

The Origin of Modernity: Restoration, Reformation, and Revolution

Fall 2013

Professor: Edward Kozaczka
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Days: TBA

Room: TBA
Time: TBA



Course Description

This course examines British literature from the Restoration of the monarchy in 1660 to the end of the French Revolution in 1799. For some, this historical period constitutes the origin of modernity: capitalism replaces feudalism, mercantilism evolves into colonization and imperialism, the middle class begins to emerge, and social contract theory questions a state's right to rule over the individual. Paralleling this social transformation is a drastic change in literary and artistic production: writers begin to shape and define the novel, women take the stage and become professional actresses, and opera becomes popularized through the form of the "ballad opera." In a lot of ways, the eighteenth century was a century of firsts. It is a period of discovery and experimentation, determination and freedom, change and growth. Together, we will explore the eighteenth century through a series of fragments—literary, historical, and social—and discover how these fragments came together to form the "origin of modernity," not as a moment, but rather a *movement*, of emergence. The course will cover seventeenth-century political poetry (Dryden, Marvell, Pope), Restoration drama (Wycherley and Etherege), political tracts (Burke), Romantic poetry (Blake), and the novel (Defoe, Richardson, Behn, Barker, and Fielding). To contextualize our readings, each week students will present oral reports on topics that relate to that week's themes. Some examples of report topics are: libertinage, obscenity, Defoe's political career, and eighteenth-century models of feminism. The point of these reports is to place our texts in a variety of contexts: history, religion, translation, adaptation, and aesthetic theory.

Course Requirements

You must satisfactorily complete the following:

- Three writing assignments conforming to MLA guidelines
- One 20-minute oral report
- Weekly blog entries (approx. 200-300 words in length)
- Regular attendance and active participation in class discussions and workshop activities
- Comprehensive final examination

Required Texts and Materials

- Aubin, Penelope. *The Noble Slaves*. Ed. Edward Kozaczka. New York: Anthem Press.
- Barker, Jane. *The Galesia Trilogy and Selected Manuscript Poems*. Ed. Carol Shiner Wilson. New York: Oxford, 1997.
- Blake, William. *The Complete Poetry & Prose*. New York: Anchor Books, 1988.
- Burke, Edmund. *Reflections on the Revolution in France*. New York: Oxford, 2009.
- Defoe, Daniel. *Robinson Crusoe*. New York: Penguin, 2001.
- Dryden, John. *Selected Poetry and Prose*. Ed. Earl Miner. New York: Random House, 1985.
- Fielding, Henry. *Joseph Andrews and Shamela*. New York: Oxford, 1999.
- Haywood, Eliza. *Fantomina*. Peterborough, ON: Broadview, 2004.
- Marvell, Andrew. *The Complete Poems*. New York: Penguin, 2005.
- McMillin, Scott, Ed. *Restoration and Eighteenth-Century Comedy*. New York: Norton, 1997.
- Pope, Alexander. *The Rape of the Lock and Other Poems*. New York: Signet, 2003.
- Richardson, Samuel. *Pamela*. New York: Oxford, 2008.
- Wilmot, John (Earl of Rochester). *Selected Works*. New York: Penguin, 2004.
- Access to the *Oxford English Dictionary*

****N.B.**** I will distribute the Blake poems as a PDF at the end of the semester, so only purchase the book if you'd like to have it or if you think you might want to read more of Blake's work. I strongly urge English majors to purchase the book.

Course Blog

You are expected to make weekly contributions to the course blog. Some weeks I will post a question for you to reflect on, other weeks I will post a passage and ask you to "close read" it, and occasionally I will ask you to free-write on one of your readings. Posts should be between 200 and 300 words. You are allowed to skip one week of blogging, and I suggest you use your skip strategically (i.e., use it during midterms week). In addition to writing a 200-300-word entry, feel free to post relevant (and appropriate) pictures, videos, links, etc. This is YOUR blog, so have fun with it.

Feedback on Essays

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%
Oral Report	20%
Weekly Blog	10%
Assignments 1-3	40%
Final Exam	20%

COURSE SCHEDULE

Week	Assignments DUE	Class Meetings	Topics	Readings DUE	Oral Reports
1			Cromwell in Ireland Interregnum	Andrew Marvell: "An Horatian Ode"	
2			Death of Cromwell Restoration	Andrew Marvell: "Death of Cromwell" John Dryden: "Heroique Stanzas," "Astraea Redux"	
3			The Politics of Pastoral Epicureanism "Origins"	Marvell: "The Garden," "Mower" poems, "The Nymph Complaining for the Death of her Faun" Rochester: "A Dialogue between Strephon and Daphne"	Theories of Pastoral
4			Restoration Comedy Usurpation	William Wycherley: <i>The Country Wife</i>	The Decline of the Aristocracy
5	Essay #1 Due		Libertinage Theories of Restoration Comedy	George Etherege: <i>The Man of Mode</i> Dryden: "MacFlecknoe" Rochester: "A Satyr against Reason and Mankind," "Signor Dildo," "Upon Nothing"	Obscenity and Social Norms London and Urban Life
6			Anglicanism and Catholicism	Dryden: "Absalom and Achitophel" Pope: "The Rape of the Lock"	The Popish Plot
7			Precolonialism and Colonialism The Glorious Revolution	Behn: <i>Oroonoko</i> Barker: <i>Love Intrigues</i> and selected poems	Locke's <i>First Treatise on Government</i>

8			Beginnings of Nationalism	Defoe: "The True-Born Englishman," <i>Robinson Crusoe</i>	Defoe's Political Career
9			Mercantilism & Imperialism	Aubin: <i>The Noble Slaves</i> and selected poems	Aubin's Literary Biography
10	Essay #2 Due		Sentiment Female Conduct	Richardson: <i>Pamela</i>	Conduct Books for Women
11			Female Sexuality The Epistolary Form	Richardson: <i>Pamela</i>	Eighteenth-Century feminism
12			Responses to Richardson	Richardson: <i>Pamela</i>	<i>Anti-Pamela</i>
13			Merging Forms in the Novel	Fielding: <i>Shamela</i>	Fielding's Career as Dramatist & The Licensing Act
14			The French Revolution	Burke: <i>Reflections on the Revolution in France</i>	Responses to Burke's <i>Reflections</i>
15	Essay #3 Due		Poetic Revolutions	Blake: "Marriage of Heaven and Hell," <i>Songs of Innocence and Experience</i>	Blake's Art/Plates
			Final Exam: TBA		

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 once 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.

Plagiarism and Academic Honesty

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

Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open from 8:30am-5:00pm, Monday through Friday. The phone number for DSP is 213-740-0776.

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.