

English 326 British Poetry: 1660-1798
Fall 2008 Mon./Wed. 3:30 p.m. – 4:50 p.m. Meneely 205

James Mulholland
 Office: Meneely 317
 Office Phone: 508.286.3609
 Office Hours: Mon. and Wed. 5:00 p.m. – 6:00 p.m.
 email: Mulholland_james@wheatoncollege.edu

Course Description:

This course is an introduction to the poetry of the Restoration period and the eighteenth century. Coming on the heels of the English Civil War, the period from 1660 to 1800 involved some of the most significant transformations in British life. These changes in the relationship between men and women, in the nature of governance and civil society, in notions of authorship and of literary quality, led to what we now think of as modern British life. We will closely examine the poetry of the period with all of these social and historical changes in mind. In particular we will ask how poetry both constructs and responds to these social upheavals. Some broad questions that we will consider include: how does the notion of authorship change as the literary marketplace becomes more prominent during the eighteenth century? How does writing for money alter what it means to be an author and how authors relate to their readers? How do ideas of how poetry is created change in the course of these one hundred and forty years? What role does poetry play in social and political life and in the growing British empire and how does this role compare to our current idea of poetry? These kinds of questions demonstrate that we introduce ourselves to eighteenth-century poetry by placing it in its historical context and comparing it to our ideas about poetry now.

Required Texts:

David Fairer and Christine Gerrard, eds. *Eighteenth-Century Poetry: An Annotated Anthology* (2nd ed.) **Be sure to get the second edition of this work.**
 William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads and Related Writings*
 ed. William Richey and Daniel Robinson (Houghton Mifflin, 2002).

Additional Readings are available on the course website.

(Texts should be purchased on the web. Two possible sites include **amazon.com** and **abebooks.com**. **Please be sure to get these specific editions of the books**; check that the editor, the publisher, and the copyright date are correct because other editions of the same title will not be acceptable for the course—different paginations will make it impossible for you to follow along in class. I may provide additional readings throughout the semester.)

Attendance and Participation: This course is driven by your ideas about literature; therefore, coming to class prepared to discuss the readings is an essential part of this course. Please be sure to read all of the assigned materials before you come to class. Students may be asked to read aloud and discuss the literature in class. **More than *three* absences may result in failing the**

course. You may use these absences in any way that you like; you need not contact me to explain why you are absent from class. Excessive lateness or leaving early may be counted as absences, so please be sure to come to class on time. **Final Note: There is no better way to make an impression on me about your performance in this course than to participate actively during class. It will help you immensely to speak regularly and intelligently about the readings.**

Responses: As part of your writing requirement, you will be asked to complete periodic responses. There are 8 responses in total. The responses cease in the first week of November. These responses should be **single spaced** and be a **maximum of one page. Typically, the more you write the better your grade, though this is not a rule.** They should be posted on our course webpage under “Discussion Boards” before the class meeting that they are due. **Bring a hardcopy of your response to the class.** I will grade but only make brief comments on these responses, though I will be happy to speak with any student about the responses during office hours. These responses are intended to help you collect your ideas about the reading for the class. In them you should and produce interpretations and make arguments. **Take positions in your responses.** They should not be personal reactions to the readings or testimonies about how the reading made you feel. **Late or absent responses will not receive credit. There are no make-ups for these responses, though I will drop your lowest response grade. If you miss a response, consider that your dropped grade.**

Using the Discussion Features of the Course Webpage: To post a response you will need to log onto the course webpage. Go to the website via blackboard.wheatoncollege.edu and click on our course site under the course number. Click on the “Discussion Board” link. Once in the Discussion Board you will find a forum for each of the responses by number. You should copy and paste the text of your response into the text box. **Please do not post your responses as an attachment.** Students are encouraged to use the responses as a source of ideas for the course.

Papers: During this course you will be required to write **two original papers** for the course. Each paper must be **5 - 7 pages** in length (double-spaced). I will provide possible topics for the paper from which students may choose. Students should also feel free to meet with me in office hours to further discuss topics, ideas and themes, and writing.

Final Exam: There will be a final exam in this course. The final exam will ask you to respond, in the form of short answer and essay questions, to the material of the course. **It will be a take-home examination.** The exam will be comprehensive. It is an opportunity for you to show me what you have learned in the course. *****The best way to prepare for this exam is to keep up with the reading and to participate in class.***** In my experience, students who have read all the material do well on the exam and help their final grade.

