

Undergraduate Course Outlines
ENGLISH 121: Literature in Historical Perspective

Fall 2011

This course introduces students to post-secondary studies in English by exploring developments in language, literature, and culture. A rapid survey of literary works in their historical contexts, it compares generic procedures in a range of texts from the Renaissance to the late twentieth century. Only printed works from the required textbooks will be studied in class. 30% of class time will be devoted to writing instruction in grammar, expression, composition, semantics, and rhetoric. Students will produce and hand in class writing exercises from time to time.

Text Books:

Swift, Jonathan. *Gulliver's Travels*. Ed. Robert Demaria. Penguin Classics.

Dickens, Charles. *Hard Times*. Ed. Kate Flint. Penguin Classics.

Forster, E. M. *A Passage to India*. Ed. Pankaj Mishra and Oliver Stallybrass. Penguin Classics.

Wood, Nigel (ed.). *She Stoops to Conquer and Other Plays*. Oxford: OUP. ISBN 9780199553884.

Ferguson, Margaret, Mary Jo Salter and Jon Stallworthy (eds.). *The Norton Anthology of Poetry Shorter Fifth Edition*. New York: Norton, 2005.

Messenger, William, et al (eds.). *The Canadian Writer's Handbook*. 5th ed. Don Mills, ON: OUP.

Supplementary Reading:

Baugh, Albert C. and Thomas Cable. *A History of the English Language*. 5th ed. Upper Saddle River, New Jersey: Prentice Hall, 2002.

Pedagogical Aims of the Course:

- 1) to explore the relations between language, imagination and thought across five centuries;
- 2) to examine how writers and readers think in, and by means of, figurative expression;
- 3) to probe the nature of reading and to consider how readers contribute to textual operations;
- 4) to explicate tensions between the material and immaterial aspects of literary history.

Topics for the First Essay:

- 1) Write an analytical essay that exactly describes TWO of the verbal or intellectual techniques by which Swift's *Gulliver's Travels* probes ONE of the following topics: (a) rationalism and logic; (b) science and learning; (c) the legal profession; (d) imperialism and militarism.
- 2) How and why does Swift make *Gulliver's Travels* get under readers' skins by potentially trapping them in misreading?
- 3) Explain as precisely as you can the relevance to *The Clandestine Marriage* of Lord Hardwicke's Marriage Act of 1753.
- 4) Kate Hardcastle is given considerable dramatic power by Oliver Goldsmith in *She Stoops to Conquer*, but this dramatic power is not equivalent to the social power that women of the time enjoyed. Carefully relate the two parts of this statement.

Topics for the Second Essay:

- 1) Wordsworth, Coleridge and Shelley pay special attention to weather and climate in their poems. Describe in detail what is special about this attention as it relates to their sense of personal and spiritual identity. You may limit your discussion to TWO of the three poets.
- 2) Human agency and inhuman making are important motifs in the poems of Emerson, Elizabeth Barrett Browning, Tennyson and Robert Browning studied in class. Provide two or three reasons based on textual analysis for how these contrary motifs operate. You may limit yourself to consideration of TWO of the four poets.

- 3) Dickens's emphasis on the role of imagination in *Hard Times* helps the novel make a contribution to educational theory. Present a precise, textually-based discussion of this issue.
- 4) The treatment of finance in *Hard Times* enables Dickens to satirize the industrial age. Support this statement with precise sets of evidence collected from the text.

ENGLISH 209: Reading Histories: Making Readers

Reading is a deceptively simple practice. It can seem so obvious and self-evident an activity that the idea of its having a history appears bizarre. But it is becoming increasingly clear that people in the past and of other cultures do not read in anything that might unproblematically be called the same way as us. Reading shares this characteristic with other, more manual skills the historical dimensions of which have also been recently identified. The historicizing of reading has particularly important implications, however, for the simple reason that it is through reading that documents of all kinds are put to use and thereby produce historical effects. The history of reading is devoted to exploring this theme. It is now a flourishing field. A wealth of work exists showing that if reading is considered as a practice that, like such other practices, changes across time and space, then useful insights may follow about the character of personal, political, and social knowledge.

