

LIT 446: Romantic Literature (3 Units)

Dr. Bettina Tate Pedersen

11:00-11:55 MWF SP 2015
Deans Conference Room



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.

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BAC 119

Hours: M 1:30-4:00 or by appt.
619.849.2260

CARNEGIE UNIT

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.)

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.
Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th edition.
Harmon & Holman. *A Handbook of Literature*.

RECOMMENDED TEXTS

The following text is the entire *Lyrical Ballads* not just excerpts. If you wish to write on one of the poems from *LB*, I strongly recommend that you purchase this text:

Richey, William and Daniel Robinson. *William Wordsworth and Samuel Taylor Coleridge: Lyrical Ballads and Related Writings*

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 5) Employ strong rhetorical, 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 Papers 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 5) Employ strong rhetorical, 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"> 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 	<p>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 Papers Presentations Major Paper Final Exam Question</p>
<p>(PLO 3) Develop and support close readings of texts using literary theory and terminology</p> <p>(PLO 4) Articulate the difference between a traditional pedagogical and a modern linguistics notion of language.</p> <p>(PLO 6) 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 Research Colloquium</p>
PLO	CLO	Assessments

COURSE REQUIREMENTS & GRADES

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

Assignments: Issue Papers, Analyses, & Class 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%			

UNDERGRADUATE CATALOGUE

Please see the **University Undergraduate Catalog** for all information on programs of studies and degrees: <http://www.pointloma.edu/experience/academics/catalogs>. Be sure to follow the catalog for the year you entered PLNU.

IMPORTANT UNIVERSITY & LJML DEPARTMENT POLICIES & REQUIREMENTS

Please see the link ([View LJML Department Policies](#)) and the printed copy of these policies.

Please see **Academic and General Policies**

(<http://catalog.pointloma.edu/content.php?catoid=14&navoid=1089>) in the catalog for all information on university academic and general policies:

- **ATTENDANCE:** Your regular and punctual attendance *and* active, informed participation in our class sessions is essential to your learning and to the vibrancy of our class time together. Please read the **Class Attendance** section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10% of class meetings (approx. 4 for a MWF course and 3 classes for a TTH course, 2 classes for a quad course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20% of class meetings (approx. 8 for a MWF course and 6 classes for a TTH course, 4 for a quad course), students may be de-enrolled without notice. 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 let me know so that won't worry about what has happened to you.
- **FINAL EXAMINATIONS:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The final examination schedule is

posted at [Final Exam Schedule 2014-2015 \(pdf\)](#). Final Exams in Quad 1 courses are scheduled for the final class session. ***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. Department chairs/school deans and college deans need not be involved in the process of making this accommodation.

COURSE 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. If you are using an electronic reader (Kindle, Nook, computer, etc.), please let me know and have no other "file" open on your device other than the class text/reading. If you wish to use your laptop or your smart phones to take notes or research information to support our class discussions, please do so, but please do not use your devices for any other reasons during our class sessions. Please silence all devices for the entire class period so they do not distract us.

- c. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings, issue papers, and analyses must 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. If you have a university-excused absence, turn in any assignments that are due during your absence early or electronically.
 - e. 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).
 - f. It is your responsibility to see to it that I receive your work.
 - g. Always keep multiple disc copies and hardcopies of your work on hand so that you can provide duplicate copies if you need to.
 - h. Handwritten assignments are never acceptable unless so specified.
 - i. 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. **Writing:** *All standards of academic writing that you were taught in WRI 110 (or its equivalent transfer course) and in LIT 250 are required of your writing in this class as well.* Each student will complete Issue Papers and Analyses of assigned readings, and a Major Paper (including a proposal, annotated bibliography, and abstract). It is highly unlikely that students will pass the course without completing a majority of these major assignments.
 5. **Exams:** Each student will complete a Midterm and Final Exam.
 6. **Research:** 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. All other secondary sources are left for you to discover, read, annotate, and evaluate as you prepare your major paper. Please read as much secondary material as possible and use what is appropriate for your paper. Follow your intellectual curiosities. Commentary in class discussion from your research is most welcome.
 7. **Gmail, Canvas, and Live Text:** You are responsible for routinely checking your campus accounts for electronic messages from me (and sometimes from your classmates). 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.
 8. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, contact me immediately. You must submit, in a timely fashion, any necessary and valid documents to verify your situation (e.g., doctor's letter on letterhead, funeral service program, police report, telegram).

