

LIT 446: Romantic Literature (3 Units)

Dr. Bettina Tate Pedersen

11:00-11:55 MWF Spring 2019
BAC 155



COURSE DESCRIPTION: A study of the poetry, fiction, non-fiction prose of the Romantic Age (1780-1830), focusing on issues of the French Revolution; the rights of women; the abolition of the slave trade and slavery; the rise of democracy, industrialization and science; the philosophy of art; and the rise of new literary forms such as the Greater Romantic lyric and the gothic.

Prerequisite: *College Composition*

Recommended: *LIT 250 & LIT 255*

EXTENDED COURSE DESCRIPTION: This course presents a broad overview of fiction, poetry, and non-fiction prose written during the years commonly referred to as the Romantic Age (1780-1830). We will read works by canonical and more marginalized authors. Taking a cultural studies approach to these authors and their texts, we will examine literature's function in representing and reinforcing cultural ideologies and in forming subjectivity. Class discussions will focus on specific social and cultural controversies during the era (the French Revolution, rights of woman, slavery/slave trade/abolition, society & political economy, science & nature, aesthetics) as they appear and are treated in the literature. In tracing changing responses to these controversies, we will explore the Romantic Age as a dynamic, multi-voiced era of ideological struggle and social change and as a forebear of our own cultural moment.

Point Loma Nazarene University
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BAC 116

Hours: M 3:00-4:00 or by appt.

619.849.2260

Final Exam: Mon, Apr 29, 10:30-1:00pm

PLNU MISSION STATEMENT

To Teach—To Shape—To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

CARNEGIE UNIT CREDIT HOUR

Credit is awarded based on the Carnegie unit of 750 minutes of seat time + 1500 minutes of out-of-class work = 1 unit of credit. Some specific details about how this class meets the credit hour requirement are included in this syllabus; additional details can be provided upon request.

RESOURCES: REQUIRED TEXTS (These editions only! May need to order online.)

Austen, Jane. *Sense and Sensibility*. Broadview.

Keats, John. *Bright Star: Love Letters and Poems*. Penguin.

Mellor, Anne K. & Richard E. Matlak. *British Literature 1780-1830*.

Shelley, Mary. *Frankenstein*. Broadview Press.

Wollstonecraft, Mary. *The Wrongs of Woman: or Maria*. & William Godwin. *Memoirs of the Author of A Vindication of the Rights of Woman*. College Publishing.

Harmon & Holman. *A Handbook of Literature*.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

COURSE LEARNING OUTCOMES (CLOS) (with Bloom's Taxonomy Level Indicated)

Students will be able to

1. closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation. (PLO 2,3, 5)
2. recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research (PLO 2, 3, 5)
3. analyze (**analysis**) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (**synthesis**, **evaluation**) the texts with their own lives. (PLO 1)
4. create (**synthesis**, **evaluation**) detailed and informed textual analysis of literary works that analyze several of the fundamental concepts of literary study with mastery increasing beyond the 200 course level. (PLO 3, 4)

BLOOM'S TAXONOMY

Knowledge , Comprehension , Application , Analysis , Synthesis , Evaluation

ALIGNMENT OF STUDENT LEARNING OUTCOMES & COURSE ASSESSMENTS

PLO	CLO	Assessments
<p>(PLO 2) Identify and articulate characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation.</p> <p>(PLO 3) Develop and support close readings of texts using literary theory and terminology</p> <p>(PLO 4) Employ strong rhetorical, linguistics, literary, and analytical skills in their writing.</p>	<p>(CLO 1) Closely read and critically analyze texts in their original languages and/or in translation.</p>	<p>Issue Summaries Analyses</p>
<p>(PLO 2) Identify and articulate characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation.</p> <p>(PLO 3) Develop and support close readings of texts using literary theory and terminology.</p> <p>(PLO 4) Employ strong rhetorical, linguistics, literary, and analytical skills in their writing.</p>	<p>(CLO 2) Recall, identify, and use fundamental concepts of literary study to read and discuss texts:</p> <ol style="list-style-type: none"> Standard literary terminology Modes/genres of literature Elements of literary genres Literary periods (dates, writers, characteristics, and important developments) Contemporary critical approaches Extra-literary research 	<p>Issue Summaries Analyses Major Paper Midterm Exam Final Exam</p>
<p>(PLO 1) Integrate their literature studies with ongoing reflection and hospitable engagement with a diverse world.</p>	<p>(CLO 3) Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.</p>	<p>Issue Summaries Analyses Major Paper Final Exam</p>
<p>(PLO 3) Develop and support close readings of texts using literary theory and terminology</p> <p>(PLO 5) Present literary analysis to formal audiences, demonstrating strategies for audience engagement and oral communication of written work.</p>	<p>(CLO 4) Create detailed and informed textual analysis of literary works that analyze several of the fundamental concepts of literary study with mastery increasing beyond the 200 course level.</p>	<p>Major Paper Presentations Research Colloquium</p>
PLO	CLO	Assessments