Presentations: Each student will be asked to complete one presentation during the course. Students will work in pairs for these presentations. The presentation topics and due dates are listed below on the syllabus. I will distribute a sign-up sheet that will allow students to pick the topic of their presentation. These presentations should be about ****10-15 minutes maximum****. **I will stop your presentation if you go beyond 15 minutes.** They are intended to introduce contextual information to the poems that we are reading for class. With this in mind, each

presentation should be the result of **research that is done outside of class and beyond the material on the syllabus**. For your presentation you should produce a handout with relevant information. This could take the form of illustrations, bullet points, or selections from the additional readings that you found in the course of your research. Every handout should include a **bibliography of the sources consulted and referred to during the presentation**. These bibliographies of relevant primary and secondary sources will form a list of sources that students can use in their papers and for the final exam. **The final exam will not ask you explicitly about the presentations, but ideas and concepts that appear in the presentation may amplify and add to the ideas of the course and so be helpful for the exam**. It goes without saying that you should take notes on these presentations. Each presentation will be graded using a grading worksheet and your grade will be the product of my own comments **and the comments of your classmates**.

Grading: Your grade for the course will be calculated according to the following formula: **your papers will account for 30% of your grade divided equally among the two papers, your final exam will account for 30% of your grade, attendance and participation in class will account for 10% of your grade, your responses will account for 15% of your grade, and your presentation will account for 15% of your grade**. Please note you must complete all of the written work for the course (which includes responses) and the presentation to receive a passing grade.

Plagiarism and the Honor Code: Plagiarism will not be tolerated in this class. You should always cite your sources; references are an essential part of critical thinking and academic writing, so don't be afraid to use other people's ideas to develop and advance your own. If you are unsure about any aspect of the policy on plagiarism, please come and speak with me.

Below is a copy of the Wheaton College Honor Code. Please be sure to read it and follow it throughout this course:

As members of the Wheaton community, we commit ourselves to act honestly, responsibly, and above all, with honor and integrity in all areas of campus life. We are accountable for all that we say and write. We are responsible for the academic integrity of our work. We pledge that we will not misrepresent our work nor give or receive unauthorized aid. We commit ourselves to behave in a manner which demonstrates concern for the personal dignity, rights and freedoms of all members of the community. We are respectful of college property and the property of others. We will not tolerate a lack of respect for these values.

I accept responsibility to maintain the Honor Code at all times.

Syllabus

Note: Brackets indicate the page numbers for all works included in our anthology, *Eighteenth-Century Poetry*, ed. Fairer and Gerrard. A * indicates that the text is available on the course website. A + indicates that it appears in *Lyrical Ballads and Related Writings*.

****Please look closely at the syllabus. The assignments for certain classes run onto succeeding pages****

Aug. 27 Introduction to the Restoration and Eighteenth-Century Period

WRITING IS FIGHTING: RESTORATION AND EARLY EIGHTEENTH-CENTURY POETRY

Sept. 1 Labor Day, No Class

Sept. 3 What is Eighteenth-Century Poetry?

Alexander Pope, selections from “An Essay on Criticism” (1711)*
 Joseph Addison, *The Tatler* #163 [On Poetry] (1710)*
 Thomas Baker(?) and Delarivier Manley(?), *The Female Tatler* #45 (1709)*
 Archibald MacLeish, “Ars Poetica” (1926)*
 Heather McHugh, “What He Thought” (1994)*

[Begin reading Hunter and Kaul essays]

Sept. 8 Class Cancelled—I am at a conference

Sept. 10 Theories of Eighteenth-Century Poetry

J. Paul Hunter, “Poetry in the Eighteenth-Century” (2005)*: read the overall introduction and sections “Access to Poetry” and “Poetic Identities and Poetic Careers” [160-77], “Public and Political Poetry” [183-87]; “The Epic Impulse” and “Changes and Trends” [200-08]
 James Thomson, “Rule Britannia” (1740)*
 “Rule Britannia” as performed at Proms 2006*
 “Rule Britannia” from Parkhead Stadium, April 2006*
 Suvir Kaul, “Introduction: Poetry, National Pride, and the Call to Empire” in *Poems of Nation, Anthems of Empire* (2000)*

[optional: Adam Rounce, “The Contemporary Study of Eighteenth-Century Poetry” (2006)*]

Response #1

Sept. 15 Sex, Song, and Poetry: The Libertine

John Wilmot, Earl of Rochester, “The Imperfect Enjoyment” (1680)*; “Song (‘Love a Woman? You’re an Ass’)” (1680)*; “A Ramble in St. James Park” (1680)*; “Signior Dildo” (c. 1673)*; “Satyr Against Reason and Mankind” (c. 1674)*

1. Presentation: “Rochester and the Place of Pornography in the Eighteenth Century”

Sept. 17 Sex, Song, and Poetry: Women Reply?

