

ASECS 2019: Innovative Course Design Competition
“Haunted by History: The Deep Eighteenth Century”
Mattie Burkert

My spring 2018 graduate seminar, “Haunted by History: The Deep Eighteenth Century,” combined a novel transhistorical and circum-Atlantic set of texts for study with a final project that helped students gain experience with the digital and public humanities. The final website produced by the students [is available to view through the digital exhibits portal of the USU Merrill-Cazier Library](#), home to numerous faculty and staff who were pivotal to the success of the assignment and the course as a whole.

Description

This course took its subtitle from Joseph Roach’s *Cities of the Dead*, which famously proposed that scholars attend to the “deep eighteenth century”—an object of study that encompasses the ways that our twenty-first-century world continues to be shaped by events, ideas, and forces set in motion three centuries ago. Accordingly, we began the semester with *Hamilton’s America*, a PBS documentary about the breakout Broadway musical *Hamilton*. This reimagining of the American Revolution and the founding of the Republic meditates on how we mythologize historical figures, how we grapple with the darkest aspects of our history, and how we honor the legacies of our forebears while remaking the world to reflect our own values. *Hamilton* has given the eighteenth century new prominence in contemporary pop culture, and it therefore formed an ideal point of departure for our semester-long examination of the ways our present is haunted by the ghosts of the past—from distinctively modern forms of scientific inquiry, individual rights, and representative governments, to finance capitalism, colonialism, and slavery.

In the weeks that followed, we read clusters of texts from the long eighteenth century in conversation with responses to those texts that express the ambivalent relationship of the present to the past. We read Aphra Behn’s novella *Oroonoko* (1688) and Thomas Southerne’s 1696 stage adaptation alongside accounts of Nigerian playwright Biyi Bandele’s 1999 revival, which combined elements of Behn’s and Southerne’s texts. We studied Daniel Defoe’s novel *Robinson Crusoe* (1719) alongside the Robinsonade *The Female American* (1767), which reimagines Defoe’s fantasy of colonial power with a half-white, half-Native American woman as its protagonist. We then studied two postcolonial responses to Crusoe’s legacy, Derek Walcott’s poem “Crusoe’s Island” (1965) and J. M. Coetzee’s novel *Foe* (1986). Students drew a web of productive connections among *Oroonoko*, *The Female American*, and *Foe* as works that highlight the complexity of women’s roles in the colonial project, which led to rich discussions about intersectionality in political movements today.

In the second half of the semester, we continued to build on these discussions of race, gender, and empire as we turned to England’s Scientific Revolution. We read excerpts from Robert

Hooke's *Micrographia* (1665), Thomas Sprat's *History of the Royal Society* (1667), and the *Philosophical Transactions* of the Society, as well as satires and critiques of the "new science" by Samuel Butler ("The Elephant in the Moon," c.1676) and Margaret Cavendish (*The Description of a New World, Called The Blazing-World*, 1666). Students were particularly interested in how the tensions manifested in these texts—between basic and applied science, between the valorization of independent research and the need for institutional backing, between expertise and popularization—continue to shape debates today about the role of scientific inquiry in public life. We finished the semester with Neal Stephenson's *Quicksilver* (2003), a speculative historical novel set in the Restoration that foregrounds the conceptual and material relationships between capitalism and information technology. In addition to these primary texts, the class also engaged with a variety of critical essays by writers ranging from Ian Baucom to Ta-Nehisi Coates to Beth Kowaleski Wallace. These critical essays helped us position our discussions within wider scholarly and popular conversations about the unfinished business of the eighteenth century.

