

English 341: Eighteenth-Century Literature Schedule and Course Document, Fall 2004

Prof. Michael Leslie
Office: Palmer 400

Fall 2004
Tel: 843 3715

Class meets: **Tuesday & Thursday, 1:00-2:30** **Palmer 208**

Office Hours: **M/W/F, 9:00-10:00; T/Th, 2:30-3:30 p.m.; and by appointment.**

Required Texts

Henry Fielding, *Joseph Andrews* and *Shamela*
Jane Austen, *Persuasion* and *Northanger Abbey*
Tutor Packet

Office Hours

My administrative role as Dean of *British Studies At Oxford* means that I sometimes have to be out of my office unexpectedly. I shall try to keep my Office Hours, but for your own convenience I recommend that you phone ahead before climbing all those stairs - usually, Ms. Candace Williams, my assistant, will be there and will be able to confirm whether or not I am.

Grading

The final grade recognizes the quality of your work over the whole course. It is awarded for a course of study successfully pursued, not simply for a few pieces of written work, and you are expected to be intellectually engaged at all times. Provided that I am confident that that is the case, the exact final grade is normally determined according to the scheme set out below. However, there are two thresholds you must cross successfully before I will award a grade above "D".

First, this is an English course, and I expect any formal piece of work to be written with correct grammar and spellings. All students now have access to word processing programs with a spelling checker, so there is little excuse for handing in misspelled work. Grammar is fundamental to communication, and degree-level written work in English has to communicate accurately. Many WP programs also have a grammar checker, though these are of limited usefulness. If you have any doubts about the accuracy of your English usage, you should use the Writing Center to gain advice. Above all, I expect you to proof-read your work and spot errors before I do – if you present work to me that you could not be bothered to read over, you must expect me to feel that you are treating the task with contempt and grade accordingly.

Second, this course requires that you master some facts concerning the literary, cultural, and political history of the time during which these texts were being written. If I become concerned that you are not mastering the material or preparing adequately for class, I shall issue a series of unannounced tests, each based on factual material found in the headnotes and introductions in

our anthology, in any study-guides I have made available to you, and in our set readings. You must achieve at least a 60% average on these tests to get above “D”.

Once across these thresholds, the grade is determined as follows:

First paper:	15%
Second paper:	15%
Prsentation	15%
Final paper:	20%
Final exam:	15%
Participation:	20%

Everybody wants a top grade for all their courses, and – as Garrison Keillor slyly insinuates of the inhabitants of Lake Wobegon – we think that we are all above average. But life isn’t really like that. Before you complain of unfair grading, bear in mind that satisfactory performance in this College is rewarded with a grade of C. A grade of B recognizes performance well beyond the simply satisfactory. Grades of A for the course will be given to work that is genuinely and consistently outstanding, and that grade is rarely given. For your information, the median grade I gave for my courses in Fall 2001 (the last time I made the calculation) was between B and B-.

Requirements

Participation

Your assessment for this course includes a substantial component for participation and you should be in no doubt that I use the full range of grades. Participation is important because learning is a not a passive activity and one person's failure to be actively engaged in a class adversely affects the experience of others. Participation can take many forms; speaking-up is only one of them. A student who is comparatively silent, but who is also obviously attentive and committed to the class is making a contribution to the overall atmosphere. Conversely, students who attend but don't bring the text, are visibly bored, wear hats or caps, fall asleep, talk among themselves, or who are repeatedly late ... such students cannot expect to be rewarded for participation even if they make the occasional contribution to discussion.

Attendance

You are expected to attend all the sessions of the course and any unjustified absence will affect your grade. With the fifth such absence, I shall assume you have withdrawn from the course, with an automatic F if your name continues to appear on the class roll. You are also expected to be on time, to remain in the classroom throughout the class, and not bring food or drink into it.

NOTE WELL: Absences to either side of a College Recess will count double against you. Tell your parents, grandparents, long-lost uncles and any mythical family members as

soon as possible not to make travel arrangements for you that conflict with the schedule – I am impervious to the argument that begins, “But my mother didn’t know and has already bought the ticket ...”. You are a legal adult and I hold you responsible for your attendance at this class.

Papers

Completion of all written work is required to pass the course; failure to do so is an automatic F. All papers must be submitted by the agreed date. If you encounter difficulties, you must contact me **before** the agreed deadline. I shall deduct 10% per day for late papers up to one week after the due date; thereafter, although the paper is still necessary for the completion of the course, I shall record a zero as the grade.

