ENG 5004-001: The Long Eighteenth Century

Jad Smith
Eastern Illinois University

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English 5004: The Long Eighteenth Century

Dr. Jad Smith  
jdsmit3@eiu.edu  
(217) 581-6290  
3605 Coleman Hall  
Office Hours: M 2-3, TW  
1:30-3, and by appointment

Required Texts

- Behn, Aphra. *Oroonoko; or, The Royal Slave*. Ed. C. Gallagher, Bedford
- *British Dramatists from Dryden to Sheridan*. Ed. G.H. Nettleton and A.E. Case, SIU Press
- Cleland, John. *Fanny Hill; or Memoirs of a Woman of Pleasure*. Modern Library
- Richardson, Samuel. *Pamela; or, Virtue Rewarded*. Ed. M. Doody, Penguin Classics
- Wollstonecraft, Mary. *Maria, or The Wrongs of Woman*. Norton


* Additional readings and handouts to be provided through library reserve or by photocopy

Course Description

This course surveys British literature written during 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, this period encompasses several major literary and intellectual currents, including libertinism, Enlightenment, sensibility, and Gothicism. The reading—aside from the occasional pamphlet or periodical—emphasizes verse and prose satire, drama, and the novel, that is, the major literary forms of the Restoration and eighteenth century. Discussions will aim to position specific literary works within their broader discursive contexts, for instance, within narratives of race and nation, domesticity, and women’s rights. The overarching objective of the course is to historicize developments within British literary culture from the Augustan to the early Romantic period.

Requirements

- Weekly Agendas (10)  
  Reviews (2)  
  Research Project Proposal  
  Research Project  
  Research Project Presentation  
  Participation

  20%  
  20%  
  5%  
  30%  
  10%  
  15%

Final grades will be calculated on a ten-point scale (that is, 100 to 90 = A, 89.99 to 80 = B, etc.)

If discussions lag, additional writing assignments may account for as much as 10% of the participation grade.

Policies

Absences are excused entirely at my discretion. Each unexcused absence will lower your grade by one letter for the semester.

I will not accept agendas, reviews, or proposals after the scheduled due dates. I will consider granting extensions on research projects on a case-by-case basis. To receive an extension, you must ask for it at least three days in advance of the due date and cite truly extenuating circumstances for the request.

Submit only original work in this class, and document all sources according to current MLA style.

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
(due dates indicated with asterisks; sign up for review due dates)

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

Week One  
T Jan 9  
Aubrey, from Brief Lives, "Sir Henry Blount," "Thomas Chaloner," "Henry Martin" (provided)  
Denham, from "Cooper's Hill" (provided)  
Pepys, from The Diary, "The Coronation of Charles II" (L 2148)

Week Two  
T Jan 16  
Wycherley, The Country Wife (L 2358)  
Collier, from Short View of the Immorality and Profaneness of the English Stage (B 389)  
Behn, "The Disappointment" (L 2269), "To the Fair Clarinda, Who Made Love to Me, Imagined More than Woman" (L 2277)  
Rochester, "Song," "The Imperfect Enjoyment" (L 2348), A Satyr against Reason and Mankind (L 2351)  
Dryden, "Mac Flecknoe" (L 2239), "To the Memory of Mr. Oldham" (L 2245)  
Sir Charles Sedley, "To Quintus" (provided)  
William Hogarth, A Rake's Progress (L 2785)

Week Three  
T Jan 23  
Behn, Oroonoko, or The Royal Slave  
Southeme, excerpt from Oroonoko, a Tragedy (107 in Oroonoko)  
Montaigne, "On Cannibals" (168)  
Littleton, from Groans of the Plantations (376 & 423)  
Equiano, from Interesting Narrative (391)

Week Four  
T Jan 30  
Kant, excerpt from "What is Enlightenment?" (provided)  
Voltaire, excerpt from Philosophical Dictionary (provided)  
Wright, An Experiment on a Bird in the Air Pump (L color plate following 2070)  
Laroon, Charles II as President of the Royal Society (L color plate following 2070)  
Hooke, from Micrographia (L 2182)  
Cavendish, from Observations, "Of Micrography" (L 2203)  
Swift, from Gulliver's Travels, "A Voyage to Laputa" (L 2532)  
Chudleigh, "To the Ladies" (L 2327)  
Mary Leapor, "An Essay on Woman" (provided)  
Addison, from Spectator No. 1 [Introducing Mr. Spectator] (L 2466)  
Haywood, from Female Spectator [The Author's Intent] (L 2468), [Women's Education] (L 2496)

Week Five  
T Feb 6  
Swift, "A Modest Proposal" (L 2591)  
Petty, from Political Arithmetic (L 2598)  
Pope, The Rape of the Lock (L 2631)  
Fielding, The Tragedy of Tragedies; or, The Life and Death of Tom Thumb the Great  
... With the Annotations of H. Scriblerus Scundus (B 571)

* Total of three agendas due by week five
Week Six
T Feb 13  Lillo, *The London Merchant* (B 595)
          Hogarth, *Industry and Idleness* (provided)
          Haywood, *Fantomina: Or, Love in a Maze* (L 3082)

Week Seven
T Feb 20  Johnson, from *Rambler* No. 4 [On Fiction] (L 2872)
          Richardson, *Pamela* (to 278)
          Selection from *Young Ladies Companion, or Beauty's Looking Glass* (provided)

