

**ENGL 6330: TOPICS IN LITERATURE**  
**Haunted by History: The Deep Eighteenth Century**  
**SPRING 2018**



**CONTACT**

Dr. Mattie Burkert

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**Office Hours:** Wednesdays, 2:00-4:00 p.m. and gladly by appointment

**Class meetings:** Wednesday 4:30-7:00, Room 214 Ray B. West (except where otherwise noted)

**Library instructional team:** office hours Monday-Friday 8:00-5:00

- Dory Cochrane (research help): [dory.cochran@usu.edu](mailto:dory.cochran@usu.edu)
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**COURSE DESCRIPTION AND OBJECTIVES**

The breakout Broadway musical *Hamilton* is a hip-hop retelling of the American Revolution and the founding of the Republic; it's also a meditation on how we mythologize historical figures, how we grapple with the darkest aspects of our history, and how we can simultaneously recognize the legacies of that past in our present while remaking the world to reflect our own values. This course takes *Hamilton* as an entry point into an examination of the ways our twenty-first-century world is haunted by the ghosts of history—from distinctively modern forms of

scientific inquiry, individual rights, and representative governments, to finance capitalism, colonialism, and slavery. We will read texts from the long eighteenth century (1660-1800) in conversation with more recent adaptations and responses that grapple with the present's ambivalent relationship to the past, in order to explore what theater scholar Joseph Roach calls "the deep eighteenth century:" the unfinished business of the Enlightenment that lingers spectrally in the corridors of modernity. The final course project will likewise collapse past and present, as the class develops an online digital exhibition that blends historical research with analysis of literary and cultural sources from library databases and Special Collections.

In accordance with the IDEA objectives used for assessment at USU, the most important goals of this course are to help you:

- Learn to analyze and critically evaluate ideas, arguments, and points of view
- Develop skill in expressing yourself orally and in writing
- Gain a broader understanding and appreciation of intellectual and cultural activity

## **COURSE MATERIALS**

### **Required textbooks**

- Defoe, *Robinson Crusoe* (Penguin, 2003, ISBN: 978-0141439822)
- Behn, *Oroonoko, The Rover, and Other Works* (Penguin, ISBN: 9780140433388)
- Coetzee, *Foe* (Penguin, ISBN: 9788420424965)
- Cavendish, *The Blazing World and Other Writings* (Penguin, ISBN: 9780140433722)
- Stephenson, *Quicksilver* (ISBN: 9780060593087)

### **Optional textbooks**

- *The Female American* (Broadview, second edition, 2014)

### **Course Reader**

The remaining readings can be downloaded from the "Files" section of our course Canvas page. Print them out and bring them to class with you on the days they are assigned, or bring a tablet or laptop on which to access them:

- Roach, *It* (selections)
- Roach, *Cities of the Dead* (selections)
- Baucom, *Specters of the Atlantic* (selections)
- Southerne, *Oroonoko*
- Wallace, "Transnationalism and Performance in 'Biyi Bandele's *Oroonoko*'"
- Brannock, "Creating an Exhibit"
- Winkfield, *The Female American*
- Burnham, critical introduction to Broadview edition of *The Female American*
- Walcott, "Crusoe's Island"
- "Perspectives: The Royal Society and the New Science," from *The Longman Anthology of British Literature* (third edition), Vol. IC, ed. Sherman; including excerpts from Sprat, *History of the Royal Society*, Hooke, *Micrographia*, Aubrey, *Brief Lives*, and Cavendish, *Observations on Experimental Philosophy*
- Excerpt from Pepys's Diary
- Butler, "The Elephant in the Moon"

## Other Required Materials

- *Hamilton's America* (PBS documentary access provided by Dr. Burkert)
- BBC, *In Our Time* podcast
  - episode on Aphra Behn: <http://www.bbc.co.uk/programmes/b0977v4t>
  - episodes on the Royal Society: <http://www.bbc.co.uk/programmes/p003hyds> and <http://www.bbc.co.uk/programmes/b00pk7j0>
- “Handling Rare Materials,” Folger Shakespeare Library: <https://www.youtube.com/watch?v=5NWyrNYILw>

