

**COURSE DATA****Data Subject**

<b>Code</b>	35339
<b>Name</b>	English literature in the 17th and 18th centuries
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1000 - Degree in English Studies	Faculty of Philology, Translation and Communication	4	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1000 - Degree in English Studies	7 - English literature	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
RIBES TRAVER, PURIFICACION	155 - English and German

**SUMMARY**

In this course, students will be introduced to the historical, literary and critical contexts of Seventeenth and Eighteenth-Century English Literature. An overview will be offered of the historical period, intellectual contexts, major genres, literary movements, key authors and works.

The students' ability to read 17<sup>th</sup> and 18<sup>th</sup> Century literary texts with a critical eye will be enhanced. Close-reading techniques will be practised and primary emphasis will be placed on the texts' specific circumstances of production and reception.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

Students are strongly recommended to take the following courses before signing up for 17th and 18th Century English Literature:

1. English Language VI (35328)
2. History of the English Language (35349)
3. History and Culture of English-speaking Countries (35319)
4. Introduction to English Literature (35333)
5. Practical Criticism Applied to English Literature (35334)

## OUTCOMES

### 1000 - Degree in English Studies

- Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.
- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Demonstrate communicative and social competence in the English language (oral and written comprehension and expression, communicative interaction and mediation that includes correct grammar and style).
- Develop a critical ability to explain literary texts in English and to identify aesthetic conventions, movements, periods, genres, authors and works in English language and their modes of production.
- Know and apply the currents and methodologies of literary theory and criticism.

## LEARNING OUTCOMES



Having successfully completed the course, students should be able to

1. Read Seventeenth and Eighteenth-Century literary texts critically.
2. Analyse the works' verbal texture.
3. Relate the texts' meaning to their specific circumstances of production and reception.
4. Assess to what extent texts mirror, shape or challenge specific ideological worldviews.
5. Undertake further study with a high degree of autonomy.

## DESCRIPTION OF CONTENTS

### 1. LATE ELIZABETHAN AND JACOBEAN COMEDY

Dekker's "merry conceited comedy": The Shoemakers' Holiday. Jonson's satiric depiction of human greed: Volpone, or the Fox.

### 2. JACOBEAN TRAGEDY

Jacobean Tragedy of State. Shakespeare's ambivalent representation of kingship: King Lear. Jacobean Revenge Tragedy. Webster's morally confused world: The White Devil.

### 3. THE TRIBE OF BEN AND THE CAVALIER POETS

Ben Jonson and the tradition of the Country Estate Poem. To Penshurst: in praise of the learned aristocracy. Richard Lovelace's fully committed Royalism. Robert Herrick's anti-puritanical "Corinna". John Suckling's rakish pose.

### 4. METAPHYSICAL POETRY

Metaphysical Poetry: half a century worth of intellectual excitement. John Donne's subjugating voice. George Herbert's spiritual calmness. Andrew Marvell's sophisticated wit. Henry Vaughan's mystical yearning.



## **5. JOHN MILTON**

John Milton: in defence of political and spiritual freedom. Milton's genuine commitment to the Republican cause. Areopagitica: a masterful defence of intellectual freedom. Paradise Lost: renewed hope after the Fall.

## **6. RESTORATION DRAMA**

Charles II's love of drama and the rebirth of English theatre. The invaluable testimony of Pepys' Diary. Physical and intellectual hedonism wins the stage. Patriarchal codes of behaviour remain unchallenged. Cynical wit unveils social hypocrisy: W. Wycherley's The Country Wife.

## **7. AUGUSTAN POETRY AND PROSE**

Dryden takes pride in national drama: An Essay of Dramatic Poesy. The Exclusion Crisis and ironic subtlety: Absalom and Achitophel. Dryden's devastating attack on literary dullness: Mack Flecknoe. Jonathan Swift's anatomy of religious division: A Tale of a Tub. Pope's programmatic Essay on Criticism. Pope's feminized mock-epic: The Rape of the Lock. The first periodical publications and the formation of the canon: The Spectator's middle-browed guide to literary, social and intellectual taste. Samuel Johnson's seriously committed assessment of literary excellence: A Preface to Shakespeare and Lives of the English Poets

## **8. EIGHTEENTH-CENTURY PROSE FICTION**

Eighteenth-Century Prose Fiction: the rise of a new genre. Daniel Defoe's travel-adventure narrative: Robinson Crusoe. Jonathan Swift's satiric inventiveness: Gulliver's Travels. Samuel Richardson's moral respectability: Pamela. Henry Fielding's good natured humour: Tom Jones. Laurence Sterne's experimental fiction: Tristram Shandy. Horace Walpole's Gothic Novel: The Castle of Otranto.

## **9. EIGHTEENTH-CENTURY POETRY**

Early Eighteenth-Century Poetry: James Thomson's God-ordered nature: The Seasons. Britain's imperialistic anthem: Rule Britannia. Thomas Gray's new sensibility: Elegy Written in a Country Churchyard. Late Eighteenth Century Poetry. The Enclosure Acts and Oliver Goldsmith's The Deserted Village: the hardships of city life; George Crabbe's The Village: a realistic picture of country life; William Cowper's The Task, or the therapeutic effects of rural peace.