GRADING & ASSESSMENT

GRADING

Your grade will be based on the quality of your work in these areas:

Assignments: Issue & Analyses & Class Discussion/Presentations	25%
Major Paper, Proposal & Research Colloquium	25%
Midterm Exam	25%
Final Exam	25%

Your work will not be graded on a curve.

A	indicates exceptional work (<i>roughly 10%-20% of students normally achieve this level</i>)
B	indicates good work (<i>roughly 30% of students normally achieve this level</i>)
C	indicates satisfactory work (<i>roughly 20%-30 of students normally achieve this level</i>)
D	indicates minimally passing work (<i>roughly 10% of students normally achieve this level</i>)
F	indicates unsatisfactory work (<i>roughly 10% of students normally achieve this level</i>)

The following scale will be used:

A	93-100%	✓	B+	88-89%		C+	78-79%		D+	68-69%		F	0-59%
A-	90-92%	+	B	83-87%	✓	C	73-77%	✓ -	D	63-67%	✓ - -		
			B-	80-82%		C-	70-72%		D-	60-62%			

ASSESSMENT

Final Exam, Major Research Paper, and Research Colloquium Presentations are the **Key Assignments** used for summative assessment of the course learning outcomes (CLOs).

UNDERGRADUATE CATALOG

Please see the [University Undergraduate Catalog](#) for the year you entered PLNU for all information on programs of studies and degrees.

IMPORTANT UNIVERSITY & LJWL POLICIES

Please see the Canvas and printed copies of the LJWL Department Syllabus Statements. Please see [Academic & General Policies](#) in the catalog for all university academic and general policies.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Honesty](#) for definitions and further policy information.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

- Please read the [Class Attendance](#) section at the link above: 10% of class meetings = 4 classes for a MWF course, 3 classes for a TTH course, 2 classes for a quad course; 20% of class meetings = 8 for a MWF course, 6 classes for a TTH course, and 4 for a quad course.
- De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid.
- **DROPPING CLASS:** If you do decide to drop the course for any reason, please make sure you complete official record keeping so that you are removed from the course roster. (If you don't, university policy requires me to give you the grade left standing at the end of the semester in your course average.) Please let me know that you are dropping so I don't worry about what has happened to you. (Note: Be sure to pay attention to the last day to drop deadline on the university calendar.)

FINAL EXAMINATION POLICY

- Successful completion of this class requires completing the final examination **on its scheduled day** posted on the [Academic Calendars](#) site. ***You are expected to arrange your personal affairs to fit the examination schedule.***
- In the rare case that you may be scheduled for more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams.

PLNU ACADEMIC ACCOMMODATIONS POLICY

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. (DRC@pointloma.edu or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

- ***Extremely Unusual Circumstances:*** Such are a death in the family, automobile accidents, hospitalization, etc. In such a situation, please contact me immediately and be ready to submit any necessary documentation to verify your situation. When you communication with me right away, I am happy to help you in these difficult situations as best I can.

REQUIREMENTS, POLICIES GUIDELINES

1. *Class Participation:*

- a. Your success in understanding and making meaning of the texts we read will be directly related to a deliberate and systematic method of marking your texts and to your thoughtful reflection on and analysis of the ideas and questions presented in the texts.
- b. The quality of your course experience and grade will be directly related to your completing the assigned reading, your thoughtful reflection on the readings, and your engaged participation in the community of readers that our class will become. The quality of our daily discussions depends so importantly upon you and your individual contributions to these discussions. Your contribution is truly invaluable to all of us in this community of readers, and it may appear in several different forms: (1) questions you have about the text and/or its implied meanings, (2) confusions about things you don't understand in the texts, (3) new or deeper understandings about literary terms and their use, (4) connections you see between this literature and the other material you are studying, (5) connections you see between these texts and our contemporary lives, (6) perspectives about what spiritual impacts the texts may have on you and/or others. All of these intellectual curiosities and spiritual reflections will be the lifeblood of our reading and discussing together. All of this is especially true in a small seminar class like this one.
- c. Your contributions to class discussion in the ways that seem meaningful to you and that demonstrate your thorough preparation of the assigned materials will shape the quality of our class reading community. The impact of these readings on your lives, intellectual development, and the quality of our discussions together is more important than "grades;" but it is only fair to tell you that your grade for the course will be unavoidably influenced by the quality, the quantity, and (to some degree) the comparative merit, of your participation in the class discussions.

