

English 630-001
English literature and culture of 1660-1720
MWF 10:00—10:50
FPAT 253

Professor: Lisa Zunshine
Office Hours: POT 1365, MWF 9:00-9:50 am

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Texts:

- *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama*, eds. Douglas Canfield and Maja-Lisa Von Sneidern
- *The Longman Anthology of British Literature. Volume 1C. The Restoration and the 18th Century*. Ed. Stuart Sherman.
- Selected handouts of primary works and critical essays (the full citation for each critical essay/book except is provided in the bibliography below)

Requirements:

- response papers—20% of the grade. Six response papers (2 pp., double spaced) are due in class on the dates specified below. If the response is based on one critical essay, formulate briefly the thesis of the essay and then discuss it in the light of your own reading of the primary text. If the response is based on several essays, briefly outline the stakes of the argument they engage with and then discuss this argument in the light of your own reading of the primary text. If the response is based on a primary text, focus your paper on one particular aspect of that text.
- pedagogical practicums—20% (10 min. long; you are responsible for at least two practicums)
- oral presentation similar in format to a conference talk—15%
- final research paper (15-20 pages) based on your oral presentation—45%.

Schedule of Readings:

Unit 1: Eighteenth-Century Print Culture and Creative Forms of Cultural Censorship.

Aug 25 (W) Introduction

Aug 27 (F) • *Dryden, Mac Flecknoe* (Longman)

Aug 30 (M) • Elizabeth L. Eisenstein, from *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe* (handout)

• Marshall McLuhan, from *The Gutenberg Galaxy: The Making of Typographic Man* (handout)

• J. Paul Hunter, from *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction* (handout)

Response paper is due

Sep 1 (W) • Addison, *Spectator* No. 10 (Longman)

• Brean Hammond, from *Professional Imaginative Writing in England, 1670-1740* (handout)

Sep 3 (F) no class

Sep 8 (W) • Pope, Swift, Arbuthnot, Gay et al, from *The Memoirs of Martinus Scriblerus*: “The Double Mistress” (handout)

Sep 10 (F) TBA

Sep 13 (M) • Pope, *Dunciad*, Book 4 (Longman)

Sep 15 (W) **Pedagogical practicum**

Unit 2. Restoration Comedy: Sex as Politics by Other Means

Sep 17 (F) • Dryden, *Amphitryon* (Acts 1-2)

Sep 20 (M) • *Amphitryon* (to the end)

Sep 22 (W) TBA

Sep 24 (F) TBA

Sep 27 (M) • Aphra Behn, *The Rover* (Acts 1-2)

Sep 29 (W) • *The Rover* (to the end)

Oct 4 (M) • Hughes, Derek. “The Masked Woman Revealed” (handout)

Response paper is due

Oct 6 (W) • John Wilmot, Earl of Rochester, “Against Constancy,” “The Disabled Debauchee,” “Song,” “The Imperfect Enjoyment” (Longman)

Oct 8 (F) **Pedagogical practicum**

Oct 11 (M) • William Wycherley, *The Country Wife* (Acts 1-2)

Oct 13 (W) • *The Country Wife* (to the end)

Oct 15 (F) **Pedagogical practicum**

Oct 18 (M) • Robert D. Hume, from *Reconstructing Contexts: The Aims and Principles of Arachaeo-Historicism* (handout)

Response paper is due

Unit 3. The concept of the “bourgeois public sphere” and its recent feminist revisions

Oct 20 (W) • Jurgen Habermas, from *The Structural Transformation of the Eighteenth-Century Public Sphere* (handout)

Oct 22 (F) • Paula McDowell, from *The Women of Grub Street: Press, Politics, and Gender in the London Literary Marketplace* (handout)

• Norma Clarke, from *The Rise and Fall of the Woman of Letters* (handout)

Response paper is due

Oct 25 (M) TBA

Oct 27 (W) • Pope, *The Rape of the Lock* (Canto 1) (Longman)

Oct 29 (F) Pope, *The Rape of the Lock* (Canto 2)

Nov 1 (M) • Pope, *The Rape of the Lock* (to the end)