## Content Advisory

Please be advised that the readings and films for this course include material of a mature nature (including violence and sexuality) and address sensitive and difficult issues such as slavery and sexual assault. All materials have been chosen for their artistic and intellectual merit, and I expect you to engage in scholarly and respectful conversations about them. Because class discussions of works read in common are a significant component of the coursework, no substitutions to the required texts or films will be allowed. If you feel you will be unable to participate fully in the class, you must **come speak with me during the first two weeks of the semester** to discuss whether this is the course for you.

## EXPECTATIONS AND ASSESSMENT

### Assignments and Grading

Your grade for the course will consist of the following:

- Participation: 15%
- Provocation/discussion leadership: 10%
- Proposal and annotated bibliography: 10%
- Revised proposal: 10%
- Omeka modules and draft pages: 10%
- Presentation: 10%
- Final Project: 35%

More details about each of these assignments will be provided approximately two weeks before each is due. Individual assignments, and final course grades, will be scored according to this scale:

A	100-93%
A-	92-90%
B+	89-87%
B	86-83%
B-	82-80%
C+	79-77%
C	76-73%
C-	72-70%
D+	69-67%
D	66-60%
F	59% and below

## **Preparation and Participation**

Being prepared for class matters for your own learning as well as for the contributions you can make to the learning of others. Please check the course Canvas site and your USU email account regularly for readings, assignments, handouts, announcements and other essential information. You are expected keep up with the reading assignments as outlined in the schedule, and you must read them before the date on which they are assigned. We will move at a brisk pace; plan accordingly.

You must come to each class meeting prepared to be an active participant. There may be some lecture in this class, but the course will mostly be conducted through small and large group discussions and activities. Remaining alert and engaged and contributing thoughtfully when called upon are more important to your assessment in this area than whether you speak every day. Speaking up during class is easier for some than others; come talk to me if you don't know how to enter the conversation.

## **COURSE POLICIES**

### **Contacting me**

Please do not hesitate to contact me with your questions or concerns. You can always come without an appointment to my office hours, or we can make an appointment to meet at a specific time. The best way to contact me for an appointment or to ask a quick question is through email.

### **Email**

I try to respond to emails within one business day; however, you may not email me about any assignment within 24 hours of the time it is due. This is to discourage procrastination and to ensure that you ask any questions you may have about the assignment well ahead of time.

### **Classroom Technology Use**

You may use a laptop or tablet computer to access readings and/or take notes during class. No other electronic devices (e.g. phones) may be used during class unless you have a documented disability that requires one. If I catch you using a phone in class without permission, or using any device to check email or access any sites not directly relevant to our class discussion, your participation grade will be affected and you will forfeit the privilege to use devices in class for the remainder of the semester.

### **Attendance**

You are allowed up to one absence from class (for any reason); any subsequent absences will cause your Attendance and Participation grade to fall by five points. In other words, if, over the course of the semester, you miss three classes, one would be automatically excused, and your attendance grade would automatically be lowered by 10 points for the additional two absences. If you were earning a 90 for participation, your grade in that area would become an 80. Roll is taken at the beginning of class; if you miss the roll, you will be marked absent unless you come up after class and ask me to mark you present.

Too many absences for whatever reason will prevent you from completing the required coursework, and in the case of excessive absences, I may recommend that you drop the class. **If you miss four class meetings (one month of class), you will automatically fail the course.**

The only exceptions to the attendance policy are for official university business (if approved as such by me) or religious observance, which you must tell me about during the first two weeks of the semester.

If you miss class, it is your responsibility to find out what you missed and to make up any work as required. I will post most, but not all, materials to our class Canvas site. You should look these up and also ask your classmates for notes and any other materials you may have missed. Once you have gotten these materials, I am happy to go over them with you and answer your questions. Even when you are absent, you are still expected to turn in that day's assignment on time (see "Late and Missed Work" for more information).