## **10. EIGHTEENTH-CENTURY DRAMA**

Eighteenth-Century Drama. The stage's increasing morality: from Jeremy Collier's "On the Immorality and Profaneness of the English Stage" to Cumberland's The West Indian. John Gay's The Beggar's Opera: a happy combination of homely tunes and good humoured satire. The Theatrical Licensing Act (1737) and mid-century drama. Late Eighteenth-Century Laughing Comedy: O. Goldsmith's She Stoops to Conquer and R. Sheridan's The Rivals.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Study and independent work	60,00	0
Preparation of evaluation activities	30,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

**Critical evaluation of primary and secondary source material:** In-class discussion of the most outstanding and controversial issues relating to the historical period, intellectual contexts, major genres, literary movements, key authors and works.

**Close-reading of relevant texts** taking into account the texts' specific circumstances of production and reception.

Texts (whether theoretical, practical or a combination of both) to be discussed in class will be announced in advance.

**EVALUATION**

Assessment breakdown in the first and second calls:

Type of assessment	% of final grade
Written exam on the theoretical aspects of the course, to evaluate acquisition of concepts and ability to apply them in the texts proposed.	50
Written exam on the practical aspects of the course, to evaluate application of techniques and analysis methods as well as the students' response to the texts proposed.	50





A final average mark will only be given if all parts are marked 5 or above (in a scale from 0.1 to 10, where the top mark is 10 and a pass is 5).

The ability to communicate at the C2 (CEFR level) is required to pass the course as a whole. Students whose communication (written and/or oral) displays errors that are not consistent with the above level will fail the module regardless of their performance related to the course contents.

## REFERENCES

### Basic

- RIBES, P. (ed), 17th and 18th Century English Literature: An Anthology. Valencia: Tirant Humanidades, 2013 (Text selection for analysis and discussion).
- SHAKESPEARE, William. King Lear (Foakes, R.A. ed.) London: Methuen. The Arden Shakespeare. Third Series. 2004 (1997) ISBN: 978-1903436592
- CARTER, Ronald & John McRae, The Routledge History of Literature in English. London: Routledge, 2nd ed., 2001.[Chapter 2.THE RENAISSANCE: pp. 51-57; 79-113 & Chapter 3.RESTORATION TO ROMANTICISM: 1660-1789: pp.117-196)

### Additional

- Suggestions for further reading can be found in Ribes, P., 17th & 18th Century English Literature: An Anthology. Valencia: Tirant Humanidades, 2013.
- GREENBLATT, Stephen (Gen. Ed.). The Norton Anthology of English Literature. Vols. 1 & 2. New York. W.W. Norton, 9th edition, 2012.
- DAEMS, Jim. Seventeenth-Century Literature and Culture. London, Continuum, 2006.
- GORING, Paul. Eighteenth-Century Literature and Culture. London, Continuum, 2008.
- MURFIN, R. & S. M. RAY. The Bedford Glossary of Critical and Literary Terms. Boston: Bedford/ St. Martin's; Houndmills: Palgrave Macmillan, 2009.
- JONSON, Ben. Volpone (Willmott, Richard, ed.) Oxford: Oxford University Press. New Oxford Student Texts, 2012.
- MILTON, John, Paradise Lost, Book IX (Baldwin, Anna & Steven Croft, eds.) Oxford: Oxford University Press. New Oxford Student Texts, 2008.
- POPE, Alexander, The Rape of the Lock (Gurr, Elizabeth, ed.) Oxford: O.U.P. New Oxford Student Books, 2007.
- WYCHERLEY, William. The Country Wife (Stern, Tiffany, ed.) Bloomsbury Methuen Drama. New Mermaids 2nd. ed., 2014.



## **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### **HYBRID LEARNING MODE (BLENDED)**

#### **1. Contents**

The contents of the course syllabus remain unchanged.

#### **2. Workload and teaching schedule**

The workload expected from students remains unchanged.

#### **3. Methodology**

1. Face-to-face sessions + BBC
2. Face-to-face sessions + Materials uploaded to AV
3. Face-to-face sessions + Tasks available at AV

#### **4. Assessment**

1. AV Tasks (Up to 30% of the total grade)
2. Final Written Exam (Up to 70% of the total grade) (a minimum of 5 points out of 10 in this part will be necessary to pass the subject)

#### **5. Bibliography**



The bibliographical selection for the course remains unchanged.

## **DISTANCE (ONLINE) LEARNING**

### **1. Contents**

The contents of the course syllabus remain unchanged.

### **2. Workload and teaching schedule**

The workload expected from students remains unchanged.

### **3. Methodology**

1. Online teaching through BBC
2. Materials uploaded to AV
3. Tasks available at AV

### **4. Assessment**

1. AV Tasks (Up to 30% of the total grade)
2. Final Written Exam (Up to 70% of the total grade) (a minimum of 5 points out of 10 in this part will be necessary to pass the subject)

### **5. Bibliography**





The bibliographical selection for the course remains unchanged.

