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.

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 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:

Geoffrey Tillotson, Paul Fussell Jr. and Marshall Waingrow,
Eighteenth Century English Literature (New York: Harcourt Brace

Robert A. Greenberg and William B. Piper, eds.,

Donald Greene,

John Harold Wilson, ed.

Katherine Rogers & Wm. McCarthy,

Aphra Behn,
The Rover (Lincoln: Nebraska, 1967).

READINGS

E = Eighteenth Century Literature
R = Six Restoration Plays
W = Women Writers
H = Handout
S = The Writings of Jonathan Swift

All introductions to all books, authors, works.

John Wilmot, the Earl of Rochester: all in E & H
Samuel Pepys: all in E
Katherine Philips: all in W
Aphra Behn: All in W & H
Ephelia: all in W
Anne Killigrew: all in W
George Etherege: The Man of Mode in R
Aphra Behn: The Rover
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
Preface to the Fables in E, p. 172
Thomas Otway, *Venice Preserv’d* in R
George Farquhar, *The Beaux’ Stratagem* in R
Matthew Prior, all in E & H
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 & H
  Guardian no. 40 in H
  Essay on *Criticism* in E, p. 554
  The Rape of the Lock in E, p. 567
Anne Finch, all in E & H
Mary Astell: all in W
Delarivière Manley: all in W
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

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

I. Time

Plan to commit at least 117 hours of your time to this course (and up to 156 hours) by 30 July, plus whatever time you need to study for the final exam. That's an average of 9-12 hours per week for the next 13 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 35 hours in class. That leaves you 82-121 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 (10-15 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 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 25 June so you can benefit from my commentary in writing your second, due 30 July. Submit all essays in duplicate. I will mark one 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.

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 any essay once.
B. Exam

Final exam -- based on the whole course, offered at the registrar's appointed time.

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:

**Written Work**
1. Essays 25% each
2. Final Exam 50%

**Oral Component**
1. Seminar 25%
2. Class Participation 25%

You may wish to participate actively enough to earn marks for class discussion. Announce your intention to me in writing by 2 June. Participation is worth 25% of your final mark. In addition or instead, you may present an oral seminar (15 minutes) on one of the readings (25%).

If you attempt all written assignments -- i.e. both essays and the final -- and the oral seminar and class participation, you will have earned 150% of the marks necessary for the course. I will assemble the best 100% to compose your final mark. Or you may wish to gamble on doing well enough to satisfy yourself in all you attempt by choosing to attempt only 100%. You must write at least one essay and the final exam. The rest is up to you. Be sure to attempt 100%; do not come to me saying you only have attempted or will be able to attempt 75%.

5. The Professor

I am available outside of class as well as in and enjoy talking with students, professionally and socially, so come by. I'm famous/notorious for my tea and sympathy. 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.