ENGL 410B  
The Eighteenth Century: 1720-1800  

A Reading Course for Several Distance Students  
Winter 1993  

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SYLLABUS  

• Statement of Purpose: Covering approximately the second half (1720-1800) of the Restoration and Eighteenth Century period as a whole, ENGL 410B aims to provide students with a knowledge of many of the major writers of the period and some of their important works, of literary types and concerns, and of literary and cultural trends and evolutions. These facets of the course are dealt with more fully in the sections "Subjects of the Course" and "Reading Assignments" below.  

This reading course in ENGL 410B has been established to serve the needs of those students registered in the Correspondence version of ENGL 410A in Fall 1992 who had hoped to be able to take ENGL 410B by Correspondence in Winter 1993. (Though published in the Correspondence Calendar, ENGL 410B the Correspondence course is not yet fully prepared and in fact is not yet near completion.)  

The format of ENGL 410B as a reading course is explained and described in the section immediately following.  

• Format and Mechanics of ENGL 410B as a Reading Course: The distance (reading course) version of ENGL 410B in Winter 1993 exists as a special arrangement between you the student in the course and me the professor and director of the course. Originally, I had intended to establish a special section of the on-campus course for purposes of registering you into ENGL 410B; however, even though this reading course is NOT a correspondence course, Mr. Ambrose and Mr. Lumsden of the Correspondence Program Office have very generously and very graciously offered to extend to us the Correspondence framework for your registration, fee payment, text ordering, and text payment.  

To set in motion your registration in the course, this mailing of the ENGL 410A Syllabus includes forms from the Correspondence Office for fee payment and for text ordering. To confirm your registration for the course, please return the forms, with the course payment of $213, to the Correspondence Office. You will be billed for the course texts (identified below, in the section on Course Texts).  

To submit your assignments, you may go through the Correspondence Office, or you may contact me directly. To write to me directly, use this address:
M. A. Gerhardstein,
Department of English,
University of Waterloo,
Waterloo, Ontario, N2L 3G1.

To contact me by telephone, call (519) 885-1211, ext. 2448. (If you do not reach me, leave a message with one of the English Department secretaries and I will return your call.) The FAX number of the Department of English is (519) 884-8995, in case you wish to reach me through that means.

The structure of ENGL 410B the reading course is defined in this Syllabus, which lays out the procedures and requirements of the course. The course consists of reading assignments and writing assignments, both described in detail below. The course also consists of you, the student and of me, the instructor, and, in addition to the contact that you and I will have through your writing assignments, we will also talk by telephone about your progress through the reading assignments at several points during the term. I will wish to hold four of these telephone tutorials with each of you during the term. The first of the telephone tutorials should be arranged for the week of 8 February 1993; the second, for the week of 1 March; the third, for the week of 29 March; and the last, for the week of 19 April. Make each arrangement by writing me or calling me in advance.

At several points during the term, I will supply you with supporting material related to your reading assignments. A set of materials will be provided for Part I (Hogarth) and for each of the subsequent subparts of the course. These supporting materials will generally take the form of something along the lines of the Study Guides with which you are familiar from 410A. Supporting materials on Hogarth will be put in the mail to you early in January; supporting materials on Pope, about a week later. Later sets of supporting materials will go into the mail at about two-week intervals throughout the remainder of the term.

As I have a full schedule, I am not always easy to reach. If you wish to speak to me directly (rather than to leave a message with a secretary), avoid trying to call me during my course times (1-2:30 Monday, Tuesday, Wednesday, Thursday). On Thursday mornings, I am generally at a regularly-scheduled committee meeting. During the term, I will have other meetings, the times of which have not yet (in December) been set. If you try without success to reach me, leave a message.

- **Course Requirements:** Requirements of ENGL 410B as a reading course include reading all of the works listed in the section "Reading Assignments" below; participating in four telephone conversations with the instructor on your progress through the readings (the timing of these telephone conversations is specified in the previous section); and writing and submitting five short papers on the reading materials (nature and topics of these papers are explained in the section "Paper Assignments" below).

There will not be a final examination in this reading course; the course grade
will be based on the papers which you write and submit.

- **Course Texts:** Two of the course texts you will already have, as they are required for the first course in the sequence (ENGL 410A). These two texts are Tillotson and Greene. Other texts are in stock within the Office of the Correspondence Program; they should be ordered on the appropriate form which is included with this course Syllabus. You should ask for six texts: Hogarth, Quintana, Richardson, Fielding, Sheridan, and Smollett.

