ENGL 5349.001: Topics and Genres in Literature
Eighteenth-Century Literature and the Politics of Pleasure

Th 7:00-9:30pm; Fall 2019
BH 202

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Office Hours M/W/F 11-1pm and by appointment
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* I reserve the right to make changes to this syllabus, as the need arises.

Course Description
The literature of the Restoration and Eighteenth Century is some of the most debauched, carnal, and explicit work in British literary history. Bodies are imagined as flexible, changeable things that can invoke and feel pleasures across a range of sites. Take, for instance, Jonathan Swift’s canonical Gulliver’s Travels, where Lemuel Gulliver encounters the dwarfish bodies of the Lilliputians and the monstrously large bodies (and orifices and body parts) of the Brobdingnags. The stage, too, offered a range of pleasures: visual pleasure with the introduction of women actresses, aesthetic pleasure with the new technologies of the stage, and communal pleasure as audiences touched and held their bodies together while laughing. Of course, what are the problems with pleasure, especially when pleasure is taken at the expense of black lives (given the 18th century’s investment in the traffic of peoples of color)? Using the forming novel and the stage as touchstones for thinking about pleasure, this course will explore how eighteenth-century texts represented a range of sexualities, embodiments, and experiences, and we’ll theorize the stakes of that pleasure, especially in terms of queer, disability, feminist, and racial politics.

Required Texts


Course Goals
Students who successfully complete ENGL 5349 will be able to

- Understand 18th Century texts within their historical and social context.
- Recognize and theorize the history of the novel and theatre.
- Understand and use literary terms and concepts.
- Gain practice navigating historical databases (ECCO and EEBO)
- Develop analytic skills by close reading, class discussion, and writing.
• Further critical conversations through sustained research-driven writing

Student Learning Outcomes (Higher Education Coordinating Board of the State of Texas)

Critical Thinking: CT1. Generate and communicate ideas by combining, changing, or reapplying existing information.
CT3. Analyze, evaluate, and synthesize information.

Communication Skills: CS1. Develop, interpret, and express ideas through written communication.

Personal Responsibility: PR1. Evaluate choices and actions, and relate consequences to decision making.


Grading and Evaluation

All grades will be calculated according to the percentage formula below. No grades will be discussed over email. Please talk to me in person if you are concerned about your grade.

Final Grade Formula:

- Response Papers 20%
- Midterm Conference Paper 30%
- Final Paper 50%

Response Papers: Weekly 2-3 page response papers that engage with an important issue within the text and/or the theoretical reading. Successful response papers will be grounded in concrete evidence (i.e. close reading), show the reader the importance of the issue you’re discussing, and make a claim for the larger significance of the issue.

Conference Paper: A shorter, conference-style paper. We will work through the process of conferencing, starting with responding to a call for papers, writing abstracts, and finally writing/delivering a paper.

Final Exam: A 15-25 page paper that develops a sustained critical argument and engages with the current state of 18th Century scholarship.

POLICIES

Disabilities Accommodations

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

Academic Advising

The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The
University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

**Dropping a Class**
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. **Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course.** Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. Friday, November 8th is the last day to drop a class with an automatic grade of “W” this term.

**Participation**
A student’s class participation is vastly hindered by said student not coming to class. Plan to attend every class. If you have a legitimate problem, I’m willing to try and work something out. However, you must, if at all possible, bring such problems to my attention before class. If you have mandatory absences (for sports or religious observances), they must be brought to my attention well in advance, but they will not count against you.

**Late Papers**
I love met deadlines. I will not accept late assignments—papers and Blackboard posts—simply because of the necessity of having those items for class activities. All papers and writing assignments must be ready to be turned in at the beginning of the class they are due. However, I am willing to talk about problems and see if we can come to a reasonable solution if you approach me in advance.

**Grade Appeals**
As stated in University Procedure 13.02.99.C2.03, *Student Grade Appeals*, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.03, *Student Grade Appeals*. These documents are accessible online at: [http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf](http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf). For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, [http://cla.tamucc.edu/about/student-resources.html](http://cla.tamucc.edu/about/student-resources.html).

**Statement of Civility**
Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and
courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

**Academic Integrity/Plagiarism**

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a failing grade.

**Statement of Academic Continuity**

In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi, this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

**Course Schedule** (please come to class having read and annotated the texts on the day listed; films are available on Blackboard, and you should come to class having watched them before class)

**Wk 1 History of Sexuality:** 8/29 Intro, syllabus, Foucault *History of Sexuality*, Flether *Sex, Gender, and Subordination*; Scott “Gender: A Useful Category of Historical Analysis”

**Wk 2 The New Stagecraft** 9/5: *The London Stage*, Dryden *All for Love*, Dryden and D’avenant *The Tempest*; or *The Enchanted Isle*

**Wk 3 Actors and Sex** 9/12: Straub *Sexual Suspects*, Marsden * Fatal Desire*, Behn’s *The Rover*, Wycherley *The Country Wife*

**Wk 4** 9/19: Judith Butler *Gender Trouble*, Sam Butler “Satire on the Players,” Behn *The Lucky Chance*, Otway *The Soldier’s Fortune*

**Wk 5 Amatory Fiction/Making the Novel** 9/23: Haywood “Fantomina,” Haywood *Miss Betsy Thoughtless*, Armstrong *Desire and Domestic Fiction*

**Wk 6** 9/30: Behn *Ooronoko*, Southerne *Ooronoko*, Holland *The Erotic Life of Racism*

**Wk 7 The Erotics of Tragedy** 10/7: Foucault *The Use of Pleasure*, Otway *Venice Preserv’d*, Rowe *The Fair Penitent*

**Wk 8** 10/17: Conference Presentations
Wk 9 10/24: Manley *The Royal Mischief*, Pix Ibrham, *or the 13th Emperor of the Turks, Said Orientalism*, Aravamudan *Tropicopolitans*

Wk 10 10/31: Defoe *Roxana*

Wk 11 Crip/Queer Sex Acts 11/7: Siebers *Crip Theory*, Sterne *The Life and Opinions of Tristram Shandy*

[11/8: Last day to drop a class]

Wk 12 11/14: Foote: *The Patron, The Devil on Two Sticks*, Jackson “Sodom and Onan”

Wk 13 11/21: Coleman *Inkle and Yarico*, Bellamy *The Benevolent Planters*, Wilson *Strolling Players*, Maddock Dillon *New World Drama*

Wk 14 11/28: Thanksgiving