The final course project likewise collapsed past and present, as the class developed an online digital exhibition that wove together literary and cultural sources from USU's Special Collections and Archives; library databases like *Eighteenth-Century Collections Online*, *Early American Imprints*, and *17th-18th Century Burney Collection Newspapers*; and the public-facing collections of institutions like the British Library. This exhibition, also titled "The Deep Eighteenth Century," focused on the dual legacy of the period—its potential for both Enlightenment and cruelty—that our own moment has inherited, and with which we still grapple today. Each student was responsible for a different section of the exhibition, based on his or her own research interests. For example, one student examined the cultural violence inflicted on indigenous Americans forced to convert to Christianity, drawing on materials in Special Collections related to the 1863 Bear River Massacre in nearby Idaho and the history of Mormon and Shoshone communities in our region. Another traced the erasure of the Haitian Revolution from popular histories of political Enlightenment and the implications of that erasure for media coverage of events like the 2010 earthquake and the U.S. President's recent derogatory comments about Haiti. Yet another studied how writers like Mary Astell, Hannah More, and Mary Wollstonecraft articulated the challenges women of the period faced in adhering to gendered standards of appearance and behavior, identifying striking parallels to the ways that many young women today attempt to construct and maintain the illusion of "effortless perfection" on social media sites like Instagram and Facebook. Other exhibits highlighted the rise of pet-keeping as a consumer industry, the representation and commodification of childhood poverty, the emergence of the two-party political system, and the transformation of bees into anthropomorphized symbols of human industry and conflict. Taken together, the seven studies that make up the exhibit reveal how processes set in motion during the eighteenth century continue to shape power relations in the present, and they alert readers to the urgent need to understand this history in order to participate in ongoing conversations about foreign and

domestic policy—proving that, as Roach puts it, the eighteenth century “isn’t over yet” (*It* [University of Michigan Press, 2007], 13).

I found that this project made the past more accessible to the students, none of whom were specialists in eighteenth-century literature. MA candidates preparing to pursue thesis projects and applying for doctoral study gained valuable archival research skills through our consultations with faculty and staff from USU’s Special Collections and Archives. The public-facing nature of the exhibit gave all students an opportunity to share the resources of our land-grant university with the surrounding community, and we reflected together throughout the semester on the role of our institution with respect to our state and region. For that reason, our end-of-semester symposium was open to the public, and several members of the local community not affiliated with the University were in attendance. One member of the class, an educator, also showed the site to his high school students as part of a history lesson.

In addition to enabling students to share their work with the public—a powerful motivator to develop clear, accurate, and polished work—the use of the Omeka platform and the digital nature of the assignment helped to equip students with the media literacy, electronic research skills, and multimodal composition experiences necessary for twenty-first century scholarship and citizenship. It was important to me, however, that the project and the readings not feel like two distinct aspects of the course, but rather like parts of a coherent whole. In the end, I felt that the early clusters of reading successfully modeled the kind of transhistorical thinking I was asking students to practice, while the later readings provided a way into conversations about historical awareness and representation that will be vital for students as they embark on careers in education, academia, publishing, and journalism. When we discussed Neal Stephenson’s strategic use of anachronism in *Quicksilver*, for instance, students debated the advantages and the dangers of presentism, and they connected these issues to the choices they had to make in curating their digital exhibits for a non-academic audience. What emerged was a compelling discussion about the ethical questions facing the students as they tried to make history engaging for a wider public without erasing its complexity, without pretending to speak for actors silenced in the historical record, and without occluding their own subject positions within social systems that we continue to inhabit even as we attempt to understand and expose them.

Materials

- [Syllabus](#)
- [Discussion Provocation Assignment Prompt and Example](#)
- [Exhibit Project Prompt](#)
- [Exhibit Project Rubric](#)
- [Exhibit Proposal and Annotated Bibliography Prompt](#)
- [Proposal and Annotated Bibliography Revision Prompt](#)

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



CONTACT

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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
- Becky Thoms (copyright, Omeka help): becky.thoms@usu.edu
- Darcy Pumphrey (metadata, digitization, Omeka troubleshooting):
darcy.pumphrey@usu.edu
- Dylan Burns (metadata, digitization, Omeka troubleshooting): dylan.burns@usu.edu
- Alison Gardner (metadata, digitization, Omeka troubleshooting): alison.gardner@usu.edu

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=5NWyrUNYILw>

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). 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. SAAVI 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: _____