  Tillotson et al., *Eighteenth-Century English Literature* (Harcourt Brace Jovanovich)
  Greene, *The Age of Exuberance*
  Hogarth (ed. Shesgreen), *Engravings* (Dover)
  Quintana, *Eighteenth-Century Plays* (Modern Library)
  Richardson, *Pamela* (Norton)
  Sheridan, *School for Scandal* (Harlan Davidson)

- **Subjects of the Course:** The listing of reading assignments in the next section indicates a three-part structure of topics, encompassing eight subtopics. Part I (Prologue: Hogarth Views His Age) is meant to provide a cultural context for the literary works which follow. (Hogarth was a great graphic artist and engraver of the 1730-1760 span. Coming from an age without cameras, his engravings provide vivid pictorial images of eighteenth-century society and culture and of the period's moral and thematic concerns.) Part II (To 1750) involves three subparts covering the earlier part of the period: (later) Pope, Drama 1, and Novel 1. (Literary works studied here include several of Pope's later poems; plays by Steele, Lillo, Gay, and Fielding; and novels and related works by Richardson and Fielding.) Part III (After 1750) involves four subparts covering the later part and end of the period: Johnson, Drama 2, Novel 2, and New Currents in Poetry. (Literary works studied here include poems, periodical essays, and literary criticism by Johnson; a theoretical essay on drama by Goldsmith and plays by Goldsmith and Sheridan; a novel by Smollett; and poems by Thomson, Gray, Goldsmith, and Burns.) Each of these eight subparts is further subdivided by topics as indicated within the listing of reading assignments.

- **Reading Assignments:** To give you an introductory context for the remaining assignments, you should start out by reviewing the Tillotson General Introduction (pp. 1-18) and by reading relevant sections from Greene, especially the second chapter (A Historical Summary, pp. 58-85). (Greene's first chapter [The Country and Its People] is also highly recommended; as the term goes by, you may also wish to have a look at portions of the remaining two chapters [Ideas and Attitudes; The Arts]. A check of Greene's Index will tell you where writers and topics are covered.)

  Hogarth's prints of course are to be found in the Hogarth text itself; plays by Steele, Lillo, and Goldsmith, in Quintana; plays by Gay and Fielding, in Tillotson;
Shamela is contained within the assigned edition of Joseph Andrews; the three novels and the Sheridan play are represented by individual texts; and all other assigned readings are to be found in Tillotson.

Reading assignments should be understood to include all relevant Tillotson headnotes to authors and individual works.

• Part I: Prologue: Hogarth Views His Age
  -- Narrative Sequences: The Harlot’s Progress (six plates); The Rake’s Progress (eight plates); Marriage a la Mode (six plates)
  -- Thematic Sequences: Beer Street and Gin Lane (two plates); The Distrest Poet and The Enraged Musician (two plates)
  -- Individual Prints: Southwark Fair and The Stagecoach (two plates)

• Part II: To 1750
  -- (Later) Pope:
    - Values, Nature, Human Nature: Essay on Man (Epistle I and II. 1-18 of Epistle II); The Characters of Women; The Use of Riches
    - The Poet: Art and Identity: Epistle to Arbuthnot
    - Art and Apocalypse: The Dunciad, Book 1; The New Dunciad
  -- Drama 1:
    - Sentimental Drama: Steele, The Conscious Lovers; Lillo, The London Merchant
    - Metheatrical Drama: Gay, The Beggar’s Opera; Fielding, The Tragedy of Tragedies
  -- Novel 1:
    - Richardson and the Rise of the Novel: Selections (as in Tillotson) from Letters Written to and for Particular Friends; Pamela
    - Fielding and the Rise of the Novel: Shamela; Joseph Andrews

• Part III: After 1750
  -- Johnson:
    - Cultural Critic: The Vanity of Human Wishes; A Short Song of
Congratulation; Rambler 32, 71, 83, 106, 128, 154

- Literary Critic: Preface to Shakespeare (selection as in Tillotson); Life of Pope (selections as in Tillotson)

-- Drama 2:

- New Trends in the Drama: Goldsmith, An Essay on the Theatre; Goldsmith, She Stoops to Conquer; Sheridan, School for Scandal

-- Novel 2:


-- New Currents in Poetry:

- Thomson, Winter; Gray, Ode on a Distant Prospect of Eton College, Ode on the Death of a Favourite Cat, Elegy Written in a Country Church-Yard; Goldsmith, The Deserted Village; Burns, The Cotter's Saturday Night; To a Mouse; To a Louise; Holy Willie's Prayer

• Paper Assignments: As indicated above, all written work for this reading course will take the form of short essays. Five papers will be required. The first two papers may be submitted either separately or together; whether separately or together, they should be put into the mail not later than 26 February 1993. The last three papers may be submitted either separately or together; whether separately or together, they should be put into the mail not later than 30 April 1993. If you wish to avoid an Incomplete in the course, your last submission should reach the English Department (by mail or by FAX) by 5 May at the latest. Whenever you submit your papers, I will read each one as soon as I receive it and will have it in the mail back to you within a week.

Topics for the papers are listed below. The first two papers involve the first two subjects of the course. Paper #1 is to focus on Hogarth. It is to be about three pages in length. It will count for 12% of the course grade. Paper #2 is to focus on Pope. It is to be about four or five pages in length. It will count for 16% of the course grade. The last three papers are focused generically. Paper #3 is on the novel; Paper #4 is on the drama; Paper #5 is on the poetry and criticism. Each of these three papers should be six to eight pages in length; each will count for 24% of the course grade.