2. *Class Preparation & Assignments:*

- a. All course books must be in your possession well before the class sessions dedicated to those books. No exemptions from quizzes or other required/graded work will be granted because you do not have course texts.
- b. Please silence all devices for the entire class period unless instructed to use them by me to research information to support our class discussions. If you need to use an electronic reader (Kindle, Nook, computer, etc.), please discuss this with me well before class so that

- I know the reasons why. As well, please have no other “file” open on your device other than the class text/reading. Finally, cognitive research is showing that we remember information better if we write it down the old fashioned way, rather than typing—and this includes annotating your texts. Close reading is impossible without annotation.
- c. Completion of all reading and writing assignments is required, and passing the course will be difficult without doing so. These should be prepared in advance of the date scheduled/due, show thoughtful consideration, and demonstrate careful attention to the assignment’s requirements and intents. Missed work (quizzes and written responses) may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. No make-up work will be given for missed work.
 - d. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances). If you have a university-excused absence, turn in any assignments that are due during your absence early or electronically.
 - e. It is your responsibility to see to it that I receive your work. Always keep multiple soft and hardcopies of your work so that you can provide duplicate copies if you need to. I strongly recommend backing up all work on a flash drive.
 - f. Handwritten assignments are never acceptable for final work unless so specified.
 - g. You may be requested to attend office hours with the professor if a need arises.
3. **Classroom Decorum:** Please manage your electronic devices appropriately and with consideration for others—see 2b above. In consideration for others in our class, please dress in appropriate attire for an academic workplace. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive learning and teaching environment.
 4. **Lead Discussants & Regular Class Discussion:** Each of you will regularly prepare discussion remarks about the assigned readings to be shared frequently across class sessions. Each of you will be the lead discussant for specific Issue Summaries (highlighted in yellow) and Literary Analysis classes (all other days).
 5. **Research & Discussion:** The primary texts comprise the assigned course reading. Some course readings may also be used as secondary sources in your research for the major paper. Other secondary sources are left for you to find, read, annotate, and evaluate as you prepare your major paper. Please read as much secondary material as possible for your paper—read more than you will formally cite. Sharing commentary from your research in class discussion is welcomed. **See pages 12-13: Please prepare a full analysis of the work on which you will be writing your major paper.**
 6. **Writing:** Each student will write a Major Paper—including a proposal, an annotated bibliography, and an abstract. ***You are expected to follow all standards of academic writing that you were taught in your college compositions courses and in LIT 250 in writing for this class as well.***
 7. **Exams:** Each student will complete a Midterm and Final Exam. ***All standards of academic writing apply to your exams as well.***
 8. **Gmail, Canvas, and Live Text:** Please routinely check your campus accounts for electronic messages from me. You are fully accountable for all course material, announcements,

communications that are distributed to these online sites. I will send messages only to these sites, so please let me know if you encounter any technical problems with them.

SCHEDULE OF READINGS, DISCUSSION & ASSIGNMENTS (*ADJUSTMENTS TBA*)