### **Lateness**

Lateness is extremely disruptive; once the door is closed and roll is called, please do not enter the classroom. Excessive or habitual tardiness will be counted as one or more absences at my discretion. If you need to be a few minutes late or leave early on **one** occasion, please talk with me ahead of time.

### **Late and Missed Work**

All work must be turned in at the date and time specified. **Assignments are due before class begins unless otherwise indicated.** Late work will receive a 0 unless you have contacted me more than 24 hours before the deadline and negotiated an extension.

## **DEPARTMENTAL AND UNIVERSITY POLICIES**

### **Commitment to Diversity**

The Department of English at Utah State University is a diverse community of teachers, scholars, and students who work together towards a better understanding of the English language and its manifestations in literature, writing, and culture. Our engagement with stories, texts, and communicative practices from across places, time periods, and discourse communities leads us to value a wide range of perspectives. Accordingly, our community is committed to inclusion and welcomes people of all abilities, ages, ethnicities, gender identities and expressions, nationalities, races, religions, sexual orientations, and socioeconomic backgrounds. We believe that engagement with diverse viewpoints through a free and respectful exchange of ideas makes us better thinkers, communicators, problem-solvers, and citizens.

Our classes prepare students to thrive in a technologically and culturally complex world. Students learn how to conduct cultural and historical analysis, collaborate ethically, communicate effectively, formulate well-reasoned conclusions, and create a variety of texts. Students and teachers alike can expect to participate in exciting, thought-provoking conversations in which all parties make evidence-based arguments, listen to the views of others, and test their own assumptions. While such intellectual rigor is challenging at times, it leaves no room for discrimination, intimidation, or harassment. Our department is committed to inclusivity, equality, and compassion.

### **Disabilities**

USU welcomes students with disabilities. If you have, or suspect you may have, a physical, mental health, or learning disability that may require accommodations in this course, please

contact the Disability Resource Center (DRC) as early in the semester as possible (University Inn # 101, 435-797-2444, [drc@usu.edu](mailto:drc@usu.edu)). All disability related accommodations must be approved by the DRC. Once approved, the DRC will coordinate with faculty to provide accommodations.

### **Academic Integrity and Misconduct**

Each student has the right and duty to pursue his or her academic experience free of dishonesty. The Honor System is designed to establish the higher level of conduct expected and required of all Utah State University students. Students who violate university rules on academic integrity are subject to disciplinary penalties. Academic dishonesty/misconduct shall include, but not be limited to: commercial dissemination of course materials (including handouts, slides, and exams); disruption of classes; threatening the instructor or a fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of reports, notebooks or other assignments; knowingly misrepresenting the source of any academic work and/or plagiarizing of another's work; or otherwise acting dishonestly for the purpose of obtaining/changing grades.

### **Plagiarism**

Plagiarism includes knowingly "representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials." The penalties for plagiarism are severe. They include warning or reprimand, grade adjustment, probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, and referral to psychological counseling. Please refer to The Code of Policies and Procedures for Students at Utah State University, Article VI., <https://studentconduct.usu.edu/studentcode/>.

Plagiarism on any assignment in this course will automatically result in a 0 for the assignment, and it may result in failure of the course. Plagiarism has occurred when the use of someone else's words and/or ideas takes place without proper citation and documentation *no matter* what kind of text is the origin of the words and/or ideas. Plagiarism includes all of the following: cutting and pasting from another source without using quotation marks and citing the source; using someone else's words or ideas without proper documentation when quoting and paraphrasing; copying any portion of your text from another source without proper acknowledgement; borrowing another person's specific ideas without documenting the source; having someone rewrite or complete your work (this does not include getting and using feedback from a writing group or individual in the class.); turning in a paper written by someone else, an essay "service," or from website (including reproductions of such essays or papers); and turning in a paper that you wrote for another course, or turning in the same paper for more than one course, without getting permission from your instructors first.

