ENG 3806-001: British Romantic Literature

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British Romanticism: Enclosure and Fragment

The critic Northrop Frye once remarked that the divisions between Enlightenment or Classical ideals and those of Romanticism are too arbitrary, that there is no such thing as a clean split between a cold, "reptilian" Classicism and a warm, "mammalian" Romanticism. While there may be no easy distinction, there is a remarkable lineage of transformative ideals that we can trace from the Enlightenment through the Romantic eras. Enlightenment principles of order, empiricism, productivity, and faith in technology do not simply "go away." They feed into the very tension defining the age of Romanticism. To help us investigate the tensions between warring political beliefs and aesthetic ideals, this course examines the literature and history of British Romanticism through the concepts of "enclosure" and "fragment." These paradoxically complementary terms help us explain how individuals might have viewed their changing roles within a large nexus of revolutionary ideas that helped mold what has been called the modern outlook. While Romanticism proper may span the French Revolution (1789) through the Reform Bill (1832), it is important to recognize the reactionary nature of Romanticism. Thus we will begin with Enlightenment philosophy in order to understand the growing interest in both enclosing (or containing) and fragmenting (or transcending) human understanding, individuality, and social responsibility.

Required Texts


COURSE POLICIES FOR ROMANTICISM

Grades—See the Attached Grading Rubric

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Tests</td>
<td>25% (5% each for 5 Tests)</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>30%</td>
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<tr>
<td>Annotated Bibliography</td>
<td>10%</td>
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<tr>
<td>Final Writing Project and Exam</td>
<td>25%</td>
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For shorter assignments, I will use the check-mark system, marking on a scale of √+, √, √-, and √-.

- √+ = excellent work that is strongly engaged, on-topic, and very well-written
- √  = satisfactory work that is on-topic and cleanly written
- √-  = work that shows little engagement, is off-topic, and is hurriedly written
- √-- = work that shows little understanding of the topic and is too short

Late Policy: All Assignments Are Due at the Beginning of Class

I’ll say it twice because it bears repeating: final writing project and all at-home writing assignments are due at the BEGINNING OF CLASS. You will lose a full grade for every day past the due date. Thus four days late means an “F” or a “zero.”

Tests and Exams

You cannot make up a test or exam after the class period in which it is administered. Allowing a student more time (an extra day, even an extra few hours) is unfair to all of the other students.

Attendance and Participation

Participation is key. It means more than simply being present in class. It means being prepared, thoughtful, respectful of others, engaged, and fruitfully open to criticism. Because you are adults who have signed up for this course, I expect that you attend class. Do not bring excuses for missing class. The professor does not need for you to document or explain your absences. If you miss five or more classes, you will fail the course. For each class, I will note who attends and participates. Those who are "on" and present, ready for thoughtful discussion throughout the semester, will receive high participation grades. Accordingly, those who do not, will receive very low participation grades, up to and including “zero.” Bring your textbooks to class and be prepared for discussion. In addition, see again the two sections above—“Late Policy” and “Tests and Exams”—as you cannot make up any missed assignments, including quizzes, in-class assignments, and grammar.
Respect

Because you have chosen to be in a university classroom, act like it and show respect for your professor and fellow students. Turn off your cell phone and any other electronic device. Bring your texts to class and be prepared for discussion. I will lower participation grades aggressively for those who show disrespect for others. This includes leaving cell phones on, texting in class, and snoozing.

Emailing

I want to get to know you and your work this semester. Thus I ask that you call me or stop by my office during office hours (or other scheduled times) so that we can talk. DO NOT EMAIL ME TO ASK FOR AN “UPDATE” ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE. I will assign working groups so that you can contact group members for notes and missed work.

Required Paper Format

--Paper-clip sheets
--Include page numbers
--Use 12-point Times New Roman font, double-spaced lines, and one-inch margins
--Use correct MLA (Modern Language Association) format for all quoted material
--Include a Works Cited page

Plagiarism

Plagiarism will not be tolerated and will result in a failing grade for the course. I will follow the departmental policy on plagiarism, and report all cases to Judicial Affairs:

"Any teacher who discovers an act of plagiarism—‘The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s own original work’ (Random House Dictionary of the English Language)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office."
GRADING CRITERIA FOR ASSIGNMENTS

“A” Range: Outstanding. Original and creative ideas developed exceptionally well. Assignment is flawlessly revised and proofread.

Content: a persuasive, insightful presentation of your own ideas that excels in responding to the assignment identifies and responds to the needs of the audience
Organization: clearly sets up reader expectations (frontloads main ideas and information) clearly stated and specific thesis or central idea introduction sets up argument and direction of the report succeeding paragraphs or sections follow logically from the central idea body paragraphs are unified, organized, and coherent
Evidence: written and graphical cues provide a road map and signal the information that follows conclusion considers the ramifications of the central idea (answers the question, “So what?”)
Style: language is clear and concise with few grammatical or stylistic errors word choice is precise and appropriately specific strong, lively, and distinctive tone and voice throughout

“B” range: Displays sound understanding of the topic, some originality, and a sense of the issues involved in writing a persuasive report, rather than mere exposition; proofreading needed, mostly finished; may have one or two of the following problems:

Content: structure and argument are clear, but ideas lack depth and/or detail does not progress much beyond cliched ideas covers topic adequately, but not thoroughly topic needs more analysis
Organization: does not adequately or consistently set up reader expectations important ideas and information are not frontloaded central idea is vague, difficult to understand and/or to prove introduction does not set up direction of argument clearly body paragraphs do not follow logically from central idea body paragraphs are not unified, organized, coherent
Evidence: too little evidence to prove and flesh out the central idea evidence is not integrated evidence needs to be analyzed more thoroughly evidence is not cited properly
Style: a number of grammatical or stylistic errors (including vague, repetitious, or colloquial word choice; shifting tenses; wordy or convoluted sentences; punctuation problems) tone and voice either too stilted and formal or too casual for a college-level report