Week 1		AESTHETIC THEORY & LITERARY CRITICISM Issue Lead Discussants in Yellow
1	Jan 8	Class Introduction: Syllabus “What is Romanticism and why is it a reaction against Neoclassism?” Issue—Aesthetic Theory & Literary Criticism Neoclassism (M&M 125-33)
2	Jan 9	The Sublime, The Beautiful, and The Picturesque (M&M 134-40; see also Austen, <i>Sense and Sensibility</i> , Appendix C) [Andrew Manker] Sensibility & Romanticism (M&M 141-51) [Moriah Rodriguez]
3	Jan 11	Sensibility & Romanticism <i>Sense and Sensibility</i> , Appendix B (pp. 386-406) [B1—Haley Williams, B2—Ryan Lepis, B3—Solei Paiella, B4—Rebecca Thun, B5—Matt Tanner] Hannah More from <i>Sacred Dramas; to which is added Sensibility, a Poem Sensibility: A Poetical Epistle to the Hon. Mrs. Boscawen</i> [Breeann Wong] Anna Letitia Barbauld “To a Lady, with Some Painted Flowers,” Helen Maria Williams “To Sensibility” (M&M 201-206, 165-66, 167-68, 500-01, 504-05) [Amy Ely]
Week 2		NEOCLASSISM (SENSE) & ROMANTICISM (SENSIBILITY) [Literary Analysis] Comedy of Manners / Gentry / Marriage “What is Romanticism and is Neoclassism in this novel—how do these ‘isms’ affect women’s lives?”
4	Jan 14	Jane Austen , <i>Sense and Sensibility</i> (1811), Vol. 1 chs. 1-22 (pp. 41-161)*
5	Jan 16	Austen , <i>Sense and Sensibility</i> , Vol. 2 chs. 1-14 (pp. 165-268)
6	Jan 18	Austen , <i>Sense and Sensibility</i> , Vol. 3 chs. 1-14 (pp. 271-381)
January 21 MLK Jr. Day		
Week 3		DEMOCRACY, REVOLUTION, RIGHTS, AND GENDER
7	Jan 23	“What is Romanticism; why is it connected to democracy; why are these both a reaction against Neoclassism?” Issue—The French Revolution & Rights of Man (M&M 9-30) [Andrew Hansen]; Hannah More <i>Village Politics</i> (M&M 210-16) [Sophia Motz], & Percy Bysshe Shelley “Sonnet: England in 1819,” & “Song to the Men of England” (M&M 1166-67)
8	Jan 25	Issue—The Rights of Woman (M&M 31-52) [Sarah Morse]; Hannah More from <i>Strictures on the Modern System of Female Education</i> (M&M 220-23); Mary Wollstonecraft , from <i>Thoughts on Education of Daughters</i> , (M&M 366-70) [Jill Butler]
Week 4		DEMOCRACY, REVOLUTION, RIGHTS, CLASS AND ECONOMICS (POLITICAL ECONOMY)
9	Jan 28	“What does Romanticism have to do with abolition of slavery and the slave trade, to class and economics (political economy)?” Issue—Slavery, The Slave Trade, and Abolition in Britain (M&M 53-84)* [Drake Hawn]
Jan 28		Film Session: <i>Amazing Grace</i> 3:00-5:00pm
10	Jan 30	Issue—Society & Political Economy (M&M 85-104) [Noah Cecil]