This course will test Professor Johns's statement by examining how four major novelists from the eighteenth, nineteenth and twentieth centuries present historical situations to readers in order to entertain them by exercising their linguistic, rhetorical, intellectual and imaginative capacities. While students will be encouraged to pursue ancillary readings on the formation of historical consciousness and readerly culture and on biographical research into the four authors in their times, class time will be taken up with precise and detailed textual analyses that seek to determine the applicability of the following theoretical questions.

How do we define the activity of reading? What do readers do? What are the perceptual and cognitive functions they perform? What faculties do writers of different periods call upon in their readers? How differently do writers offer their writing as transcriptions of spoken language? How much do writers treat readers as interlocutors? Readers probably mostly read alone and silently, but they may sub-vocalize and even read aloud or recite. Readers are invariably asked to read strings of words (phrases, clauses and sentences of different types and styles [e.g. climactic or anti-climatic]). Phrases may qualify, modify, suspend and fulfil periodic syntactic structures. Readers are thereby asked to recognize that syntactic rhythm mediates various emphases. At the same time, readers recognize words and individual semantic units through figures of speech and other rhetorical devices. In addition to being required to discriminate perpetually between literal and non-literal sense, readers are confronted by incremental verbal repetitions that reveal how texts create signs of themselves and call into play different extra-textual codes in order to create intra-textual memories. Given their acute sense of polysemy which allows them to broaden and narrow meaning and to employ overstatement (hyperbole) and understatement (litotes) strategically, writers can establish reader's expectations of the narrative future. Texts are often rendered forward-looking by the sense transfers they regularly employ. The verbal shortcuts and semantic substitutions that writers habitually exploit by means of metaphor, metonymy and synecdoche achieve proleptic

functions. That is to say, plots work by dialectical reference, by variously interrelating past, present and future points of view. While this reference is partly shaped by generic rules, writers may deepen the variability of textual reference by mixing their genres, thereby following contrary sets of rules at the same time. The irony that results from generic mixing may seem to assault, if not trap, readers. At the same time, this mixing can free readers by stimulating synaesthesia in them, say for example, by appealing to their acoustic and visual imaginations simultaneously. The viewpoint above on the perceptual and cognitive behaviour of readers requires us to study the traditional literary categories of characterization, plot, narrative voice and style in terms of their being features subject to mixed modes.

Text Books:

Fielding, Henry. *Jonathan Wild the Great*. Ed. Hugh Amory, Claude Rawson & Linda Bree. Oxford: OUP, 2003.

Dickens, Charles. *Barnaby Rudge* Ed. John Bowen. London: Penguin, 2003.

Hardy, Thomas. *The Return of the Native* Ed. Tony Slade and Penny Boumelha. London: Penguin, 1999.

Greene, Graham. *The Quiet American*. Intro. Zadie Smith. London: Vintage, 2004.

Supplementary Reading:

Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: U of Minnesota P, 1983.

Hawkes, Terence. *Structuralism and Semiotics*. Berkeley: U of California P, 1977.

Johns, Adrian. *The Nature of the Book: Print and Knowledge in the Making*. Chicago: U of Chicago P, 1998.

Johnson, Edgar. *Charles Dickens: His Tragedy and Triumph*. 2 vols. Boston: Little Brown, 1952.

Smith, Grahame. *The Achievement of Graham Greene*. Brighton: Harvester, 1986.

Tomalin, Claire. *Thomas Hardy: The Time-Torn Man*. London: Viking, 2006.

Battestin, Martin C and Ruth R. *Henry Fielding: A Life*. London: Routledge, 1989.

Pedagogical Aims of the Course:

- 1) to develop skills in textual exegesis in relation to polysemy and such figures of speech as metaphor and metonymy;
- 2) to explore the cognitive aspects of reading, the concept of synaesthesia, and the visual and auditory appeal of printed texts;
- 3) to develop a foundational sense of reader-response theory and the full range of ways readers contribute to textual operations;
- 4) to explicate relations between material and immaterial aspects of literary history.