SCHEDULE OF READINGS, DISCUSSION & ASSIGNMENTS (ADJUSTMENTS TBA)

Week 1

- 1 Jan 13 Class Introduction: Expectations, Policies, & Syllabus
- 2 Jan 14 **Issue:** The French Revolution & Rights of Man (M&M 9-30); Hannah More *Village Politics* (M&M 210-16) & Percy Bysshe Shelley “Sonnet: England in 1819,” & “Song to the Men of England” (M&M 1166-67) [E—]
- 3 Jan 16 **Issue:** Rights of Woman (M&M 31-52); Hannah More from *Strictures on the Modern System of Female Education* (M&M 220-23) [C—]

JAN 19

MARTIN LUTHER KING, JR. DAY

Week 2

- 4 Jan 21 **Issue:** Slavery, The Slave Trade, and Abolition in Britain (M&M 53-84)* [N—]
- 4 Jan 21 **Film Session: *Amazing Grace* 3:00-5:00pm**
- 5 Jan 23 **Issue:** Society & Political Economy (M&M 85-104) [K—]

Week 3

- 6 Jan 26 **Issue:** Science & Nature (M&M 105-24) [M—]
- 7 Jan 28 **Issue:** Aesthetic Theory & Literary Criticism: Neoclassicism (M&M 125-33) [S—]
Issue: Aesthetic Theory & Literary Criticism: The Sublime, The Beautiful, and The Picturesque (M&M 134-40) [S—]
Issue: Aesthetic Theory & Literary Criticism: Sensibility & Romanticism (M&M 141-51) [H—]
Hannah More from *Sacred Dramas; to which is added Sensibility, a Poem Sensibility: A Poetical Epistle to the Hon. Mrs. Boscawen*, 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) [H—]
- 8 Jan 30 **Issue:** Aesthetic Theory & Literary Criticism: Literary Criticism (M&M 152-64) [C—]
Anna Letitia Aikin Barbauld from *The British Novelists* from “On The Origin and Progress of Novel-Writing” (M&M 171-81) [B—]

Week 4

- 9 Feb 2 **Rights of Woman**
William Godwin, *Memoirs of the Author of A Vindication of the Rights of Woman* (1798) (pp. 202-252)
- 10 Feb 4 **Godwin**, *Memoirs of the Author of A Vindication of the Rights of Woman* (1798) (pp. 253-301)
- 11 Feb 6 **Mary Wollstonecraft**, from *Thoughts on Education of Daughters* & from *Vindication of the Rights of Woman*, from *Letters to William Godwin* & from *Letters to Gilbert Imlay* (M&M 366-412, 425-29)

Week 5

- 12 Feb 9 **Rights of Woman**
Mary Wollstonecraft, *The Wrongs of Woman; or Maria* (1798) (pp. 35-122); <http://wiretap.area.com/ftp.items/Library/Classic/maria.txt>
- 13 Feb 11 **PROPOSALS FOR MAJOR RESEARCH PAPER DUE**
- 14 Feb 13 **Wollstonecraft**, *The Wrongs of Woman; or Maria* (pp. 123-197); Appendix Material (pp. 320-26); <http://wiretap.area.com/ftp.items/Library/Classic/maria.txt>

