CATALOG DESCRIPTION: Study of important figures and genres in English literature from the late seventeenth century through the eighteenth century.

PREREQUISITE: UN1002 or UN1003

TEXTS: 
Gulliver's Travels, Jonathan Swift
Samson Agonistes, John Milton
The Rover, Aphra Behn
The Way of the World, William Congreve
The Country Wife, William Wycherley
Tartuffe, Molière
The Man of Mode, George Etherege

OBJECTIVES OF THE COURSE:

1. To challenge the student to think critically.
2. To teach literary criticism and current critical theory informing the period.
3. To show how crucial linkages existed between France and England in the Age of Enlightenment.
4. To strengthen the student's knowledge of satire.
5. To teach the comedy of manners.
6. To have fun.
7. To expose the students to some of the theatrical productions of the 17th and 18th centuries.
8. To reinforce the student's knowledge of classical allusions.
9. To challenge the student's creativity, as well as his or her reading and writing skills.
10. To reinforce (or to teach for the first time) the student's knowledge of research methods and MLA documentation. (MLA stands for the Modern Language Association.)

Mon. - Jan. 13--Introductions of ourselves, filling out of bio cards, and an explanation of course expectations.
Wed. - Jan. 15--Tartuffe, Molière (through Mon., Jan. 27, except that there will be no class on Monday, January 20 in observation of the birthday of Martin Luther King, Jr.)
Wed. - Jan. 29--LIBRARY VISIT WITH MS. NORA ALLRED
Fri. - Jan. 31-Friday, Feb. 7--Samson Agonistes, Milton
Mon. - Feb. 10--critical opinion of Tartuffe and/or Samson Agonistes.
(Please read, before coming to class, one critical article on each.)
Wed. - Feb. 12--Papers of five pages (double-spaced, size 14 font) or a creative project. My approval is needed in advance.

(next page, please)
Fri. - Feb. 14--WINTER CARNIVAL AND VALENTINE'S DAY (No class.)
Fri. - Feb. 28--critical reception of Gulliver (Please read one different critical article found in the MLA Bibliography and be prepared to discuss your findings. No grade will be given, but your participation is expected.)
Mon. - Mar. 10--The Rover, Behn (through Wed., Mar. 19)
Fri. - Mar. 21--Critical opinion of The Rover and/or performance reviews shared by each class member.
Mon. - Mar. 24--PAPERS or creative project on The Rover or Gulliver's Travels
Wed., Mar. 26 - Friday, Apr. 4--The Way of the World, Congreve
Mon., Apr. 7-- Mon., Apr. 14--The Country Wife, Wycherley
(We will interweave critical theory as we go, along with theatre history.)
Wed., Apr. 16--PAPERS or creative projects on The Way of The World or The Country Wife
Fri., Apr. 18 - Fri., Apr. 25--The Man of Mode, Etherege
Mon. - Apr. 28--CUSHION
Wed. - Apr. 30--Papers or creative projects on The Man of Mode
Fri. - May 2--CUSHION

FINALS WEEK: May 5-9

THERE IS NO FINAL EXAM FOR THIS CLASS.

COMMENCEMENT: Saturday, May 10, 2003

GRADING: I will count each of your four papers equally. Please note the attached Grading Criteria, which applies only to the traditional essay. I will devise a separate criteria for the creative projects.

NATURE OF PAPERS: I give wide leeway to students. You may write a traditional critical paper of five pages, double-spaced, size 14 font, or you may write a history paper (connected to the literature) or even a performance analysis of the plays. All work must have at least three secondary sources to inform it. Critical papers must have three direct quotes from three separate articles found in the MLA Bibliography to support what you say. There are so many different possibilities that you will need to rely on daily discussions in order to know what sources may serve you best and you should consult with me, preferably in a conference, at the least over email or telephone. Theatre history sources are NOT found in the MLA Bibliography.

CREATIVE PROJECTS: Here, use your strongest talent, but see me, first. The creative project must have a scholarly dimension and it must relate to the literature we study.

ATTENDANCE POLICY: I expect that you will miss no more than three times. Do not come in dangerous weather. I will not be here. I do not expect you to come if you are ill or have any crisis beyond your control. If you have ten absences, I will strongly recommend to Dean Melton that you drop the course, as our relationship will be strained.

Good luck!
GRADING CRITERIA

No set-of criteria can include all the characteristics of every forceful and convincing-piece of writing or speaking. However, the purpose of this form is to help you learn to incorporate certain elements of effective communication in all your papers and speeches.

CONTENT

Central idea is clear and limited.
Support is sufficient and relevant.
Sources are attributed as needed.
There is a sense of closure.

ORGANIZATION

Beginning engages interest.
Development shows that thoughtful analysis is apparent.
Significance is maintained.
There is a sense of closure.

EXPRESSION

Tone is the most important element in writing. Are you angry if you mean to be? (Anger may be fatal in some communication, but effective in others.) Are you polite if you intend to be? Do you convey a tone of arrogance if you do not mean to be?

Are your sentences varied?
Are your word choices precise?

DELIVERY

Conveys involvement with the audience. Are you animated in your delivery? Do you rely on too many gestures? Do you maintain eye contact with your audience? Do you project? What about your rate? intensity?

MECHANICS

Do you proofread? Do your subjects and verbs agree? Is your spelling accurate? Do you write in fragments? These can be very serious. Poor grammar is not a minor matter.

We use the MLA Handbook, 4th Edition as our guide for documentation. Please locate a copy.