



Caspar David Friedrich, *The Wanderer* (1818).  
Oil on canvas, Kunsthalle, Hamburg.

## English 3321: British Romanticism

# *Do You Want A Revolution?*

Dr. Monica Smith Hart

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### Fall 2010

**Office:** Classroom Center 319J  
**Office Hours:** Tuesday and Thursday, 8:00 a.m. – 10:30 a.m.  
CST or by appointment.  
**Email:** Use Coursemail on WTClass  
**Class Time:** Tuesday & Thursday, 1:00 p.m. - 2:15 p.m.

### COURSE DESCRIPTION

The generation which commences a revolution rarely complete it. Habituated from their infancy to passive submission of body and mind to their kings and priests, they are not qualified when called on to think and provide for themselves; and their inexperience, their ignorance and bigotry make them instruments often in the hands of the Bonapartes and Iturbides to defeat their own rights and purposes.

~ Thomas Jefferson to John Adams

Milton! Thou should'st be living at this hour:  
England hath need of thee: she is a fen  
Of stagnant waters: altar, sword, and pen,  
Fireside, the heroic wealth of hall and bower,  
Have forfeited their ancient English dower  
Of inward happiness.

~ William Wordsworth, "London, 1802"

In honoured poverty thy voice did weave  
Songs consecrate to truth and liberty,—  
Deserting these, thou leavest me to grieve,  
Thus having been, that thou should cease to be.

~ Percy Bysshe Shelley, "To Wordsworth"

The works of Romantic art, like the works of any historical moment, "transcend" their particular socio-historical position only because they are completely incorporated to that position, only because they have localized themselves. In this fact we observe that paradox fundamental to all works of art [. . .]: that such works transcend their age and speak to alien cultures because they are so completely true to themselves, because they are time and place specific, because they are—from our point of view—*different*.

~ Jerome J. McGann, *The Romantic Ideology: A Critical Investigation*

Our explorations of Britain's Romantic period will be shaped by a set of provocative questions: What is Romanticism? How are we to define this literary period—in terms of a distinctive genre? Historical events? Particular writers or concerns? What makes these works “Romantic,” and how do we know? In attempting to answer these questions, we will read verse, novels, and non-fiction prose, studying Romanticism as a revolutionary period in social, political, and literary terms. We will consider a variety of works: two novels, *Frankenstein* and *Northanger Abbey*; selections from the “Big Six” Romantic poets (Wordsworth, Coleridge, Blake, Byron, Shelley, Keats), as well as lesser known but nonetheless important poets like Charlotte Smith and Robert Bloomfield; and an assortment of non-fiction texts, particularly those surrounding the French Revolution and those charting the development of poetic theory across the period.

## COURSE STUDENT LEARNING OUTCOMES

Upon satisfactory completion of ENGL 2321, students should:

- Develop an understanding of Romantic poetic culture and its relationship to social and historical context;
- Understand the fundamentals of prosody;
- Discuss and write critically about genre, period, and authors;
- Employ literary terminology correctly;
- Independently develop a narrative that accounts for the variety, scope, and relative importance of different writers, texts, forms, and modes across the period.

## REQUIRED TEXTS

**Purchase the editions specified below. Other editions are unacceptable**, for they will not contain necessary introductions and appendices—or, in the case of *Frankenstein*, may be the 1831 edition instead of the original 1818 text, and this may or may not be readily apparent in your edition. If you attempt to use another anthology instead of the Mellor and Matlak, you may have different versions of the poems than the ones we are reading for class. So, TAKE THE SYLLABUS TO THE BOOKSTORE AND VERIFY THAT YOU HAVE THE CORRECT EDITION BEFORE PURCHASING. I'd certainly check online for price deals, but be careful to check shipping costs and delivery times (sometimes up to three weeks if shipped via media mail).