“C” range: Displays either an uneven performance (serious flaws of comprehension and/or presentation); competent exposition without a real attempt at thinking through the assignment; further revision needed; essay has not been proofread; may have three of the problems outlined in the “B” range and/or:

Content: no thesis or discernible argument depends on cliches, rather than analysis, of the topic inadequate coverage of the topic; does not clearly address needs of the audience
Organization: introduction too vague, dull, confusing no roadmap or written and graphical cues conclusion overly general, repetitious, obvious, weak body paragraphs demonstrate problems with development/organization, which interfere with development of main ideas
Evidence: few relevant pieces of evidence; little actual analysis too much irrelevant evidence; no actual analysis
Style: stylistic and grammatical errors interfere with the content of the report sentences demonstrate problems with sentence boundaries (fragments, comma splices, run-ons) word choice often imprecise inconsistent tone and voice

“D” range: paper is off-topic (does not answer an assigned or approved topic; displays fundamental misunderstanding of the topic); major revising needed; reads like a first draft; has three or more of the problems outlined in the “C” range; or does not fulfill page requirements.

“F”: report submitted; report has been plagiarized (incorporates another author’s ideas or language without acknowledgment; or actually written by someone else).

COMMENTS:
Professor Park / English 3806-001: Schedule of Classes—subject to revision

L = Longman Anthology of British Literature, Volume 2A: The Romantics and Their Contemporaries
For each class period, you need to have carefully read and be prepared to discuss the assigned selections in their entirety in the Longman text, starting on the page number given. I will note any exceptions.

WEEK ONE
T 8/26 ENLIGHTENMENT vs. ROMANTICISM
Alexander Pope, from Essay on Man (handout)
William Wordsworth, from The Prelude (handout)

Th 8/28 Olaudah Equiano, from The Interesting Narrative of the Life of Olaudah Equiano (handout)

WEEK TWO
T 9/2 CONTAGION
William Wordsworth, “Sonnet on seeing Miss Helen Maria Williams Weep at a Tale of Distress” (handout)
Charlotte Smith, “The Dead Beggar” (L 88)
Joanna Baillie, “Introductory Discourse” from Plays on the Passions (L 357)

Th 9/4 ENCLOSURE/IMPROVEMENT
William Wordsworth, Michael: A Pastoral Poem (L 433)

WEEK THREE
MONDAY 9/8—Deadline to drop course without a grade

T 9/9 John Clare, “The Mores” (L 918) and “I am” (L 917)
William Cobbett, from Rural Rides (L 1083)
William Wordsworth, from “Preface to Lyrical Ballads” (L 408)

Th 9/11 continue “Preface to Lyrical Ballads”
Samuel Taylor Coleridge, “THIS LIME-TREE BOWER MY PRISON” (L 574)
William Wordsworth, “Prefatory Sonnet” (“Nuns fret not”) (L 449)
John Keats, “Incipit altera Sonneta” (“If by dull rhymes our English must be chained”) (L 950)

WEEK FOUR
T 9/16 THE SUBLIME AND THE BEAUTIFUL
Edmund Burke, from A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful (L 33)
Mary Robinson, “Ode to Beauty” (L 267)
Immanuel Kant, from The Critique of Judgement (L 56)

Th 9/18 FRAGMENT
George Gordon, Lord Byron, “Darkness” (handout)
Samuel Taylor Coleridge, "Kubla Khan: or A Vision in a Dream" (L 614)
Dorothea Veit-Schlegel, "Dedication to the Publisher" (handout)

WEEK FIVE
T 9/23  John Keats, "Ode on a Grecian Urn" (L 955) and "On Seeing the Elgin Marbles" (L 934)
        Benjamin Haydon, Study After the Elgin Marbles (L 34)
Th 9/25  RUINS
        William Gilpin, from Three Essays on Picturesque Beauty, on Picturesque Travel,
               and on Sketching Landscape (L 41)
        Percy Bysshe Shelley, "Ozymandias" (L 823)
        John Ruskin, from Modern Painters (L 59)
        Charlotte Smith, "Sonnet 67" from Elegiac Sonnets (handout)

WEEK SIX
T 9/30  THE POET
        William Wordsworth, Part One of The Prelude of 1799
        NOTE: There are three different versions of The Prelude: 1799, 1805, and 1850.
        Read Part One of the Two-Part Prelude of 1799 in the Norton edition of The
        Prelude, edited by Jonathan Wordsworth.
Th 10/2  continue The Prelude of 1799

WEEK SEVEN
T 10/7  THE BEGGAR
        Wordsworth, Book 7 of The Prelude of 1805 in the Norton edition
Th 10/9  continue The Prelude of 1805
        Mary Robinson, “The Old Beggar” (L 277)

WEEK EIGHT
Tu 10/14 continue The Prelude of 1805
Th 10/16  Professor Park will be away at a conference.

WEEK NINE
T 10/21  Mary Shelley, “The Swiss Peasant” (L 1086)
Th 10/23  MID-TERM EXAM

WEEK TEN
10/28-10/30  Individual conferences with Professor Park in her office, room 3030 in Coleman

WEEK ELEVEN
T 11/4  REVOLUTION
        Edmund Burke, from Reflections on the Revolution in France (L 103)
        Wordsworth, Book 6: Cambridge and the Alps, from The Prelude of 1805