



English 6354: English Romanticism

Dr. Monica Smith

Fall 2007

COURSE DESCRIPTION: This course surveys literature written during the years 1780-1830 in England, with major emphasis on poetry, but with attention also to prose fiction, letters, and political and literary essays. While the majority of our semester will be devoted to the “Big Six”—Wordsworth, Coleridge, Blake, Byron, Shelley, and Keats—we also will pay careful attention to other significant figures as well: Charlotte Smith, Mary Shelley, Jane Austen, and others. As with any course surveying such a rich, diverse literary period, we will find ourselves grappling with fundamental questions of periodization, historical context, and the canon. Please be aware that this is an active, discussion-oriented class with substantial, demanding, readings. Students should come to class prepared to articulate and defend their own readings, both on paper and in person.

COURSE OBJECTIVES: Students should learn to analyze formal experiments in lyric and narrative in relation to their historical and cultural contexts; be able to formulate and reflect upon some of the philosophical and theoretical issues attendant upon the study of Romanticism; employ literary terminology correctly; understand the fundamentals of prosody; and undertake independent research and present their findings in prose and in presentations.

TEXTS:

Required: Purchase the editions specified below. Other editions are unacceptable, for they will not contain necessary introductions, appendices, parallel texts, and criticism. Take the syllabus to the bookstore and verify that you have the correct edition before purchasing.

- *Romanticism: An Anthology*. 3rd edition. Ed. Duncan Wu. Oxford: Blackwell, 2006. ISBN: 1-4051-2085-1
- Abrams, M. H.. *A Glossary of Literary Terms*. 8th edition. Thomson-Wadsworth: 2005. ISBN: 1413004563 (if you have an earlier edition of Abrams, the 6th or 7th, that should be fine)
- Austen, Jane. *Pride and Prejudice*. Ed. Donald J. Gray. 3rd edition. New York: W. W. Norton, 2001. ISBN 0-393-97604-1
- Gibaldi, Joseph. *MLA Handbook*. 6th edition. ISBN: 9780873529860.
- Shelley, Mary. *Frankenstein*. Ed. Paul J. Hunter. New York: W. W. Norton, 1996. ISBN: 0393964582.
- WTClass: Course materials available via WTClass.

To access course materials online:

1. Go to <http://www.wtonline.wtamu.edu>
 2. Login with your WTAMU username and password.
 3. Find our course. Click on this link.
- Materials on Course Reserve at Cornette Library. Some items are on electronic reserve, and you will need a password to access these materials. The password is _____.

Optional: “Optional” indicates exactly what one would suspect: I’ve ordered copies of these texts for you to examine and decide if you’d like to add to your library. In class, we’ll discuss why I’ve ordered these particular editions.

- *Burke, Paine, Godwin, and the Revolution Controversy*. Ed. Marilyn Butler. Cambridge: 1984. ISBN: 0521286565.
- *The Cambridge Companion to British Romanticism*. Ed. Stuart Curran. Cambridge: 1993. ISBN: 0521421934.
- *A Companion to Romanticism*. Ed. Duncan Wu. Blackwell: 1999. ISBN: 0631218777.

- Blake, William. *The Complete Poetry and Prose of William Blake*. Ed. David V. Erdman. Revised edition. Anchor, 1997. ISBN: 0385152132.
- Blake, William. *William Blake: The Complete Illuminated Books*. Ed. David Bindman. Thames and Hudson, 2001. ISBN: 0500282455.
- Byron, George Gordon. *Lord Byron: The Major Works*. Ed. Jerome McGann. Oxford UP: 2000. ISBN: 0192840401.
- Coleridge, Samuel Taylor. *Samuel Taylor Coleridge: The Major Works*. Ed. H. J. Jackson. Oxford: 2000. ISBN: 0192840436.
- Shelley, Mary. *The Last Man*. Ed. Morton Paley. Oxford: 1998. ISBN: 0192838652.
- Shelley, Percy Bysshe. *Shelley's Poetry and Prose*. 2nd edition. Ed. Don Reiman and Neil Fraistat. New York: W. W. Norton, 2002. ISBN: 0393977528.
- Smith, Charlotte. *The Old Manor House*. Broadview: 2002. ISBN: 1551112132.
- Wollstonecraft, Mary. *Vindication of the Rights of Woman and The Wrongs of Woman, or Maria*. Ed. Anne Mellor. Longman: 2006. ISBN: 0321182731.
- Wordsworth, William. *The Prelude: 1799, 1805, 1850*. Ed. Jonathan Wordsworth, M. H. Abrams, Stephen Charles Gill. New York: W. W. Norton, 1978. ISBN: 039309071X
- **Note:** Norton has a Norton Critical Edition of Keats's works set for publication in December 2007.