Week 6

Slavery, Slave Trade, Abolition

- 15 Feb 16 **Olaudah Equiano**, from *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (M&M 192-99); Optional sites:
<http://www.imdb.com/video/wab/vi2507840537>
https://www.youtube.com/watch?v=9_O3TWFFmoM
- 16 Feb 18 **Mary Prince**, from *The History of Mary Prince, a West Indian Slave* (M&M 868-80)
- 17 Feb 20 **Hannah More**, "Slavery," from *Cheap Repository Tracts*, from *Letter to William Wilberforce* (M&M 200-02, 206-07, 216-20, 224-25)
- Week 7** **Society and Political Economy** (*Writer's Symposium by the Sea*)
- 18 Feb 23 **Anna Letitia Aikin Barbauld**, "Epistle to William Wilberforce...," from *Sins of Government...*, & "Eighteen Hundred and Eleven" (M&M 165-66, 169-71, 181-85); *
- 19 Feb 25 **Robert Burns**, all selections (M&M 354-65)
TAKE-HOME MIDTERM EXAM DISTRIBUTED
- 20 Feb 27 **William Blake**, from *Songs of Innocence* (M&M 272-84) & from *Songs of Experience* (M&M 299-304)*
- Week 8** **Society and Political Economy**
- 21 Mar 2 **William Wordsworth**, from *Lyrical Ballads* "We Are Seven," "The Thorn," & "Expostulation and Reply," from *Lyrical Ballads* (Second Edition, 1800) from "Preface" (M&M 560-81); all sonnets: "Prefatory Sonnet" through "It Is Not to Be Thought" (M&M 595-99); also "Surprised by Joy" (M&M 621-22)*
- 22 Mar 4 **William Wordsworth**, "Nutting," & "Michael" & from "Letter to Charles James Fox," from *Poems in Two Volumes* "Resolution and Independence" (M&M 585-95)*
- 23 Mar 6 **TAKE-HOME MIDTERM EXAM DUE**; **Dorothy Wordsworth**, from *The Journals of Dorothy Wordsworth: from The Alfoxden Journal* & from *The Grasmere Journals* (M&M 658-67)

MAR 7-15 SPRING BREAK

- Week 9** **Society and Political Economy / Aesthetics**
- 24 Mar 16 **Samuel Taylor Coleridge**, from *Poems*: "Effusion XXXV" & from *Poetical Works*: "The Eolian Harp," from *Fears in Solitude* "Frost at Midnight," from *Annual Anthology* "This Lime-Tree Bower My Prison," from *Letter to William Godwin*, from *The Morning Post* "Dejection: An Ode..." (M&M 680-83, 691-92 & 760, 697-98, 709-13)* **ANNOTATED BIBLIOGRAPHY DUE**
- 25 Mar 18 **Samuel Taylor Coleridge**, *Christabel*; *Kubla Khan*, *A Vision*; *The Pains of Sleep*, Preface, "Christabel," "Kubla Khan," "The Pains of Sleep," (M&M 721-31)*
- 26 Mar 20 **Samuel Taylor Coleridge**, from *The Statesman's Manual, or, The Bible the Best Guide to Political Skill and Foresight*, from *Biographia Literaria* (M&M 731-34, 745-55); **Anna Letitia Aikin Barbauld**, "To Mr. S. T. Coleridge" (M&M 189)*
- Week 10** **Rights of Woman / Society and Political Economy / Aesthetics**
- 27 Mar 23 **Charlotte Turner Smith**, from *Elegiac Sonnets and Other Poems* (M&M 225-30); "Beachy Head" (M&M 244-56); **Mary Robinson**, "Ode to Beauty," from *Sappho and Phaon...*, "A London Summer Morning," "January 1795," "The Old Beggar," & "To the Poet Coleridge" (M&M 317-20, 347-53)
- 28 Mar 25 **George Gordon, Lord Byron**, *Alpine Journal...*[for Augusta Leigh], *Manfred, A Dramatic Poem* (M&M 881-84, 921-46)

29 Mar 27 **Percy Bysshe Shelley**, from *Alastor, or, The Spirit of Solitude and Other Poems* "Preface" & *Alastor, or, The Spirit of Solitude* (M&M 1054-62)* and **Felicia Dorothea Browne Hemans**, "To Wordsworth" & "A Spirit's Return" (M&M 1179-80, 1226, 1243-45)

Week 11 Aesthetics / Rights of Woman

30 Mar 30 **John Keats**, "La Belle Dame..." "The Eve of St. Agnes" & "Lamia" (M&M 1254-56, 1278 & 1313-14, 1279-84, 1298-1308); *Bright Star*, Letters (pp. 3-66) & Poems (pp. 69, 122-30) & **Percy Bysshe Shelley** "Adonais" (M&M 1140-48)

31 Apr 1 **Letitia Elizabeth Landon Maclean** (L.E.L.) "Sappho's Song" (M&M 1377-79), "Erinna" (M&M 1381-86) & "Felicia Hemans" (M&M 1401-02)