### **Sexual Harassment**

Sexual harassment is defined by the Affirmative Action/Equal Employment Opportunity Commission as any "unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature." If you feel you are a victim of sexual harassment, you may talk to or file a complaint with the Affirmative Action/Equal Opportunity Office, located in Old Main, Room 161, or call the office at 797-1266.

## RESOURCES

There are many resources available to you at USU. Here are just a few:

- The **Writing Center**'s goal is to help students become independent writers for life through face-to-face or online tutoring sessions, which may be scheduled on their website: <http://writing.usu.edu/>
- **Counseling and Psychological Services (CAPS)** provides confidential mental health services to students on the Logan campus. Learn more at <http://counseling.usu.edu/>
- The **Academic Success Center** offers programs and services to support Utah State students in exploring their intellectual potential and achieving academic success. Check out their website for information about their tutoring services, as well as workshops and podcasts on topics such as time management, study skills, procrastination, and test anxiety: <http://www.usu.edu/asc/>
- The **Access and Diversity Center** (<http://accesscenter.usu.edu/>) develops diverse student leaders at Utah State University. Their website highlights a wide range of clubs, programs, and resources relating to LGBTQA, multicultural, and nontraditional student communities.
- The **Sexual Assault and Anti-Violence Information Office (SAVVI)** provides safe, confidential counseling, advocacy and information to students, staff and faculty. SAVVI advocates can help you navigate your options to get help and report, obtain a forensic exam, accompany you to the police, or answer questions about sexual violence, intimate-partner violence, or stalking: <https://www.usu.edu/saavi/>

## COURSE CALENDAR

### Week 1

Wednesday, January 10  
214 RWST

**Topic:** The Deep Eighteenth Century

**Advance readings:**

- Roach, *It*, 12-13
- Roach, *Cities of the Dead*, xi-xiii, 1-7
- Coates, "The Case for Reparations"

**In-class viewing:** Hamilton's America

**Provocation:** Dr. Burkert

### Week 2

Wednesday, January 17  
214 RWST

**Topic:** The *Oroonoko* Legend

**Advance readings:**

- *In Our Time* podcast on Aphra Behn
- Behn, *Oroonoko*

**Provocation:** \_\_\_\_\_

**Week 3**

Wednesday, January 24  
214 RWST

**Topic:** *Oroonoko* in Performance, 1695-1999

**Advance readings:**

- Southern, *Oroonoko*
- Roach, *Cities of the Dead*, 119-123, 152-161
- Wallace, “Transnationalism and Performance in ‘Biyi Bandele’s *Oroonoko*”

**Provocation:** \_\_\_\_\_

**Week 4**

Wednesday, January 31  
214 RWST

**Topic:** The Slave Trade, Financial Capitalism, and *Robinson Crusoe*

**Project Milestones:**

- Introduction to final project
- Digital exhibit analysis (module 1)
- Introduction to proposal/annotated bibliography assignment

**Advance readings:**

- Brannock, “Creating an Exhibit”
- Baucom, *Specters of the Atlantic*, 3-34
- Defoe, *Robinson Crusoe*, 1-122

**Provocation:** \_\_\_\_\_

**Week 5**

Wednesday, February 7  
214 RWST

**Topic:** *Robinson Crusoe*, continued

**Project Milestones:**

- 4:30-4:50 Dory Cochrane leads intro to research session
- Sign up for one-on-one consultations with Dory
- Complete Special Collections registration

**Advance readings:**

- Defoe, *Robinson Crusoe*, 122-241

**Provocation:** \_\_\_\_\_

**Week 6**

Tuesday, February 13  
5:00 p.m. – 6:30 p.m.  
Eccles Conference Center  
Auditorium

—  
“Truth and Proof” panel

Wednesday, February 14  
214 RWST

**Topic:** Robinsonade and Colonialism

**Project Milestones:**

- Proposal with annotated bibliography due at 11:59 a.m.

