

ENL 3240.192F: The Romantic Period

Privilege and Resistance

RNK 215: T 8-9, Th 9

Spring 2016

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Course Description:

Spanning a timeline that (for some scholars) includes the American Revolution, French Revolution, Industrial Revolution, and the cessation of English participation in the slave trade, the Romantic Period reflects a national landscape undergoing significant change and upheaval. This was an epoch of radical thinking and action. Bearing this in mind, we will first look to foundations of privilege (in race, gender, class, nationality, etc.) as a way to better understand how writers like Mary Wollstonecraft, William Wordsworth, William Blake, Robert Burns, Olaudah Equiano, and Frances Burney attempted to articulate and, in some cases, dismantle certain institutions of power. This course will examine the political, ecological, racial, intellectual, poetical, and gendered resistances that have come to mark this period as one of revolutions.

Our readings will include fiction, nonfiction, and poetry. Using various digital archives, we will discuss the reactions of our Romantic authors' contemporaries to help discern the impact that these works had on the public. We will also consider contemporary scholarship and several theoretical lenses that will provide the necessary vocabulary to unpack these trends and changes.

Course Objectives:

1. Explore the work of several notable authors who contributed to and helped shape the broader literary, social, religious, and political discourse
2. Familiarize ourselves with contemporary literary scholarship that continues to investigate these authors and their works
3. Create well-researched and cogent arguments
4. Consider how the messages of these Romantic authors may still speak to many social and political injustices today

Class Texts:

- Required Texts:
 - *The Norton Anthology English Literature: The Romantic Period, Volume D (9th Edition)*; ISBN 978-0-393-91252-4
 - *Evelina, Norton Critical Edition* by Frances Burney; ISBN 978-0393971583
 - *The Monk (Oxford World's Classics)* by Matthew Lewis; ISBN 978-0199535682

- Recommended Text:
 - *Critical Theory: A Reader for Literary and Cultural Studies* by Robert Dale Parker; ISBN: 978-0199797776

Class Requirements:

Requirements include regular attendance and participation, two short responses (approximately 600 words each), regular reading quizzes, a presentation, and two major essays. Your overall grade will reflect the number of points you earn out of the 1,000 total points in the class. Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Your overall grade will be calculated based on your completion of the following:

- Attendance, Participation, Presentations, Group Work
- Two Critical Reading Responses (>600 words each)
- Reading Quizzes
- Mid-term essay (4-6 pages)
- Final Essay (9-11 pages for revisions, 8-10 pages for new papers)
- Letters to Sabrina (>500 words each)

Participation

This course is an *active* course, by which I mean that it is in large part based on in-class discussions. While I will lecture sparingly, the majority of each class will involve critical conversations, which will help us to explore each text in greater depth. Every student must regularly contribute to discussions in a considerate and collegial fashion. Attendance does not equate to participation. If you do not actively participate in discussions, group activities, conferences, peer reviews, etc., you will not receive participation points.

Group Presentation

In this group presentation, you will work to contextualize a theme from a list (which will be provided in a prompt). You will

1. provide the class with some pertinent historical background for what was happening in England and/or related world events that may have influenced the selected theme
2. unpack the assigned scholarly article that will help explore this theme
3. seek out some reactions/responses to 2 or more of the assigned texts that were made by the authors' contemporaries
4. explain some key themes of the text and the poetic devices used to highlight at least one of those themes

As part of the presentation, you must provide the class with either a handout or PowerPoint that addresses the main points within your presentation, and you must also create an activity that will get the entire class involved in your presentation. All of these materials must be emailed to Sabrina at least 48 hours before the presentation (which will allow time to review the presentation materials and provide feedback before the official presentation in class).

Reading Quizzes

We will have regular reading quizzes. I do not envision these as a means to test obscurities in the texts, but rather to ensure that everyone is reading and understanding the central themes and/or plot points for each text. They might be short answer, True/False, multiple choice, or a mixture of all three.

Critical Reading Responses

Each reading response will be in direct dialogue with a text or idea we have addressed in the class. They must be thoughtful interactions, in which you develop a central idea by engaging (especially using close readings) with the text(s).

Midterm Essay

This essay will require appropriate research about your topic and the text. You will want to research 3-5 scholarly articles/books that discuss or debate your topic, the text, or both. I also suggest the use of the *Oxford English Dictionary (OED)*, particularly the word etymologies, that will provide you with the variety of possible meanings for the time it was written. The *OED* is available online through the Smathers Library. More information will be provided later in the semester, but it is never too early to begin thinking, preparing, and researching ideas and topics.

