

Contributor: Professor Steve Newman, Temple University
Course Title: Politeness in Restoration and Eighteenth-Century Literature
Course Department: English

Required Texts

The Longman Anthology of British Literature: The Restoration and the Eighteenth Century [hereafter, *L*]

Aphra Behn, *The Rover and Other Plays*, ed. Jane Spencer (Oxford)

Samuel Richardson, *Pamela*, ed. Thomas Keymer and Alice Wakely (Oxford)

Lady Mary Wortley Montagu, *Turkish Embassy Letters*

Oludah Equiano, *The Interesting Narrative and Other Writings*, ed. Vincent Carretta (Penguin)

Texts photocopied or online or from Blackboard

Course Description and Objectives

The object of this course is to introduce you to a range of important literary texts from the Restoration and Eighteenth Century, to the literary forms and ideological debates that structure them, and to some current criticism on these matters.

The rise of the coffeehouses, the political aftershocks of the English Civil War, the emergence of the novel as a form, and debates over slavery. . .these are some of the topics we'll cover this term. We'll address them in light of a central question that runs throughout the era: What does it mean to be 'polite,' and why should we care? While this may seem an innocent enough question, it points to explosive debates over what, if anything, separated aristocrats from commoners, prime ministers from petty thieves, men from women, Europeans from the Africans and Indians they were attempting to dominate. It will also give us a sense of how different literary genres both shape and are shaped by socio-historical contexts.

Assignments

To encourage you to think through these texts, you will engage in a variety of assignments:

- [a diagnostic essay of 2-3 pp. on Rochester (does not count in average)]
- an essay of 3-5 pages on Behn
- an essay of 4-6 pages on unit 2
- a 15 minute presentation on your research topic
- a final paper of 9-12 pages that relies on your research
- a final exam, restricted to Unit 3

Due dates are listed on the syllabus. Papers must be double-spaced in 12-point font with margins no larger than 1.25" A paper will lose 10 points for every day it is late. You must make a presentation, and turn in both papers to pass the class. If you have a conflict with the mid-term date, you must notify me in advance so that some alternate arrangement can be made. If you do not do so, you will receive a "0" on the midterm, excepting some dire emergency (*e. g.*, a sick child, death in the family, serious injury).

Grading

Class Participation: 10%

Essay 1: 15%

Essay 2: 20%

Presentation: 10%

Research Paper: 30%

Final exam: 15%

Peer review on either for first two papers adds up to 3 points to grade.

The grading scale:

100-90 A 89-80 B 79-70 C 69-60 D 59- F

“Plus” runs from 7-9 (*e. g.*, 87-89=B+), “minus” from 0-2 (*e. g.*, 70-72=C-)

I will be happy to discuss grades on your assignments, but you must wait to contact me until **24 hours after you have received your grade**. This will give you time to think about what specific aspects of the paper and the grade you wish to discuss.

Rules for Politeness

Like the coffeehouses and clubs we’ll be reading about, the proper functioning of our community depends on our adhering to some basic rules:

—Students with disabilities are strongly encouraged to check in with the appropriate office at Temple and to let me know if we will need to make special arrangements.

—There is no attendance policy *per se* in this class. But absences will negatively affect your course participation grade and will also make you less likely to perform well on the other assignments. I will be taking roll daily.

—Show up on time so that you don’t disrupt class discussion. But I’d rather you come late than not come at all. If you are late, take your seat quietly.

—Those with cell phones should switch them into vibrate mode if they can. If you receive a call that you feel obliged to take, exit class quietly.

—When you eat or drink in class, clean up after yourself.

—Listen attentively to what your classmates and I have to say. Be careful of dominating discussion. Avoid private discussions with friends. Don’t laugh at what seems to you a stupid question, especially since you may be guilty of a similar ‘offense’ some day. We should all address each other respectfully.

—Avoid plagiarism and other offenses against academic integrity. Please do not hesitate to ask me if you have any questions on what constitutes plagiarism or related matters.

Syllabus: ENG 240

N. B. Subject to Change

You are responsible for the introductory headnotes to the authors we read.

