ENG 3806-002: British Romantic Literature

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Eastern Illinois University

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Surveying British Romanticism
This course examines the literature and history of British Romanticism through the concept of the “survey.” The term survey has several meanings that help us understand the era of concentrated political and aesthetic change called Romanticism. These include surveys of inner psychology and surveys of subjects acting within a large nexus of revolutionary ideas that helped mold what has been called the modern outlook: the conception of the literary survey, walking surveys of the natural landscape, sightlines between sympathetic spectator and sufferer, the surveillance of political subjects, and eyewitness accounts of revolutionary and colonial activities. 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 the Enlightenment philosophers, David Hume and Adam Smith, in order to understand the growing interest in both rationalizing and transcending human understanding, individuality, and social responsibility.

Texts
Course Reader, available at Copy Express (in the Union)—PURCHASE THIS IMMEDIATELY

Requirements
Exams: a midterm (20%) and a final exam (20%)
Participation, short writing assignments, quizzes, and class presentation (20%)
Essays: Two 4-5 page essays (20% and 20%)

LATE POLICY: Essays—and all other assignments—are due at the beginning of class.

1) Late essays will be marked a full grade lower for every day late. Essays turned in a week past the deadline will be given a “zero.”
2) Short at-home writing assignments must be turned in at the beginning of class. Late ones will not be accepted.
3) In-class writing assignments and quizzes must be turned in by the end of class, and cannot be “made up” at a later date.

EMAILING POLICY: 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 scheduled times) so that we can talk. DO NOT EMAIL ME TO ASK FOR AN “UPDATE” ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE. Working groups will be assigned so that you can contact group members for notes and missed work.

ESSAY FORMAT: Your paper should be paper-clipped or stapled. It must include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins.

Plagiarism
Plagiarism will not be tolerated and will result in a failing grade on the assignment, if not for the course. I will follow the departmental policy on plagiarism:
“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.”
Submit your papers using correct MLA (Modern Language Association) format. Refer to the section entitled “Documentation” in your reader for instructions.
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
- Written and graphical cues provide a road map and signal the information that follows

**Evidence:**
- Appropriate use of evidence to prove and flesh out the central idea
- Evidence followed by a thorough analysis that shows how it is critical
- Correct documentation of sources

**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
- Sentence structure fit for complexity of ideas (variety suited to sense; appropriate coordination, subordination, modification, and parallelism)
- Use of passive constructions only when necessary
- Correct use of conventional format for the assigned genre of the report
- Body paragraphs or sections blocked properly

"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 clichéd 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
- Written and graphical cues are too vague or too general

**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, repetitive, 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 clichés, 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": no 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 3806-002: Schedule of Classes, first half of the semester—subject to revision  
R = Reader and BR = British Romanticism

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<tr>
<th>WEEK ONE</th>
<th>Monday 8/21</th>
<th>Introductions</th>
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<tbody>
<tr>
<td>Wednesday 8/23</td>
<td>NEOCLASSICISM and ROMANTICISM: find two textbook definitions of “Romanticism”; Johann Winckelmann, from <em>The History of Ancient Art</em> (BR 129-30); Sir Joshua Reynolds (BR 131-33); Alexander Pope, from <em>Essay on Man</em>; Samuel Taylor Coleridge, “Kubla Khan: or A Vision in a Dream” (BR 729)</td>
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| Friday 8/25 | **Deadline to add course**  
Edmund Burke, from *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (BR 134-37); William Wordsworth, “The Thorn” (BR 567-70) |

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<tr>
<th>WEEK TWO</th>
<th>Monday 8/28</th>
<th>IDENTITIY and SYMPATHY: David Hume, from <em>Treatise of Human Nature</em> (R); Adam Smith, from <em>The Theory of Moral Sentiments</em> (BR 141-43); Wordsworth, “Resolution and Independence” (BR 593-95)</th>
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<tr>
<td>Wednesday 8/30</td>
<td>ROMANTIC POETRY: Wordsworth, from <em>Preface to Lyrical Ballads</em> (BR 573-81)</td>
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| Friday 9/1 | Professor Park away at a conference—NO CLASS  
FOR QUIZ ON 9/6: “Reading Poetry”—read pages 798-806, from the section “What is a Poem?” through “Poetic Forms” (in your Reader); William Blake, “The Clod and the Pebble” (R or BR 300)  
**Deadline to drop course without a grade** |

