

ENGL 3609: Restoration and Eighteenth-Century British Literature with Brian Donovan, Spring 2012, Course ID 125925

Schedule and Contact Information

Class meets 10:00–11:15 A.M. Tuesdays and Thursdays, in Hagg-Sauer 111A.

Exam-week session: Tuesday 1 May 3:30–5:30 P.M., same room.

Office: Hagg-Sauer 374

Office Hours:

Mondays: 9:00–9:50, 10:00–10:50, & 11:00–11:50 A.M., & 1:00–1:50 P.M.

Tuesdays & Thursdays: 9:00–9:50 A.M.

Wednesdays: 9:00–9:50 & 11:00–11:50 A.M., & 1:00–1:50 & 2:00–2:50 P.M.

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Course Description and Purpose

The generic title and description of ENGL 3609 in the BSU undergraduate catalog are as follows: “**PERIOD TOPICS** (3 credits) In-depth study of the literature of a specific period (e.g., Medieval Literature, Modern Literature), including application of critical theory. May be retaken multiple times with different topic subtitles. (Might not be offered every year)”

The period for this section runs from 1660—when the monarchy was restored, and theaters were opened, after eleven years of Puritan rule—to 1789—when the French Revolution (and William Blake’s debut as publishing poet) set the stage for the Romantic Movement, which radically and permanently changed prevailing concepts of art (including literary art) and its purpose and role in the world. This period thus represents the final evolution of pre-Romantic literature and the laying of the foundations for Romanticism. “Restoration and Eighteenth Century” is well established as one of the major periods in British literary history, as the titles of two of our textbooks (see below) attest, but it is too often neglected in modern undergraduate English studies.

The critical theory we shall be applying is that which predominated in the period itself, though the major works of literary criticism and theory that period writers cited as authoritative (as we shall see in our first reading assignment) were themselves from a different period entirely: classical antiquity, i.e., ancient Greece and Rome. We shall accordingly read the ancient works thus revered in our period: Aristotle’s *Poetics*, Horace’s “Art of Poetry,” and the fragmentary Greek treatise *On the Sublime* traditionally attributed to “Longinus,” along with Alexander Pope’s 1709 “Essay on Criticism,” a kind of imitation of Horace’s “Art of Poetry.”

The purpose of this course is to expand your literary experience, give you a general sense of the period, motivate and enhance your future readings of additional work from this period, and enhance your grasp of what literary criticism is and is good for.

Textbooks

Defoe, Daniel. *Moll Flanders*. Ed. Albert J. Rivero. New York: Norton, 2004. Print. 0-393-97862-1. (“MollF” in course calendar.)

Hogarth, William. *Engravings by Hogarth*. New York: Dover, 2006. Print. 0-486-22479-1. (“Hogarth” in course calendar.)

- Lipking, Lawrence, and James Noggle, eds. *The Norton Anthology of English Literature*. 8th ed. Vol. C *Restoration and the Eighteenth Century*. New York: Norton, 2006. Print. 0-393-92719-9. (“NAEL” in course calendar.)
- McMillin, Scott, ed. *Restoration and Eighteenth-Century Comedy*. New York: Norton, 1997. Print. 0-393-96334-9. (“McM” in course calendar.)
- Murray, Penelope, and T. S. Dorsch, trans. *Classical Literary Criticism*. London: Penguin, 2000. Print. 0-140-44651-6, (“CLC” in course calendar.)

Package of three Norton titles retails for \$53.50 new at University Bookstore, with the Hogarth selling at \$14.46 used and *Classical Literary Criticism* selling new for \$13.00.

Academic Requirements

Reading homework: This is a literature class—a reading class. Your main responsibility will be to read the assigned selections carefully, attentively, imaginatively, and on time. Class times will mainly be devoted to examining these readings and their backgrounds, so that you may more fully appreciate and understand them. You should bring to each class your copy of the book containing that day’s reading assignment.

Class participation: Given the relatively small enrollment, this course will be conducted seminar-fashion, which means that class participation will be a large component of your grade. The best way to do well in this area is, first, to come to class faithfully and with reading homework done; and second, to come to each class prepared with a few good questions about the reading, written down. Questions requiring some literary-historical expertise for their answer are welcome enough, such as what Defoe is referring to when he writes slightly of “Novels” in his own Preface to what is widely considered the first real novel in English; but more important, and welcome, are questions we all can discuss and debate, such as whether he is being ironic or immoral or what in inviting readers to consider the work instead a “private history,” with some pretensions to being “Genuine” (i.e., factually true). Plus, of course, you have to raise those prepared questions in class, and participate in the discussions and debates seeded by yours or your classmates’ questions.

Paper and Presentation: The other major component of your course grade will be a combination of a research paper and a presentation thereof to the group, to be followed by discussion among class members. The paper should be approximately 10 pages / 3000 words; it should draw upon and cite at least one literary work from the period, one of the assigned works of criticism, and at least five modern scholarly secondary sources, which may include material from the Criticism section at the back of one of the required Norton Critical Editions. It is due (and the student presentations start) on Tuesday 17 April. For each such presentation, the presenter and discussion leader may assign up to 18 pages in the *Norton Anthology* or 25 pages in one of the other Norton texts not already assigned—or prepare a handout consistent with this length guideline, from e-text or print versions of period literature not in our books.