The format of papers

- Please use Times New Roman 12 point (this document’s font) and number the pages.
- Use the spell-check tool, but do so with care: some of the great virtues of the computer derive from the machine’s “stupidity”. Make sure you check for appropriateness any corrections proposed by the machine.
- Use the grammar checker, but with even more attentiveness.
- When you have completed your paper, use the word-count tool and write the total number of words on the front page.

Rewrites

I encourage rewrites, but these must be substantive: merely changing a few words I’ve queried or deleting things I’ve found challengeable will not do. Indeed, if I find that I have wasted my time reading a rewrite that is not substantive, expect my frustration to be made manifest in the overall grade for the course. Bear in mind that the difference between, for instance, a paper that receives a B and one that receives an A is not the occasional error or infelicity; the difference is in quality of thought. If you decide to rewrite a paper, you should expect to start almost from scratch, using your first version as the foundation for a complete rethinking of the topic and your approach. If you approach rewriting in this spirit, it can be one of the most powerful tools for your intellectual development.

For each paper one rewrite is permitted, and it should be presented within two weeks of the return of the original paper (within one week of the return of the final paper, for obvious reasons). The recorded grade will be the average of the first and second grades.

Length of Papers

I don’t like assigning a “set length” for papers – some writers need to develop ideas over a considerable span, others achieve high-quality work in astonishingly few words.

The latter are rare indeed and I know I’m not one of them. As a guide, I would say that you are unlikely to achieve thorough, nuanced expression of an idea or topic in under 1,500 words for the first two papers and the exhibition response; and in under 2,500 words for the final paper. Brevity is a great virtue in writers, but only if it is achieved without damage to sophistication.

What are the characteristics of the different grades of performance?

Full description of what will lead to various grades is both impossible and unwise. Again, bear in mind that the satisfactory student should receive a C grade; a B recognizes performance well above satisfactory. A grade of A or A- is for outstanding work and is received rarely. Here are some of the characteristics of the excellent and the poor student:

Excellent students attend the class without fail; they have always prepared for the class well; they are self-motivated learners, using the library and other resources to discover additional materials for the subject; they are curious and enquiring; and they constantly reflect on the relationship between subjects under immediate discussion and earlier discussions in the class. Their writing is ambitious: they seek to grapple with substantial subjects, which they pursue with clarity, accuracy, determination, and rigour, and they reread and rewrite their work before submitting it. They are perceptive and make sophisticated, educated, and independent-minded enquiries concerning issues to do with literature, language, and culture more generally. They seek to present their work with professionalism and proof-read it carefully before handing it in.

Poor students have poor attendance records. They have put little into preparation for class and they are visibly disengaged. In their written work they are more concerned with “set length” than with intellectual substance, and they fail to observe obvious professional standards (spelling, grammar, getting simple things like authors’ names and quotations right). They produce no preliminary draft of papers and fail to read their work through to ensure its quality and accuracy. They seek simple answers to complex questions and do the bare minimum, rarely bringing to bear any reading or thinking not explicitly required by the professor.

Active Learning

Here is a good statement for you to consider, in relation to this and every course you take at Rhodes:

Let me speak to you purely as a professor for a moment. Here is a bedrock truth. We can inform you, we can expose you to things you never heard of before, we can explain things, we can sometimes entertain you, we can often bore the hell out of you, we can set up good learning environments (or not), we can test you, we can grade you and credential you, and you can like us or hate us. But however well or badly we do those things, there is one thing that we absolutely cannot do, even if we stand on our heads—and that is: educate you. That is because the educational part of an education requires a personal investment from you that is not in the contract. If you do not make that investment of yourself, you can get a college degree without coming close to an education. By personal investment, I mean a kind of active mental engagement that falls largely outside the routine of going to school.

Theodore D. Nordenburg
Professor of Philosophy, Mercer University [October, 2002]

Cheating

Those I catch cheating, I fail.

