Course Description:
The period from 1660 to 1759 saw profound changes in British politics, philosophy, religion, science, social customs, and the arts, including literature. The classes in this course, frequently illustrated with visual images and music, will attempt to dramatize and explain those developments. Most of the ideas we associate with the modern world, including democracy and individual liberty, had their origins in these years, though older philosophical and religious concepts remained influential. Far from being an “Age of Reason,” the period was an age of passionate extremes, and its literature includes slashing satire, sparkling stage comedy, wicked obscenity, and profound meditations on human nature. For history majors, this course will provide some exposure to the rich political and social texture of this period, as well as an example of the usefulness of cultural evidence in understanding political and social history. For English majors, it will provide a basic introduction to some major texts, as well as a solid grounding in the historical events reflected in those texts. Authors include John Dryden, Thomas Hobbes, John Wilmot (Earl of Rochester), George Etherege, John Locke, Aphra Behn, Mary Astell, Jonathan Swift, Daniel Defoe, Joseph Addison, Alexander Pope, Bernard Mandeville, Richard Steele, John Gay, Eliza Haywood, James Thomson, and Henry Fielding.

Course requirements: Each student must present two well-planned oral presentations, designed to direct and encourage discussion. I am preparing a schedule of assignments matching your names to class meetings, which I shall post soon on the course website. You are responsible for presenting on the days to which you are assigned. Although you need not write out and read a formal paper, I do expect you to prepare these presentations carefully, and to stay within the prescribed time limit, which is 5–8 minutes. When you make your oral presentation, please bring to class copies for everyone of a one–page handout. This handout should outline your main points, list your sources, and offer suggestions for further reading. Try not to have your handout simply be a script from which you read; that makes for a boring performance. We’ll use each presentation to start a conversation about some aspect of the reading; you can help this process by concluding your presentation with some interesting questions for discussion. If you want help in preparing an oral presentation, make an appointment to see me during my office hours.

In addition to the oral presentations described above, there will be two kinds of occasional brief assignments requiring you to bring one page of writing to class—research assignments and observation/question assignments. See the supplementary syllabus for details of these assignments.

On Friday March 3, you must either turn in a short analytical paper (2000 words) or take a midterm examination; at the end of the course, you must either turn in a substantial term paper (4000 words) or take a final examination. Detailed suggestions about the papers will appear in the supplementary syllabi, as will sample examination questions.

Course Policies:
1. Attendance is required. Missing a class will put you behind, and impoverishes the experience of the other students.
2. All required reading is to be done before the class in which it is to be discussed. Depending on your background and speed, some of the assignments in prose and drama may take you more time, and some of the poetic assignments may appear to take less time (though poetry generally requires slow, careful, and repeated reading).

3. My expectations about the quality of written work for this course are high. I shall pass out a handout on writing prose well before you begin preparing the first paper, with the hope that you will read it and heed its advice. Subsequent papers repeating mechanical errors noted on earlier papers will be penalized. Although I understand that prose rapidly composed in examinations may not be as polished as prose submitted in finished papers, I nonetheless expect clear and coherent writing on examinations as well.

4. The due dates for the papers printed on the syllabus are firm. If you have not produced a paper by the due date, you must take the examination. I approve extensions only in cases of illness or family emergency. I am unlikely to give Incompletes.

5. You must accurately document all secondary reading. That means that any book or article or website you looked at must appear in your bibliography, with a full and correct citation, and that books and articles from which you drew ideas must be footnoted appropriately. Plagiarism is a heinous offense; I will not tolerate it in this or any course. Boston University’s Academic Conduct Code is available at http://www.bu.edu/academics/resources/academic-conduct-code/.

6. Weighting of assignments in determining final mark: oral presentations = 15%; occasional brief assignments = 20%; short analytical paper or midterm = 20%; term paper or final examination = 30%; class participation = 15%. Note the high fraction assigned to class participation. You can improve your performance in this course by speaking often in class, and you will not do well if you remain passive and silent.

Access to Reading:
All required or recommended reading will come from either 1) textbooks for this course, available for purchase at Barnes and Noble, or 2) primary sources accessible through links provided in the supplementary syllabi, or 3) short texts mounted to the course website. You must bring either a paper or an electronic copy of each day’s reading to class in order to follow the discussion.

Required books:

Access to Instructor:
My office is Room 232 in the English Department building, 236 Bay State Road. I’ll have walk-in office hours from **1:30–3:00 p.m.** on Wednesdays in my office. It is also possible to make an
appointment to see me on other days. The very best way to contact me is by using e-mail: winnjama@bu.edu.

Basic Syllabus (a skeletal outline, which will be fleshed out by supplementary syllabi giving details of each class).

January
History Reading: Hill, Century of Revolutions, “Narrative of Events 1603–1640.”