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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

English 6330 (Spring 2018)
Haunted by History: The Deep Eighteenth Century
Assignment Prompt: Discussion Provocation and Leadership

Due Date: (circle yours)

- Wednesday, January 17 (The *Oroonoko* Legend): Blake
- Wednesday, January 24 (*Oroonoko* in Performance): Rebecca
- Wednesday, January 31 (The Slave Trade, Financial Capitalism, and *Robinson Crusoe*): Emily
- Wednesday, February 7 (*Crusoe*, continued): Brady
- Wednesday, February 14 (Robinsonade and Colonialism: *The Female American*): Gemma
- Wednesday, February 21 (*The Female American*, continued): Jessica
- Wednesday, February 28 (*Crusoe* and Postcolonial Literature: *Foe*): Moira

Length: around 1000 words (about 1.5 single-spaced pages)

Submission Format: Typed, labeled with your name and a descriptive title, emailed to Dr. Burkert before class and printed out – one copy for each member of the class (7 total)

Assignment Description: Each of you will be responsible for leading the first half of one class session during the early part of the semester. You will begin class by reading aloud a brief piece of your own writing that synthesizes some of the main points of our shared readings, draws out threads you find particularly interesting, and poses questions to start of our discussion. I call this piece a *provocation* because it is meant to *provoke* thought; your questions should be open-ended and complex enough to create space for an illuminating conversation. Throughout the discussion that follows, you will be responsible for following up on or responding to points your peers make that you find particularly interesting, drawing connections between their comments, and maintaining the momentum of the conversation so that it continuously builds towards a more nuanced and layered understanding of our readings. In short, you'll be the teacher during the first hour or so of class that day.

Goals:

- Synthesize complex material and generate sophisticated questions about it (useful for research)
- Practice reading your academic writing aloud to peers and colleagues in a setting that is both formal and conversational (useful for conferences)
- Practice leading a discussion of shared readings (useful for teaching)

Assessment: You will receive a score out of 100 points, divided equally between the quality of your written provocation—its sophistication of thought and clarity of expression—and a measure of your enthusiastic and effective leadership of the discussion. This total score will constitute 10% of your course grade.

Sample: Attached to this handout is a provocation Dr. Burkert wrote for our Week 1 discussion of the PBS documentary *Hamilton's America*, Coates's "The Case for Reparations," and the assigned sections from Roach's *Cities of the Dead* and *It*.

Provocation: The Deep Eighteenth Century and the Legacies of Slavery

By Dr. Burkert

In *It*, Joseph Roach introduces the term “the deep eighteenth century”—a spin on the academic periodization of a “long eighteenth century” that begins as early as 1660 and ends as late as 1820—and he defines the deep eighteenth century as “the one that isn’t over yet” (13). He challenges us to engage with the troubling residues of that moment in ways that complicate our sense of history as progress. Likewise, in *Cities of the Dead*, he replaces the common historical focus on the “trans-Atlantic” world bridging Europe and the Americas with the idea of a “circum-Atlantic” world, a move that “insists on the centrality of the diasporic and genocidal histories of Africa and the Americas, North and South, in the creation of the culture of modernity.” This geographic demarcation, then, is once again a way of thinking about history and time, one that shares with the “deep eighteenth century” a sense of how the present shapes and is shaped by our understanding of the past. Taken together, Roach’s opening salvos in these two books help to define the scope of this course: we are looking at how circum-Atlantic exchanges (of texts, bodies, goods, and ideas) from hundreds of years ago continue to resonate in our present, and we are exploring the ways that we as thinkers, artists, and citizens should engage with these legacies.

