

ENGLISH 101
“Enlightenment Satire”
Fall 2011

Instructor: Edward Kozaczka
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Section: 4906
Office Hours: M/W 9:10-10:00

Days: M/W
Room: VDK2 A110
Time: 6:00-9:10



A Modest Proposal

In this course, we will read and analyze eighteenth-century British satires. Children will be eaten, giants will urinate on royal walls, and servants and loved ones will be tortured in fabulous and hilarious ways. M.H. Abrams defines satire as “the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn or indignation.” In other words, satire uses humor as a weapon to critique and change society. As a class, we will test Abrams’ definition against the ones that we will develop together through active reading and analytical writing, and we will consider the potential and limits of satire as a genre, if it can even be said to constitute a genre. We will attend to the rhetorical techniques used by eighteenth-century satirists to persuade and reform readers. We will try to understand the motives and stakes of satirical writing as they relate to political, moral, and epistemological positions in the Enlightenment (as well as today), and we will develop an awareness of stylistic features in the service of satire by analyzing texts in their literary, cultural, and critical contexts. By the end of the course, you will know how to analyze literary texts carefully, and you will be able to develop, clarify, and discipline the ideas you have about these texts into compelling arguments.

Course Requirements

You must satisfactorily complete the following:

- Four writing assignments conforming to MLA guidelines
- Weekly responses
- Regular attendance and active participation in class discussions and workshop activities
- A final examination (in class)

Required Texts and Materials

- Austen, Jane. *Northanger Abbey, Lady Susan, The Watsons, and Sandition*. New York: Oxford World Classics, 2008.
- Blake, William. *The Complete Poetry & Prose of William Blake*. New York: Anchor Books, 1988.
- Collier, Jane. *An Essay on the Art of Ingeniously Tormenting*. New York: Oxford, 2009.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: The Modern Language Association
- Pope, Alexander. *The Rape of the Lock and Other Poems*. New York: Signet, 2003.
- Swift, Jonathan. *Gulliver's Travels*. New York: Oxford, 2005.
- Trimble, John R. *Writing with Style: Conversations on the Art of Writing*. 1975. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 2000.

You will also need a journal, stapler, two-pocket folder, and consistent access to a working computer and printer.

Weekly Responses

For each class meeting, come prepared with a written response on the text that we are covering that day. The response should frame a critical question or problem about the text at hand. It should take the form of 1 to 1 ½ pages, typed and double-spaced. It should address an issue, contradiction, difficulty, or problem of interpretation posed by the text under discussion. Avoid rhetorical questions, either/or questions, yes/no questions, and questions that “beg questions.” Try to focus on an aspect of the text that both intrigues and puzzles you, a question that will direct and drive class discussions. These questions will serve as the basis for your longer critical essays.

How Your Instructor Gives Feedback in English 101

My primary objective in the course is to see significant development in your writing and critical approach to literature. Therefore, your improvement and consistent diligence will be important factors in determining your final grade. Typically, I will respond briefly to an early draft of your writing, or set up a conference with you to discuss your work. At the end of each assignment unit, you will turn in a polished draft, and I will carefully respond to it, noting what you have done well, possible strategies for improvement, and the grade characteristics your draft currently reflects.

Grade Breakdown

Class Participation	10%	Weekly Responses	15%
Final Examination	20%	Assignments 1-4	55%

COURSE SCHEDULE

Week	Essay Assignments DUE	Class Meetings	ENG 101 Topic	Reading DUE
1		Oct 24	Introductions Close Reading Poetry	
		Oct 26	Continue Close Reading Poetry <i>The Rape of the Lock</i> Discussion Adaptation	<i>The Rape of the Lock</i> Trimble 1&2
2	A1 Final Draft	Oct 31	Swift Discussion Evidence Intros & Conclusions	Book 1 of <i>Gulliver's Travels</i> Trimble 3&5
		Nov 2	Swift Discussion Paragraphing and Punctuation	Book 2 of <i>Gulliver's Travels</i> Trimble 9&13
3		Nov 7	Swift Discussion "Middles" and Quoting	Book 3 of <i>Gulliver's Travels</i> Trimble 4&14
	A2 Rough Draft	Nov 9	Swift Discussion Style: Sentences Peer Review #1	Book 4 of <i>Gulliver's Travels</i> Trimble 6&7
4	A2 Final Draft	Nov 14	Collier Discussion Style: Words	Preface and Part 1 of <i>Ingeniously Tormenting</i> Trimble 8&15
		Nov 16	Collier Discussion Pizzazz, Proof & Polish	Finish <i>Ingeniously Tormenting</i> Trimble 16
5		Nov 21	Austen Discussion Style: Structural Revision	Volume 1 of <i>Northanger Abbey</i> Trimble 10&11; skim 12
		Nov 23	NO CLASS	
6		Nov 28	Austen Discussion Style: Structural Revision	Volume 2 of <i>Northanger Abbey</i>
	A3 Rough Draft	Nov 30	Blake Discussion	<i>The Marriage of Heaven and Hell</i>
7	A3 Final Draft	Dec 5	Blake Discussion	<i>Visions of the Daughters of Albion</i>
		Dec 7	Blake Discussion Peer Review	All of <i>Songs of Innocence</i>
8	A4 Rough Draft	Dec 12	Blake Discussion Peer Review	All of <i>Songs of Experience</i>
	A4 Final Draft	Dec 14	FINAL EXAM 6:00-8:00	

COURSE POLICIES

Essay Submissions

All essays must be submitted TWO ways:

1. **DURING**: You must turn in a hard copy of your essay with all prewriting/drafts attached using a paper clip. The essay and the prewriting materials must be turned in at the beginning of class on the due date.
2. **AFTER**: You must e-mail me a copy of your essay by 11:59pm on the due date—
edward.kozaczka@gmail.com

Attendance Requirements

It matters that you come to class on time, every day. If you are repeatedly late, it will hurt your participation grade. Since we only meet twice a week, you are only allowed to miss one class without penalty. If you miss two classes, you will earn a zero for participation (10% of your final course grade). You cannot pass the course if you miss more than two classes. Typically, excessive tardiness, early departure, or lack of preparation will result in your being marked absent. If you know you will be absent, ask me if you can arrange to turn in work in advance. If you experience a crisis that prevents you from completing your work, speak to me about it, or ask an appropriate campus official to document your crisis situation. You would be wise to “bank” your free absence for everyday illnesses or other events (failed alarm clocks, transportation problem, trips out of town, etc.).

Deadline Extensions

To pass the course, you must turn in all major assignments. You may not turn in late homework assignments, but you may arrange to turn them in advance of your absence. If you anticipate needing a deadline extension for a formal assignment, you may request one *a week in advance of due dates*. I have the right to deny deadline extensions, and/or implement appropriate penalties when you turn in late work.

Classroom Participation

I expect you to be in every class, on time, fully prepared. Invest yourself in readings and discussions—doing so will pay off in your writing. You should make an effort to add your voice to discussions during *every* class. You are also required to bring your journal to class every day – they will be checked randomly throughout the semester and will count toward your participation grade.

Plagiarism and Academic Honesty Code

This is straightforward: any violation of the Academic Honesty Code constitutes plagiarism, which can result in failure of the course or suspension from the college.

Students with Disabilities

Students with a verified disability who may need a reasonable accommodation for this class should notify the instructor and contact the Office of Special Services (CH 109, (323) 953-4000, ext. 2270) as soon as possible. All information will remain confidential.

Staying in Touch

I’m always here to help, so please contact me if you have questions, concerns, or difficulties. Check e-mail daily so I can stay in touch with you, too.