11 Feb 1	<p>ROMANTICISM, SCIENCE, AND BELIEF</p> <p>“What does Romanticism have to do with science and belief?”</p> <p>Issue—Science & Nature (M&M 105-24) [Rosemary Wallace]</p>
<p>Week 5</p> <p>12 Feb 4</p>	<p>LITERARY CRITICISM / NOVEL READING/ RIGHTS OF WOMAN</p> <p>“What does Romanticism have to do with novels, women’s reading, and women’s writing?”</p> <p>Issue: Aesthetic Theory & Literary Criticism: Literary Criticism (M&M 152-61) and Anna Letitia Aikin Barbauld from <i>The British Novelists</i> from “On The Origin and Progress of Novel-Writing” (M&M 171-81) [Christopher Reynolds]</p>
13 Feb 6	<p>Mary Wollstonecraft, from <i>Thoughts on Education of Daughters</i>, from <i>Vindication of the Rights of Woman</i>, from <i>Letters to William Godwin</i>, and from <i>Letters to Gilbert Imlay</i> (M&M 366-412, 425-29)</p>
14 Feb 8	<p>William Godwin, <i>Memoirs of the Author of A Vindication of the Rights of Woman</i> (1798) (pp. 202-252)</p>
<p>Week 6</p> <p>15 Feb 11</p>	<p>LITERARY CRITICISM / GOTHIC NOVELS / RIGHTS OF WOMAN</p> <p>Godwin, <i>Memoirs of the Author of A Vindication of the Rights of Woman</i> (1798) (pp. 253-301)</p>
16 Feb 13	<p>Mary Wollstonecraft, <i>The Wrongs of Woman; or Maria</i> (1798) (pp. 35-122); http://wiretap.area.com/ftp.items/Library/Classic/maria.txt</p>
17 Feb 15	<p>Wollstonecraft, <i>The Wrongs of Woman; or Maria</i> (pp. 123-197); Appendix Material (pp. 320-26); http://wiretap.area.com/ftp.items/Library/Classic/maria.txt</p> <p>TAKE-HOME MIDTERM EXAM DISTRIBUTED</p>
<p>Week 7</p> <p>18 Feb 18</p>	<p>DEMOCRACY / SLAVERY/ SLAVE TRADE / ABOLITION</p> <p>“What does Romanticism have to do with abolition of slavery and the slave trade, to class and economics (political economy)?”</p> <p>Olaudah Equiano, from <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</i> (M&M 192-99)</p> <p>Enrichment: http://www.imdb.com/video/wab/vi2507840537 https://www.youtube.com/watch?v=9_O3TWFFmoM</p>
19 Feb 20	<p>Mary Prince, from <i>The History of Mary Prince, a West Indian Slave</i> (M&M 868-80)</p>
20 Feb 22	<p>Hannah More, “Slavery,” from <i>Cheap Repository Tracts</i>, from <i>Letter to William Wilberforce</i> (M&M 200-02, 206-07, 216-20, 224-25)</p> <p>Anna Letitia Aikin Barbauld, “Epistle to William Wilberforce...,” from <i>Sins of Government...</i>, & “Eighteen Hundred and Eleven” (M&M 165-66, 169-71, 181-85)*</p> <p>TAKE-HOME MIDTERM EXAM DUE</p>
<p>Week 8</p> <p>21 Feb 25</p>	<p>POETRY/ POLITICAL ECONOMY / CLASS / HUMAN RIGHTS</p> <p>“What does Romanticism have to do with the content and form of poetry, and what connection do they all have to human rights?”</p> <p>Robert Burns, all selections (M&M 354-65)</p>
22 Feb 27	<p>William Blake, from <i>Songs of Innocence</i> (M&M 272-84) & from <i>Songs of Experience</i> (M&M 299-304)*</p>
23 Mar 1	<p>RESEARCH Day</p>

March 2-10 Spring Break

Week 9	LITERARY REVOLUTION / POETRY & POETICS / CLASS
24 Mar 11	RESEARCH Day
25 Mar 13	"What does Romanticism have to do with the content and form of poetry, and what connection do they all have to class, poverty, industrialization, nature?"
	William Wordsworth , from <i>Lyrical Ballads</i> "The Thorn" (M&M 560-63, 567-70), from <i>Lyrical Ballads</i> (Second Edition, 1800) from "Preface" (M&M 573-81); sonnets: "Composed upon Westminster...", "It Is a Beauteous...", "To Toussaint...", "September 1 st 1802," "Written in London...", "London, 1802," "It Is Not to Be Thought" (M&M 595-99); also "Surprised by Joy" (M&M 621-22)*
26 Mar 15	William Wordsworth , "Michael" & from "Letter to Charles James Fox," from <i>Poems in Two Volumes</i> "Resolution and Independence" (M&M 585-95)*
Week 10	LITERARY REVOLUTION / POETRY & POETICS / CLASS
27 Mar 18	"What does Romanticism have to do with nature and the sublime/gothic?"
	Dorothy Wordsworth , from <i>The Journals of Dorothy Wordsworth</i> : from <i>The Alfoxden Journal</i> & from <i>The Grasmere Journals</i> (M&M 658-67); William Wordsworth , "I Wandered Lonely as a Cloud" (601)
28 Mar 20	Samuel Taylor Coleridge , from <i>Poems</i> : "Effusion XXXV" & from <i>Poetical Works</i> : "The Euolian Harp," from <i>Fears in Solitude</i> "Frost at Midnight," from <i>Annual Anthology</i> "This Lime-Tree Bower My Prison," from <i>Letter to William Godwin</i> , from <i>The Morning Post</i> "Dejection: An Ode..." (M&M 680-83, 691-92 & 760, 697-98, 709-13)*
29 Mar 22	Samuel Taylor Coleridge , <i>Christabel</i> ; <i>Kubla Khan</i> , <i>A Vision</i> ; <i>The Pains of Sleep</i> , Preface, "Christabel," "Kubla Khan," "The Pains of Sleep," (M&M 721-31)* Anna Letitia Aikin Barbauld , "To Mr. S. T. Coleridge" (M&M 189)*
Week 11	LITERARY REVOLUTION / POETRY & POETICS / GENDER
30 Mar 25	"What does Romanticism have to do with women's lives and women's writing?"
	Charlotte Turner Smith , from <i>Elegiac Sonnets and Other Poems</i> (M&M 225-30); "Beachy Head" (M&M 244-56)
31 Mar 27	Mary Robinson , "Ode to Beauty," from <i>Sappho and Phaon...</i> , "A London Summer Morning," "January 1795," "The Old Beggar," & "To the Poet Coleridge" (M&M 317-20, 347-53)
Week 11 & 12	TERROR & GOTHIC / RIGHTS OF WOMAN / REACHES OF SCIENCE
32 Mar 29	Mary Shelley , <i>Frankenstein</i> (1818), Vol. 1 chs. 1-8 (pp. 45-116); Apx. G (pp. 353-59)
33 Apr 1	Shelley , <i>Frankenstein</i> , Vol. 2 chs. 1-9 (pp. 117-174)
34 Apr 3	Shelley , <i>Frankenstein</i> , Vol. 3 chs. 1-7 (pp. 175-244); Apx. D (pp. 300-12)
35 Apr 5	PAPER PROPOSAL with ANNOTATED BIBLIOGRAPHY DUE
Week 13	BYRONIC HERO & GREAT MEN / DEFENDING POETRY / SUBLIME-GOTHIC / REAL LIFE
36 Apr 8	"What kind of male poets does Romanticism give rise to and what do you make of their writing?"
	George Gordon, Lord Byron , <i>Alpine Journal...</i> [for Augusta Leigh], <i>Manfred</i> , <i>A Dramatic Poem</i> (M&M 881-84, 921-46)
37 Apr 10	Percy Bysshe Shelley , "To Wordsworth" (M&M 1050-53, 1062), "Adonais" (M&M 1140-48), "Feelings of a Republican on the Fall of Bonaparte" (M&M 1062-63),