- *British Literature 1780-1830*. Eds. Anne Mellor and Richard Matlak. **Harcourt Brace & Co.** ISBN 0-15-500260-0
- Austen, Jane. *Northanger Abbey*. Ed. Claire Grogan. 2<sup>nd</sup> edition. **Broadview**, 2002. ISBN: 1-55111-479-8
- Shelley, Mary. *Frankenstein: The Original 1818 Text*. Eds. D. L. Macdonald and Kathleen Scherf. 2nd edition. **Broadview**, 2000. ISBN:1-55111-308-2.
- M.H. Abrams' *Glossary of Literary Terms* (if you have an older version of Abrams, the seventh or eighth edition, that will be fine; otherwise you should purchase the edition I ordered)
- Readings available on WT Class

## ASSIGNMENTS AND REQUIREMENTS

**Reading Assignments** are substantial and demanding. Look ahead on the Weekly Schedule and plan to start reading long works early.

**Quizzes** will vary from a quick, four or five line response to a question or prompt to a short reading comprehension quiz to a detailed analysis of a particular passage. These quizzes will be assessed according to the degree of engagement the student demonstrates with the question or assignment. Quizzes cannot be made-up.

**Memorization Projects:** Twice during the semester students will select 14-20 consecutive lines of verse recite them to me. Students may not choose two sets of lines from the same poem or two poems by the same author.

**Short Papers** will be due four times during the semester.

- Papers should be typed, one full page, single spaced (using Times New Roman 12 pt. font and 1" margins). Papers may cover one work in detail, or the response may address compelling connections between several texts. Some topics will be assigned, while others will be at the student's discretion.
- Papers will earn points for demonstrating the following: the student's significant and close engagement with the reading(s); detailed, notable textual analysis; original thought and critical reaction grounded in the text; observations that build on and go beyond class discussion.
- Papers will be penalized for the following: weak, sloppy, or insubstantial analysis; repetition of class discussion; lack of engagement with work; analysis based on vague assertions rather than close reading; remarks off-topic or not grounded in the text.
- The only materials that should be used in preparing the short papers are the assigned readings and a dictionary. No secondary sources of any kind, whether from journals, books, or the internet, should be used. I am interested in your interpretations, not someone else's.

**The Critical Essay** should be 5-8 pages. Paper topics will be distributed via WTClass several weeks before the due date. The critical essay should adhere to all the conventions of formal academic prose, following the guidelines specified by MLA. The essay must be your own original work and must be written specifically for this class. If you have questions about the ethics or mechanics of acknowledging another person's writings or ideas, please see me. Papers must be uploaded as .doc files in the appropriate WTClass dropbox in order to be graded. I will not accept papers sent as email attachments.

**Exams:** Exams will consist primarily of identifications; short answers and objective questions may also appear. Alternate testing dates are not available, and make-ups will only be allowed under the most extreme circumstances—circumstances documented and verified by the Office of Student Services. If a student cannot provide the appropriate documentation within five business days of the missed exam, s/he will receive a zero.

**Final Exam:** The final exam will be a comprehensive essay examination. Alternate testing dates/arrangements are not available, and make-ups will only be allowed under the most extreme circumstances—circumstances documented and verified by the Office of Student Services.

## SUBMITTING ASSIGNMENTS

Late assignments will lose ONE LETTER GRADE (the equivalent of 10 points) per **business day, NOT per class day**. Thus, if an assignment that was due on Tuesday is submitted on Thursday, the final grade will lose 20 points for lateness.

Assignments that are not submitted in the assigned format or in the proper place (e.g. hard copy in class, via WTClass, etc.) will not be graded until the work is resubmitted in the correct manner.

Each student is held responsible for all assignments. If a previously scheduled event coincides with an exam or due date, a written request for an extension or make-up date will be considered. All such requests must be submitted prior to the date in question.

Any requests for extensions based on illness or family emergency must be accompanied by written documentation verified by the Office of Student Services. All make-ups and extensions are at the instructor's discretion.

## COMPUTER ACCESS

Students are expected to check email daily and the WTClass course page several times a week. It is the student's responsibility to secure reliable, up-to-date, working computer equipment.

**IMPORTANT:** Please note that since "The printer wouldn't work," "Something's wrong with my disk," and "I don't know what happened—I saved it but now it's not there" have become the 21st century versions of "The dog ate my homework," **computer hardware, software, or printer malfunction/failure of any kind will not excuse missed, late, or incomplete work**. Remember: start each assignment promptly; save early, save often, and in multiple formats (hard drive and flash drive or email to yourself); print early, print often.

