AIMS & OBJECTIVES

First and foremost, I want you to enjoy reading and/or rereading the great classic satires of the Restoration, an age much like our recent past in temperament and outlook.

You should also take from this course a better understanding of the central problems of the age which we face today in renewed disguises: the relationship between faith (religion) and knowledge (science), the nature, balance and proper exercise of power (politics), and public morality (artistic freedom vs censorship).

You will get a feel for the exciting political, economic and cultural events and trends of an age that includes the restoration of English monarchy, the union of England and Scotland, the Bloodless Revolution, the Great Fire and Plague of London, the founding of the Royal Society, and such giants as the Sun King, the Duke of Marlborough, Thomas Hobbes, John Locke, Sir Peter Lely, Godfrey Kneller, Grinling Gibbons, Sir Christopher Wren, John Vanburgh, Henry Purcell, Georg Friedrich Handel, John Dryden and Jonathan Swift.

Samuel Delany, a contemporary science fiction writer, opened a famous essay: "As opposed to style, there is no such thing as content." We will look at dying, rising and renewing of literary forms and how they affect the message of the writers: the eclipse of the lyric, epic, and high tragedy, and the rise of topographical poetry, the mock epic, the comedy of manners and the tragicomedy.

The course traditionally excludes John Milton, John Bunyan and other writers who reached the peak of their achievements during the Restoration but had their gaze fixed on an earlier age and other problems. You will find them in English 350.
THE TEXTS

To achieve our aims and objectives, I have chosen the following texts:


READINGS

E = Eighteenth Century Literature  
S = The Writings of Jonathan Swift  
R = Six Restoration Plays  
A = The Age of Exuberance

All introductions to all books, authors, works.  
All of Donald Greene, *The Age of Exuberance*  
John Wilmot, all in E plus handout pages  
Samuel Pepys, all in E  
George Etherege, *The Man of Mode* in R  
John Dryden, *Marriage a la Mode* in E

*Epilogue in E, p. 86  
*Defence of the Epilogue in E, pp. 86-92  
*Prologue to Aureng Zebe in E, p. 132  
Ode to Anne Killigrew in E, p. 164  
MacFlecknoe in E, p. 147  
Absalom and Achitophel in E, p. 134  
Religio Laici in E, p. 150  
A Song for St. Cecilia's Day in E, p. 167  
Alexander's Feast in E, p. 169  
Preface to the Fables in E, p. 172  
All for Love in R
Thomas Otway, *Venice Preserv'd in R*
*John Locke, from An Essay Concerning Human Understanding in E, p. 186*
*John Tillotson, Sermon I in E, p. 202*
Daniel Defoe, *The Shortest Way with Dissenters*
William Congreve, *The Way of the World in R*
George Farquhar, *The Beaux' Stratagem In R*
Matthew Prior, all in E plus handout
John Pomfret, *The Choice, in E, p. 790*
John Philips, *The Splendid Shilling in E, p. 793*
Anne Finch, all in E, p. 795 plus handout
Bernard Mandeville, all in E
*Anthony Ashley Cooper, all in E*
Addison and Steele, selections from E
Ambrose Philips, all in E
Alexander Pope, *Winter in E, p. 552*
Guardian no. 40 in handout
*Essay on Criticism in E, p. 554*
*The Rape of the Lock in E, p. 567*
Jonathan Swift, *A Tale of a Tub in S*
The Bickerstaff Papers in S
Selected poetry in S
*Sermon on the Trinity in E*
*Gulliver's Travels in S*
Letters to Pope in S
"A Modest Proposal" in S

Read all the assigned words before we take them up in class. You cannot hope to benefit fully from the lectures (which, unlike book reviews, assume a reading of the book) or discussions unless you have the expected listening and participating readiness.

As you read, take notes, make marginalia, ask yourself questions, answer them as you read on; don't just sit there running your eyes across the page; get actively involved with the reading experience. "Escape" reading or reading strictly for pleasure is great fun, but we don't learn as much as when we pay more active attention. Use study notes or questions when available. When you finish a work or a section, sum up. Write a brief response, critique; ask questions about elements that puzzled you. Keep a reading journal. Bring it to class and draw on it.

Think about what you have read and be prepared at any time to comment usefully or to ask perceptive questions (or both) about your reading. Have opinions; express them; defend them with citation and interpretation from the works, your critical reading, and your experience of life.
COURSE REQUIREMENTS

1. Time

Plan to commit at least 108 hours of your time to this course (and up to 144 hours) by Nov. 30, plus whatever time you need to study for the final exam. That's an average of 9-12 hours per week or the next 12 weeks, or 2-3 hours outside of class for each class hour. If you attend class regularly (I do encourage that), you will spend only 36 hours in class. That leaves you 72-108 hours for reading, taking reading notes, preparing essays and seminars and studying for your midterm.