38 Apr 12 “Ozymandias” (M&M 1066), “Hymn to Intellectual Beauty” (M&M 1065-66), from *A Defence of Poetry* (M&M 1167-78)*
John Keats, “La Belle Dame...” “The Eve of St. Agnes” or “Lamia” (M&M 1254-56, 1278 & 1313-14, 1279-84, 1298-1308), misc. letters (M&M 1261-77, 1308-11)

Week 14 A POET’S LIFE (**TAKE-HOME FINAL EXAM DISTRIBUTED**)
 38 Apr 15 **John Keats** *Bright Star* Letters (pp. 3-66)
 Film: *Bright Star* (Jane Campion film) (attendance mandatory)
 39 Apr 17 **John Keats** *Bright Star* Poems (pp. 69, 122-30)
 Film Session: *Bright Star* (Jane Campion film) (attendance mandatory)

April 18-22 Easter Break

Week 15 RESEARCH COLLOQUIUM
 41 Apr 24 **Research Colloquium 1: Major Papers & Abstracts Due**
 42 Apr 26 **Research Colloquium 2: Major Papers & Abstracts Due**

FINAL EXAM RESEARCH COLLOQUIUM & **FINAL EXAM—BIG PICTURE** ([Academic Calendars](#))
Apr 29 **Research Colloquium 3: Major Papers & Abstracts Due**
10:30-1:00

SOME PERTINENT WEBSITES

<http://www.rc.umd.edu/>
<http://www.blakearchive.org/>
<http://www.lib.ucdavis.edu/English/BWRP/>
<http://www.dickinson.edu/~nicholsa/Romnat/pbshelley.htm>
<http://www.lang.nagoya-u.ac.jp/~matsuoka/19th-century.html>
<http://www.ron.umontreal.ca/>
<http://www.dickinson.edu/~nicholsa/Romnat/index.html>
<http://vos.ucsb.edu/browse.asp?id=2750#id590>

