

ENG 204 – The Long 18th Century
North Central College ::: Spring 2020

Dr. Richard R. Guzman
Website: richardrguzman.com

Kiekhofner 212
x-5294

Office Hours: Tu 3:00 – 3:30
Th 1:30 – 3:30
& by appt. online [HERE](#)

TEXTS:

April Alliston, *The Longman Anthology of World Literature, Vol. D, The 17th and 18th Centuries*. Longman's, 2nd Edition. (LWL)

Mary Shelley, *Frankenstein, or The New Prometheus*. Norton Critical Editions.

Samuel Johnson, *The Major Works*, ed. Donald Greene. Oxford World Classics.

Plus online readings

Note: See Assignments, below, for details of student work groups which will require the “purchase” of one novel and a movie made of that novel.

COURSE DESCRIPTION: The “Long 18th Century” holds some claim to being an “axial” age, an age where the world turned in significant ways into new modes of being and thinking. Imperialism, slavery, industrialization, the rise of democracies and capitalism—these are only a few of the important features of the Long 18th. In English literature, the modern novel begins, women writers ascend, classicism gives way to romanticism, and more. We’ll study a small handful of writers, both English and World writers, in the context of both the social and literary turning points of the time.

TENTATIVE SCHEDULE:

- JAN. 7 Intro
9 Johnson’s “London” vs. Blake’s “London. Also, watch readings of Blake’s poem by [Alba](#) and [Akala](#), and read the Introduction to the Johnson book.
- 14 Johnson’s “Vanity...” vs. [Lyrical Ballads](#) (tba) and [Songs of Innocence and Experience](#)
16 More Johnson, Blake, Wordsworth & Coleridge (tba)
- 21 M. Wollstonecraft: from *A Vindication...*; Barbaud, “The Rights...” (both LWL).
M. Shelley, *Frankenstein*, Vol I.
23 M. Shelley, *Frankenstein*, Vol II. Criticism by Lipking and Moers.
- 28 M. Shelley, *Frankenstein*, Vol III. Criticism by Gilbert & Gubar, Poovey
30 *Frankenstein*. Criticism by London, Mellor (both essays)
- FEB. 4 *Frankenstein*. Criticism by Goodall, Knellwolf, Heffernan
6 *Frankenstein* on film.

- 11 Pope, *Rape of the Lock*, plus Intro; Nedim – all poems (LWL)
 13 Swift, “Lady’s Dressing Room”; Lady M.W. Montagu, “Reasons that Induced...” (LWL)
- 18 Johnson, *Rambler* essays #’s 18,39,113,167; *Adventurer* #84; *Idler* #’s 5, 10, 23(rev), 39(rev), 82(rev); “Observations on the Present State of Affairs.” Plus example from *The Spectator* (go to [Supplements](#) section of my website and click on Richard Steele).
 20 Rousseau, Kant, and “Liberty and Libertines” section in LWL
- 25 Johnson, *Rasselas*
 27 Montesquieu, from *Persian Letters*; Diderot, from *Voyage of Bougainville* (LWL)
- MAR. 3 – 5 No classes. SPRING BREAK
- 10 Aphra Benn, *Oroonoko* (LWL)
 12 “Midterm” Exam focused on Chikamatsu’s *The Love Suicides...* (LWL)
- 17 Olauda Equiano, from *The Interesting Narrative...* (LWL)
 19 Lady M.W. Montagu, *Turkish Embassy Letters* (LWL)
- 24 Swift, from *Gulliver’s Travels* (LWL); Johnson, *Rambler* #4
 26 Johnson, from *A Journey to the Western Islands of Scotland*
- 31 Group 1 Project: *Tom Jones*
- APR. 2 No class, but do Online Project on [Imperialism](#) near bottom of my Teaching Page.
- 7 Group 2 Project: Radcliffe/Austen – *Udolpho* and *Northanger Abbey*
 9 Johnson’s *Prefaces* on Milton, Cowley, Dryden, Pope
- 14 Group 3 Project: *Tristram Shandy*
 16 Johnson, *The Plays of William Shakespeare*, and Preface to his *Dictionary...*
- 21 Brief paper presentations and wrap up.
- 24 Term Paper DUE

GRADES will be based on the following (about 421 total points):

- 1) Class attendance *and* participation. (50 points) *Be* in class. Read assignments with care and be ready to share your insights, ask questions, and support members of the class, including your professor, as we explore each work. To help us to participate fully, for each class you’ll write me short...

2) Emails. (3 points each, or about 66 points total). Very briefly write your major reaction to the day's reading, or the one place that most captured your attention in it (no more than 1-2 sentences), plus one question about it. Send to rrguzman@noctrl.edu.

3) Imperialism Project (30 points). Go to the Online Exercises and Projects section of my [Teaching](#) Page and do the Said-Bourdain and Imperialism project. England, and the West in general, launched their greatest epoch of imperialism in the Long 18th. Several of the assignments relate directly to the growth of the "Orientalism" that underpinned Western imperialism.

4) Group Project. (100 points, assuming each group member does his or her fair share of the work). There's so much literature to cover, we'll form three working groups to extend our studies. Each group will present on a major novel, its author, and its place in social and literary context. Each presentation should be accompanied by a ONE-page outline of dates and each Group's major points, plus 2-3 major works consulted.

a) Group 1 will focus on one of the most famous early English novels, Henry Fielding's *Tom Jones*, as well as the Tony Richardson film *Tom Jones*, starring Albert Finney.

b) Group 2 will focus on Ann Radcliffe's *The Mysteries of Udolpho*. Since there appears, unaccountably, to be no complete movie of the book—though there appear to be some attempts, plus perhaps a TV series—the movie to pair with this book is *Northanger Abbey*, a film version of Jane Austen's novel, directed by Jon Jones, starring Felicity Jones. This will give this Group a chance to talk about Jane Austen as well, a "Long 18th" novelist whose popularity grows and grows.

c) Group 3 will focus on one of the strangest pieces of literature ever written, Laurence Stern's *Tristram Shandy*, as well as the film *Tristram Shandy: A Cock and Bull Story*, directed by Michael Winterbottom, starring Steve Coogan.

5) "Midterm" Exam focused on Chikamatsu Mon'zaemon's *The Love Suicides...* (75 points)

6) Medium-length term paper (6-10 pages, 100 points) focused on...your choice. Explore any writer from the Longman Anthology that we are *not* doing in class. During the final class session, you'll be asked to speak briefly about what you wrote.