• Paper #1: Hogarth (3 pages, 12%): Choose one of the topics listed below.

  a) Choose one (narrowly defined) category of details employed by Hogarth. Choose any two of the assigned plates. Compare and contrast the function and effect of this category of details in the two plates.
b) Define an aspect of Hogarth's handling of the crowd scenes in two of *Beer Street*, *Gin Lane*, *The Enraged Musician*, *Southwark Fair*, and *The Stagecoach*. Make appropriate comparisons and contrasts.

c) Choose one of the two assigned thematic sequences (*Beer Street/Gin Lane* or *The Distrest Poet/The Enraged Musician*). Write your paper on one of the following: (i) an analysis of the ways in which the two plates work together to develop theme and meaning; (ii) with regard to *Beer Street* and *Gin Lane*, an analysis of the nature and effect of Hogarth's social commentary; (iii) with regard to *The Distrest Poet* and *The Enraged Musician*, an analysis of the relationship between the artist and society.

d) Choose the final plate of one of the three assigned narrative sequences (*The Harlot's Progress*, *The Rake's Progress*, or *Marriage a la Mode*). Analyze the nature and effect of the closure to the sequence provided by the plate.

e) Choose any one of the assigned plates. Provide a close reading of its narrative line. Note the ways in which characterization and setting support narrative development in the plate.

- **Paper #2: Pope (4-5 pages, 16%)**: Choose one of the topics listed below.

  a) Identify a passage of 30-40 lines from any one of the assigned poems. Analyze the relationship between form and content—between sound and sense—in the passage.

  b) How are society and its operations (social institutions, social roles, relationships, interactions, etc.) manifested in Pope's poetry? For this topic, choose one or two poems in which the issue of the structure of society is important.

  c) How does Pope define the relationships between aesthetic values and human values? Work with one or two of the assigned poems.

  d) For Pope, what importance does language hold? What is the nature and function of language? For this topic, choose one or two poems in which the issue of language is important.

  e) For Pope, what is the role of the artist? What is the relationship between the artist and his art? What is the relationship between artist and audience? For this topic, choose one or two poems in which the issue of art and artist is important.

  f) Working with one of *Arbuthnot* or the *Dunciad* poems, analyze aspects of Pope's satire and of Pope as satirist. Or work with *The Dunciad, Book 1*, and analyze the nature and effect of Pope's mock-heroic.
• Paper #3: Novel (6-8 pages, 24%): Choose one of the topics listed below.

   a) Compare and contrast the nature and effect of the epistolary method in Pamela and Humphry Clinker.

   b) In two or all three of Pamela, Joseph Andrews, and Humphry Clinker, analyze the presentation of and attitude toward women and women’s concerns.

   c) Consider the relationship between Shamela and Pamela. On what features of Pamela does Shamela base its parody and satire? Is the satire just or unjust?

   d) Analyze the differing definitions (both explicit and implied) and manifestations of human worth, moral worth, and virtue developed by Pamela and Joseph Andrews.

   e) Compare and contrast Joseph Andrews and Humphry Clinker as "on the road" novels. What thematic functions are developed by the travels in the two novels? What sense of society is developed? What is the nature of the social and moral commentary?

• Paper #4: Drama (6-8 pages, 24%): Choose one of the topics listed below.

   a) Compare and contrast The Conscious Lovers and The London Merchant, analyzing one of the following: (i) the relationships between social classes; (ii) the relationships between women and men; (iii) the manifestations of vice and virtue.

   b) Analyze the metatheatrical and reflexive elements of The Beggar’s Opera and The Tragedy of Tragedies, making comparisons and contrasts where appropriate.

   c) Compare and contrast She Stoops to Conquer and The Conscious Lovers from the perspective supplied by Goldsmith’s Essay on the Theatre.

   d) Compare and contrast She Stoops to Conquer and The School for Scandal, analyzing the nature and effect of the comic vision in each play.

   e) In two or all three of The Conscious Lovers, She Stoops to Conquer, and The School for Scandal, consider the nature, meaning, and thematic implications of marriage. Make comparisons and contrasts as appropriate. Or consider the treatment of marriage in The Beggar’s Opera, and compare and contrast with one of the three plays listed above.
• Paper #5: Poetry/Criticism (6-8 pages, 24%): Choose one of the topics listed below.
  
a) With reference to some or all of the works listed in the reading assignments for Johnson as social critic, provide an analysis of aspects of Johnson's concerns as social critic.

b) Using one of the following topics, consider Johnson as literary critic. (i) What theory of drama underlies Johnson's Preface to Shakespeare? Provide a definition based on evidence from the Preface. (ii) Analyze aspects of the rationale of Johnson's literary criticism with reference to both the Preface to Shakespeare and the Life of Pope.

c) In three or four of Winter, Ode on a Distant Prospect of Eton College, Elegy Written in a Country Church-Yard, The Deserted Village, and The Cotter's Saturday Night, analyze the treatment of (i) the simple life; (ii) the contrast of rural and urban; (iii) humanitarian themes; (iv) nature and the natural world.

d) Analyze the various ways in which Ode on the Death of a Favourite Cat, To a Mouse, and To a Louse employ animals and the natural world to comment on human nature and human affairs.

e) In To a Mouse, To a Louse, and Holy Willie's Prayer, analyze the relationship between form and content, noting especially the ways in which moral commentary and satire develop from and relate to form.