April 2-6 EASTER BREAK

Week 12 Aesthetics

32 Apr 8 **MAJOR PAPERS DUE**

33 Apr 10 **Percy Bysshe Shelley**, "To Wordsworth," from *A Defence of Poetry* (M&M 1062, 1050-53, 1167-78)*

Week 13 Rights of Woman / Society and Political Economy / Aesthetics

33 Apr 13 **Jane Austen**, *Sense and Sensibility*, Vol. 1 chs. 1-22 (pp. 41-161)

34 Apr 15 **Austen**, *Sense and Sensibility*, Vol. 2 chs. 1-14 (pp. 165-268)

35 Apr 17 **Austen**, *Sense and Sensibility*, Vol. 3 chs. 1-14 (pp. 271-381)

Week 14 Rights of Woman / Society and Political Economy / Aesthetics

36 Apr 20 **Mary Shelley**, *Frankenstein*, Vol. 1 chs. 1-8 (pp. 45-116); Appendix G (pp. 353-59)

37 Apr 22 **Shelley**, *Frankenstein*, Vol. 2 chs. 1-9 (pp. 117-174)

38 Apr 24 **Shelley**, *Frankenstein*, Vol. 3 chs. 1-7 (pp. 175-244); Appendix D (pp. 300-12)

Week 15 Reflection and Colloquium

39 Apr 27 **TAKE-HOME FINAL EXAM**

Film Session: *Bright Star* (Jane Campion film) (attendance mandatory)

41 Apr 29 Film Session: *Bright Star* (Jane Campion film) (attendance mandatory)

42 May 1 **RESEARCH COLLOQUIUM: ABSTRACTS DUE**

May 8, 2015	10:30-1:00	Final Exam	Final Exam Schedule 2014-2015 (pdf)
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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>

AUDIOVISUAL RESOURCES FOR VIEWING

<i>Jane Austen's Life, Society, Works</i> (3 vols. 52 min. each)	VC 1921
<i>William Blake: Famous Authors</i> (57 min.)	VC 3711
<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)	VC 3714
Samuel Taylor Coleridge, <i>The Rime of the Ancient Mariner</i> (57 min.)	DVD 0110
<i>Percy Shelley: Famous Authors</i> (30 min.)	VC 3713
<i>William Wordsworth: Famous Authors</i> (30 min.)	VC 3710
<i>The Lake Poets Wordsworth & Coleridge: Master Poets</i> (29 min.)	VC 3717
<i>William Wilberforce</i> (30 min.)	VC 3435

For the class readings that are marked with an asterisk () you may want to view the corresponding resource(s) listed above in your preparation for those class seminars.

MOTION PICTURES

Amazing Grace
Belle
Bright Star
Frankenstein
Sense and Sensibility
Pandemonium

COURSE ASSIGNMENT DETAILS

ISSUE PAPERS

For each class session that is designated an **Issue** day, one or two students will be assigned to write a response essay that carefully and thoroughly addresses the following aspects.

1. **Importance:** What is the importance of this issue to the writers and readers of this time period? Why is this issue important? In what ways does its importance register to these writers and readers?
2. **Political Terrain:** What is the range of positions on this issue and which writers are aligned with which positions?
3. **Complications:** What interesting contradictions, conundrums, tensions, polarities, disjunctions appear in the text? Which ones appear when the literary text and the author's life are compared? What do these complications contribute to or detract from the literary text?
4. **Literary Modes & Features:** What specific literary genres, techniques, devices are apparent in the work and in what ways are they suited to communicating the importance of the issue to readers of that era?

You will use your Issue Paper to lead the day's discussion with questions and comments added by me. You will need to give a copy of your Issue Paper to each member of the class, including me. Your assigned days are already indicated **[]** on the syllabus.

ANALYSES

You are required to thoughtfully reflect upon and then write an analysis of each of the five prompts below: **VOICE, STRUCTURE & STYLE, SOCIAL GROUPS, OPPOSITIONS & ISSUES, GENRE**. The prompts following each frame of analysis are meant to provoke reflection and careful investigation. They are suggestive, not prescriptive, so you should focus on the characteristic features of the frame that seem to suit the particular work you are reading. Still, you should strive for a thorough reading and analysis for each frame for each work. Some frames of analysis will work better for certain works than for others. The differences between works and the analysis they seem to suggest or elicit are significant. Please take care to note these differences in your thinking, reading, writing, and reflecting.