Topics for the Mid-term Test:

Students will write for 50 minutes on ONE of the following topics in class:

- 1) How does Fielding deploy printing conventions in *Jonathan Wild* to alert readers to their responsibilities as social critics?
- 2) Fielding's satire in *Jonathan Wild* necessarily mixes literary genres. Explain in detail the range of genres that Fielding mixes for satirical effect.
- 3) Illustrate from three chapters in *Jonathan Wild* Fielding's deployment of verbal, situational and dramatic ironies.
- 4) Fielding constantly fractures narrative illusions in *Jonathan Wild* to induce readers to confront philosophical and ethical issues. Discuss as precisely as possible.

Topics for the First Essay:

- 1) After collecting a range of examples evidencing Dickens's various references to the narrative present, classify the examples as a first step in analyzing the ways in which *Barnaby Rudge* exercises readers' historical perspective.
- 2) Gather several sets of textual evidence that illustrate Dickens's exploitation of gothic motifs. How do these motifs shape readers' experience of *Barnaby Rudge* as a historical novel?
- 3) Patterns of patriarchal dominance are heightened in the early sections of *Barnaby Rudge* before the main political action gets underway. Provide three or four literary reasons why this is so.
- 4) Provide textual evidence of several ways in which Dickens's narrative voice invites readers to become detectives. Do not exclude consideration of the serial partitioning of the narrative and of the author's techniques of withholding.

Topics for the Second Essay:

- 1) Hardy employs different discourses in *The Return of the Native*. Illustrate the novel's linguistic range by considering the significance to readers of its formal and informal registers of diction. Include consideration of Hardy's technical and poetic vocabulary.
- 2) Analyze in detail three or four portraits in *The Return of the Native* in order to demonstrate Hardy's concern to have readers shape their visual imaginations by appreciating pictorial composition. Make sure to include synaesthesia in your deliberations.
- 3) Hardy's allusions to paganism, the Bible, and classical mythology provide multiple historical contexts to the narrative of *The Return of the Native*. Explain precisely through an analysis of half a dozen examples how his allusiveness trains and heightens readers' alertness.
- 4) Hardy's exploration of disproportions between unlimited desires and restrictive circumstances contributes to his formulation of female tragedy in *The Return of the Native*. Discuss.

ENGLISH 343: Late 18th-Century Literature and Culture

Winter 2012

This course, focussing on British attitudes towards the Enlightenment, will survey literary and non-literary genres published between 1750 to 1800. Sustained attention will be paid to relations between language, sensibility and religious experience. Emphasis will be placed on discourse analysis and reader-response. Theories of cognition and imagination will also be explored. Major attention will be paid to Samuel Johnson. Two major films will provide material and cultural contexts.

Text Books:

- 1) Fanny Burney, *Evelina* (Broadview)
- 2) Edmund Burke, *Reflections of the French Revolution* (OUP)
- 3) Oliver Goldsmith, *The Vicar of Wakefield* (OUP)
- 4) Samuel Johnson, *Selected Writings*. Ed. Peter Martin (Harvard).
- 5) Tobias Smollett, *The Adventures of Humphry Clinker* (OUP)
- 6) Laurence Sterne, *A Sentimental Journey* (OUP)
- 7) An anthology of late 18th-century poems compiled by the instructor in pdf format.

Films:

- 1) Stanley Kubrick, *Barry Lyndon* (1975; 184 minutes)
- 2) Nicholas Hytner, *The Madness of King George* (1994; 110 minutes)

Pedagogical Aims of the Course:

- 1) to analyze non-fictional and fictional texts published between 1750 and 1800 from an interdisciplinary perspective that comprehends ethics, aesthetics and political history;
- 2) to explore the mixing of generic features in non-fiction and fiction;
- 3) to consider the rise of consumerism and the market economy as aspects of material culture;
- 4) to debate the formation of class hierarchies and the construction of gender roles.