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<th>WEEK THREE</th>
<th>Monday 9/4</th>
<th>Labor Day—NO CLASS</th>
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<tr>
<td>Wednesday 9/6</td>
<td>QUIZ on “Reading Poetry” assignment; SONNET—an overview</td>
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<td>Friday 9/8</td>
<td>Charlotte Smith, all given selections from <em>Elegiac Sonnets</em> (BR 225-30); Wordsworth, “The World Is Too Much with Us” (BR 596)</td>
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<th>WEEK FOUR</th>
<th>Monday 9/11</th>
<th>FRENCH REVOLUTION: Burke, from <em>Reflections on the Revolution in France</em> (BR 13-19); Thomas Paine, from <em>The Rights of Man</em> (BR 25-28); Helen Maria Williams, from <em>Letters from France</em> (BR 508-29)</th>
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<tr>
<td>Wednesday 9/13</td>
<td>JACOBINISM and RIGHTS OF WOMAN: Coleridge, from <em>Once a Jacobin Always a Jacobin</em> (BR 713-15); Mary Wollstonecraft, from <em>Vindication of the Rights of Woman</em> (BR 371-412)</td>
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<td>Friday 9/15</td>
<td>SLAVERY and ABOLITION: “Slavery, the Slave Trade, and Abolition in Britain” (BR 53-55); from <em>The Mansfield Judgment</em> (BR 56-57); Wordsworth, “To Toussaint L’ouverture” (BR 598); Introduction to <em>American Captivity Narratives</em> (R)</td>
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<th>WEEK FIVE</th>
<th>Monday 9/18</th>
<th>Olaudah Equiano, <em>The Interesting Narrative of the Life of Olaudah Equiano</em></th>
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<tr>
<td>Wednesday 9/20</td>
<td><em>Equiano continued</em></td>
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<td>Friday 9/22</td>
<td><em>Equiano continued</em></td>
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<th>WEEK SIX</th>
<th>Monday 9/25</th>
<th><em>Equiano continued</em></th>
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<td>Wednesday 9/27</td>
<td><em>Equiano continued</em></td>
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<td>Friday 9/29</td>
<td><strong>PAPER ONE DUE:</strong> William Wordsworth, <em>The Prelude</em></td>
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<th>WEEK SEVEN</th>
<th>Monday 10/2 – Friday 10/6</th>
<th><em>Prelude</em> (cont.)</th>
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<th>WEEK EIGHT</th>
<th>Monday 10/9</th>
<th>Review for the Mid-Term Exam</th>
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<td>Wednesday 10/11</td>
<td><strong>MID-TERM EXAM</strong></td>
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| Friday 10/13 | Fall Break—NO CLASS  
**WEEK NINE:** 10/16-10/20  
Individual Conferences with Professor Park in her office, room 3030 in Coleman; be prepared to discuss your plans for the class presentation you will deliver at the end of the semester; 10/20: deadline to withdraw with a “W” |
WEEK ONE
M 8/21 Introductions
W 8/23 NEOCLASSICISM and ROMANTICISM (BR 125-28): Johann Winckelmann, from The History of Ancient Art (BR 129-30); Sir Joshua Reynolds (BR 131-33); Alexander Pope, from Essay on Man (handout)
F 8/25 Deadline to add course
Bring in two textbook definitions of “Romanticism”; Edmund Burke, from A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful (BR 134-37); William Wordsworth, “The World Is Too Much with Us” (BR 596)

WEEK TWO
M 8/28 IDENTITY and SYMPATHY: David Hume, from Treatise of Human Nature (R); Adam Smith, from The Theory of Moral Sentiments (BR 141-43); Wordsworth, “Resolution and Independence” (BR 593-95)
W 8/30 Professor Park away at a conference—NO CLASS; read and write a one-page response to Wordsworth, from Preface to Lyrical Ballads (BR 573-81)
F 9/1 Professor Park away at a conference—NO CLASS
FOR QUIZ ON 9/6: “Reading Poetry”—read pages 798-806, from the section “What is a Poem?” through “Poetic Forms” (in your Reader); William Blake, “The Clod and the Pebble” (R or BR 300)
Deadline to drop course without a grade

WEEK THREE
M 9/4 Labor Day—NO CLASS
W 9/6 DUE: response to Wordsworth’s Preface and QUIZ on “Reading Poetry” assignment
F 9/8 SONNET overview; Charlotte Smith, all given selections from Elegiac Sonnets (BR 225-30); Wordsworth, “The World Is Too Much with Us” (BR 596)

WEEK FOUR
M 9/11 FRENCH REVOLUTION: Burke, from Reflections on the Revolution in France (BR 13-19); Thomas Paine, from The Rights of Man (BR 25-28); Helen Maria Williams, from Letters from France (BR 508-29)
W 9/13 JACOBINISM and RIGHTS OF WOMAN: Coleridge, from Once a Jacobin Always a Jacobin (BR 713-15); Mary Wollstonecraft, from Vindication of the Rights of Woman (BR 371-412)
F 9/15 SLAVERY and ABOLITION: “Slavery, the Slave Trade, and Abolition in Britain” (BR 53-55); from The Mansfield Judgment (BR 56-57); Wordsworth, “To Toussaint L’ouverture” (BR 598); Introduction to American Captivity Narratives (R)

WEEK FIVE
M 9/18 – F 9/22 Olaudah Equiano, The Interesting Narrative of the Life of Olaudah Equiano

WEEK SIX
M 9/25 – W 9/27 Equiano continued
F 9/29 PAPER ONE DUE; William Wordsworth, The Prelude

WEEK SEVEN
M 10/2 – F 10/6 Prelude (cont.)