You will choose two class sessions to prepare a formal analysis and share it with the class as you lead the discussion for that day. You should prepare your analyses BEFORE the class discussion you are responsible for leading. Of course, you may add notes to your analyses during class discussions. The length of your responses should be a good-sized paragraph (minimum) for each frame, and it is the quality of each response that really matters. *Be sure to choose some of each genre indicated on the table below.*

I will also collect analyses from everyone on class sessions marked "EVERYONE." On these days each of you will bring an analysis to class for the assigned work and will be prepared to lead part of the discussion when called upon. All written analyses should be point-first, thorough, clearly articulated, and analytical.

Since this is a seminar class not a lecture class, whether you are presenting or not, please come with comments and/or questions you are prepared to share with all of us in the discussion. Since

this is an upper-division literature class and most of you will have taken LIT 255 and LIT 250, I will expect you to remember, review, and use the knowledge you gained about Romantic Literature and the Romantic Period in LIT 255 and about literary analysis and criticism in LIT 250.

ANALYTICAL FRAMES

- 1. VOICE or PERSPECTIVE (POV):** 1) who 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) how would you classify the narrative voice of the fiction: first-person, third-person, limited omniscient, omniscient? 4) how would you describe the narrative or speaker's voice: prominent, intrusive, consistent, multiple, reliable, etc.? 5) what is the tone of the piece (*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. STRUCTURE & STYLE:** 1) how would you map out or describe 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 is its effect on the oppositions and/or issues of the work? 3) what literary devices do you see in the language (*allusion-literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or literary forms, etc.*)?
- 3. SOCIAL GROUPS:** 1) what social groups (*men, women, youths, children, fathers, mothers, educators, merchants, politicians, clergy, upper class, middle class, working class, etc.*) are depicted, in what light, in what relation to the dominant issues of the period? 2) what are their traits or characteristics? 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) what constitutes 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?
- 4. OPPOSITIONS & ISSUES:** 1) what primary oppositions does the work contain: think in terms of work, home, family, childhood, adulthood, class, sexuality, gender, public spaces, private domains, rural life, urban life, economics (*patterns of display and consumption*), wealth, morality, religion, education, art (*aesthetics*), science, technology, images of empire, government, law, leisure, health, medicine, etc.? 2) what major issues of the Romantic Period are connected with or arise from the oppositions in the work? 3) how are these issues represented and what purposes do they seem to have? 4) what special relation (and how or why) do women, or men, or children have to these issues?
- 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?

ANALYSIS PRESENTATION ROSTER & SCHEDULE

AUTHOR & WORK	DATE	STUDENT	GENRE	COMPLETE
1. William Godwin <i>Memoirs</i>	Feb 4	EVERYONE/TBA	NF	
2. Mary Wollstonecraft <i>Vindication/Education</i>	Feb 6		NF	
3. Mary Wollstonecraft <i>Wrongs</i>	Feb 13	EVERYONE	F	
4. Olaudah Equiano <i>Interesting Narrative</i>	Feb 16		NF	
5. Mary Prince <i>History of Mary...</i>	Feb 18		NF	
6. Hannah More "Slavery"	Feb 20		P	
7. Anna Barbauld "Eighteen..."	Feb 23		P	
8. Robert Burns "John Barleycorn" or "To a Mouse" or other	Feb 25		P	
9. William Blake "Songs..."	Feb 27		P	
10. William Wordsworth	Mar 2		P	
11. William Wordsworth	Mar 4		P	
12. Dorothy Wordsworth <i>Journals</i>	Mar 6		NF	
13. Samuel Coleridge "Frost" or "Lime- Tree" or other	Mar 16		P	
14. Samuel Coleridge "Christabel"	Mar 18		P	
15. Samuel Coleridge	Mar 20		NF	
16. Charlotte Turner Smith and/or Mary Robinson "A London..."	Mar 23		P	
17. Byron <i>Manfred</i>	Mar 25		P	
18. Percy Shelley <i>Alastor</i>	Mar 27	EVERYONE/TBA	P	
19. Felicia Hemans "A Spirit's Return"				
20. John Keats "The Eve of St. Agnes" or "Lamia"	Mar 30		P	
21. L.E.L. "Erinna"	Apr 1		P	
22. Percy Shelley <i>A Defence of Poetry</i>	Apr 10		NF	
23. Mary Shelley <i>Frankenstein</i>	Apr 15	EVERYONE/TBA	F	
24. Jane Austen <i>Sense and Sensibility</i>	Apr 17	EVERYONE/TBA	F	