Nov 3 (W) Linda Zatlin’s guest lecture on Aubrey Beardsley’s illustrations of *The Rape of the Lock*

Nov 5 (F) **Pedagogical practicum**

Unit 4. The Stage “Reformed”

Nov 8 (M) • George Etherege, *The Man of Mode* (Acts 1-3)

Nov 10 (W) • *The Man of Mode* (to the end)

Nov 12 (F) • Jeremy Collier, from *A Short View of the Immorality and Profaneness of the English Stage* (Longman)

• Richard Steele, *The Spectator* No. 65 (Longman)

• John Dennis, from *A Defense of “Sir Fopling Flutter . . .”* (Longman)

Nov 15 (M) • Steele, *The Conscious Lovers* (Acts 1-2)

Nov 17 (W) • *The Conscious Lovers* (Acts 3-4)

Nov 19 (F) • *The Conscious Lovers* (to the end)

Nov 22 (M) • Lisa Freeman, from *The Character’s Theater* (handout)

Response paper is due

Nov 24 (W) **Pedagogical Practicum**

Nov 29 (M) Robert Hume, “The Aims and Limits of Historical Scholarship” (handout)

Dec 1 (W) Robert Markley, “The Canon and Its Critics” (handout)

Response paper is due

Dec 2 (F) Conference presentations

Dec 5 (M) Conference presentations

Dec 7 (W) Conference presentations

Dec 9 (F) Conference presentations

Your final paper (12-20 pages) is due Tuesday, December 14th in my mailbox in POT 1215.

Appendix 1: Relevant Calls for Papers

1. Annual Meeting of the American Society for Eighteenth-Century Studies, Las Vegas, NV
March 31 – April 3, 2005

Call for papers could be found at <http://asecs.press.jhu.edu/CallforPapers.htm>. Proposals for papers should be sent directly to the seminar chairs no later than 15 September 2004.

2. 34th Annual Conference of the British Society for Eighteenth-Century Studies (BSECS)
6-8 January 2005

St. Hugh's College, Oxford, UK
Proposal deadline: 30 September 2004

We invite proposals for individual papers and for full panels of three (or, exceptionally, four) papers on any aspect of the long eighteenth century, not only in Britain but throughout Europe and the wider world. Such proposals might relate, inter alia, to architecture, art, curatorship, history, international relations, literature, music, politics, science, society, teaching practice and the eighteenth century outside Western

Europe and North America. Please submit a 200-word abstract of the proposed paper or panel (including names of panel-speakers and summaries of panel papers), via the BSECS website at <http://www.bsecs.org.uk>. Papers should be 20 minutes long and should be read in English or French. Presentations in other languages are acceptable so long as transcripts, in English or French, are available for the audience. The deadline for submission of papers and panel proposals is 30 September 2004.

All enquiries regarding the academic programme of the conference should be addressed to the Programme Co-Ordinator, Dr. Matthew Grenby (mgrenby@dmu.ac.uk). You will be notified whether your proposal has been accepted by 22 October 2004. In the case of scholars travelling from outside the U.K. we shall endeavour to reach decisions earlier in order to facilitate travel arrangements. The deadline for conference registration will be 13 November 2004. To attend the conference without giving a paper, request an application form direct from the Venue Organiser, Dr. Chris Mounsey (cmouns@aol.com). You can also download the registration form and find out more about BSECS from our website (<http://www.bsecs.org.uk>).

CONTACT ADDRESSES

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2. 2005 International Narrative Conference: Louisville, April 7-10, 2005

Deadline for proposals is October 15, 2004.

The Narrative Conference is dedicated to the investigation of narrative, its elements, techniques, and forms; its relations to other modes of discourse; and its power in cultures past and present. We welcome papers or panels on all aspects of narrative theory and practice, from any genre, period, nationality, discipline, or medium. We encourage literary subjects (including poetry, pre-modern narrative, and film), as well as cross-cultural and interdisciplinary topics (including folklore, history, law, philosophy, and science).

Presentations should be fifteen to twenty minutes long and in English. Panels should consist of three to four papers and may be chaired by one of the presenters, but no individual may present more than one paper or organize more than one panel. The Conference generally features 250-300 participants.