Week Eight
T Feb 27  Richardson, *Pamela* (finish)
          Fielding, *Shamela* (in *Joseph Andrews and Shamela*)
          * Research Project Proposal due

Week Nine
T Mar 6   Cleland, *Fanny Hill; or Memoirs of a Woman of Pleasure*
          * Total of six agendas due by week nine

Spring Recess
T Mar 13  No class

Week Ten
T Mar 20  Beattie, "Illustrations on Sublimity" (provided)
          Gray, "Elegy Witten in a Country Courtyard" (L 2854)
          Walpole, *The Castle of Otranto*
          Cumberland, "The Poisoner of Montremos" (provided)
          Anonymous, "The Friar's Tale" (provided)

Week Eleven
T Mar 27  From the *Craftsman* No. 307 [Vampires in Britain] (L 2459)
          Godwin, *Caleb Williams, or Things as They Are*

Week Twelve
T Apr 3   Wollstonecraft, *Maria, or The Wrongs of Woman*
          Selections from *A Vindication of the Rights of Woman* (provided)

Week Thirteen
T Apr 10  Austen, *Northanger Abbey*
          * All ten agendas due by week thirteen

Week Fourteen
T Apr 17  * Presentations

Week Fifteen
T Apr 24  * Presentations
          * Research Project due
The Assignments

Weekly Agendas (20%)

You should submit ten agendas, each during a different week of the semester. You should have turned in a total of three agendas by week five, six by week nine, and ten by week thirteen.

Guidelines for Agendas

Begin each agenda by referring to one or more passages from the week’s reading. As a rule, give titles, quote bits of text, and cite page or line numbers to make the passage(s) easy to find.

Use the passage(s) as the basis for formulating a broader discussion topic, being sure to jot down a provocative talking point and/or a leading question.

Submit the agenda to me no later than 10 a.m. on the day of our class meeting.

Sample Agenda

On the Addison’s *Spectator* and Haywood’s *Female Spectator*

“I have observed, that a reader seldom peruses a book with pleasure ‘till he knows whether the writer of it be a black or fair man, of a mild or choleric disposition, married or a bachelor . . .’” (2466).

“I, for my own part, love to get as well acquainted as I can with an author, before I run the risk of losing my time in perusing his work . . .” (2468)

Each writer creates a fictional narrative persona called “the spectator,” and each spectator paints a self-portrait of the “author” for the reader. However, I noticed that these personae and self-portraits differed markedly. Could we spend a few minutes comparing and contrasting the two periodical personae, and describing their respective voices as narrators and supposed social critics/arbiters of taste? How do Addison and Haywood construct authorship? Similarly? Differently? How do they position men and women in regard to the larger cultural project of Enlightenment?

Reviews (20%)

On two occasions this semester, you will review criticism on one of the primary readings. You should complete the first review during weeks two through seven, the second during weeks eight through thirteen.

Guidelines for the Review

Pick a primary reading that interests you—for instance, Rochester’s *A Satyr Against Reason and Mankind* or Cleland’s *Fanny Hill*—and sign up to review a piece of criticism on it. Locate a recent article or book chapter (no more than twenty-five years old) on the primary reading, and in a timely manner, e-mail its title to me for approval. You may not review the same piece of criticism as another member of the class.

Write a 500- to 750-word review of the article or book chapter, succinctly explaining its main line of argument and carefully evaluating its scholarly value. Note: a review is not a simple summary of an article but a critical evaluation of its argument. Use MLA style.

Turn in the review on the day we discuss the primary reading.

Be prepared to explain the critic’s argument to the class during a 5-10 minute presentation. Make a brief handout for the class, if you want.
The Research Project

Focus your project on texts or topics strongly related to the content of the course, limiting your research to the British context and the long eighteenth century. Keep in mind that although the course includes some early Romantic works that fit loosely within the Gothic tradition, Romanticism proper lies largely outside its purview.

The research project consists of three parts:

Research Project Proposal (5%)
Submit this 250-word document by e-mail or in hardcopy no later than Tuesday, February 27. In it, broadly outline your proposed project, noting texts central to your research, explaining your methodology or approach to the subject, and formulating a clear research question.

The Essay (30%)
Write clearly and analytically, producing a paper twelve to fifteen pages in length.
Offer original close reading and analysis of primary texts/objects of study.
Put forth a sophisticated, overarching argument that gives consideration to recent criticism on the topic and demonstrates a firm understanding of relevant literary, cultural, and/or historical contexts.
Use a minimum of ten secondary sources. Texts from the long eighteenth century used to historicize primary texts/objects of study will count as secondary sources. Secondary sources should include a minimum of four critical or theoretical texts and come from outside the course readings.

Turn in a final draft of the essay on Tuesday, April 24.

The Presentation (10%)
Present the results of your research project to the class in 20-25 minutes.
During the presentation, briefly describe the initial aims and goals of your project. Then, move on to the results, explaining how your project developed over time and how you arrived at your main line of argument.
Create a handout that outlines your main argument, and distribute it to the class on the day of your presentation. Consider using audio/visual aids to illustrate key points.

Participation (15%)
In a graduate seminar, good citizenship involves careful preparation of the readings and regular, measured contributions to class discussions.