ASSIGNMENTS AND REQUIREMENTS:

Readings are substantial and demanding. The study of poetry in particular demands careful, multiple readings. Skimming will not suffice and may in fact do more harm than good. Those students without much prior experience studying verse should allow themselves extra time to prepare for classes.

In-class Writings (15% of final course grade, along with WTONline Blog) will vary from response to a general question or prompt about the primary or secondary readings to a detailed analysis of a particular passage. These writings will be assessed according to the degree of engagement the student demonstrates with the question and the assigned readings. These writings cannot be made-up and may be administered at any point during the class period.

WTClass Discussion Board (15% of final course grade, along with In-class Writings): Frequent, enthusiastic, and productive participation in our course discussion board is expected of every student, as the weighting of this course component in the overall grading scale should indicate. My reasoning here is simple: we have less than three hours a week together to discuss, wrestle with, and try to come to an understanding of rich and complicated works, a meager allotment of time in the overall scheme of things. At the end of the third week of classes, I will give each student an evaluation of his/her discussion board participation.

Response Papers (30% of final course grade) will be due seven times during the semester on class days of the student's choosing. At least three responses must be completed, however, no later than October 3. Papers should be one single-spaced page (Times New Roman 12 pt. font, 1" margins on all sides). The response paper should address the assigned readings for that week. Responses may cover one work in detail, or the response may address compelling connections between several texts.

- Students should upload their papers to the appropriate week's dropbox. Please note that dropboxes will be open for one week only, running Wednesday-Wednesday (e.g. the dropbox for Week Two will open on Wednesday, August 29, the first day of class, and will close one week later on Wednesday, September 2, the day we discuss Week Two readings in class). Late response papers will not be accepted. Failure to upload the paper in a timely manner is not an acceptable excuse.
- Responses 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.
- Responses 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 response 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.

Analysis of Secondary Sources and Presentation (20% of final course grade): A concise (8-10 pages) summary and analysis of two essays or book chapters, focused not only on the pieces/central arguments, but on their sources, theoretical underpinnings, and potential usefulness. I will assign one of the sources as a reading for a particular week; you will determine the second. Choose the most stimulating, challenging work you can find. Additional information available via WTClass.

Critical Essay (25% of final course grade) and Conference Presentation (10% of final course grade): These two large assignments work together and will be broken down into a sequence of assignments: an abstract suitable for a Romanticism conference; a conference panel proposal and presentation with two other classmates; a 20-25 page paper which you will submit to me and also cut down for a conference-length presentation (8-10 minutes). Detailed information for these components available via WTClass.

ATTENDANCE: Graduate students should attend every class meeting. Failure to do so will be reflected in the final course grade. Graduate students who miss more than two classes should not expect to pass the course.

SUBMITTING ASSIGNMENTS: With the exception of in-class writings, all written work will be submitted via WTClass. Late assignments will lose one letter grade per business day, **not** class day, and in some instances, late work will not be accepted at all. Do not leave papers in my mailbox or send them via email. Each student is held responsible for all assignments, regardless of her/his class attendance on the day the assignment is made. 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 and the course webpage daily. Students are responsible for securing working computer equipment; labs are available on campus. Please note that since "I couldn't upload it," "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, software, or printer malfunction/failure of any kind will not constitute a valid excuse for missed, late, or incomplete work. Remember: save early, save often (and in multiple formats); print early, print often.

CONFERENCES: Office hours are Tuesday 1-4 or by appointment. You are always welcome to drop by during office hours.