Topics for the First Essay:

- 1) Explain the main features of Samuel Johnson's prose style in terms of his commitment to readers' self-discipline.
- 2) What are the most basic aspects of Johnson's critique of rationalism in *Rasselas*?
- 3) How does Johnson derive the chief tenets of literary criticism from his theory of language?
- 4) Explain the main tensions between satire and sensibility in *A Sentimental Journey*.
- 5) Why does Laurence Sterne mock narrative illusion?
- 6) The phrase 'the religious sublime' is often applied to the poetry of William Collins, Thomas Gray, and Christopher Smart. Justify the application of this phrase to TWO of the poets.

Topics for the Second Essay:

- 1) Digest and analyze the economic arguments that Tobias Smollett embeds into *The Adventures of Humphry Clinker*.
- 2) Make the case that *The Vicar of Wakefield* is a romance.
- 3) How and to what effects does Fanny Burney's novel define the world?
- 4) Relate Edmund Burke's historical gradualism to his theory of the imagination.
- 5) Compare the theme of class formation in Smollett and Burney OR differentiate between their epistolary styles.
- 6) Write an essay EITHER on rural nostalgia in Goldsmith's poetry OR on the autobiographical impulse in Cowper's poetry.

English 481: Pirates in Cultural, Literary and Social History

This course poses the following questions: what is the image of 'the pirate figure' in popular culture; what are the bases of its appeal; and how has this image evolved from the seventeenth century until today? How does the representation of pirates differ in works of low and high culture and in different media? What is there to the myths of aristocratic, romantic and democratic pirates? What do pirates have in common with scientists and explorers? How and why do some literary texts employ pirates as satirical and utopian devices? How is it that a range of accounts 'misrepresent' and 'distort' the figure of the pirate? In the 'golden age' of European piracy (1650-1725), what was the different status of pirates, privateers, and buccaneers? Why was the figure of the pirate associated with the smuggler and illicit trading? Why and with what effects did European governments license pirates to plunder other nations' mercantile fleets? What does the image of the pirate contribute to the economic, political and social history of the Atlantic states of North America, the Caribbean islands, and Central America as well as add to imperial and colonial history?

Primary Texts:

Ballantyne, R.M. [1857] 1994. *Coral Island*. London: Puffin Classics.

Barrie, J.M. [1904] 1987. *Peter Pan*. New York: New American Library..

Curtiz, Michael (dir.). *Captain Blood* (1935) with Errol Flynn.

