English 364 Benedict (she/her/hers); T.A. Rachel Papalski

T/Th. 10:50-12:05 Fall, 2022

**REASON AND FEELING: REVOLUTIONS IN LITERATURE AND SOCIETY, c.1660-1820**

Note: subject to change. You are responsible for understanding and following the information on this syllabus, including any changes discussed in class.

**Course Description:** Where did the novel come from, and why did it appear? Why did self-discovery and rebellion become key topics in literature? What happens to literature when society pits feeling against reason, and new classes of people—women, middle-class writers, laborers and enslaved people—start writing and reading? In this course, we will examine the way the British poets, playwrights, journalists and fiction writers from the Restoration (1660) to the Regency (1820) re-made outdated literary forms into fresh genres to express new perceptions of identity, sexuality, society, justice, feeling, art and nature, and how a literature of revolution arose. We will also conduct original research in the database ECCO and at the Watkinson Library. This course fulfills the requirements of an upper-level course from 1700-1900 and of a research-intensive course.

**1) TEXTS: \*=required**

\*Robert DeMaria, *British Literature 1640-1789: An Anthology* (4th ed.)**Note: you may print out the assigned, short texts to bring to class, but if you use web versions, you may get a mangled version, so be SURE to use an authoritative edited or printed version.** (Texts include short novellas, poems, satire and essays.)

\*Oloudah Equiano, *The Autobiography of Oloudah Equiano,* ed. Angelo Costanzo

\*Daniel Defoe, *Roxana, or the Fortunate Mistress* (Penguin)

\*Jonathan Swift, *Gulliver’s Travels*, ed. Christopher Fox

\*Jane Austen, *Sense and Sensibility* (Penguin)

\* various printed, supplementary materials

Recommended:

*The Cambridge Companion to Eighteenth-Century Poetry*, ed. John Sitter (also on reserve at the library)

**2) ASSIGNMENTS:** Class attendance, **daily reading notes**, and participation in discussions. **ALWAYS BRING THE PRINTED TEXT TO CLASS: failure to do so will lower your grade** (3/10).

\*One oral presentation on original eighteenth-century literary materials discovered on ECCO or in the Watkinson, and written up in 1-2 pp. (grade factored into your participation grade)

\*Two essays: one 5-6 pp. (1/10); one research essay 8-10 pp. (3/10)

\*Mid-term quiz on poetry including memorization of 10-15 lines of verse (1/10)

\*Final examination (probably take-home essay exam) (2/10)

\*Occasional quizzes and written homework assignments (grade factored into your participation grade).

**3) ATTENDENCE, READING NOTES, AND PARTICIPATION:** Students are expected to complete the daily reading, to keep legible **notes** on the themes, symbols, tone, meanings, ambiguities and problems of **every** assigned text (sometimes this syllabus provides prompts), including **questions** about it, and to **attend every class**. More than **ONE** absence will **lower your grade**. Reading notes should be completed and brought (signed) to **every class**: these will occasionally be collected and graded. **Do NOT use your computer/hand-help device etc. in class except for presentations.** In the event of a resurgence of Covid or the need to isolate, we will be able to meet on Zoom.

**4) QUIZZES AND HOMEWORK:** quizzes are entirely punitive, so let’s avoid them by completing the assigned reading. Homework assignments are informal exercises designed to help you to understand the material. Since they will be collected occasionally, please write *legibly*, and sign and staple them. **Bring them to class**: “late” notes will never be accepted.

**5) PRESENTATIONS:** Every student will present to the class a 10-15 minute analysis of an eighteenth-century literary text s/he has discovered on ECCO, which should be short enough to display on power point or to fit onto a Xeroxed copy for each class member. Please **do not give a presentation on a topic you have been taught in another class: this is plagiarism.** Presentations should include discussions of form, mode and/or genre, symbols, themes and narrative or poetic voice; alternative versions or editions published in the period, why/how they differ from one another, and what this suggests about the text’s changing audiences; problems, ambiguities or particular beauties (look carefully at the publication data on the first or second page of the text); and a **bibliography**, including original publication information, biographical/historical information and later criticism. **Students should submit a 1-2 pp. written account with this bibliography at the end of the class: DO NOT FORGET**. Presenters are expected to **generate discussion** by presenting questions to the class; audience members are expected to **provide written feedback** to the presenter of at least 3 lines isolating virtues or flaws in the presentation (“great job!” won’t do). Students may elect to deliver a second presentation for extra credit.

**6) ESSAYS:** Although topics appear on the syllabus, students are **urged** to create their own topics, especially for the final research essay, and to consult with the Professor first to ensure the topic’s feasibility. **All essays must be printed out, proofread and stapled**. Include a bibliography, cite sources accurately using either the MLA or Chicago formula (check the library’s reference page or the Handbooks in the library itself). **Plagiarism—using other people’s ideas and/or words, including your own from another course, without due acknowledgement,—will result in immediate failure and possible expulsion. INFORM YOURSELF OF WHAT CONSTITUTES PLAGIARISM.**

**7) EXTRA CREDIT:** Students may compose a mock-heroic poem or satirical piece for extra credit, or they may elect to give a second presentation.