Aphra Behn, “The Disappointment” (1680)*; “To My Lady Morland at Tunbridge” (1684)* “To Fair Clarinda, Who Made Love to Me ...” (1688)*
 Katherine Phillips, “A Retir’d Friendship. To Ardelia”; “To My Lucasia” (1667)*; “Ode Against Pleasure”*

Response #2

Sept. 22 Mocking the Epic

Alexander Pope, “The Rape of the Lock” (1714) [113-32]

Response #3

Sept. 24 Mocking the Epic

Alexander Pope, “The Rape of the Lock” (1714) [113-32]

Sept. 29 “I too could write, and I am twice as tall”: Being an Early Eighteenth-Century Author

Barbara Benedict, “Publishing and Reading Poetry” (2001)*
 Alexander Pope, Preface to the *Works* (1717)*; “An Epistle from Mr. Pope, to Dr. Arbuthnot” (1735) [155-66]
 Lady Mary Wortley Montagu, “Verses Address’d to the Imitator of Horace” (1733) [188-90]
 William Hogarth, “The Distrest Poet” (1737)*

2. Presentation: “Writing for Money: The Literary Marketplace and Poetry in the Eighteenth Century”

Oct. 1 “I too could write, and I am twice as tall”: Being an Early Eighteenth-Century Author

Jonathan Swift, “Verses of the Death of Dr. Swift” (c. 1731, p. 1738) [88-99]; “To Stella, Who Collected and Transcribed his Poems” (1720?)*

Response #4**A NEW “BRITISH” IMAGINATION: POETRY AT MID CENTURY****Oct. 6 Writing (about) Women**

Jonathan Swift “The Lady’s Dressing Room” (1730) [81-84]; “A Beautiful Young Nymph Going to Bed” (1731) [85-87]
 Lady Mary Wortley Montagu, “The Reasons that Induced ...” (1734)*

Paper #1 Due in Class**Oct. 8 Women Poets**

Paula Backscheider, “Eighteenth-Century Women’s Poetry”*
 Anne Finch, “The Introduction” (c. 1713)*
 Mary Leapor, “An Epistle to a Lady” (1748) [312-14]
 Sarah Dixon, “To the Muse” (1750) [275-77]
 Sarah Dixon, “The Slattem” (1740)*

3. Presentation: “What is a Woman? What is a Man?: Eighteenth-Century Ideas of Sex and Gender”**Oct. 13 No Class, Reading Break****Oct. 15 New Imaginations: Mid-Century Poets**

William Collins, “Ode to a Friend” (also known as “Ode on the Popular Superstitions of the Highlands of Scotland...”) (c. 1749)*
 Christopher Smart, “For I will consider my cat Jeoffry” (1763) [426-29]
 Joseph Warton, “The Dying Indian” (1755) [391]
 Thomas Warton, “Verses on Sir Joshua Reynolds’s Painted Window” (1782) [403-06]

Response #5**Oct. 20 Listening for London**

Joseph Addison, *The Spectator* #251 [“The London Cries”] (1713)*
 Jonathan Swift, “Description of the Morning” (1709) [73]; “Description of a City Shower” (1710) [74]
 Samuel Johnson, “London” (1738) [280-88]
 Mary Robinson, “A London Summer Morning” (written 1794, 1804)*
 Marcellus Laroon, selected images from *The Criers and Hawkers of London**
 William Hogarth, “The Enraged Musician” (1741)*; “Southwark Fair” (1734)*

Oct. 22 The Country and Gray's Elegy

Thomas Gray, "Elegy Written in a Country Church-yard" (1751) [354-57]

Oct. 27 Performing Poetry: Gray's "Elegy"

Thomas Gray, "Elegy Written in a Country Church-yard" (1751) [354-57]

Joseph Addison, *Spectator* #407 ("Orality and Gesture") (1713)*

Gilbert Austin, from *Chironomia; Or, a Treatise on Rhetorical Delivery* (1806)*

Henry Siddons, from *Practical Illustration of Rhetorical and Gesture and Action* (1822)*