P=Photocopy or Online text

*=days for presentations

Unit 1: Restoring the King and the Aristocratic Code

1/18 Introductory discussion: The English Civil War and Its Legacy

1/20 "Political and Religious Orders"

Pepys, "First Entries"; "Coronation"; "Plague"; "Fire" (and Evelyn); "Royal Society"

Hooke, from *Micrographia*

Cavendish, from *Observations upon Experimental Philosophy* and *The Description of a Blazing New World*

1/25 Rochester, "Against Constancy"; "Constancy" (P); "A Ramble in St. James Parke" (P); "The Disabled Debauchee"; "A Song of a Young Lady to Her Ancient Lover" (P)

Brewer, from *The Pleasures of the Imagination* (P)

1/27 Rochester, "A Satire on Charles II" (P), "A Satyr Against Reason and Mankind"

Gilbert Burnet, from *Some Passages of the Life and Death of John Earl of Rochester* (P)

[Elias, from *The Civilizing Process* (P)]

Diagnostic essay assigned; due 2/3

2/1 Behn, *The Rover*, Acts I-II

The Restoration and Eighteenth Century", *L* 1984-86

Plot summary of *The Rover* (P)

Hay and Rogers, "The Politics of Love and Marriage" (P)

2/3 Behn, *The Rover*, Act III; "The Disappointment"; "To Lysander, on Some Verses He Writ"

2/8 Behn, *The Rover*, Acts IV-V; "To The Fair Clarinda"

Gallagher, "Who Was that Masked Woman?" (P)

2/10 Behn, *Oroonoko*

Essay 1 assigned, Due 2/22

Unit 2: Co-opting the Aristocrat and Fighting Corruption

2/15 Selections from *The Tatler and The Spectator* (Longman and P)

*2/17 Selections from *The Tatler and The Spectator* (Longman and P)

Possible topics: rise of the coffeehouse and the public sphere; the role of periodicals

2/22 Pope, *The Rape of the Lock*, Cantos I-III; Supplementary materials (P)

*2/24 Pope, *Rape of the Lock*, Cantos IV-V; Supplementary materials (P)
Possible topics: mock-epic; commercialization of English culture

3/1 Pope, “Epistle 4. To Richard Boyle”; “An Epistle from Mr. Pope to Dr. Arbuthnot”

*3/3 Pope, from *The Dunciad* (Longman and P)
Possible topics: mock-epic; Grub Street/authorship in the 18th C.; party politics

Spring Break

3/15 Gay, *The Beggar’s Opera*, Acts I-II

*3/17 Gay, *The Beggar’s Opera*, Act III
Possible topics: street ballads; Opera in the 18th c.; the criminal underworld; political satire

Beggar’s Opera screening, TBA

3/22 *Pamela*; Richardson, from *Familiar Letters*

*3/24 *Pamela*
Possible topics: conduct literature, epistolary fiction

3/29 *Pamela*
Watt, from *The Rise of the Novel* (P)

*3/31 *Pamela*
Possible topics:

Essay 2 Assigned, due 4/12

Unit III: Representations of The Exotic and “The Primitive”

4/5 Swift, *Gulliver’s Travels*, Part II (P)

*4/7 Swift, *Gulliver’s Travels*, Part IV (P)
Possible Topics: travel literature, colonization, forms of satire

4/12 Montagu, from *Turkish Embassy Letters*

*4/14 Montagu, from *Turkish Embassy Letters*
Possible topics: representations of the Orient; women as travelers

4/19 Burns, “To a Mouse”; [*Tam O’Shanter?*]; “Mountain Daisy”
Reviews of Burns (P)

*4/21 Burns, *Love and Liberty: A Cantata*; songs

Possible topics: figure of the peasant-poet; Scottish Enlightenment and sentimentality

4/26 Equiano, from *The Interesting Narrative*

*4/28 Equiano, from *The Interesting Narrative*

Possible topics: the slave trade; race and spiritual autobiography

Research Paper due 5/3

Final Exam Tues 5/10 2:00-4:00

Spring Break

Hay and Rogers, ch. 4, "Political Order"

Porter, from "Power, Politics, and the Law" (P)

*Th 8 Hume, "Of the Rise and Progress of the Arts and Sciences"

Ferguson, from *Essay on the History of Civil Society*

Macpherson, from *Fragments of Ancient Poetry*

Blair, from "Critical Dissertation on the Poems of Ossian"

Johnson, from *A Journey to the Western Isles of Scotland* (all P)

Possible topics: theories of history and progress; literary forgery;

T 13 Gray, *Elegy Written in a Country Churchyard*

Burns, from *Selected Poems*

Hay and Rogers, "Harvest and Dearth"; "Custom"

*Th 15 Burns, from *Selected Poems*

Hay and Rogers, "The Breaking of Custom"

Possible topics: peasant poets; sensibility; Burns' use of Scots