**8) LATE POLICY**: Quizzes, reading journals, homework and/or revisions will **never** be accepted late, or “made up”: you must furnish a dean’s note to be exempted from the late penalty for any assignment, including essays. **There are NO exceptions**. Essays are due **at the beginning of class**, and will be docked 1/3 of a grade for every late day, **starting with the due date**. Thus, if you turn in an essay rating a B that is due on Tuesday at 10:50 when the class starts instead at 11:00, it will receive a B-, as it will at 4:00 p.m. Tuesday. (If you submit it on Thursday, it will receive a C+.) **DON’T COME TO CLASS LATE BECAUSE YOU ARE FINISHING AN ESSAY; printer problems are *not* an excuse—you should have finished the essay and printed it earlier**. Late entry to class disrupts it, and the essay is already late anyway. Instead, turn it in later that day. **Make sure Ms. Amanda Nikolov** signs and dates late essays to avoid further penalties. Graded essays cannot be returned until all essays have been submitted, so your late essay prevents everyone from receiving theirs back.

**9) EXAMINATIONS:** the mid-term quiz entails three parts: 1) identifications of passages, authors, names, concepts and dates; 2) memorization of 10-15 consecutive lines of poetry from the course; 3) a series of short, 5-sentence essay answers. The final exam will cover all the course material.

**10) REVISIONS:** only essays that were 1) submitted on time, and 2) receive a failing to near-failing grade (C- or lower) are eligible for revision. Students must meet with the Professor to determine whether revision is appropriate, and if so, *must submit their original essay* with the revision.

**11) SPECIAL ACCOMODATIONS:** please inform the Professor if you are entitled to Special Accommodations. The Coordinator of Special Accommodations Resources is Joel Copperthite, who can help you with any of your needs.

**12) OFFICE HOURS**: by appointment only. Tuesdays and Thursdays, 12:05-1:30; other times may be arranged if need be. Please email or speak to me to set up an appointment.

**SYLLABUS** (subject to adjustment):

Tuesday September 6: Introduction: sweep of the course, sample texts read in class, probably including:John Wilmot, Rochester, “A Satyr on Charles II;’ Alexander Pope, “Epigram Engraved on the Collar of a Dog;” Mary Jones, “Her Epitaph;” Phyllis Wheatley, “On Being Brought from Africa to America;” Robert Blake, “Introduction” to *Songs of Innocence* and “The Lamb.”

**I. THE RESTORATION (1660-1700) :**

Thurs 8: John Wilmot, Second Earl of Rochester “A Ramble in St. James’ Park”; “A Satire on Charles II,” “The Imperfect Enjoyment.” Aphra Behn, “The Disappointment.” **Reading notes**: what went wrong in “The Imperfect Enjoyment” and in “The Disappointment”? How are the poems alike and dissimilar? How do they represent (mock, subscribe to, dismantle, endorse etc.) gender roles?

Tues 13: Rochester, “A Satyr on Reason and Mankind.” **Reading notes:** what is the speaker’s argument? Is he/it reliable? Why/not? Do you agree with this argument? Why/not?

Thurs 15: John Dryden, *MacFlecknoe*. **Reading notes:** summarize the plot, symbols and imagery; what happens at the end of Dryden’s mock epic, and how/why is it appropriate? What imagery appears and how are different images related**? include questions about anything you don’t understand in the poem.**

**II.**  **THE EARLY EIGHTEENTH-CENTURY (1700-c.1740): THE AGE OF REASON AND SATIRE:**

Tues 20: John Gay, Book III of *Trivia: Or, the Art of* *Walking the Streets of London*, “Of Walking the Streets at Night;” Eliza Haywood, *Fantomina: or, Love in a Maze*.

Thurs 22: Jonathan Swift, “A Description of a City Shower”; “The Lady’s Dressing Room”; *A Modest* Proposal; Lady Mary Wortley Montague, “The Reasons.” [Recommended: J. Paul Hunter, “Couplets and Conversation” in the *Cambridge Companion*.]

Tues 27: Jonathan Swift, *Gulliver’s Travels*, Parts I and II

Thurs 29: Jonathan Swift, *Gulliver’s Travels*, Parts III and IV; Barbara M. Benedict, ““The Satire of Learning: Voyage III.” Posted on Moodle. *The Cambridge Companion to Jonathan Swift’s ‘Gulliver’s Travels*,’” ed. Nicholas Saeger (Cambridge University Press, 2022): forthcoming.

