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ENG 5004-001: Enlightenment Sexualities

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English 5004: Enlightenment Sexualities

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5004-001

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3605 Coleman Hall
Office Hours: T 11-12:20, 1:45-
3:10, R 9:45-11, by appointment

Required Texts

Cleland, John. *Fanny Hill; or Memoirs of a Woman of Pleasure*. Modern Library
Damrosch, et. al., editors. *Longman Anthology of Brit Lit, 1C: Restoration and 18th Century*. 3rd ed.
Defoe, Daniel. *Roxana; or the Fortunate Mistress*. Oxford World's Classics
Fielding, Henry. *Joseph Andrews and Shamela*. Oxford World's Classics
Foucault, Michel. *The History of Sexuality*. Vintage
Gibaldi, *MLA Handbook*, 6th ed.
Godwin, William. *Caleb Williams*. Ed. M. Hindle, Penguin Classics
Nettleton, et. al., editors. *British Dramatists from Dryden to Sheridan*. SIU Press
Richardson, Samuel. *Pamela; or, Virtue Rewarded*. Ed. M. Doody, Penguin Classics
Walpole, Horace. *The Castle of Otranto*. Ed. W.S. Lewis, Oxford World's Classics
Wollstonecraft, Mary. *Maria, or The Wrongs of Woman*. Norton
* Additional readings will be provided through library reserve or by photocopy

Course Description

An era of vibrant intellectual, economic, and political foment throughout Europe, the “age of Enlightenment” roughly coincided with the eighteenth century and saw radical changes in science, philosophy, education, economics, and politics that shaped—and continue to shape—Western culture. Focusing on the British context, we will consider two specific and closely related sites of such cultural change: “Sex” and sexuality. One part of our reading will consist of Enlightenment novels, poems, plays, philosophical tracts, and other cultural narratives that raise questions about the “Sexes” and/or sexual orientation, the other part of contemporary critical and theoretical accounts of gender/sexuality by thinkers as diverse as Thomas Laqueur, Nancy Armstrong, Gayle Rubin, Michel Foucault, Lee Edelman, and Eve Kosofsky Sedgwick. Our goals this semester will be 1) to historicize Enlightenment constructions of “Sex” and sexuality through a discussion of them within various discursive contexts—race and nation, domesticity, status, and sensibility, to name a few; and 2) to problematize models of gender and desire, past and present, through an engagement with cultural criticism and theory.

Assignments

Short Essay	15%
Draft and Revision of Research Project	10%
Research Project	40%
Research Project Presentation	10%
Participation	25%

Final grades will be calculated on a ten-point scale (i.e., 100 to 90 = A, 89.99 to 80 = B, and so on).

Full descriptions of assignments and additional notes about assessment appear after the schedule.

Policies

I will not accept late work. I will consider granting extensions on the short essay and the final draft of the research project on a case-by-case basis. To receive an extension, you must ask for it at least two days before the due date and cite truly extenuating circumstances for the request. Extensions will be granted entirely at my discretion.

Submit only original work in this class, and carefully document all sources according to the 6th edition of the *MLA Handbook*.

The Office of Disability Services

If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.

 Provisional Schedule

Abbreviations: *British Dramatists from Dryden to Sheridan* = B
Longman Anthology of British Literature = L
 Library Reserve = R

Week One

T Aug 26 Introduction to the course

Week Two

T Sept 2 Wycherley, *The Country Wife* (L 2358) and Hogarth, *A Rake's Progress* (L 2785)
 Behn, "The Disappointment" (L 2269) and "To the Fair Clarinda, Who Made Love to Me, Imagined More than Woman" (L 2277)
 Rochester, "Song" and "The Imperfect Enjoyment" (L 2348)
 Recommended: Laqueur, from *Making Sex* (R)

Week Three

T Sept 9 Excerpt from Montaigne's "On Cannibals" (provided)
 Laroon, *Charles II as President of the Royal Society* (L color plate following 2126)
 Wright, *An Experiment on a Bird in the Air Pump* (L color plate following 2126)
 Chudleigh, "To the Ladies" (L 2327) and Leapor, "An Essay on Woman" (provided)
 Recommended: Rubin, "The Traffic in Women" (R)