WEEK EIGHT
M 10/9 Review for the Mid-Term Exam
W 10/11 MID-TERM EXAM
F 10/13 Fall Break—NO CLASS
Schedule for Romanticism 2800, Subject to Revision

WEEK SIX
M 9/25 Equiano continued
W 9/27 Individual Conferences with Professor Park in her office, room 3030 in Coleman; be prepared to discuss your ideas (or drafted material) for Paper One
F 9/29 Individual Conferences continued

WEEK SEVEN
M 10/2 Wordsworth, 1799 Two-Part Prelude, Part One (BR 624-29); 1805 Prelude, Books 6 and 7 (BR 638-42)
W 10/4 Independent Writing—no class
F 10/6 PAPER ONE DUE

WEEK EIGHT
M 10/9 Review for the Mid-Term Exam
W 10/11 MID-TERM EXAM
F 10/13 Fall Break—no class

WEEK NINE
M 10/16 THE NOVEL and THE GOTHIC: Horace Walpole, The Castle of Otranto
W 10/18 Otranto (cont.)
F 10/20 Otranto (cont.); Deadline to withdraw with a "W"

WEEK TEN
M 10/23 John Keats, "Christabel" (BR)
W 10/25 Lord Byron, "Ode to Napoleon Buonaparte" (896-98); Byron, from Don Juan (BR)
F 10/27 Hannah More, from "To Sensibility" (BR)

WEEK ELEVEN
M 10/30 Excerpts from Deidre Lynch’s Janeites and from The Economy of Character
W 11/1 Jane Austen, Sense and Sensibility
F 11/3 Sense (cont.)

WEEK TWELVE
M 11/6 Sense (cont.)
W 11/8 Sense (cont.)
F 11/10 William Godwin, Caleb Williams

WEEK THIRTEEN
M 11/13 Caleb (cont.)
W 11/15 Caleb (cont.)
F 11/17 Caleb (cont.)

WEEK FOURTEEN
M 11/20 – F 11/24 Thanksgiving Recess—NO CLASS

WEEK FIFTEEN
M 11/27 Presentations
W 11/29 Presentations
F 12/1 Presentations

WEEK SIXTEEN
M 12/4 Presentations
W 12/6 Presentations
F 12/8 PAPER TWO DUE Review for FINAL EXAM; exam date to be determined
Two-part assignment for Wordsworth’s *The Prelude:* Part One is a written assignment in response to the *Two-Part Prelude* of 1799. Part Two is a reading assignment for discussion in Monday’s class.

A note or two about reading Wordsworth: First, I warn you about the difficulty of reading Wordsworth’s *The Prelude.* Don’t worry: everyone is feeling the brain pain. Second, I encourage you to read in full gear—with all of your intellectual faculties and with all of your powers of practical knowledge. That is, remember first and foremost that you are trying to figure out what events, feelings, and ideas Wordsworth is communicating to his readers. What story is he telling you? What memories? Why are they important to him? Why now, in adulthood?

A note about the texts: Note that there are three distinct versions of *The Prelude:* 1799 (which has two parts), 1805 (thirteen books), and 1850 (fourteen books). These are published at different times after Wordsworth’s death. We will be looking at parts of the 1799 and the 1805 versions.

**Part One:** Read lines 1-374 of the “First Part” of the *Two-Part Prelude* of 1799. Write short but detailed answers to the following questions. You will hand in your answers as a “response paper.” Thinking about these questions also will help prepare you for the exam.

1. Lines 1-66: With what question does Wordsworth open his *Prelude?* What problem does he grapple with in the first 66 lines? Why is this question, which he repeats, important to understanding his motivation for writing his poem?
2. Lines 67-185: Wordsworth seems to find a solution to the problem he discusses in the first 66 lines. What does he mean by “gentle visitations—quiet powers” (73)? Who, for instance, are the “Others” (77) and “they” (81)? Describe the event Wordsworth recounts in lines 81-129. Why is this event important to him in retrospect?
3. According to lines 186-374, what is Wordsworth’s “argument” (stated reason for writing *The Prelude*)?
4. Explain what a “spot of time” is, especially in light of the episodes he recounts from his childhood. Find any patterns or characteristics in these “spots of time.” What makes them unique to Wordsworth?

**Part Two:** For discussion on Monday, October 2nd, be prepared to discuss—or even write about—Book Seven of the *13-Book Prelude* of 1805. You need read only lines 589-741. Answer the following questions as you take notes:

1. Wordsworth is recounting his time spent in London. Describe his reaction “the crowd.” How does he describe St. Bartholomew’s Fair?
2. Do any figures stick out in Wordsworth’s descriptions of city life? Why might this figure or these figures be significant to him?