ENGLISH 410A

SATIRE AND SENSE:
THE RESTORATION & EARLY EIGHTEENTH CENTURY

Course Syllabus

AIMS & OBJECTIVES

Mainly, 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. In addition we will view some of the finest comedy since Shakespeare and lyric poetry, including works by women outside the traditional canon.

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), public morality (artistic freedom vs censorship), and the place of women in society and literature (feminism).

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 institution of constitutional monarchy by peaceful revolution, the union of England and Scotland, 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 Vanbrugh, Henry Purcell, Georg Friedrich Handel, John Dryden, Jonathan Swift, and Alexander Pope.

Samuel Delany 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, the rise of topographical poetry, the mock epic, the comedy of manners and the tragicomedy, and the honing of satire into a deadly instrument.

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:


*A Restoration Miscellany* (Waterloo: Kinko's, 1993).

THE READINGS

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. Naturally, I will not take up each work read, but if you have questions concerning those, feel free to ask them in class or come see me privately.

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. READ ALL POETRY ALOUD! preferably to someone else.

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.
E = Eighteenth Century Literature  W = Women Writers
R = Six Restoration Plays  M = Miscellany
S = Writings of Jonathan Swift

All introductions to all books, authors, works.
The Age of Exuberance: all sections to 1720.
Samuel Pepys: all in E
Katherine Philips: all in W & M
Lucy Hutchinson: all in M
John Wilmot, the Earl of Rochester: all in E & M
Elizabeth Wilmot, Countess of Rochester: all in M
Anne Wharton: all in M
Ephelia: all in W & M
Aphra Behn: All in W & M
John Dryden: Marriage a la Mode in E
George Etherege: The Man of Mode in R
Aphra Behn: The Rover
Anne Killigrew: all in W & M
John Dryden:
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
Thomas Otway, Venice Preserv'd in R
George Farquhar, The Beaux' Stratagem in R
Mary Astell, all in W & M
Matthew Prior, all in E & M
Daniel Defoe, The Shortest Way with Dissenters in E, p. 234
John Pomfret, The Choice, in E, p. 790
John Philips, The Splendid Shilling in E, p. 793
Addison and Steele, selections from E
Ambrose Philips, all in E
Alexander Pope:
Pastorals in E & M
Guardian no. 40 in M
Essay on Criticism in E, p. 554
The Rape of the Lock in E, p. 567
Anne Finch, all in E, W, & M
Mary Astell: all in W & M
Delarivière Manley: all in W
Sarah Frye Field Egerton: all in M
Jonathan Swift:
A Tale of a Tub IX in S
The Bickerstaff Papers in S
Selected poetry in S
Gulliver's Travels in S
Letters to Pope in S
A Modest Proposal in S
Bernard Mandeville: all in E
COURSE REQUIREMENTS

I. Time

Plan to commit at least 108 hours of your time to this course (and up to 144 hours) by 6 December, plus whatever time you need to study for the final exam. That's an average of 9-12 hours per week for 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 32 hours in class. That leaves you 76-112 hours for reading, taking reading notes, preparing essays and seminars and studying for your midterm.

II. 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 brilliant (or silly) your interpretation is unless you let others break it or break themselves upon it.

Therefore, we will have as much class discussion as the amount of material to be covered and the class size will allow. This format entails 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.

You may wish to make a more formal gift of your talents to the class. You can offer to present a short (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 will 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).
III. 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.

A. Essays

You may write one essay 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 three weeks before the due date (2 November).

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?

Submit your essay in duplicate. I will mark one copy and return it to you; the other will be available in HH232 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, include with your essay a 50-100 word abstract stating your conclusions.

Your essay is due 23 November. I will not accept late essays (except for documented medical emergencies).

Because I believe that the point of all education is learning, I will do everything I can to help you make the essays a learning experience. Therefore, in addition to the five traditional marks of A-F with their pluses and minuses, I may award a sixth mark -- U for unsatisfactory (or, more aptly, U don't want the mark I will have to give this; would U care to try again? See me first). Since I do not wish to give those who get U's an advantage, anyone may rewrite the essay once.
B. Exams

Midterm exam -- based on the material through Farquhar as soon as possible after Farquhar.

Final exam -- based on the whole course, offered during the final examination period.

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. We all have different strengths; I want you to be able to demonstrate your strengths while improving your weaknesses without undue penalty. Therefore, the marking scheme will have flexibility. I will compile your mark of 100% from your performance on the following components:

Written Work
1. Essay 25-35%
2. Midterm 25%
3. Final Exam 40-50%

Oral Component
1. Seminar 15-25%

Naturally I will choose the weighting that produces the highest final mark. If you attempt all four assignments, I will be able to discard all or part of the mark on one of them. Be sure to attempt 100%; No assignment will be weighted more heavily than the maxima listed above.

5. The Professor

I am available outside of class as well as in and enjoy talking with students, professionally and socially, so come by. Co-op students should and all students may consult me on general matters of curriculum, since I am departmental co-op officer. Feel free to discuss anything that interests or concerns you.

Although I am often in my office, I also work elsewhere (in the library or at home), so please do not come by expecting to find me outside office hours. That does not mean I am not happy to see you at any mutually convenient hour. Stop after class or call me for an appointment. If I'm not in when you phone, leave a message with the secretary who answers my phone. I will return your call as soon as possible.