PLNU AUDIOVISUAL RESOURCES FOR VIEWING

<i>Jane Austen’s Life, Society, Works</i> (3 vols. 52 min. each)	DVD 0984
<i>Jane Austen, Novelist, 1775-1817</i> (30 min.)	DVD 1824
<i>William Blake: Famous Authors</i> (57 min.)	DVD 1610
<i>William Blake: Songs of Innocence and Experience</i> (20 min.)	DVD 0113
Samuel Taylor Coleridge, <i>The Strangest Voyage</i> (60 min.) (just view Part I)	DVD 1149
Samuel Taylor Coleridge, <i>The Rime of the Ancient Mariner</i> (57 min.)	DVD 0110
<i>Percy Shelley: Famous Authors</i> (30 min.)	DVD 0914
<i>William Wordsworth: Famous Authors</i> (30 min.)	DVD 0839
Wordsworth’s ‘Spots of Time’ (57 min.)	DVD 1922
<i>William Wilberforce</i> (30 min.)	DVD 1412

Days marked with an asterisk (*) correspond to resource(s) listed above.

MOTION PICTURES

<i>Amazing Grace</i>	DVD 0449
<i>Belle</i>	
<i>Bright Star</i>	DVD 1932

COURSE ASSIGNMENTS: DETAILS

I. **ISSUE SUMMARY (250 Word): *Understanding & Explaining Romantic Cultural Contexts***

For each class session that is designated an **Issue** day, one or more students are assigned to prepare an Issue Summary that addresses the following:

1. **Importance:** What is the issue (in your own words)? What is the importance of this issue to the writers and readers of this time period? Why is it so important: in what ways, to whom exactly, what's going on in the culture to make this issue so important?
2. **Political Terrain:** What is the range of positions on this issue: from what to what (i.e., status quo to progressive, supporting to resisting, etc.)? Which writers are in which positions?
3. **Complications:** What interesting contradictions, complications, or tensions appear in a particular text (i.e., text vs. author's life, content vs. genre or audience, one point in the work vs. a different point in the work, etc.)? How do they contribute to or detract from the work?
4. **Literary Modes & Features:** What specific literary genre, voice, or literary device interests you in the reading? How does it help you understand the importance of the cultural issue to late 18th and early 19th century people?

Respond to these exact headings when you prepare your Issue Summary. Write a 1-3 sentence response under each heading, totaling no more than **250 words**, that you will be called on to share with us as a lead discussant. **Your individual assigned days and readings are already highlighted on the syllabus.** Though you have been assigned only a portion of the class day's readings on which to prepare a summary discussant response, you are expected to have **read ALL of the readings**.

Those who are non-leading discussants should have lively responses to offer the lead discussants.

II. **LITERARY ANALYSES: *Close Reading & Discussion of Literature***

You are required to thoughtfully reflect upon and prepare cogent remarks for the novels, poems, essays, memoirs we read in these five domains: **VOICE, SOCIAL GROUPS, OPPOSITIONS & ISSUES, STRUCTURE & STYLE, GENRE**. The prompts following each domain of analysis are meant to provoke reflection and careful investigation. They are suggestive, not prescriptive, so you should focus on the characteristic features that seem to suit the particular work you are reading since focus and insights will vary from work to work. Differences are significant. Strive for a thorough reading and analysis for these domains, but switch it up—don't always read for the same favorite ideas or devices.

Every one of you is a key discussant for our classes. Come to class with ideas and questions from the literary domains to share and to challenge. All of you must use the skills you developed in LIT 250 for this work whether by oral or written communication. For those of you who have already taken LIT 255, I will expect you to remember, share, and use the

knowledge you gained about Romantic Literature and the Romantic Period in across all our class discussions. Build on your knowledge in this way.

Please prepare a full analysis of the work on which you will be writing your major paper.