One way to approach this reckoning is through adaptation, which is why in this class we are examining texts from the twentieth and twenty-first centuries that adapt and remix materials from the long eighteenth century. I have been wondering lately whether we can understand the work of artistic adaptation through the lens of another concept Roach offers: “surrogation.” Roach argues in *Cities* that “culture” can be defined as “the social processes of memory and forgetting” (xi), and he highlights surrogation as the process through which a community attempts to perpetuate itself by filling the roles of the dead with imperfect substitutes. For Roach, this process often takes place through performance, in the stories a culture tells itself about itself. Likewise, Miranda acknowledges in *Hamilton’s America* that his characters are as much “who we want them to be” as they are accurate representations of historical people. To what extent is it useful to think of a play like *Hamilton* as an act of surrogation? As a circum-Atlantic text? As an artifact of the deep eighteenth century? Roach calls for attention to how people have “invented themselves by performing their pasts in the presence of others” (*Cities* 5). Does *Hamilton* do this? If so, whom does it invent? For what “others” is it staged? Whose forgetting? Whose memory? Whose history? (Or, in the words of the musical’s final song: “Who lives, who dies, who tells your story?”)

One possible argument is that Miranda’s decision to cast people of color as the founders is an act of surrogation that claims American history as belonging equally to the people whose contributions and full citizenship it long tried to erase. This interpretation raises a question, though: in claiming the history and ideals of the Revolution, does the play fail to sufficiently question or criticize the ways that the founders leveraged those ideals to suppress and exploit Native Americans, enslaved people, women, and other groups? Can the ideals of the Enlightenment be reclaimed unproblematically?

Alongside Roach’s surrogation, we might consider reparation as an alternative or perhaps complementary mode of reckoning with the past. Coates makes a strong case that systemic economic inequality between white and black Americans are the “grim inheritance” not only of slavery but of Jim Crow segregation and discriminatory housing and lending policies that have continued to make themselves felt into the present, even shaping the effects of the 2008 subprime

lending crisis. Because the accumulated and passed down property of white Americans was built on the unpaid labor and oppression of people whose descendants continue to experience disadvantages, he argues, these crimes cannot simply be relegated to the past, as they continue to shape lives in the present: “Now we have half-stepped away from our long centuries of despoilment, promising, ‘Never again.’ But still we are haunted. It is as though we have run up a credit-card bill and, having pledged to charge no more, remain befuddled that the balance does not disappear. The effects of that balance, interest accruing daily, are all around us.” His statement here that we are “haunted” is echoed later in the piece, when he refers to the proposed process of reparations as “a settling with old ghosts.” I’m fascinated by how this idea of the past as a ghost haunting the present comes up here as well as in Roach; is this a useful image? Or is there some better metaphor we might use to understand the persistence of the past in our own experiences, and the ethics of how we engage with that past?

Like Miranda, Coates considers the stakes of remembering and representing the founders: “If Thomas Jefferson’s genius matters, then so does his taking of Sally Hemings’s body. If George Washington crossing the Delaware matters, so must his ruthless pursuit of the runaway Oney Judge.” He argues that it is “patriotism à la carte” to celebrate the democratic ideals of America without acknowledging fully its foundation on the denial of freedom and democracy to so many. Does *Hamilton* fall into this trap? Or does it do enough to represent both the good and the bad in its protagonists? The documentary starts to address this question in really interesting ways towards the end of the section; the segment about Washington and Jefferson as slaveholders is juxtaposed with Leslie Odom Jr.’s discussion of the play’s casting in a way that is suggestive but ultimately seems to beat around the bush. Surely, the casting is more than just playful and imaginative, as Odom says—it clearly signals some kind of attempt to reckon with the racist legacy of American history. Yet the documentary steers clear of defining or even directly addressing the significance of that decision. Why do you think that is? How would you describe the effects of the casting on the play’s larger meanings?

And finally, a broad question: How would you compare Coates’s proposal for reckoning with the past to that enacted by Miranda’s play? What similarities and differences do you see between their projects for addressing the ongoing effects of slavery and colonial history in our present?

Word count: 1,071

English 6330 (Spring 2018)
Haunted by History: The Deep Eighteenth Century
Final Project Prompt

Due Dates

The final project is due on **Wednesday, April 25 at 11:59 a.m.** Nearly all of your assignments for this class build up to the final project, and there will be several days of hands-on training in library research, accessing and handling archival materials in Special Collections, and developing an online exhibit in Omeka. See your syllabus for more details.