- Dampier, William. [1697, 1927] 1968. *Memoirs of a Buccaneer: Dampier's New Voyage Round the World*. New York: Dover.
- [Defoe, Daniel?]. [1724-28] 1999. *A General History Of The Pirates*. Ed. Manuel Schonhorn. New York: Dover.
- .[1719] *The King of Pirates*.
- Dow, George Francis and John Henry Edmonds. [1923] 1996. *The Pirates of the New England Coast 1630-1730*. New York: Dover.
- Exquemelin, Alexander O. [1969] 2000. *The Buccaneers of America*. Trans Alexis brown. New York: Dover.
- du Maurier, Daphne. [1941] 2003. *Frenchman's Creek*. London: Virago.
- Menges, Jeff A (ed). 2006. *Pirates, Patriots, and Princes: The Art of Howard Pyle*. New York: Dover.
- Stevenson, R. L. [1883] 2008. *Treasure Island*. London: Puffin Classics.
- Secondary Texts:
- Barrow, Sir John. *The Mutiny of the Bounty*. Ed. Gavin Kennedy (Boston: David R. Godine, 1980).
- Byron, Lord George. "The Corsair" (1814).
- Cochrane, Admiral Lord. *Memoirs of a Fighting Captain*. Ed. Brian Vale (London: Folio Society, 2005).
- Defoe, Daniel. *The Life, Adventures, and Pyracies of the Famous Captain Singleton* (1720).
- Drury, Robert. *Madagascar; or Robert Drury's Journal During Fifteen Years Captivity on That Island* (1729).
- Gilbert, W. S. & Arthur Sullivan, *The Pirates of Penzance* ([1879] 1880) [Decca, 1989] 5265770.
- Gilkerson, William. *Pirate's Passage* (2007).
- Hughes, Richard. *A High Wind in Jamaica* (1929).
- Johnson, Charles. *The Successful Pirate* (1713).
- Korngold, Erich Wolfgang. Music for *The Sea Hawk* and *Captain Blood* (Deutsche Grammophon, 2002) 471 347-2.
- Pennell, C. R. (ed.). *Piracy and Diplomacy in Seventeenth-Century North Africa: The Journal of Thomas Baker, English Consul in Tripoli, 1677-1685* (1989).
- Pyle, Howard. *Howard Pyle's Book of Pirates: Fiction, Fact & Fancy Concerning The Buccaneers & Marooners Of The Spanish Main* (1921).
- Rogers, Woodes. *A Cruising Voyage Round the World* (date??).
- Sabatini, Rafael. *The Sea Hawk* (1915)
- . *Captain Blood* (1922)
- Scott, Sir Walter. *The Pirate* (1821).
- Spavens, William. *Memoirs of a Seafaring Life*. Ed. N. A. M. Rodger (London: Folio Society, 2000).
- Verdi, Giuseppe. *Il Corsaro* (1848). [Philips Classics, 1989] 426 118-2.
- Wyeth, N. C. *The Collected Paintings, Illustrations, and Murals*. Ed. Douglas Allen and Douglas Allen, Jr. (1972).
- A Chronology of Pirate Films:
- The Black Pirate* (1926), starring Douglas Fairbanks.
- Jamaica Inn* (1939), directed by Alfred Hitchcock.
- The Sea Hawk* (1940), directed by Michael Curtiz and starring Errol Flynn.
- Captain Kidd* (1945), starring Charles Laughton.
- The Pirate* (1948), starring Gene Kelly and Judy Garland.
- Treasure Island* (1950), starring Robert Newton.

- Blackbeard the Pirate* (1952), starring Robert Newton.
The Crimson Pirate (1952), starring Burt Lancaster
Long John Silver's Return to Treasure Island (1954), starring Robert Newton.
The Buccaneer (1958), starring Yul Brynner.
A High Wind in Jamaica (1965), starring Anthony Quinn.
Pirates (1986), directed by Roman Polanski and starring Walter Matthau.
Pirates of the Caribbean: The Curse of the Black Pearl (2003); *Dead Man's Chest* (2006), *At World's End* (2007), starring Johnny Depp.
- Scholarship on Pirates, Seafaring, and Empire:
Cordingly, David. *Under The Black Flag: The Romance And The Reality Of Life Among The Pirates*. ([1996] 2006).
Davis, William C. *The Pirates Lafitte: The Treacherous World of the Corsairs of the Gulf* (2006).
Earle, Peter. *The Pirate Wars* (2003).
— . *The Sack Of Panama: Captain Morgan and the Battle for the Caribbean* (1981).
Ferguson, Niall. *Empire: The Rise And Demise Of The British World Order And The Lessons For Global Power* (New York: Basic Books, 2002).
Konstam, Angus. *Blackbeard: America's Most Notorious Pirate* (2007).
Little, Benerson. *The Sea Rovers' Practice: Pirate Tactics and Techniques, 1630-1730* ([2005] 2007).
Pennell, C. R. (ed.). *Bandits at Sea: A Pirates Reader* (2001).
Preston, Diana and Michael. *A Pirate of Exquisite Mind: Explorer, Naturalist and Buccaneer: The Life of William Dampier* (2004).
Rediker, Marcus. *Between The Devil And The Deep Blue Sea: Merchant Seamen, Pirates and the Anglo-American Maritime World, 1700-1750* (1987).
— . *Villains Of All Nations: Atlantic Pirates In The Golden Age* (2004)
Ritchie, Robert C. *Captain Kidd And The War against the Pirates* (1986).
Sjoholm, Barbara. *The Pirate Queen: In Search Of Grace O'Malley and Other Legendary Women of the Sea* (2004).
Talty, Stephan. *Empire of Blue Water: Captain Morgan's Great Pirate Army, the Epic Battle for the Americas, and the Catastrophe That Ended the Outlaws' Bloody Reign* (2007).
Woodward, Colin. *The Republic of Pirates: Being the True and Surprising Story of the Caribbean Pirates and the Man Who Brought Them Down* (2007).