ANALYTICAL DOMAINS

1. **VOICE or PERSPECTIVE (POV):** 1) who speaks this poem, tells this story, relates this situation, or makes this argument? 2) is s/he a character, critic, speaker, lecturer, and what is her/his relation to the topic(s) addressed? 3) in the novels how would you classify the narrate voice of the fiction: first-person, third-person, limited omniscient, omniscient? 4) more generally how would you describe the voice: prominent, intrusive, consistent, multiple, reliable, etc.? 5) what is the tone of the voice and work (*teller's attitude toward the subject matter*)? 6) what does the voice suggest about the author, the times, and the literary conventions of the day?
2. **SOCIAL GROUPS:** 1) what social groups are depicted (*men, women, youths, children, fathers, mothers, educators, merchants, politicians, clergy, upper class, middle class, working class, etc.*), in what light, in what relation to the cultural issues of the period? 2) what traits or characteristics do these groups seem to show? what roles or work do members of these groups take up? 3) in what ways are their activities gendered? 4) how are individuals who step outside of their group and/or its accompanying roles treated/stigmatized/elevated? 5) who seems to represent an ideal member of these groups? 6) what is significant about the protagonist's membership or place in the group(s) to which s/he belongs? 7) how do the positions of agent or victim figure in these groups and in relation to the protagonist?
3. **OPPOSITIONS & ISSUES:** 1) what primary oppositions does the work present: think in terms of work, home, family, childhood, adulthood, class, sexuality, gender, public spaces, private domains, rural life, urban life, economics, wealth (*patterns of display and consumption*), morality, religion, education, art (*aesthetics*), science, technology, ideas of democracy, government, law, leisure, health, medicine, etc.? 2) what major issues of the Romantic Period are embodied in the oppositions in the work: how are they represented, what purposes do they seem to have? 3) what special connection (and how or why) do specific social groups have to these issues?
4. **STRUCTURE & STYLE:** 1) how would you map out the work's overarching structure—what structural patterns or forms do you notice in the work? 2) how would you describe (*the author's overall style (the language used—diction, vocabulary, dialect, etc. AND the way it's used—formal, erudite, colloquial, lyrical, poetic, journalistic, etc.)*) and what effect does the style have on the oppositions or issues in the work? 3) what literary devices do you notice in the language (*allusion-literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or literary forms, etc.*)?
5. **GENRE:** 1) how would you classify the fiction, nonfiction, or poetry (*e.g., social realism, tragedy, comedy, fable, didactic, domestic, sentimental, bildungsroman, künstlerroman, utopia, dystopia, criticism, manifesto, rhetorical debate, lyric, narrative, ballad, sonnet, meditation, epic, etc.*)? 2) what are some of the implications of the author's choice of genre; in other words, how does the genre help to establish, complicate, or complement the issues and/or oppositions of the work?

III. PROPOSALS FOR MAJOR PAPER: *Submitting Proposed Research*

You will write a **250 word proposal** describing your major paper. It will include your two-part title, one-sentence thesis statement, and brief descriptions of your planned main points. A full description for this assignment will be provided separately.

IV. ANNOTATED BIBLIOGRAPHY FOR MAJOR PAPER: *Conducting Literary Research*

You will compose an annotated bibliography of **12-15 sources** that you anticipate using in your major paper. Following each source your annotation will indicate the kind of source (journal article, general reference, etc.) and what relevant information you think it will give you for your paper. A full description for this assignment will be provided separately.

V. MAJOR PAPER: *Conducting Literary Research/Producing Literary Scholarship*

You will write a Major Analytical Paper on one of our course texts that has caught your interest. It will cohere around a thesis-driven analysis that is grounded in some critical approach and use primary, secondary, and possibly tertiary sources to support your argument. A full assignment description for this paper will be provided separately.

VI. MAJOR PAPER ABSTRACT: *Summarizing Literary Research*

You will write a 250 word Informative/Indicative Abstract of your Major Paper. Instructions, tips, samples, and helpful videos for writing your abstract may be found on these sites:

<http://writing.colostate.edu/guides/guide.cfm?guideid=59> (Informative & Descriptive)

<http://www.indiana.edu/~wts/pamphlets/abstracts.shtml> (Indicative)

<http://owl.english.purdue.edu/owl/resource/656/1/>

<http://writingcenter.unc.edu/handouts/abstracts/> (Informative & Descriptive)

<http://www.sccur.uci.edu/sampleabstracts.html> (Samples)

A full description for this assignment will be provided separately.

VII. RESEARCH COLLOQUIUM: *Presenting Literary Research*

In our last week of class you'll present a 250 word Informative/Indicative Abstract of your Major Paper to the class using **4-5 Google slides** then answer 1-2 follow-up questions about your research. You will have approximately **5-6 minutes** for your presentation.

Assignment	Due Dates	Grade Breakdown
I. Issue Summary	Various Jan-Feb Yellow Highlighted	25%
II. Analysis Discussion	Daily-Everyone & Lead Discussant	
III. Proposals for Major Paper	April 5	25%
IV. Annotated Bibliography for Major Paper	April 5	
V. Major Paper	April 24	
VI. Major Paper Abstract	April 24	
VII. Research Colloquium	April 24, 26, 29	
MIDTERM EXAM	Feb 22	25%
FINAL EXAM—Big Picture	April 29	25%