Goals

This assignment is designed to help you hone the same scholarly research, critical analysis, and argumentation skills you are developing throughout your graduate coursework, while also gaining familiarity with archival research protocols and principles of writing for the web. In addition, by developing your exhibition for a broad audience, you will be sharing the resources of the University (including the holdings of our Special Collections) with the wider public, in accordance with USU's mission as a land grant university, while creating material that can go into your own portfolio for future academic and professional opportunities.

Assignment Description

As a class, we are spending this semester developing an exhibition titled *Haunted by History: The Deep Eighteenth Century* for display at <http://exhibits.usu.edu>. You will choose a topic that allows you to explore one facet of how the literary, cultural, and historical legacies of the eighteenth century continue to shape our world. Here are just a few examples:

The transatlantic slave trade
Colonization and colonialism
Displacement and genocide of Native Americans
The Age of Revolutions
The Anthropocene and climate change
Journalistic standards / the reliability of news
Partisan politics and the "rage of party"
Global financial capitalism and markets
Public science (Newton to Neil deGrasse Tyson)
Discourses of women's rights (Wollstonecraft to Women's March)
The Coffeehouse as Public Sphere

Your portion of the exhibit will bring together a variety of visual materials, including archival objects from Special Collections and the library databases, to engage your reader. Alongside these visual materials, you will marshal your own original analyses of primary texts, as well as your syntheses and responses to scholarly, peer-reviewed secondary literature, to advance an argument about your aspect of the "deep eighteenth century."

Length

This project should demonstrate the depth of research and sophistication of argumentation that would normally go into a 20-page seminar paper. However, it probably will not include 7,000

words of prose, because big blocks of text may not be the best way to communicate about your topic with a broad audience. You will be submitting at least three content pages and a front page in the weeks leading up to the due date, but your exhibition may contain substantially more pages. We will talk as a class about shared standards for the project length when we create the rubric together.

Assessment

There will be a few hard-and-fast rules. Your exhibition pages must:

- make an original, debatable argument that is stated on the main page.
- incorporate at least one striking visual on each page, including:
 - at least one (and up to ten) item(s) digitized from USU Special Collections and Archives.
 - at least two items from library databases such as *Early English Books Online*, *Eighteenth Century Collections Online*, *17th & 18th Century Burney Collection of UK Newspapers Digital Archive*, *American Periodicals Series Online*, *Early American Imprints*, etc.
 - items found through the free web (optional) provided that you have the right to republish them.
- incorporate and respond critically to at least three (but probably more) peer-reviewed, scholarly articles and/or books, which should reflect the current state of scholarly thinking on your topic.
- follow copyright and fair use laws.
- document and cite all sources completely and responsibly.
- be carefully edited, polished, and free of typos.

Beyond that, however, you will be directly involved in developing the rubric. As a class, we will analyze some sample exhibitions, talk about what makes them successful, and then work together to create a set of expectations and decide on the relative weights of different areas.

English 6330: Haunted by History | Spring 2018
Final Project Rubric

NAME: _____

_____ / 20 points ARGUMENT

The argument is...

- ☐ **clearly stated** on front/landing page.
- ☐ **original**: it synthesizes, responds to, and moves beyond the arguments made in your sources
- ☐ **debatable**: a reasonable and informed viewer could disagree with your claim.
- ☐ **relevant and urgent**: it makes clear why the public should care about this issue
- ☐ **supported** consistently and persuasively throughout the exhibit.