4. Presentation: "Speaking Aloud: Public Performance and the Eloquence Movement"**Response #6****THE WORLD OF EIGHTEENTH-CENTURY POETRY****Oct. 29 Scotland, Wales, and the Bardic Tradition**

Thomas Gray, "The Bard" (1757) [363-8]

Evan Evans, "A Paraphrase of the 137th Psalm" (17??)*

James Macpherson, *The Fragments* #7 and #8 (1760) [448-452]; "Preface" to *The Fragments* (1760)*

Samuel Johnson, selections from *Journal to the Western Islands ...* (1773)*

5. Presentation: "Being British: Regionalism, Nationalism, and Formation of the United Kingdom"**Nov. 3 The Scots' Bard**

Robert Burns, selections from *Poems, Chiefly in the Scottish Dialect* (1786)

"Preface"*; "The Vision" (1786) [492-499]; "To a Mouse" (1786) [499];

"To a Louse" (1786) [500]; "Auld Lang Syne" (1790?)*

Response #7**Nov. 5 America**

Philip Freneau, "On the Emigration to America and Peopling the Western Country" (1784)*; "The Indian Burial Ground" (1788)*; "To the Americans of the United States" (1797)*

Nov. 10 African America

Phyllis Wheatley, selections from *Poems on Various Subjects, Religious and Moral* (1773)*: “Preface”; “Copy of a Letter...”; “To the Publick”; “On Being Brought from Africa to America”; “To The King’s Most Excellent Majesty”; “To the University of Cambridge, in New England”; “To the Right Honorable William, Earl of Dartmouth”

6. Presentation: “Race, Ethnicity, Abolition, and the Slave Trade in the Seventeenth and Eighteenth Century”

Response #8

Nov. 12 **Library Session with Zephorene Stickney**

We will work in the Wheaton College Special Collections looking at selected editions of our authors.

Paper #2 due in class

TOWARD ROMANTICISM?

Nov. 17 **The Pedestrian Epic**

William Cowper, Bk. 1 of *The Task* (1783) [527-46]
Marshall Brown, selections from *Preromanticism* (1991)

Nov. 19 **Visionary Poetry**

William Blake, selections from *The Songs of Innocence and Experience* (1793)*

from “Songs of Innocence”: “Introduction”; “The Ecchoing Green”; “The Lamb”; “The Little Black Boy”; “The Chimney Sweeper”; “Holy Thursday”

from “Songs of Experience”: “Introduction”; “Holy Thusday”; “The Chimney Sweeper”; “London”; “Voice of the Ancient Bard”

7. Presentation: “The Life and Opinions of William Blake, Printer-Poet”

Nov. 24 **Women’s Poetry of the Late Eighteenth Century**

Charlotte Smith, selections from the *Elegiac Sonnets*
Sonnet I (“The Partial muse has, from my earliest hours”) (1786)*
Sonnet II “Written at the Close of Spring” (1786)*
Sonnet III. “To a Nightingale” (1786)*
Sonnet XII “Written on the Seashore” (1786)*
Sonnet XIVL “Written in the Church-yard at Middleton in Sussex” (1795)+

Sonnet LXX (“Is there a solitary wretch who hies”) (1795) in *Lyrical Ballads and Related Writings*+
 Joanna Baillie, “The Storm-Beat Maid” in *Lyrical Ballads and Related Writings*+

Nov. 26 **No Class, Thanksgiving Break**

Dec. 1 **Lyrical Ballads**

William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798-1805)+: “Advertisement” (1798); “Preface” (1802); “Appendix on Poetic Diction” (1802); “Simon Lee”

8. Presentation: “Eighteenth-Century Romanticism: Literary Periodization and Romantic Ideology”

Dec. 3 **Lyrical Ballads**

Wordsworth and Coleridge, *Lyrical Ballads* (1798)+: “Lines Left upon a Seat in a Yew-Tree”; “Expostulation and Reply”; “The Tables Turned...”; “The Complaint of a Forsaken Indian Woman”; “Lines Written a Few Miles above Tintern Abbey”
 Samuel Taylor Coleridge, “Frost at Midnight”*

****Final Exam due Dec. 10 between 1 p.m. and 2 p.m.****

(You MUST hand deliver your paper to me in my office during this time. If you do not put it in my hand, it has not been turned in. NO emailed papers or papers placed in my mailboxes will be accepted.)