## CONFERENCES, EMAIL ACCESS, AND CONTACT INFORMATION

**Conferences:** I will hold office hours on Tuesday 8:00 a.m.-10:30a.m. and by appointment. I encourage you to take advantage of these times.

**Email Access:** I check course email during **regular business hours only** (Monday-Friday, 9:00 a.m. – 5:00 p.m.). Thus, if you email me at midnight, do not expect a response before the next morning during business hours. I do not check email or hold office hours on weekends. Therefore, if you email me at 9:00 p.m. on Friday evening, do not expect to hear back from me until Monday morning.

**Voicemail:** Please note that voicemails left for me at my office number will be returned via email. If you email me via WTClass, the return email may go to your regular WT email account, so make sure to check both WTClass and your regular email account frequently.

## ACADEMIC HONESTY

All students are expected to demonstrate the highest standards of honesty and integrity in every phase of their academic careers.

All work must be written/prepared specifically for this course.

WTAMU is committed to maintaining the integrity of the university academic mission as defined in the Academic Integrity Code (<http://www.wtamu.edu/administrative/ss/code/appendix1.htm>).

The instructor may exercise the integrity process by submitting student work to Turnitin, a commercial plagiarism detection software device that assists in preventing plagiarism. All documents submitted to Turnitin will remain the restricted Turnitin.com database for the purpose of comparison and detection of plagiarism of future submissions. Use of Turnitin (<http://www.turnitin.com>) is subject to the licensing agreement between Turnitin and WTAMU.

Any instance of suspected academic dishonesty will be reported to the Office of the Vice President of Academic Affairs. Students are responsible for informing themselves of all university regulations concerning academic honesty. For more information, please see the Code of Student Life, Appendix III (<http://www.wtamu.edu/administrative/ss/code/index.htm>)

## ACCESS STATEMENT

If you need adaptations or accommodations because of a disability (i.e., physical, mental, psychological, learning) or have emergency medical information to share with me, please let me know as soon as possible. West Texas A&M University seeks to provide reasonable accommodations for all qualified persons with disabilities. This University will adhere to all applicable federal, state and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal educational opportunity. It is the student's responsibility to register with Student Disability Services (SDS) and to contact faculty members in a timely fashion to arrange for suitable accommodations. The SDS Office is located in the Classroom Center Room 106, and their phone number is 806-651-2335.

## GRADING

GRADING PERCENTAGES		GRADING SCALE	CONVERTING LETTER GRADES TO NUMERICAL EQUIVALENT	
Quizzes and Short Writings	20%	<b>Excellent</b> work will earn an A (90-100).	A+ = 98	C+ = 78
Memorizations	5%	<b>Good</b> work will earn a B (80-89.99).	A = 95	C = 75
Short Papers	20%	<b>Average</b> work will earn a C (70-79.99).	A- = 90	C- = 70
Critical Essay	15%	<b>Fair</b> work will earn a D (60-69.99).	B+ = 88	D = 65
Exams (2)	25%	<b>Poor</b> work will earn an F (0-59.99).	B = 85	D- = 60
Final Exam	15%		B- = 80	F = 59 or below. As marked. Work not submitted entered as 0.

## WEEKLY SCHEDULE

**Subject to change.** The most up-to-date version will be available on WTClass under Lessons > Weekly Schedule. It is the student's responsibility to stay informed and up-to-date with any changes.