_____ / 20 points EVIDENCE

- ☐ The project incorporates at least one and up to ten items digitized from USU SCA
- ☐ The project incorporates at least two items from library databases such as *Early English Books Online*, *Eighteenth Century Collections Online*, *17th & 18th Century Burney Collection of UK Newspapers Digital Archive*, *American Periodicals Series Online*, *Early American Imprints*, etc.
- ☐ The project incorporates at least three peer-reviewed, scholarly articles and/or books that reflect the current state of scholarly thinking on the chosen topic
- ☐ All materials (images, documents, audio or video clips, etc.) are used in accordance with **copyright** law and **fair use** policy.
- ☐ All materials inserted as “items” into the exhibit pages are fully documented with complete **metadata**
 - Required: Title, Subject, Description, Creator, Date
 - Optional: Source, Publisher, Contributor, Rights
- ☐ All materials inserted as “items” are given a descriptive **caption**
- ☐ **Image credits** are included in the footnotes at the bottom of the page
- ☐ All sources that are not entered as “items” and documented with metadata are **cited** using **footnotes** in MLA format at the bottom of the page(s) where they are referenced.

_____ / 20 points ANALYSIS AND PERSUASION

- ☐ The exhibition **engages actively with secondary sources**. This means quoting, summarizing, and paraphrasing other critics' and scholars' points of view, **synthesizing** the body of literature you found on the topic, and then **responding** to or complicating those arguments in support of your own, original claim.
- ☐ The exhibition appeals to an intelligent but not necessarily academic **audience**. The selection of materials, the tone of the writing, and the use of rhetorical appeals are designed to persuade this public audience to believe the central argument.

_____ / 20 points ORGANIZATION AND BALANCE

- ☐ The exhibition starts with a **front/landing page** that viewers will necessarily encounter, linking to **5-9 additional pages** that a viewer could read linearly or non-linearly
- ☐ As a guideline, each page should contain **at least one multimedia item and roughly 300-750 words of text**.
- ☐ Regardless of the amount of text used, each contributor is expected to explore their topic **fully**, present their material **logically**, and support their argument **persuasively**.
- ☐ The exhibition is **easy to navigate**, because each page is devoted to a specific topic or a particular kind of information or material, and is given a descriptive, accurate title.

_____ / 20 points PRESENTATION AND VISUAL ENGAGEMENT

- ☐ The exhibition is **eye-catching**, attracting and maintaining the viewer's attention through the careful selection and varied arrangement of visual materials and, where appropriate, external links.
- ☐ The **layout** of each page reflects the content and effectively guides the viewer through the materials under consideration.
- ☐ The text does not overwhelm the accompanying images or other multimedia content.
- ☐ The exhibition is carefully **edited, polished**, and free of typos or misspellings.

_____ / 100 TOTAL

LETTER GRADE: _____

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

English 6330 (Spring 2018)
Haunted by History: The Deep Eighteenth Century
Project Proposal and Annotated Bibliography (Version 1)

Due Date: Wednesday, February 14 at 11:59 a.m.

Submission: Submit your proposal through Canvas as a .doc or .docx file

Goals

This assignment will allow you to refine your chosen topic for your final project exhibition and begin organizing the research you will continue to conduct throughout the semester. It will also provide an opportunity for me to offer early feedback to help guide your research as it progresses.

Furthermore, this assignment will give you practice writing in two useful genres. Research proposals are often required to apply for grants, fellowships, and other forms of external funding. The annotated bibliography, while less often required in formal contexts, is a useful tool for organizing your own thinking, and one that will serve you well for many kinds of projects. I use them for my research all the time, and I frequently go back to annotated bibliographies I prepared years ago to plan courses (including this one!), launch new research projects based on dropped threads from old ones, or simply remind myself of the main points of an article or book without having to re-read it in full.

Assignment Description

You will pitch your final project to me in the form of a research proposal, with an accompanying annotated bibliography that suggests the kinds of sources you intend to use. Your goal is to convince me that your topic is rich enough to sustain a semester's worth of research, narrow enough to result in a focused exhibition, and relevant to the overarching exhibit theme: "Haunted by History: The Deep Eighteenth Century." You should also aim to demonstrate your topic's potential interest to a broad array of readers, keeping in mind that you are writing for an educated general public. Avoid specialist jargon!