ACADEMIC HONESTY: All students are expected to demonstrate the highest standards of honesty and integrity in every phase of their academic careers. Any instance of suspected academic dishonesty will be reported to the Head of the Department of EPML and to the Office of the Vice President of Academic Affairs. Any graduate student who plagiarizes any course assignment will fail the class. 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), have emergency medical information to share with me, or need special arrangements in case the building must be evacuated, please make an appointment with me 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.

GRADING:

Response Papers (7 in all)	30%
WTclass Discussion Board and In-class writings	15%
Analysis of Secondary Sources (paper and presentation)	20%
Critical Essay	25%
Conference Presentation (including individual abstract, panel proposal, and presentation)	10%

Grading Scale:

Excellent work will earn an A (90-100).

Good work will earn a B (80-89.99).

Average work will earn a C (70-79.99).

Fair work will earn a D (60-69.99).

Poor work will earn an F (0-59.99).

A = 95

A- = 90

B+ = 88

B = 85

B- = 80

C+ = 78

C = 75

C- = 70

D+ = 68

D = 65

D- = 60

F = (as marked; work not submitted marked as 0)

DAILY SCHEDULE: Subject to change. The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary. The current version of the syllabus will be available online. Although not listed below, students should read the biographical introduction for each author. Some items are printed as parallel texts and are so noted below. Students should read and be prepared to discuss both versions. Unless otherwise noted, readings can be found in *Romanticism: An Anthology* (ed. Wu).

Week One August 29	Introduction to course
Week Two September 7	Primary Texts: William Wordsworth and Samuel Taylor Coleridge, 1798 edition of <i>Lyrical Ballads</i> (327-411); William Wordsworth, Preface to <i>Lyrical Ballads</i> (495). Criticism: Rand, Thomas. "Wordsworth's 'Tintern Abbey'." <i>Explicator</i> 52.3 (1994) [PDF available via MLA Bibliography] AND Mayo, Robert. "The Contemporaneity of the Lyrical Ballads." <i>PMLA</i> (1954): 486-522. [on electronic reserve]
Week Three September 12	Primary Texts: William Wordsworth, excerpts from <i>The Prelude: The Two-Part Prelude</i> (448-473), <i>The Five-Book Prelude</i> (543-546), <i>The Thirteen-Book Prelude</i> (549-570). Criticism: Wordsworth, Jonathan, "The Two-Part <i>Prelude</i> of 1799." Presenter: Kelly Evaluation of WTClass Discussion Board postings will be distributed this week
Week Four September 19	Primary Texts: Samuel Taylor Coleridge, "The Eolian Harp" (601); "This Lime-Tree Bower My Prison" [parallel text] (612); "Frost at Midnight" [parallel text] (624); excerpts from <i>Biographia Literaria</i> (691-694); "Rime of the Ancient Mariner" from <i>Sibylline Leaves</i> , pub. 1817 (694); "Kubla Khan" [parallel text] (619). Criticism: Magnuson, Paul. "The Politics of Frost at Midnight." <i>Wordsworth Circle</i> (1991): 3-11. [on electronic reserve] Presenter: Casey
Week Five September 26	Primary Texts: Charlotte Smith, <i>Elegiac Sonnets: The Third Edition</i> (83-100); <i>The Emigrants</i> (100-121). Criticism: 1. Zimmerman, Sarah. "'Dost Thou Know My Voice?': Charlotte Smith and the Lyric's Audience." <i>Romanticism and the Woman Poet: Opening the Doors of Reception</i> . [on electronic reserve] Presenter: Lisa 2. Either Labbe or Lokke. Specific choice TBA. Presenter: Derrick
Week Six October 3	Primary Texts: William Blake: <i>Songs of Innocence and of Experience</i> (179-206); <i>The Marriage of Heaven and Hell</i> (206-217); Blake's colorplates for these works (either in Optional <i>Complete Illuminated Works of William Blake</i> or via sources on WTClass). Criticism: Hilton, Nelson. "William Blake: <i>Songs of Innocence and of Experience</i> ." <i>A Companion of Romanticism</i> . Ed. Duncan Wu. [book on reserve] Presenter: Joyce At least three response papers must be completed by this week