Tues October 4: In-class library for a session with Jeff Liszka on ECCO (Eighteenth-Century Collections Online). Please **begin research** for the ECCO session next time by selecting the text you wish to explore (anything from the syllabus), reading and writing a series of questions and/or problems it raises for you. Please go to the library to find **at least two critical studies** of this text, and **write a summary of each one**. **Bring both of these to the next class.**

Thurs Oct 6: Class meets in the Watkinson library for rare-book session with eric Johnson-DeBaufre. **Sign up for presentations on poetry**.

Tues 11: Trinity Days. No Class. Please watch *The Libertine* (2005 film with Johnny Depp and John Malkovich): on reserve at the library; also digitalized and available for streaming), and **write a 1-2 pp. evaluation** of its treatment of Rochester and the Restoration: is it fair? accurate? Too (or too little) moralistic, hero-worshiping, sentimental or superficial? Is there enough context? How clearly or accurately is Charles II portrayed? Also, please **write a one-page account of your research so far on ECCO**.

Thurs 13: **MID-TERM EXAMINATION**, including memorization of 10-15 lines of verse. The quiz will include identification of lines, dates, historical/literary figures, and quotations, as well as short-answer questions and an essay.

Tues 18: Alexander Pope, *The Rape of the Lock*, Cantos I and II. **Bring your analysis of *The Libertine* (be prepared to discuss in class) and your one-page report on your ECCO research to class to submit with your regular, daily reading notes. ECCO PRESENTATIONS BEGIN**.

Thurs 20: *The Rape of the Lock*, Canto III and IV.

Tues 25: *The Rape of the Lock*, Canto V; **FIRST ESSAY DUE (4-6 pp).** Topics include: compare/contrast poems by Rochester and Behn, or by Dryden and Swift; analyze Pope’s view of beauty, gender, violence, or love; does Gulliver go mad in Houyhnhnmland? Which society in *Gulliver’s Travels* is best? Worse? Why/how? **Be sure to bring your reading notes to class.**

**III. THE AGE OF SENTIMENT AND THE BIRTH OF THE NOVEL (1726-1820)**

Thurs 27: Jonathan Swift, *Gulliver’s Travels*, Voyages I and II. Bring **reading notes** analyzing Gulliver’s character and comparing/contrasting Lilliput and Brobdingnag.

Tues NOVEMBER 1: finish *Gulliver’s Travels*. **Reading notes**: what main themes/satirical targets link the separate lands in Voyage III? Does Gulliver develop/change/grow? What is he like at the end of Voyage IV?

Thurs 3: Daniel Defoe, *Roxana, or the Fortunate Mistress* (to at least the first half, to the departure of the Merchant leaving Roxana a letter). **Reading notes**: analyze Roxana’s character: what does she value? what are her characteristics, virtues, weaknesses, flaws? What is Amy like? Is she Roxana’s friend or not? Why/how?

Tues 8: finish *Roxana*. **Reading notes**: analyze Susan’s character and representation: is she mad? neurotic? pitiable, contemptible, pathetic, malicious? How much is Roxana to blame for her fate? What do you think happens after this narrative ends and why?

Thurs 10: Thomas Gray, “Elegy on a Country Churchyard”; Oliver Goldsmith, “The Deserted Village.”

Tues 15: William Collins, “Ode to Evening;” William Cowper, “On A Goldfinch Starved to Death in his Cage” and “The Negro’s Complaint;” Hannah More, “The Slave Trade” and from “Sensibility.”

**IV: THE EARLY ROMANTIC PERIOD**

Thurs 17: Phyllis Wheatley, “On Virtue” and “A Farewell to America;” Equiano Oloudah, from *The Autobiography of Oloudah Equiano* (excerpts); Robert Burns, *To a Mouse*;” Anna Laetitia Aiken Barbauld, “The Mouse’s Petition;” Robert Blake, “The Chimney Sweeper,” “The Tyger,” “The Little Black Boy” (both versions: one from *Songs of Innocence* and the other from *Songs of Experience*.”

Tues 22: **FINAL ESSAYS DUE (8-10 pp + a bibliography). This research essay should include both modern criticism and ECCO research.**

Thurs 24: No class. Thanksgiving break.

Tues 29: Jane Austen, *Sense and Sensibility*, Volume 1 (chapters 1-22). **Reading notes:** describe the narrative voice. What does it value, despise, ridicule, admire? who is the heroine, or is there more than one, and how so? How does Austen depict human nature and the influence of literature on behavior and values?

DECEMBER Thurs 1: *Sense and Sensibility*, Volume 2 (through chapter 36).

Tues 6: *Sense and Sensibility:* finish the book. **Reading notes:** do you think that this is a happy ending? Why/not? Does the narrator think so? How do you know? Do you consider this primarily a sentimental or a satirical work, and why?

Thurs 8: final day of class. Review and celebration.