Tentative Schedule

All critical reading suggestions are in Burrow, unless otherwise indicated

Introduction

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| 1 | Thurs., Aug. 26 | Introduction to the course |
| 2 | Tues., Aug. 31 | Britain in the 18 th Century: Culture and History, an Introduction |
| 3 | Thurs., Sept. 2 | Literature in the 1690s |
| 4 | Tues., Sept. 7 | Pope, "Essay on Criticism" <ul style="list-style-type: none">▪ David Morris, <i>Alexander Pope: The Genius of Sense</i> (Cambridge, Mass.: Harvard Univ. Press, 1984)▪ William Empson, "Wit in the <i>Essay on Criticism</i>," <i>Hudson Review</i> 2 (1950): 559-77 |
| 5 | Thurs., Sept. 9 | Pope, "The Rape of the Lock" <ul style="list-style-type: none">▪ John Dixon Hunt, ed., <i>Pope: "The Rape of the Lock," A Casebook</i> (London: Macmillan, 1968) UofM▪ Cynthia Wall, ed., <i>Alexander Pope: The Rape of the Lock</i> (1998)▪ Louis A. Landa, "Pope's Belinda, the General Emporie of the World, and the Wondrous Worm," <i>South Atlantic Quarterly</i> 70 (1971): 215-35 UofM▪ G. S. Rousseau, ed., <i>Twentieth-Century Interpretations of "The Rape of the Lock"</i> (Englewood Cliffs, NJ: Prentice-Hall, 1969)▪ Paul Baines, <i>The Complete Critical Guide to Alexander Pope</i> (2001)▪ Howard Erskine-Hill, <i>Alexander Pope: World and Word</i> (1998)▪ Ellen Pollak, <i>The Poetics of Sexual Myth: Gender and Ideology in the Verse of Swift and Pope</i> (1984) |
| 6 | Tues., Sept. 14 | continued
FIRST PAPER DUE |
| 7 | Thurs., Sept. 16 | Addison and Steele: the culture of the periodical |

- John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (1997) **and UofM**

WITHDRAWAL PERIOD BEGINS, 18 SEPTEMBER

- 8 Tues., Sept. 21 Jonathan Swift, “Modest Proposal”, “Proposal for the Abolition of Christianity”
- Keith Crook, *A Preface to Swift* (1998)
 - Frank Palmieri, ed., *Critical Essays on Jonathan Swift* (1993)
- 9 Thurs., Sept. 23 Jonathan Swift, *Gulliver’s Travels* **selection**
- 10 Tues., Sept. 28 Jonathan Swift, poems
- 11 Thurs., Sept. 30 Alexander Pope, *Moral Epistles* “On the Characters of Women”
- Carole Fabricant, "Binding and Dressing Nature's Loose Tresses': The Ideology of Augustan Landscape Design," *Studies in Eighteenth-Century Culture* 8 (1979): 109-35 **UofM**
 - Ellen Pollak, *The Poetics of Sexual Myth: Gender and Ideology in the Verse of Swift and Pope* (1985)
- 12 Tues., Oct. 5 Daniel Defoe, *Moll Flanders* **selection**
- Max Novak, *Daniel Defoe, Master of Fictions: His Life and Ideas* (2001)
 - Richard West, *Daniel Defoe: The Life and Strange, Surprising Adventures* (1998)
- 13 Thurs., Oct. 7 Samuel Richardson, *Pamela* **selection**
- John A. Dussinger, "What Pamela Knew: An Interpretation," *JEGP* 69 (1970): 377-93.
 - Terry J. Castle, "P/B: *Pamela* as Sexual Fiction," *SEL* 22 (1982): 469-89.
 - James Cruise, "Pamela and the Commerce of Authority," *JEGP* 87 (1988): 342-58.
 - Christopher Flint, "The Anxiety of Affluence: Family and Class (Dis)order in *Pamela: or, Virtue Rewarded*," *SEL* 29 (1989): 489-514.

- Betty A. Schellenberg, "Enclosing the Immovable: Structuring Social Authority in *Pamela* Part II," *Eighteenth-Century Fiction* 4 (1991): 24-43.
- Robert Folkenflik, "*Pamela*: Domestic Servitude, Marriage, and the Novel," *Eighteenth-Century Fiction* 5 (April 1993): 253-68.
- Albert J. Rivero, "The Place of Sally Godfrey in Richardson's *Pamela*," *Eighteenth-Century Fiction* 6 (Oct. 1993): 29-46.
- James Grantham Turner, "Novel Panic: Picture and Performance in the Reception of Richardson's *Pamela*," *Representations* 48 (Fall 1994): 70-96
- John B. Pierce, "Pamela's Textual Authority," *Eighteenth-Century Fiction* 7 (Jan. 1995): 131-46.
- Richard Gooding, "Pamela, Shamela, and the Politics of the *Pamela* Vogue," *Eighteenth-Century Fiction* 7 (Jan. 1995): 109-30.
- John A. Dussinger, "'Ciceronian Eloquence': The Politics of Virtue in Richardson's *Pamela*," *Eighteenth-Century Fiction* 12 (Oct. 1999): 39-60
- Christine Roulston, *Virtue, Gender, and the Authentic Self in Eighteenth-century Fiction : Richardson, Rousseau, and Laclos* (1998)