**Advance readings:**

- Burnham, critical introduction to *The Female American*
- Winkfield, *The Female American*, Volume I

**Provocation:** \_\_\_\_\_

Thursday, February 15  
7:00 p.m. – 9:00 p.m.  
Dee Glen Smith Spectrum

Angela Davis: The Intersection of Arts and Social Justice  
Hosted by the Center for Women and Gender and Perspectives Club

**Week 7**

Wednesday, February 21  
LIB Special Collections,  
Fife Folklore Room

**Topic:** Robinsonade and Colonialism, continued.

**Project Milestones:**

- 4:30-5:30 Special Collections and Archives tour and show-and-tell session with Jennifer Duncan
- 5:30 Introduction to storyboard assignment (Becky Thoms)

**Advance readings:**

- Special Collections rules and regulations
- Folger video on handling rare books
- Winkfield, *The Female American*, Volume II

Friday, February 23 –  
Saturday, February 24  
Eccles Conference Center

Utah Symposium on the Digital Humanities

**Week 8**

Wednesday, February 28  
214 RWST

**Topic:** Crusoe and Postcolonial Literature

**Project Milestones:**

- Revised proposal and annotated bibliography (including SCA item) due at 11:59 a.m.
- Round 1 SCA item requests (1-5 items) due to digital librarians

**Advance readings:**

- Walcott, “Crusoe’s Island”
- Coetzee, *Foe*

**Provocation:** \_\_\_\_\_

**SPRING BREAK – HAVE FUN, RELAX, AND BE SAFE!**

**Week 9**

Tuesday, March 13  
5:00 p.m. – 6:30 p.m.  
Eccles Conference Center  
Auditorium

“Truth and Truthiness” Panel

Wednesday, March 14  
LIB 204

**Topic:** The Scientific Revolution in England

**Project Milestones:**

- 4:30-5:45: Intro to Omeka Session
- Storyboard due (module 2)
- Round 1 SCA item scans delivered
- Round 2 SCA item requests (0-5 items) due to digital librarians

**Advance Readings:**

- Videos: Intro to Omeka, Login and Navigation, Adding Exhibits and Pages, Adding Text Block
- *In Our Time* podcasts on the Royal Society
- “Perspectives: The Royal Society and the New Science,” including excerpts from Sprat, *History of the Royal Society*, Hooke, *Micrographia*, Aubrey, *Brief Lives*, and Cavendish, *Observations on Experimental Philosophy*
- Pepys, *Diary* (excerpt on Cavendish and the Royal Society)
- Butler, “The Elephant in the Moon”

**Week 10**

Wednesday, March 21  
LIB 204

Dr. Burkert absent

**Project Milestones:**

- 4:30-5:45: Omeka Session #2
- Exhibit creation and structure due (module 3)
- Item and metadata due (module 4)

**Advance Readings:**

- Videos: Adding Items & Metadata, Adding File w/Text Block, Gallery Layout, Geolocation Map

**Week 11**

Wednesday, March 28  
214 RWST

**Topic:** The New Science and Literature

**Project Milestones:**

- Omeka page #1 due
- Round 2 SCA item scans delivered

**Advance Readings:** Cavendish, *Blazing World*

**Week 12**

Wednesday, April 4  
214 RWST

**Topic:** Science and Speculative Fiction

**Project Milestones:**

- Omeka page #2 due

**Advance Readings:**

- Stephenson, *Quicksilver* (1-186)

**Week 13**

Wednesday, April 11  
214 RWST

**Topic:** Science and Speculative Fiction, continued

**Project Milestones:**

- Omeka page #3 due

**Advance Readings:**

- Stephenson, *Quicksilver* (186-335)

**Week 14**

Wednesday, April 18  
LIB 204

**Project Milestones:**

- Omeka front page (including thumbnail image, final title, and final slug) due
- In-class workshop

**Week 15**

Wednesday, April 25  
LIB 154

**Project Milestones:**

- Final project due at 11:59 a.m.
- Mini conference