F=FICTION

NF=NON-FICTION PROSE

P=POETRY

PROPOSALS FOR MAJOR PAPER

You will write a 250 word proposal describing your major paper. It will include your primary source(s), tentative thesis, list of possible secondary sources, and brief description of what you think your paper will say.

ANNOTATED BIBLIOGRAPHY FOR MAJOR PAPER

You will compose a working bibliography of 12-15 sources that you will use in your major paper. Beneath each source bibliographic entry, you will add a two-sentence description of the kind of source this is (journal article, general reference, etc.) and what information you think it will give you that is relevant to your paper.

MAJOR PAPER

You will write a Major Analytical Paper drawn from your course work, your specific interests in Romantic Literature, your careful research of primary, secondary, and possibly tertiary sources for your chosen material, and that uses some critical approach. Please see the full assignment description for this paper below. For seniors, this paper can be submitted as the upper-division research paper for your Sr. Portfolio.

RESEARCH COLLOQUIUM & PAPER ABSTRACT FOR MAJOR PAPER

On May 1, in our last class session you will present a 250 word Informative/Indicative Abstract of your Major Paper to the class. You will present your abstract by reading it to the class and answering 1-2 brief questions about it. You will have approximately 5 minutes for your presentation. Instructions, tips, samples, and helpful videos for writing abstracts 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.scur.uci.edu/sampleabstracts.html> (Samples)

<http://users.ece.cmu.edu/~koopman/essays/abstract.html>

ASSIGNMENT	Paper Proposal	Annotated Working Bibliography	Major Paper	Abstract
DUE DATE	February 11	March 16	Apr 8	May 1

MAJOR PAPER

Due Date: April 8, 2015 submitted on www.livetext.com and in hard copy to Dr. Pedersen

Length: 10-12 pp., Calibri, Times, Palatino fonts

Primary Text Options: Choose One

1. Pick one course work about which you draft a theoretically-framed thesis and write an analytical argument of that one work addressing some aspect of its meaning, production, deployment/effect, aesthetic or cultural significance, etc.
2. Pick two course works about which you draft a theoretically-framed thesis and write a comparative, contrastive, or developmental argument that employs one or more critical literary approaches.

Secondary Texts: You will need to research, read, and cite material from sources outside the primary text you choose to analyze. These will include books, articles, essays, internet materials, etc. written about the primary text and/or its author; some may be written by the author as well. These materials must be scholarly materials so use the library databases to find your sources. Please consult the MLA Bibliography for the most reliable and up-to-date source for scholarship in literary studies. You may also consider any of the appendix material in any of your scholarly editions of our course texts as appropriate secondary source material. Your total number of secondary sources should include between 10-15 *different* sources.

MLA Style Format: Follow MLA Style explicitly for all formatting, in-text citations, and Works Cited page/s! Be sure to follow the latest edition of the *MLA Handbook* (7th ed.) for style guidelines.

Works Cited: Please cite a minimum of 10 secondary sources in addition to the primary text/s you use.

Rubrics: *AAC&U Written Communication, AAC&U Information Literacy, and AAC&U Critical Thinking*

Final Paper Text: Compose an arguable **main claim (thesis)** that drives an analytical argument you want to make about some aspect(s) of the work (literary feature, theme, stylistic characteristic, theoretical position, etc.). Support your main claim (thesis) with subclaims, reasons, and evidence. A tentative analysis for your work can help give you a starting point for ideas, material, and textual evidence for your paper.

Theoretical Expectations:

1. Skilled close reading (Formalist critical practice) of the primary text/s by its judicious citation of textual evidence.
2. Additional critical approaches: Feminist, Marxist, New Historicist/Cultural Poetics, Biographical, Psychoanalytic, etc. (*An additional handout will be provided here.*)