14	Tues., Oct. 12	Jonathan Fielding, <i>Shamela</i>
15	Thurs., Oct. 14	Jonathan Fielding, <i>Joseph Andrews</i>
16	Tues., Oct. 19	FALL BREAK
17	Thurs., Oct. 21	Jonathan Fielding, <i>Joseph Andrews</i> continued
18	Tues., Oct. 26	James Thompson, <i>The Seasons</i> selection
19	Thurs., Oct. 28 Friday Oct. 31	MPL AWAY – NO CLASS WITHDRAW PERIOD ENDS
20	Tues., Nov. 2	MPL AWAY – NO CLASS
21	Thurs., Nov. 4	Samuel Johnson, essays

- Paul Fussell, *Samuel Johnson and the Life of Writing* (New York: Harcourt, 1971; London: Chatto and Windus, 1972)
- Lawrence Lipking, *Samuel Johnson: The Life of an Author* (Cambridge, Mass.: Harvard Univ. Press, 1998)
- Greg Clingham, ed., *The Cambridge Companion to Samuel Johnson* (1997)

22 Tues., Nov. 9

Samuel Johnson, "Vanity of Human Wishes"

- Greg Clingham, ed., *The Cambridge Companion to Samuel Johnson* (1997)
- T. S. Eliot, "Introduction" to *London and The Vanity of Human Wishes*, in *English Critical Essays*, ed. Phyllis M. Jones (Oxford: World's Classics, 1933)

23 Thurs., Nov. 11

Thomas Gray, poems

- *Fearful Joy: Papers from the Thomas Gray Bicentenary Conference at Carleton Univ.*, ed. James Downey and Ben Jones (Montreal: McGill-Queen's Univ. Press, 1974). A fine collection, containing important essays (Jean Hagstrum, "Gray's Sensibility," pp. 6-19; Ian Jack, "Gray in his Letters," pp. 20-36; Roger Lonsdale, "Gray and Johnson: The Biographical Problem," pp. 66-84; James Steele, "Thomas Gray and the Season for Triumph," pp. 198-240; Clarence Tracy, "Melancholy Marked Him for Her Own," pp. 37-49; George Whalley, "Thomas Gray: A Quiet Hellenist," pp. 146-71)
- George E. Haggerty, "'The Voice of Nature' in Gray's *Elegy*," in *Homosexuality in Renaissance and Enlightenment England: Literary Representations in Historical Context*, ed. Claude J. Summers (New York: Haworth Press, 1992), 199-214.
- Henry Weinfield, *The Poet without a Name: Gray's Elegy and the Problem of History* (Carbondale: Southern Illinois Univ. Press, 1991).
- Roger Lonsdale, "The Poetry of Thomas Gray: Versions of Self," Chatterton Lecture on an English Poet, *Proceedings of the British Academy* 59 (1973): 105-23.
- Frank Brady, "Structure and Meaning in Gray's *Elegy*," in *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*, ed. Frederick W. Hilles and Harold Bloom (New York: Oxford Univ. Press, 1965), pp. 177-189
- Ian Jack, "Gray's *Elegy* Reconsidered," in *From Sensibility to Romanticism* (above), pp. 139-69.

- Howard D. Weinbrot, "Gray's 'Progress of Poesy' and 'The Bard': An Essay in Literary Transmission," in *Johnson and His Age*, ed. James Engell (Cambridge, Mass.: Harvard Univ. Press, 1984), pp. 311-32; also in his *Britannia's Issue: the Rise of British Literature from Dryden to Ossian* (Cambridge: Cambridge Univ. Press, 1993), pp. 384-401.

24	Tues., Nov. 16	Dyer, <i>Grongar Hill</i>
24	Tues., Nov. 16	cont.
25	Thurs., Nov. 18	Jane Austen, <i>Persuasion</i>
26	Tues., Nov. 23	continued
27	Thurs., Nov. 25	THANKSGIVING RECESS – NO CLASS
28	Tues., Nov. 30	Jane Austen, <i>Northanger Abbey</i> FINAL PAPER DUE
29	Thurs., Dec. 2	Robert Burns
30	Tues., Dec. 7	William Blake