Pedagogical Aims of the Course:

- 1) Through an analysis of the heroism and anti-heroism of pirates and of their private interests and collective goals, this course introduces advanced students to the complex literary and cultural relations between adventure stories, exploration, natural history, constitutional theory and the formative stages of ethnography.
- 2) The varying degrees to which pirates recognized and exploited natives and aborigines in Central and South America, in the South Seas, and on the coasts of Africa reflect the multifarious identities pirates sought to create for themselves and heighten their ambiguous relations with nation states. The literary and cultural exchanges inherent in pirates' efforts at identity formation necessitate approaches that are interdisciplinary.
- 3) The freedom of movement and liberty to travel around the world to which pirate communities

laid claim clash with the fact that they were considered outlaws when their citizenship was not co-opted by the commercial, militaristic and imperialist aspirations of nation states. This clash highlights procedural and theoretical questions about international treaties and free trade.

Topics for the First Essay:

- 1) With reference to ONE primary text studied in the course and ONE title from the list of secondary scholarly works above, assess the life of ONE of the following pirates in terms of military conquest and imperial rivalry: Henry Avery, William Kidd, Henry Morgan, and Edward Teach (Blackbeard).
- 2) Detail the material and constitutional challenges faced by pirate communities as they tried to survive either (a) in the Caribbean or (b) on Madagascar off the coast of Africa. Again, draw on ONE text studied in class and ONE book from the list of scholarly works above.
- 3) Provide an historical account of the daily lives of the buccaneers of Central America, paying special attention to their mixed ethnic backgrounds and deriving your evidence from ONE text studied in the course and ONE scholarly work.
- 4) Such diverse figures as Samuel Taylor Coleridge, James Cook, and Charles Darwin among others drew aesthetic and scientific inspiration from the career of William Dampier. Detail the varied achievement of that career by drawing on Dampier's own writing and ONE scholarly work.
- 5) Provide an account of pirate communities as they were conditioned by shipboard life. By what rules did they attempt to guide themselves? Why were they often self-destructive? To what degree were pirate captains autocratic? Draw on at least ONE text studied in class and on ONE other scholarly work.
- 6) Write a review of Marcus Rediker's *Between The Devil And The Deep Blue Sea* in order to offer a sociological account of the lives of sailors and the maritime circumstances that led to the rise of piracy in the late seventeenth and early eighteenth centuries. Illustrate your argument by evidence drawn from ONE primary text studied in the course.

Topics for the Second Essay:

- 1) Account for the narrative propaganda in *The King of Pirates* as it decries the romance of piratical adventuring.
- 2) Explain the visual appeal of *Treasure Island* which has made it the subject of pictorial illustrators.
- 3) As an adventure story, *Treasure Island* has always appealed to young readers. Explain how much of a pirate identity the narrator assumes.
- 4) The South Sea aboriginals and pirates in *Coral Island* are introduced to readers only after the contexts of natural history and Christianity have been established. Explain how this helps to uncover the ideology in this children's adventure story.
- 5) To what degree do the pirates in *Peter Pan* unsettle the truisms of middle-class existence?
- 6) How far does the aristocratic Frenchman in *Frenchman's Creek* depart from the necessarily ruthless and cruel type of pirate who lived during the time period in which du Maurier set her novel?
- 7) Discuss the wide-ranging cultural relevance of the pirate figure today. Apart from texts studied in this course and on the reading list, you may consider the pirate figure in the light of contemporary consumerism and imperialism.