For paper proposals, maximum 500 word abstract and brief vitae; for panel proposals, maximum 700 word abstract-summarizing the panel's rationale and describing each paper-and a brief vitae for each speaker. Panels will be accepted or rejected as a whole. Proposals must include titles of papers (and panel if appropriate); presenter's (and panel organizer's) name(s) and institutional affiliation(s); mailing address, phone, fax and email address; two (2) copies of submitted materials (for hard-copy proposals).

Send proposals either by electronically to narcon@louisville.edu

Or by regular mail (two copies of all material) to:

Narrative Conference
Department of English
University of Louisville
Louisville, KY 40292

Participants must join the Society for the Study of Narrative
Literature. For more information on SSNL visit www.narrativesociety.org
<<http://www.narrativesociety.org>>

Inquiries: 502-852-6801 or [narcon at louisville.edu](mailto:narcon@louisville.edu)
<[mailto:narcon at louisville.edu](mailto:narcon@louisville.edu)> or visit the
conference website at www.louisville.edu/conference/narrative
<<http://www.louisville.edu/conference/narrative>>

Appendix 2: Selected Bibliography

(marked with an asterisk are the sources of our handouts)

Backscheider, Paula R. *Spectacular Politics: Theatrical Power and Mass Culture in Early Modern England* (Baltimore: Johns Hopkins University Press, 1993).

Bakhtin, Mikhail. *The Dialogic Imagination*, ed. Michael Holquist, transl. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981).

Barker-Benfield, G. J. *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain* (Chicago: University of Chicago Press, 1992).

Canfield, J. Douglas and Deborah Payne, eds. *Cultural Readings of Restoration and Eighteenth-Century English Theater*. University of Georgia Press, 1995.

* Clarke, Norma. *The Rise and Fall of the Woman of Letters* (London: Pimlico, 2004).

Cook, Elizabeth Heckendorn. *Epistolary Bodies: Gender and Genre in the Eighteenth-Century Republic of Letters* (Stanford: Stanford UP, 1996).

Eisenstein, Elizabeth L. *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe*. Vol. I. Cambridge, England: Cambridge University Press, 1980.

* Freeman, Lisa A. *Character's Theater: Genre and Identity on the Eighteenth-Century English Stage* (University of Pennsylvania Press, 2002).

* Habermas, Jurgen. *The Structural Transformation of the Public Sphere: an Inquiry into a Category of Bourgeois Society*, translated by Thomas Burger (Cambridge: MIT Press, 1989).

Hammond, Brean S. *Professional Imaginative Writing in England, 1670-1740*. Oxford: Clarendon Press, 1997.

* Hughes, Derek. "The Masked Woman Revealed; or, the Prostitute and the Playwright in Aphra Behn's Criticism." *Women's Writing* 7.2 (2000): 149-164.

* Hume, Robert D. *Reconstructing Contexts: The Aims and Principles of Archaeo-Historicism* (Oxford: Clarendon Press, 1999).

-----, "The Aims and Limits of Historical Scholarship." *The Review of English Studies* 53.211 (2002): 399-422.

* Hunter, J. Paul. *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction* (New York: Norton, 1990).

* McDowell, Paula. *The Women of Grub Street: Press, Politics, and Gender in the London Literary Marketplace 1678-1730* (Oxford: Clarendon Press, 1998).

* Markley, Robert. "The Canon and Its Critics." In *The Cambridge Companion to English Restoration Theatre*, ed. Deborah Payne Fisk (Cambridge University Press, 2000). 226-241.

Pocock, J. G. A. *Virtue, Commerce, and History: Essays on Political Thought and History, Chiefly in the Eighteenth Century* (Cambridge: Cambridge University Press, 1985).

Rosenthal, Laura J. *Playwrights and Plagiarists in Early Modern England: Gender, Authorship, Literary Property*. Ithaca: Cornell University Press, 1996.

Warner, William B. *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750*. Berkeley: University of California Press, 1998.

Williams, Raymond. *The Long Revolution* (London: Chatto and Windus, 1961).

Appendix 3 **Schedule for Pedagogical Practicums**

September 15

October 6

October 13

November 5

November 24