M 23. The Restoration.
Literary reading: John Dryden, Astraea Redux.

W 25. Dreams of Empire.
Literary reading: Dryden, The Indian Emperour.
*Observation/Question assignment due.

F 27. War and Fire.
History reading: Pepys, Diary, selections on naval battles of 1665–1667 and the Great Fire of 1666.
Literary reading: Dryden, Annus Mirabilis.

M 30. The Mind and its Uses
History reading: Thomas Hobbes, Leviathan (selections).
Literary reading: John Wilmot, Earl of Rochester, “A Satire against Reason and Mankind.”

February
History reading: Character of Charles II by George Savile, Marquis of Halifax; Selections from Pepys’s Diary.
Literary reading: libertine poems by Rochester, Charles Sackville (Lord Buckhurst), George Etherege, and Aphra Behn.
*Research assignment due.

Literary reading: Etherege, The Man of Mode.

M 6. The Exclusion Crisis (Part 1).
W 8. The Exclusion Crisis (Part 2).
  Dryden, Absalom and Achitophel, “To the Reader,” ll. 1–490.

F 10. The Exclusion Crisis (Part 3).
Literary reading: Dryden, Absalom and Achitophel, contd.
*Observation/Question assignment due.

M 13. The Reign of James II
History reading: W.A. Speck, James II (selected chapters).
Literary reading: Aphra Behn, Pindarick Poem on the Coronation.
Musical listening assignment: Luis Grabu, selections from Albion and Albianus.

W 15. The Revolution of 1688
History reading: Gilbert Burnet, History of his own Time (selections); Memoirs of Mary (selections).
Literary Reading: Dryden, Don Sebastian

F 17. Sense Impressions.
History reading: John Locke Essay Concerning Human Understanding (selections).
Literary reading: Dryden, King Arthur.
Musical listening assignment: Henry Purcell, music for King Arthur.

M 20. Holiday; no class

History reading: Mary Astell, A Serious Proposal to the Ladies, selections;
Literary reading: Behn, “To Mr. Creech.”
*Research assignment due.

History reading: Hill, Century of Revolutions, “Narrative of Events, 1688-1714.”
Literary reading: Jonathan Swift, Tale of a Tub.


M 27. The War in Europe.
History reading: primary and secondary accounts of the Battle of Blenheim.
Literary reading: Addison, The Campaign; Phillips, Blenheim
*Observation/Question assignment due.

March
W 1. Politics and Economics.
F 3. Turn in paper or take mid-term examination.

SPRING HOLIDAY

Musical listening assignment: Handel, selections from *Rinaldo*.

W 15. The Treaty of Utrecht.
History reading: [Swift,] *A New Journey to Paris, Together with some Secret Transactions between the Fr·h K·g, and an Eng·Gentleman . . . Translated from the French.*

F 17. Political drama.
Literary reading: Addison, *Cato*.

M 20. Literature and Society.
Literary Reading: Pope, *The Rape of the Lock*

*Research assignment due.*

Literary Reading: Defoe, *Robinson Crusoe*

M 27. Conversion and Colonialism.
Literary Reading: Defoe, *Robinson Crusoe*, contd.

Literary Reading: Eliza Haywood, *Fantomina*
*Observation/Question assignment due.*

F 31. Political and Social Satire.

April

M 3. Philosophical Satire.
Literary Reading: *Gulliver’s Travels*, Books 3–4

W 5. Thieves and Ministers (Part 1).
History Reading: Selected primary accounts of the career of Robert Walpole.
Literary Reading: John Gay, *The Beggar’s Opera*. 
F 7. Thieves and Ministers (Part 2).

*Observation/Question assignment due.*

W 12. The “Patriot” Opposition.
History Reading: Bolingbroke, “The Idea of a Patriot King.”
Literary Reading: Fielding, *The Historical Register*.

F 14. Political Satire.
Literary Reading: Pope, *Epistle to Augustus*, *Epilogue to the Satires*.

M 17. Holiday; NO CLASS

W 19. The Country and the City (Part 1).
History Reading: Raymond Williams, *The Country and the City*, selected chapters.


M 24. The ’45.
History Reading: selected primary documents on the Jacobite invasion of 1745.
Literary Reading: William Collins, “How Sleep the Brave.”
*Research assignment due.*

Literary Reading: *Tom Jones*, Books 7–9.

*Tom Jones*, Books 10–12.

May

M 1 The Country and the City (Part 2).
History Reading: Raymond Williams, *The Country and the City*, selected chapters.

W 3 The Rise of Sentiment.
Literary Reading: *Tom Jones*, Books 16–18; selected poems by Edward Young, William Collins, Thomas Gray.

Official Examination Date: Turn in term paper or take final examination.