2. Class Format and Participation

Often I will lecture, hoping, however, to avoid the stereotyped lecture, in which the notes of the professor become the notes of the student without affecting the mind of either. At almost any time in any lecture, your question, addition, or correction is welcome. Occasionally I will want to finish a statement, idea, or demonstration before being interrupted and I will say so. But I will welcome your comment when I finish, so jot down a reminder for when I call for your point. This will not be a lecture course entirely, because you need to learn how to read and interpret more effectively and how to defend your interpretations to your peers. From hearing me lecture, you can learn how I and, occasionally, other scholars interpret the works, and you can pick up cues on critical methodology, but you don't learn to do anything just by watching others; you must try it yourself. You cannot depend on an undefended idea any more than an untried faith. You don't really know how silly or how brilliant your interpretation is unless you let others break it or break themselves upon it.

Therefore, we will have class discussions and small group discussions, allowing you to air your ideas in non-intimidating contexts. These formats entail at least two responsibilities for you:

1. Attend class regularly. I don't take attendance, because I assume that if you're not in class you have something more important to do. Conversely, you are responsible for anything you miss, either academic or administrative. However, missing often or without due cause sends a clear signal to your fellow students and to me that you don't believe we can offer you enough insights to compensate you for your time.

2. Demonstrate your careful reading and critical skill by contributing usefully to the literary analysis.

3. Offer to present a short (5-15 minute) seminar (from notes or manuscript) to share knowledge and expertise you have (or are willing to obtain) with your classmates. Reserve early because we may not have time for everyone to present. First come, first served. You may cancel without penalty until eight days before (to allow time to offer the seminar to others).
3. Written Work

To feel confident in your newly acquired knowledge and abilities, you will want to test it in some formal way. I will offer the opportunity to write essays (which test how thoroughly and yet efficiently you can demonstrate an hypothesis) and exams (which test how well, under time constraints, you can synthesize what you have learned.

**Essays**

You may write one or two essays of no more than 2500 words on a subject mutually agreeable to you, the writer, and me, the reader. I will suggest topics as we go along. If you wish to write an essay, you will submit a proposal of no more than 250 words specifying your precise topic, your intended approach, your resource materials, and your expected conclusions, no later than two weeks before the due date.

In considering your topic for approval I will use the following criteria:

1. Will researching or analyzing it teach you something new?
   Or will it overlap my lecture or class discussion?
2. Is it worth doing? Is it large enough, or small enough, for the time and space allotted? Is it significant, meaningful, useful? Will it adequately repay your effort?
3. Is it fresh and interesting? Have I already approved nine other essays on the same topic? Can I bear reading yet another essay on that topic? When I read your essay, will the topic itself suggest intentional or accidental plagiarism?

If you write two essays, you must submit the first by 10 October so you can benefit from my commentary in writing your second, due 28 November. Submit all essays in duplicate. I will mark one and return it to you; the other will be available to your classmates as an additional study resource. To assist them in finding the information they want and you in checking your essay for focus, prepare a 50-100 word abstract stating your conclusions.

**Exams**

You may take one or two of the three exams:

1. First Midterm -- based on the first half of the course, offered on 17 October

2. Second Midterm -- based on the last half of the course, offered during the last 90 minutes of the final exam

3. Final exam -- based on the whole course, offered at the registrar's whim

Obviously, you may not take both the Second Midterm and the Final Exam.
4. Marking Scheme

In assigning your mark for the course, I need to know whether you have read the material, thought about the ideas presented, understood the writing techniques involved, and can communicate your ability to exercise your critical skills on the course material both orally and in writing. We all know some people talk more effectively, others write better. I want you to demonstrate your strengths while trying to improve your weakness. Therefore, the marking scheme will have flexibility:

1. Oral component
   a. Normal classroom participation  20-40%
   b. Oral Seminar  10-20%

2. Essays  20% each

3. Exams
   a. Midterms  20% each
   b. Final  30-40%

I will assign 20% of your mark to each of oral, essay and exam; you determine where you want the other 40% up to the maximum allowed in each category: oral -- 40%, essays -- 40%, and exams -- 60%.

5. Extras

From time to time I will offer evening entertainment -- music, drama, art, etc. to round out a picture of the period. These soirees will be semi-voluntary (if you have a pressing engagement you are excused), but your attendance is strongly encouraged.

THE PROFESSOR

I am available outside of class as well as in and enjoy talking with students, professionally and socially, so come by. I don't bite and I've been known to serve a good cup of tea. Or, if it's late enough in the day we could go for a beer. Or we could just sit and talk business. Although I am often in my office, I often work elsewhere (in the library or at home), so please do not come by expecting to find me outside office hours. Instead, stop after class or call me for an appointment at school or at home between 7:30 a.m. and 10:00 p.m. Monday through Thursday.

Office HH 270
Phone: ext. 2419 or 884-8973

Office Hours:
10:00-11 T
9:30-12 W
and by appointment