Tuesday	Thursday
<p><b>August 31: Introduction to class</b></p>	<p><b>September 2: Defining "Romanticism"</b>  <b>Required:</b> Read "Periods of English Literature," "Neoclassic and Romantic," and "The Romantic Period" (WT Class)</p>
<p><b>September 7: Lyric and Ballad</b>  <b>Required:</b> William Wordsworth's Preface to <i>Lyrical Ballads</i> (573), "The Thorn" (567), "Tintern Abbey" (571); "Lyric," "Ballad," and "Poetic Diction" (Abrams)</p>	<p><b>September 9: "Spots of Time"</b>  <b>Required:</b> Wordsworth: <i>The Two-Part Prelude</i> of 1799 (624)  <b>Recommended:</b> excerpts from <i>The Prelude</i>, Book Fifth through Book Thirteenth, 1805 (635)</p>
<p><b>September 14: Coleridge's Conversation Poem</b>  <b>Required:</b> "Frost at Midnight" (697); "The Eolian Harp" (760)  <b>Recommended:</b> excerpts from <i>Biographia Literaria</i> Chapters 1, 4, 13 (745)  <b>First Short Paper DUE</b></p>	<p><b>September 16: Coleridge's Mystery Poem</b>  <b>Required:</b> "Kubla Khan" (729); "Fancy and Imagination" (Abrams)  <b>Recommended:</b> excerpt from <i>Biographia Literaria</i> Chapter 14 (750); John Keats, "Eve of St. Agnes" (1279)</p>
<p><b>September 21: Introduction to the French Revolution</b>  <b>** SEE IMPORTANT NOTE BELOW **</b>  <b>Required:</b> Online WTClass video lecture entitled "The French Revolution and the Rights of Man."            No class meeting. Instructions available on WTClass.</p>	<p><b>September 23: French Revolution &amp; Rights of Man</b>  <b>Required:</b> "The French Revolution and the Rights of Man" (9-12)</p>
<p><b>September 28: French Revolution &amp; Rights of Man</b>  <b>Required:</b> Edmund Burke, from <i>Reflections on the Revolution in the France</i> (13-19)  <b>Recommended:</b> Wordsworth, <i>The Prelude</i> books 9, 10 (643 and 646); "London, 1802" (599); Percy Bysshe Shelley, "Feelings of a Republican on the Fall of Bonaparte" (1062); "To Wordsworth" (1062)  <b>First Memorization DUE this week</b></p>	<p><b>September 30: French Revolution &amp; Rights of Man</b>  <b>Required:</b> Mary Wollstonecraft, from <i>A Vindication of the Rights of Men</i> (20-24); Thomas Paine, from <i>The Rights of Man</i> (25-28); Thomas Babington Macaulay, from "A Speech Delivered in the House of Commons on the 2<sup>nd</sup> of March, 1831" (29-30)  <b>Recommended:</b> Wollstonecraft, excerpt from <i>Vindication of the Rights of Woman</i> (371); Blake, <i>Visions of the Daughters of Albion</i></p>