Week Four

T Sept 16 Addison, from *Spectator* No. 1 [Introducing Mr. Spectator] (L 2466)
 Haywood, *Female Spectator* [Author's Intent] (L 2468), [Women's Education] (L 2496)
 Hooke, from *Micrographia* (L 2182)
 Cavendish, from *Observations*, "Of Micrography" (L 2203)
 Swift, "The Lady's Dressing Room" (L 2506)
 Montagu, "Reasons that induced Dr. S. to write . . . *The Lady's Dressing Room*" (L 2510)

Week Five

T Sept 23 Defoe, *Roxana, Or The Fortunate Mistress*

Week Six

T Sept 30 Haywood, *Fantomina: Or, Love in a Maze* (L 3082)
 Lillo, *The London Merchant* (B 595)
 Recommended: Butler, "Imitation and Gender Subordination" (R)

Week Seven

T Oct 7 Johnson, from *Rambler* No. 4 [On Fiction] (L 2872)
 Richardson, *Pamela* (to 278)
 Recommended: Armstrong, "The Rise of the Domestic Woman" (R)
 * Short essay due

Week Eight

T Oct 14 Richardson, *Pamela* (finish)
 Fielding, *Shamela* (in *Joseph Andrews and Shamela*)
 Foucault, *The History of Sexuality* (3-73)

Week Nine

T Oct 21 Cleland, *Fanny Hill; or Memoirs of a Woman of Pleasure*
 Edelman, "Homographesis" (R)

Week Ten

T Oct 28 Walpole, "The King and his Three Daughters" (*Hieroglyphic Tales*) and *Castle of Otranto*
 Recommended: Haggerty, "Poor Conrad" from *Queer Gothic* (R)

Week Eleven

T Nov 4 From the *Craftsman* No. 307 [Vampires in Britain] (L 2459)

Godwin, *Caleb Williams, or Things as They Are* (about half)
Sedgwick, from *Between Men* (R)

Week Twelve

T Nov 11 Godwin, *Caleb Williams, or Things as They Are* (finish)
* Recommended date to submit draft of research project

Week Thirteen

T Nov 18 Wollstonecraft, from *A Vindication of the Rights of Woman* (provided) and *Maria*
Recommended: Butler, from *Undoing Gender* (R)
* Final date to submit draft of research project

Fall Recess

T Nov 25 No class

Week Fourteen

T Dec 2 * Research project presentations

Week Fifteen

T Dec 9 * Research project presentations and research project due

The Assignments

Short Essay / Due T OCT 7 (15%)

Your short essay (five pages, approximately 1250 words) should focus on a primary reading covered on or before the due date. (If examining a longer work—for instance, a novel—you should concentrate your analysis on one or two key sections of the work and show how they demonstrate your overall thesis or idea.) In your essay, you should (1) fully develop a carefully-framed and sufficiently-narrow main idea; (2) engage in close reading and careful explication of the primary text to support your main idea; and (3) refer to at least two key critical and/or theoretical sources. Put simply, your essay should combine original reading with careful reference to key critical and/or theoretical texts on the topic. You should express your ideas in clean, logically-developed prose.

Draft and Revision of Research Project / Due T Nov 18 (10%)

You should submit a complete first draft of the research project no later than T Nov 18. A complete draft will include an introduction, body, and conclusion; cite at least 4 secondary sources (at least two critical and/or theoretical); and reach a length of 10 pages (approximately 2500 words). I will respond to the draft in writing or discuss it with you in person, and expect you to improve it through revision before submitting a final draft. It is as simple as that. Submit a draft of the research project that meets the requirements above and revise it significantly before turning in the final draft, and you will receive full credit for this assignment.

Research Project / Due T Dec 9 (40%)

Unless I give you special permission to do otherwise, you should focus your project on a primary text from the course readings. The final draft of the research project should be about 15 pages long (approximately 3750 words).

