collaboration such as evenly distributed responsibilities (i.e. that one person does not dominate or one person is overshadowed); quality of information conveyed and questions asked; and class engagement in ideas presented. Some historical topics to consider include reader responses to a novel; eighteenth-century rape laws; laws governing property and inheritance, married women's rights, prostitution etc; contraception; the figure of the rake; the language of sensibility; Hogarth's etchings; conduct manuals, etc. I will be happy to consult with groups if desired.

3) **Exams**: Each question will be in two parts (number of questions will vary for midterm and final). The first part will comprise identification of author, title, and context of the quote. The second part will ask you to interpret the significance of that passage in relation to the work as a whole and/or conventions of genre and/or the historical context. Possible part two responses may be derived from class lectures, student-led presentations, literary criticism from the course packet, as well as from the readings themselves. Preparation sheets will be made available a week before the exam.
have you captured about the book in your version? What details from the book stand out in your version, and why? What elements are significant, and why? Remember, the explanation is key to a successful response of this sort.

3. The Crystal Ball: Now that you have read only the first chapter(s) or sections or the assigned work, explain where you think the story might be going. You can try to predict the ending, or just some of the action. What do you think will become important, and why? Again, as with all these options, the point is not to be "right," but to draw on the evidence the text is already providing as you make an informed guess. What can you predict about the main character? About any supporting characters? Are there images that seem to set the tone for what will come?

4. Literary Sleuth: Find one genuinely unfamiliar phrase, word, or item in the reading and look it up. (If you are unsure how to find the information you need, talk to me). Then discuss what your new information adds to your understanding of the text. Is the information deliberately obscure, or just unfamiliar to you? Does it suggest something about the kind of reading you are being asked to do, or about the book you are being asked to read? How is that information significant to the work?

5. Personality Profile: Select one character and analyze him or her (it needn't be the main character, but be sure you have enough information to do this successfully). What can you tell about this person so far? What details seem most significant? Why is this person important? Remember, this isn't a real person, and we're not on a talk show, so avoid sweeping judgments ("X has low self-esteem" "Y is dysfunctional") in favor of some specific and what they suggest about this character, including how the character is important to the larger story being told. Be sure to include details from the text that support your analysis of the character.

6. Outside Information: Identify a historical, cultural, or social element that will help you understand the work better, and do some very quick research. For example, for Moll Flanders you may want to find out something about the way the British monetary system works, or the transportation of convicts to British colonies and other punishments for theft, etc. In your response paper, quickly summarize what you have learned (this is not major research, nor a report), and explain how it is relevant to what you understand about the book so far.

Response Paper Extension Coupon
This one-time use coupon accompanies response paper on the book _______________

Original due date:
Date submitted:

Name:
4) **Response Paper Guidelines:**
You will be responsible for five short response papers this quarter. Response papers are due the first day we discuss a new work, and are designed to help you find a "way in" to texts that may seem baffling, difficult, or disorienting at first. They are not expected to be your final word on the book (since in general you will only have begun reading!), but they should be thoughtful, clearly communicated, with correct mechanics and usage. At the bottom of this page is a coupon that may, when attached to a response paper, give you a one-class extension on one response paper. In other words, you may choose to attach the coupon to any one response paper, allowing you to turn it in the class period following the original due date, no questions asked. You must have the completed coupon attached; I will not provide replacement coupons, and there are no exceptions. Without the coupon, late response papers cannot be accepted.

A response paper consists of one typed, single-spaced page, with 1" margins on all edges. The brevity of the assignment requires you to pay close attention to a tiny aspect of the work, and to focus your discussion. This is not a journal; while you may, of course, consider your initial reaction to the work, the point is not "how you feel" about the work, but "what you notice" about what the text is doing and how it is doing it.

Response papers will be scored on a scale of 1 (inadequate) to 5 (excellent), based on the following criteria:
* consistency with the text
* depth of analysis, given the short length of the piece
* appropriate use of specifics, details from the text (quote or paraphrase)
* quality of writing (skill and fluency, correctness of conventions, etc.)

**Response paper options:**
I do not expect you to be literary experts, or to be "right" about the text; I am looking for your sincere attempt to come to terms with the details of a particular work. These are some suggestions for how to approach the response papers. Please vary your approach for each paper, in order to help build flexibility in your analysis and your writing. And not all of these will be equally appropriate for each text.

1. **Pick a Word:** For this option, choose 1-3 words from the text (no more!) that seem significant to the larger effect of the work. They might be words that are particularly unusual, or are used in an unusual way. These words may recur, or they may appear only once in what you have read. If you choose 3 words, you will probably want words that appear together, or are synonymous, so that you aren't going off in too many different directions. You might look the words up in the dictionary (OED is particularly useful), BUT don't give a dictionary definition; instead, explore associations the words have, and explain how they relate to your larger sense of the book so far.

2. **The Screenplay:** Imagine you are producing a film of the book you have begun reading. First, briefly describe how you would set the scene, cast the characters, shoot the initial scene(s) of the movie. What camera angles, music, lighting might you use? Then, most importantly, explain how your choices reflect your sense of the text. What