<p>Week Seven October 10</p>	<p>Primary Texts: John Keats: The Odes (1393-1401); “Eve of St. Agnes” (1376); Letters (to Bailey 1349; to George and Tom 1350; to Reynolds 1352 and 1353; to Woodhouse 1375; to George and Georgiana 1376); <i>La Belle Dame Sans Merci</i> (1390).</p> <p>Criticism:</p> <ol style="list-style-type: none"> 1. Vender, Helen. “Truth the Best Music: The Ode on a Grecian Urn.” <i>The Odes of John Keats</i>. 111-152. [book on reserve] Presenter: Louis 2. Arseneau, Mary. “Madeline, Mermaids, and Medusas in ‘The Eve of St. Agnes’.” <i>Papers on Language and Literature</i> 33.3 (1997): 227-43. [PDF available via MLA Bibliography] Presenter: Robyn <p>1-2 page progress report for critical essay due; Panels due (members and tentative title/theme)</p>
<p>Week Eight October 17</p>	<p>Primary Texts: Percy Bysshe Shelley, “To Wordsworth” (1052); “Mont Blanc” (1075); “Hymn to Intellectual Beauty” (1071); <i>A Defence of Poetry</i> (1184); <i>The Mask of Anarchy</i> (1164).</p> <p>Criticism: Ferguson, Frances. “Shelley’s ‘Mont Blanc’: What the Mountain Said.” <i>Romanticism and Language</i>. Ed. Arden Reed. [on electronic reserve] Presenter: Carolyn</p> <p>Scholar’s Choice Nominations due</p>
<p>Week Nine October 24</p>	<p>Primary Texts: Mary Shelley: <i>Frankenstein</i></p> <p>Criticism: From the “Modern Criticism” section of the Norton <i>Frankenstein</i>:</p> <ol style="list-style-type: none"> 1. Spivak, Gayatri. “<i>Frankenstein</i> and a Critique of Imperialism.” Presenter: Mary Alice 2. Butler, Marilyn. “<i>Frankenstein</i> and Radical Science.” Presenter: Brandi
<p>Week Ten October 31</p>	<p>Primary Texts: George Gordon, Lord Byron: <i>Childe Harold’s Pilgrimage</i> Cantos 1-2 (WTClass), Canto 3 (852); <i>Manfred</i> (896).</p> <p>Criticism:</p> <ol style="list-style-type: none"> 1. Rawes, Alan. “<i>Childe Harold III and Manfred</i>.” <i>Cambridge Companion to Byron</i> [available on WTClass] Presenter: David 2. McVeigh, Daniel M. “<i>Manfred’s Curse</i>.” <i>SEL</i> 22.4 (1982): 601-12 [both <i>SEL</i> essays available as PDF files via MLA Bibliography] Presenter: Dawn
<p>Week Eleven November 7</p>	<p>Primary Texts: Byron: <i>Don Juan</i> Cantos I-II (933).</p> <p>Criticism:</p> <ol style="list-style-type: none"> 1. Stabler, Jane. “George Gordon, Lord Byron, <i>Don Juan</i>.” <i>A Companion of Romanticism</i>. Ed. Duncan Wu. 247-257. [book on reserve] Presenter: Susan 2. Marshall, L. E. ‘Words Are Things’: Byron and the Prophetic Efficacy of Language.” <i>SEL</i> 25.4 (1985): 801-22 [PDF available via MLA Bibliography] Presenter: Rikki

Week Twelve November 14	Primary Texts: Jane Austen, <i>Pride and Prejudice</i> Criticism: From the "Criticism" section of the Norton: <ol style="list-style-type: none"> 1. Nina Auerbach's "Waiting Together: <i>Pride and Prejudice</i>." Presenter: Jenny 2. Claudia Johnson's "<i>Pride and Prejudice</i> and the Pursuit of Happiness." Presenter: Jacque Conference Abstracts and Panel Proposals Due
Week Thirteen November 28	Primary Texts: Scholars' Choice TBA
Week Fourteen December 5	Presentations

Critical Essay Due no later than 5 p.m. on Wednesday, December 12 in the appropriate WTClass dropbox. The dropbox will close promptly at 5 p.m. I will reload papers with comments by 5 p.m. on Monday, December 17.