Sexual Content Warning

Literature very commonly deals with sex, and often in a very uninhibited way. This is not at all an exclusively modern phenomenon, as is sometimes assumed. Nearly two hundred years ago, Thomas Bowdler had an idea for correcting this kind of “problem”; he published censored or expurgated versions of Shakespeare’s plays, so that inhibited and proper nineteenth-century

young ladies could read them without scandal or embarrassment. Thus his name became a verb: “to Bowdlerize.” This course will not be Bowdlerized. If you are uncomfortable with talk or discussion pertaining to sex, I respectfully urge that you find some other course to fulfill your requirements.

Accessibility Notice

Students with physical, psychiatric, learning, or other disabilities are heartily welcome in this class. Reasonable and necessary accommodations for disabilities can be arranged. You are responsible for notifying Kathi Hagen (Office for Students with Disabilities, 755-3883, e-mail khagen@bemidjistate.edu), or the instructor, or (preferably) both, regarding special needs and accommodations. Upon request this syllabus itself can be made available in alternate formats.

A Note on Academic Integrity

When you submit intellectual work product (such as term papers or exam papers) for academic credit, you are implicitly declaring that the work is your own new and original stuff, the result of your own individual thinking. Make sure that is indeed the case. When this implicit declaration is a lie, then academic integrity is violated. Your thinking will be much enriched by others’ input, we all hope; but you are expected to digest this input thoroughly and assimilate it into your own thinking, much as your body might digest the tissue of a food plant or animal and convert it into your own body tissue. In the term paper, facts and ideas, as well as quotations, for which you are indebted to others (your sources) must be precisely noted and carefully acknowledged—even what you have more or less thoroughly digested and assimilated—according to a standard documentation system, either MLA or APA. Demonstrable violation of these expectations will result in a reduced or failing grade for the course, and will also be reported to the relevant university officials, which may result in more severe sanctions if it turns out not to be a first offense. For official university policy on this matter, see http://www.bemidjistate.edu/students/handbook/policies/academic_integrity/index.cfm.

Course Calendar

#	Date	Reading	Description
1	Tu 1/10		Introductory Session
2	Th 1/12	NAEL 2468–92	Addison & Steele: <i>Spectator</i> essays
3	Tu 1/17	CLC 98–112 NAEL 2493–2513	Horace: “The Art of Poetry” Pope: “An Essay on Criticism”
4	Th 1/19	CLC 57–97	Aristotle: <i>Poetics</i>
5	Tu 1/24	CLC 113–166	“Longinus”: <i>On the Sublime</i>
6	Th 1/26	NAEL 2513–32	Pope: “The Rape of the Lock”
7	Tu 1/31	McM 3–45	Wycherly: <i>The Country Wife</i> Prologue–3.2
8	Th 2/2	McM 45–85	Wycherly: <i>The Country Wife</i> 4.1–Epilogue
9	Tu 2/7	McM 169–209	Behn: <i>The Rover</i> Prologue–3.5
10	Th 2/9	McM 209–248	Behn: <i>The Rover</i> 3.6–Postscript
11	Tu 2/14	NAEL 2226–61	Congreve: <i>The Way of the World</i> Prologue & Acts 1–3
12	Th 2/16	NAEL 2261–84	Congreve: <i>The Way of the World</i> Acts 4–5 & Epilogue
13	Tu 2/21	Hogarth plates 19–23, 28–35, 77–80, 51–56, 75–76	Engravings (Guest appearance by Prof. Crocker)
14	Th 2/23	NAEL 2611–56	Gay: <i>The Beggar’s Opera</i>
15	Tu 2/28	McM 385–421	Sheridan: <i>The School for Scandal</i> Prologue–3.3
16	Th 3/1	McM 422–54	Sheridan: <i>The School for Scandal</i> 4.1–Epilogue
17	Tu 3/13	MollIF 3–70	Defoe: <i>Moll Flanders</i> , 1 st quarter
18	Th 3/15	MollIF 70–135	Defoe: <i>Moll Flanders</i> , 2 nd quarter
19	Tu 3/20	MollIF 135–201	Defoe: <i>Moll Flanders</i> , 3 rd quarter
20	Th 3/22	MollIF 201–267	Defoe: <i>Moll Flanders</i> , 4 th quarter
21	Tu 3/27	NAEL 2462–68, 2323–65	Swift: “A Modest Proposal”; <i>Gulliver’s Travels</i> , Part 1
22	Th 3/29	NAEL 2365–2418	Swift: <i>Gulliver’s Travels</i> , Part 2, & Part 3 excerpts
23	Tu 4/3	NAEL 2418–62	Swift: <i>Gulliver’s Travels</i> , Part 4
24	Th 4/5	NAEL 2664–6, 2675–80, 2743–66	Johnson: Editor’s intro; <i>Rambler & Idler</i> essays; excerpts from <i>Dictionary</i> & Preface to Shakespeare
25	Tu 4/10	NAEL 2778–2810	Boswell: Excerpts from <i>Grand Tour & Life of Johnson</i>
26	Th 4/12	NAEL 2862–70, 2874–90	Poems by Gray, Smart, Goldsmith, Crabbe
27	Tu 4/17	Student-led sessions.	
28	Th 4/19		
29	Tu 4/24		
	Tu 5/1 3:30–5:30 p.m.		