Your proposal may answer some or all of the following questions:

- What's interesting and important about your topic from an academic perspective? From the perspective of the general public?
- How does your topic reflect the "deep eighteenth century"? What resonances between past and present are you hoping to draw out?
- What kinds of materials do you expect to include in your exhibition? (archival newspaper clippings? playbills? title pages of printed books? engravings, paintings, or illustrations? video or audio clips?)
- What is the current state of scholarship on your topic? How might your project intervene in existing critical debates? How might you fill a gap in our understanding?
- How will this project enhance or propel your own research agenda (e.g. for your thesis)?

Your annotations should provide the following information for each source:

- The database you used to access the content (in the citation)
- An overview of the content, focus, and/or argument of the piece

- Any particularly juicy quotations you want to remember
- For primary sources: interesting formal features or historical contexts you wish to consider
- For secondary sources: points of agreement and disagreement between yourself and the writer
- A sketch of how this source will be useful to your project as a whole

At the bottom of this prompt is a sample proposal I submitted for a grant from the Center for Women and Gender at USU. While this document was prepared for a different context, it nonetheless illustrates some of the broad principles of proposal writing. The sample annotation comes from a bibliography I prepared for myself later in the process; it was not submitted as part of the grant application. Please do not circulate these documents beyond this class.

Length

- Proposal: 750-1000 words
- Number of Sources:
 - at least two primary sources (published 1660-1800), taken from databases like those listed on the project prompt
 - at least three secondary scholarly/critical sources, taken from databases like *MLA International Bibliography*, *JStor*, or *Project Muse*, which should be relatively recent (post-2000) and reflect the current state of the field
- Annotations: 150-200 words each
- NOTES:
 - You must annotate at least two primary and at least three secondary sources; however, you are more than welcome to include citations without annotations for as many as you like.
 - You are welcome to include additional primary sources not published 1660-1800, but at least two of your primary sources (the two you annotate) must fall into that date range.
 - You will have an opportunity to update and revise your proposal based on feedback from me; the revision will be due February 28.

SAMPLE PROPOSAL (DO NOT CIRCULATE)

English 6330 (Spring 2018)
Haunted by History: The Deep Eighteenth Century
Revised Project Proposal and Annotated Bibliography

Due Date: Wednesday, February 28 at 11:59 a.m.

Submission: Submit your proposal through Canvas as a .doc or .docx file

Goals:

- deepen and expand your research for the final project
- incorporate items from Special Collections and Archives
- use my feedback to continue refining the focus of your exhibition and moving towards an argument

Assignment Description

Over the next two weeks, you will revise your project proposal and annotated bibliography, based on my feedback as well as your own continued research and thinking. The second version of your proposal should be more focused, with a stronger angle, and should provide a more concrete sense of how your exhibition will weave together materials from past and present to highlight the ongoing impact of your eighteenth-century topic in the twenty-first century.

Your revised proposal will incorporate annotated bibliography entries for one more primary and one more secondary source than before, as well as at least one source you find in Special Collections and Archives after our class visit there on February 21. The Library will digitize up to ten items at your request for inclusion in your exhibition; you are required to incorporate at least one.

In sum, your revised bibliography should include annotations for:

- at least **three** primary sources (published 1660-1800); at least two should be taken from databases like those listed on the project prompt, and others may be published in scholarly editions
- at least **four** secondary scholarly/critical sources, taken from databases like *MLA International Bibliography*, *JStor*, or *Project Muse*, which should be relatively recent (post-2000) and reflect the current state of the field
- at least **one** and up to **ten** item(s) from USU's Special Collections and Archives (you only need to annotate one, but may choose up to nine more)

As before, you are welcome to include additional entries that are not annotated.

Important: In addition to including your SCA items on this annotated bibliography, you must submit them to the library using the process discussed during our class visit. You must request at least one item (and may request up to five) by February 28; up to five additional item requests may be placed by the final deadline of March 14. This will give the Library enough time to pull the items from the vault and produce high-quality digital images for you to include in your exhibition.