In your essay you should (1) offer original close reading and analysis of your object of study; (2) put forth a sophisticated, scholarly argument that gives consideration to recent criticism on the topic and demonstrates a firm understanding of relevant literary, cultural, and/or historical contexts; and (3) employ a minimum of eight secondary sources from outside the course syllabus. (Other primary texts from the period used to historicize the principal object of study will count as secondary sources. Your eight secondary sources should include at least four critical and/or theoretical texts.)

You should write lucidly and analytically, making it clear to your audience (that is, other scholars working in the area) how your essay enriches or expands the current understanding of your object of study.

Research Project Presentation / Due T Dec 2 or T Dec 9 (10%)

You will present the results of your research project to the class in approximately 20 minutes (time allotment subject to change based on class size).

Your presentation should (1) position your project within the existing field of criticism on your topic, in particular, by summarizing key arguments made by earlier critics; (2) explain your specific intervention or contribution in regard to the topic; (3) put forward your overarching argument in a focused, logically coherent fashion; (4) provide close reading and specific examples to support your argument; and (5) end with a clear, adequately developed conclusion.

You should also (1) create a handout that includes key points and key bits of evidence (for instance, passages from your object of study that you plan to read closely), and distribute it to the class on the day of your presentation; (2) competently field questions about your argument; and (3) feel free to use audio and/or visual aids to illustrate your argument, as long as you carefully frame and contextualize such materials, and avoid relying on them too heavily (for instance, reading directly from PowerPoint slides or showing a ten-minute film clip).

Participation (25%)

In a graduate seminar such as this one, good citizenship involves careful preparation of the reading and regular, measured contributions to class discussions (generally speaking, comments that introduce, advance, or usefully complicate a specific line of inquiry into the subject matter). 15% of your participation grade will be based on the quality of your involvement in discussions.

In addition to engaging with the course materials during in-class discussions, you will be required to post five comments to an e-mail discussion list over the course of the semester (10% of participation grade). I will create a distribution list for the class and send out an initial message early this semester, and you will be able to post messages to the class by clicking Reply All or by adding the list to your e-mail contacts as a group address. You may post messages to the list before or after class meetings. If you send a message before class, send it no later than noon on the day we meet, so that others will have a chance to read it before class. Pre-meeting messages should aim to make significant observations about particular texts included in the reading for the day and/or introduce discussion topics. Here is a sample pre-meeting post on Addison's *Spectator* and Haywood's *Female Spectator*:

Each writer creates a fictional narrative persona called "the spectator," and each spectator paints a self-portrait of the "author" for the reader. Both spectators, for instance, begin with reference to their own reading habits, which involve assessing an author's "character" before investing time in his or her work. However, I noticed that these personae and self-portraits differed markedly. The spectator, for instance, opens with a statement that emphasizes the need to gather empirical details or "particulars" as a way of getting to know an author, saying "I have observed, that a reader seldom peruses a book with pleasure 'till he knows whether the writer of it be a black or fair man, of a mild or choleric disposition, married or a bachelor . . ." (2466). The female spectator makes a somewhat similar statement, beginning "I, for my own part, love to get as well acquainted as I can with an author, before I run the risk of losing my time in perusing his work . . ." (2468); but she goes on to emphasize the importance not of "particulars" such as bodily "disposition" and marital status but of knowledge gleaned from personal experience. Could we spend a few minutes comparing and contrasting the two periodical personae, and describing their respective voices as narrators and as supposed social critics/arbiters of taste? How do Addison and Haywood construct authorship through these fictional personae? For instance, do they offer readers gendered conceptions of authorship? How so? How do they position men and women in regard to the larger cultural project of Enlightenment?

Post-meeting messages should continue a thread of discussion begun in class, add an interesting afterthought, offer a considered reply to a previous message, etc.

All messages sent to the list should (1) engage in close reading of the specific language of texts included in the reading; (2) cite page or line numbers to make quotations easy to find; and (3) as far as possible, offer developed observations, interpretations, or arguments (minimum of 200 words).

I will read comments and exchanges on the d-list throughout the semester, and your contributions will be assessed holistically. If you have concerns about your in-class participation, send five or so additional messages to the d-list during the semester, and I will take this out-of-class activity into consideration when assigning your participation grade. Please note that absences may lower your participation grade significantly (as much as 5% per absence).