ENG 5004-001: Gender and Genre: Writing and Reading Gender in Restoration and 18th Century Prose

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Required Texts
- Aphra Behn’s *Oroonoko*
- Daniel Defoe’s *Moll Flanders*
- Samuel Richardson’s *Clarissa* (Penguin ed.)
- Fanny Burney’s *Evelina*
- Ann Radcliffe’s *Mysteries of Udolpho*
- Mary Wollstonecraft’s *Maria*
- Jane Austen’s *Sense and Sensibility*

Goals
What kind of prose form emerges when a 17th century writer who is both a royalist and a woman sits down to write the story of a noble African tricked into slavery? And why has a writer whose novel sold on par with *Robinson Crusoe* been relegated to footnotes until this last decade? Our primary goal will be to answer such questions through an investigation of the complex relationship between early modern gender identities and the innovative prose forms of the “long 18th century.” Among other things, we will read novels (early radical experiments and the progressive and conservative texts that followed), as well as competing theories on the form’s emergence at this time and in this place. Authors will include the readily recognizable (Samuel Richardson and Jane Austen) and the once popular but since marginalized (Eliza Haywood and Charlotte Lennox).

Course requirements and assignments

1. First and most importantly, please be fully prepared for each class. This includes having read all assigned material AND having prepared for discussion by completing your pre-class journal activities and by jotting down any additional questions or ideas which the class as a
whole might take up. (More than two unexcused absences will reduce your class participation grade to an F.)

2. A critical/exploratory reading journal. This collaborative project will be done in pairs. By each Tuesday at 6 p.m., please complete a 300-500 word journal entry exploring what is for you ONE central or intriguing question raised by the readings. The entry should be sent to your collaborator and to me. After class, by Sunday at 6 p.m., each of you will write an entry that is a response to the entry you received, including any ideas generation by our class discussions. These responses should be e-mailed to your collaborator and to me.

Be sure to focus on a single idea—this is not meant to be review, plot summary or freewriting. Gender and genre should be your primary concerns, but these can be quite broadly defined. Entries might focus on the texts, the material you have gathered for a report, or a connection you make between or among texts. The goal is to use writing to further our individual and collective thinking about the class, the readings, the genre, the topic. It is also a place to generate and then to refine ideas for your longer formal essay. I will collect these journals (a single journal for each pair) at semester’s end—so please save copies of all entries you send and receive either on a disk or in hard copy. I do not expect polished, edited prose here; instead, I am looking for focus and for serious, interesting critical thinking.

3. Each student will give three presentations. One will be a ten to fifteen minute introduction to a valuable resource for the student and scholar of the early novel: a general literary history, a scholarly journal, a professional Web site or listserve, an annotated bibliography, etc. The other two will be introductions to and facilitation of critical readings assigned for class discussion. Introductions should include appropriate background information (historical, biographical, critical) and questions to begin and focus class discussion. All presentations should include appropriate handouts. If you wish to incorporate technology in your presentation, please contact me in advance.

4. An 8-10 page essay. Preliminary topics (most likely drawn from journal entries) should be cleared with me by 3/31 at the latest. The essay is due on April 28th. Please use MLA format to produce the final essay. Also, be sure you are familiar with both the University's and the English Department's policies on plagiarism. ALTERNATIVE: If you have another project idea, for example a detailed class plan, please consult with me well before the 3/31 deadline. PLAN TO CONSULT REGULARLY WITH ME AS YOU DEVELOP AND COMPLETE YOUR PAPER OR PROJECT.

Grading

Journal (25%); Class Participation (20%); Presentations (20%); Essay (35%)

Information for Students with Disabilities
If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.
Course Syllabus

In order to accommodate the needs of the class, the following schedule of discussion, reading, and writing assignments is tentative. You will be notified of any changes in class.

Week 1 (1/14): Introductions

Week 2 (1/21)
- Behn's *Oroonoko*
- **Library Reserve Reading:** "Introduction" in Richard Kroll’s *The English Novel 1700 to Fielding* (Personal Copy)
- Resource Presentation

Week 3 (1/28)
- In Backscheider and Richetti: Manly pp 45-51; Haywood pp. 153-224 and 226-248
- **Library Reserve Reading:** Haywood in *Early Women Critics 1660-1820* pp. 67-71 (PN99.E9W661995)
- Presentation of the Manly and Haywood critical readings (45-51 & 67-71)
- Resource Presentation

Week 4 (2/4)
- In Backscheider and Richetti: Davys 250-320
- **Library Reserve Reading:** Manly's Wife's Resentment in Rogers and McCarthy's *The Meridian Anthology of Early Women Writers* pp. 142-70 (PR1110.W6M41987); and Hunter's in Richetti's *Cambridge Companion to the Eighteenth Century Novel*
- Presentation on the Hunter essay
- Resource Presentation

Week 5 (2/11)
- Defoe's *Moll Flanders*
- **Library Reserve Reading:** Michael McKeon's (27-48) in Kroll
- Presentation on the McKeon essay
- Resource Presentation

Week 6 (2/18)
- Defoe’s *Moll Flanders*
- Resource Presentation

Week 7 (2/25)
- Richardson’s *Clarissa*
- Resource Presentation

Week 8 (3/3)
• Richardson’s Clarissa
• **Library Reserve Reading: Fielding (80-95) in Women Critics 1660-1820 (PN99.E9W661995)
• Presentation of Fielding reading  
• Resource Presentation

Week 9 (3/10)
• Richardson’s Clarissa
• **Library Reserve Reading: Reeves (134-43), Seward (165-173), and D’Arblay (231-240) in Women Critics 1660-1820
• Presentation on the reserve readings  
• Resource Presentation

Week 10 (3/24)
• Burney’s Evelina
• **Library Reserve Reading: Spencer (212-235) in Richetti’s Cambridge Companion to the Eighteenth Century Novel
• Presentation of Spencer reading  
• Resource Presentation

Week 11 (3/31)
• Evelina and Wollstonecraft’s Maria
• **Library Reserve Reading—Wollstonecraft (284-295), and Hays (296-300) in Women Critics 1660-1820
• Resource Presentation  
• Presentation of Wollstonecraft and Hays  
• Research proposals due

Week 12 (4/7)
• Radcliffe’s Mysteries of Udolpho
• **Library Reserve Reading—Barbauld (174-198) in Women Critics 1660-1820
• Presentation of Barbauld  
• Resource Presentation

Week 13 (4/14)
• Radcliffe’s Mysteries of Udolpho
• Resource Presentation

Week 14 (4/21)
• Austen’s Sense and Sensibility
• **Library Reserve Reading: ) Edgeworth (pp. 375-78) and Austen (pp. 379-390) in Women Critics 1660-1820 (PN99.E9W661995)
• Presentation of reserve readings

Week 15 (4/28)

• Austen's *Sense and Sensibility*
• Resource Presentation