<p><b>October 5: “Nature will be answered”</b>  <b>Required:</b> Robert Bloomfield, excerpts from <i>The Farmer’s Boy</i> (WT Class); “Pastoral” (WT Class) Anna Letitia Barbauld, “To a Little Invisible Being [. . .]” (187); Ann Cromarty Yearsley, “To Mr. R_____” (262), “To the Same [Stella]” (262); Elizabeth Hands, “A Poem On the Supposition of an Advertisement [. . .]” (WT Class); “A Poem On the Supposition of the Book Having Been Published and Read” (WT Class); Christian Milne, “Preface” (WT Class), “On a Lady” (WT Class)</p> <p><b>Second Short Paper DUE</b></p>	<p><b>October 7: “Without contraries there is no progression”</b>  <b>Required:</b> Blake, from <i>Songs of Innocence</i>: “Introduction”; “The Chimney Sweeper”; “Infant Joy”; “The Blossom”; from <i>Songs of Experience</i>: “Introduction”; “The Chimney Sweeper”; “Infant Sorrow”; “The Sick Rose”; <i>Songs of Innocence</i> title page and frontispiece (just after 296); <i>Songs of Innocence and of Experience</i> colorplates; visit and explore the <a href="#">Blake Digital Text Project</a>; visit and explore the <a href="#">Blake Archive</a></p> <p><b>Recommended:</b> anthology text as well as online colorplates of <i>The Marriage of Heaven and Hell</i> (287); <i>Book of Thel</i> (paying particular attention to colorplate in Mellor and Matlak)</p>
<p><b>October 12: EXAM ONE</b></p>	<p><b>October 14: Romantic Sonnets</b>  <b>Required:</b> Wordsworth, “The world is too much with us” (596); Charlotte Smith, Sonnets I, XLIII, and LXX (227-229); “Sonnet” (Abrams)</p>
<p><b>October 19: Pains of Sleep</b>  <b>Required:</b> DeQuincey, excerpts from <i>Confessions of an Opium Eater</i> (848)</p> <p>Recommended: Coleridge, “Pains of Sleep” (730)</p>	<p><b>October 21: “And from his native land resolved to go”</b>  <b>Required:</b> Byron: <i>Childe Harold’s Pilgrimage</i>, Canto I.1-10, Canto III.1-16, 97; Canto IV.1-26, 184-185</p> <p><b>Recommended:</b> Wollstonecraft, <i>Letters Written during a Short Residence [. . .]</i> (420); Mary Shelley, <i>History of a Six Weeks’ Tour</i> (1324)</p>
<p><b>October 26: Byronic Hero/Creature/Monster</b>  <b>Required:</b> Mary Shelley: <i>Frankenstein</i> (Vol. I); “Novel” and “Gothic” (Abrams)</p>	<p><b>October 28: Byron’s “Dramatic Poem”</b>  <b>Required:</b> Byron: <i>Manfred</i> (927)  <b>Recommended:</b> “Darkness” (919); “When we two parted” (900)</p>
<p><b>November 2: Byronic Hero/Creature/Monster</b>  <b>Required:</b> Mary Shelley: <i>Frankenstein</i> (Vol. II)  <b>Recommended:</b> 1798 “Rime of the Ancient Mariner” in <i>Lyrical Ballads</i> (698); 1817 “Rime of the Ancient Mariner” in <i>Sibylline Leaves</i> (734)</p> <p><b>Third Short Paper DUE</b></p>	<p><b>November 4: “While yet a boy I sought for ghosts”</b>  <b>Required:</b> Percy Bysshe Shelley, “Hymn to Intellectual Beauty” (1065); “Mont Blanc” (1063); <i>Defense of Poetry</i> (1167)</p> <p><b>Recommended:</b> “Ozymandias” (1066)</p>

<p><b>November 9: Byronic Hero/Creature/Monster</b>  <b>Required:</b> Mary Shelley: <i>Frankenstein</i> (Vol. III)</p> <p><b>Second Memorization DUE this week</b></p>	<p><b>November 11: Negative Capability</b>  <b>Required:</b> Keats: Letter to Richard Woodhouse 27 October 1818 (1266); Letter to George and Tom Keats 21, 27 (?) December 1817 (1262); "Ode to Nightingale" (1296); "Ode to Psyche" (1295); "Ode on a Grecian Urn" (1297)</p> <p><b>Recommended:</b> Thomas Hardy, "The Darkling Thrush" (WT Class)</p>
<p><b>November 16: The Improvisatrice</b>  <b>Required:</b> Letitia Elizabeth Landon (L.E.L.), "Erinna" (1381)  <b>Recommended:</b> L.E.L., "Sappho's Song" (1379); "Love's Last Lesson" (1386); "The History of a Child" (1394)</p>	<p><b>November 18</b>  <b>** SEE IMPORTANT NOTE BELOW **</b>  <b>(Not) Born to be a Heroine</b>  <b>Required:</b> Jane Austen, <i>Northanger Abbey</i> Chapters 1-6; excerpt on The Gothic (WT Class); Online WTClass video lecture.</p> <p><b>Fourth Short Paper DUE</b></p>
<p><b>November 23: (Not) Born to be a Heroine</b>  <b>Required:</b> Austen, <i>Northanger Abbey</i> Chapters 7-end.</p>	<p><b>November 25: THANKSGIVING HOLIDAYS</b></p>
<p><b>November 30: Workshop Critical Essay</b>  Bring <b>TWO</b> copies of a full, typed draft to class. Students without drafts will be dismissed and counted absent for the day.</p>	<p><b>December 2: Exam Two</b></p>
<p><b>December 7: Critical Essay DUE</b>  Review for Final Exam</p>	

**Final Exam Date/Time TBA**

**\*\* IMPORTANT NOTE \*\***

Classes on September 21 and November 18 will be conducted online via WTClass. I will be away at professional meetings on those days. Further details are available online.

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