

Spring 1-15-2013

# ENG 5004-001: Literature and Visual Culture in the Long Eighteenth Century

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**Syllabus for English 5004: Literature and Visual Culture in the Long Eighteenth Century, Spring 2013**

**Texts**

Blake, *Songs of Innocence and of Experience*, illustrated Oxford edition  
Cleland, *Fanny Hill; or Memoirs of a Woman of Pleasure*, Modern Library  
Damrosch, et al., *Longman Anthology of Brit Lit, Vol. 1C: Restoration and Eighteenth Century*, 3<sup>rd</sup> edition  
Godwin, *Caleb Williams*, Penguin Classics  
Nettleton, et al., *British Dramatists from Dryden to Sheridan*, 2<sup>nd</sup> edition  
Walpole, *Castle of Otranto*, Oxford World's Classics edition

**Course Description**

Encompassing a wide range of cultural forms from illustrated street ballads to stage spectacle, Restoration and eighteenth-century visual culture is a rich counterpart to the literature of the period. Approaches to the long eighteenth century emphasizing visual culture largely grew out of cultural studies, a field of study that according to Paul Gilroy, "directed scholarly attention toward areas hardly taken seriously elsewhere as objects of sustained academic interest." Practitioners of cultural studies tend to break down the high and low art distinction, and to demonstrate how individual texts emerge and circulate within larger historical networks of production and consumption. Our work in the course will follow this pattern, for instance, approaching Aphra Behn's *Oroonoko; or, The Royal Slave* alongside illustrated travel literature, John Gay's *The Beggar's Opera* alongside William Hogarth's paintings and engravings, and William Blake's *Songs of Innocence and of Experience* alongside illustrated broadside hymns, manuals, and subscription tickets related to the charity school movement.

**Assignments**

Visual Analysis	25%
Production Analysis	25%
Research Proposal <u>OR</u> Research Paper	30%
Research Project Presentation	10%
Participation	10%

**Policies**

Late work: extensions on assignments will be granted at my discretion, that is, only in the case of truly extenuating circumstances. Ask for an extension at least 24 hours before an assignment is due. Presume that late work will not be accepted.

Absence: in a graduate seminar, any absence is excessive. If you must miss class, you should consult with me about the matter. Excessive absence may result in a significantly lower final grade.

Academic dishonesty: submit only original work in this class, and carefully document all sources according to the 7th edition of the *MLA Handbook* or the 15th edition of the *Chicago Manual of Style*.

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

Secondary reading will be assigned on a week-to-week basis.

L = Longman Anthology

B = British Dramatists

#### Week 1

T Jan 8

Introduction to the course  
Nicholas Mirzoeff, from "What Is Visual Culture?" (1999)  
John Berger, from *Ways of Seeing* (1972)  
W.J.T. Mitchell, from "Showing Seeing: A Critique of Visual Culture" (2002)  
Marcellus Laroon, *Charles II as President of the Royal Society* (1684)  
Wenzel Hollar, frontispiece to Thomas Sprat's *History of the Royal Society* (1667)  
William Hogarth, *Beer Street and Gin Lane* (1751)

#### Week 2

T Jan 15

Michel de Montaigne, from "On Cannibals" (1580), provided  
Aphra Behn, *Oroonoko; or, the Royal Slave* (1688), L 2278

#### Week 3

T Jan 22

Samuel Pepys, diary entries about Restoration theatre (1660-1669), provided  
Robert Hume and Judith Milhous, from *Producible Interpretation*, provided  
William Wycherley, *The Country Wife* (1765), L 2358

#### Week 4

T Jan 29

John Gay, *The Beggar's Opera* (1728), L 2719  
Hogarth, *A Rake's Progress* (1732-34; engraved 1735), L 2785

#### Week 5

T Feb 5

Addison, from *Spectator* No. 1 (1711), L 2466  
Eliza Haywood, from *Female Spectator* No. 1 (1744), L 2468  
Haywood, *Fantomina: or, Love in a Maze* (1725), L 3082  
Hogarth, *The Harlot's Progress* (1732), available online

#### Week 6

T Feb 12

George Lillo, *The London Merchant* (1731), B 595  
Hogarth, *Industry and Idleness* (1747), available online

#### Week 7

T Feb 19

John Cleland, *Fanny Hill: or, the Memoirs of a Woman of Pleasure* (1748)  
Marcantonio Raimondi and Pietro Aretino, *I Modi, or Aretino's Postures* (1524)  
\* Please note: the readings for this week contain sexually explicit material

#### Week 8

T Feb 26

William Blake, *Songs of Innocence and of Experience* (1789/1794), particularly "The Chimney Sweeper" (plate 12), "Holy Thursday" (pl. 19) in *Songs of Innocence* and "Holy Thursday" (pl. 33), "The Chimney Sweeper" (pl. 37), "London" (pl. 46), "A Little Boy Lost" (pl. 50) in *Songs of Experience*

#### Week 9

T Mar 5

Visual Analysis Presentations

Spring Break

T Mar 12 No class

Week 10

T Mar 19 Production Analysis, Group Meetings  
Attend Bazargan Lecture: Frances Ferguson, University of Chicago

Week 11

T Mar 26 Production Analysis Presentations

Week 12

T Apr 2 Horace Walpole, *Castle of Otranto* (1764)

Week 13

T Apr 9 William Godwin, *Caleb Williams* (1794)

Week 14

T Apr 16 Godwin, *Caleb Williams* (1794)

Week 15

T Apr 23 Research Project Presentations