Final Essay

It is expected that this paper will be a revision and continuation of your midterm, but that is not mandatory. (If you would like to abandon your first paper, then you can. However, your new paper must be at least eight pages). If you choose to revise your midterm, there must be at least five pages of new material. You might add a theoretical approach to your midterm (revising your introduction, body paragraphs, and conclusion to reflect that addition). That said, you must include at least one text from each half of the semester. If you choose to revise your midterm, please bold the material you have added. I will use the “compare documents” feature in Word to determine if you made the suggested revisions and added at least five pages of new material. Without revisions and a minimum of five new pages, you will not pass the final.

Letters to Sabrina

For the midterm and final, you will write a letter to me (approx. 500 words each) that details what you struggled with while writing the paper, what you felt you excelled in, specific things you would like feedback about, etc. In other words, these letters will provide you an opportunity for self-assessment and will create an open dialogue between the two of us about your writing. I will include a separate prompt for each of the letters.

Essays and Mode of Transmission:

Your essays should follow MLA guidelines, which are detailed on the Purdue OWL website. (If you are not an English major/minor, please see me about acceptable alternative citation styles). You should include page numbers in the top right corner with your last name, an original title, a proper MLA heading (which includes your

name, my name, the name of the class, and the date), in-text citations, and a separate page for a properly formatted Works Cited page.

Each essay and letter should be uploaded to the proper Canvas folder **before the deadline**. If you do not submit the paper on time, you will receive an automatic zero. The papers must be submitted as .doc or .docx files.

Please note: If you receive a C- or lower on your midterm essay or either reading response, you are required to meet with me within 10 days of receiving your grade. If you do not schedule an appointment to meet with me, you risk losing further points.

Essay Assessment

Essays are graded based on a set of standards outlined on each prompt. Each set includes a scaled evaluation of Thesis, Organization, Evidence, and Style/Mechanics. Additional criteria may be added for specific essays. The core rubric scales are as follows:

***Thesis High Score:** Author presents a clear, sophisticated and analytical argument that elaborates on multiple implications; and that identifies non-obvious (surprising, counter-intuitive) complexities of meaning and implications.*

5 – Excellent thesis. See above.

4 – Good thesis. Makes all the right connections and meets all the requirements of the assignment in a thorough fashion.

3 – Basic thesis that may lack a depth of engagement or a full connection of ideas. See above.

2 – Needs significant improvement to be comprehensible as an argument; does not address all aspects of the assignment.

1 – Does not meet the requirements of the assignment

***Organization High Score:** Ideas are logically developed and directly linked to an analytical thesis. Ideas are connected at the sentence and paragraph levels with appropriate use of transitional words and phrases. Paragraphs are clearly focused on the development of the thesis.*

5 – Excellent. See above.

4 – Good organization that contributes to the understanding of and relationship between ideas.

3 – Sufficient organization that may have some problems and a need for more internal organization.

2 – Organization needs improvement in order to help reader understand connections between ideas. Problems in transitions contribute to reader's confusion.

1 – Lack of organization and transitions makes reading essay confusing or unreadable.

Evidence High Score: Student incorporates and analyzes a broad range of evidence that is significant, sufficient, and relevant to each point that is made in the argument; student also incorporates and analyzes evidence that addresses opposing arguments.

5 – Excellent and thorough. See above.

4 – Very good. Thoroughly fulfills the requirements of the assignment.

3 – Adequate evidence. May lack some needed evidence/analysis that could strengthen argument.

2 – Insufficient or extremely uneven evidence/analysis.

1 – Lack of evidence/analysis. Does not meet the requirements of the assignment.

Style and Mechanics High Score: Student articulates ideas clearly, making use of language that is both concise and sophisticated. Writing is free of grammatical error. MLA documentation is used properly throughout.

5 – Excellent.

4 – Very good. Need for minor corrections

3 – The basic requirements are met, but there is a need for several corrections.

2 – Mechanical errors hamper understanding and are below the standards of a college level writing assignment.

1 – Unacceptable, unreadable.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

General Class Policies:

Attendance

Attendance is required. While a certain number of absences will be excused (3), every absence counts, in that every absence removes you from an ongoing conversation that is essential to understanding the course materials. Therefore, you will be unable to earn participation points for any missed classes, and your final grade will drop by a letter with each subsequent absence after your first three. If you reach seven absences, you will automatically fail the course. Habitual tardiness will also impact your overall grade. **Please note: Tuesdays are a double period and, therefore, count as 2 absences.**

Absences involving court-mandated events, such as jury duty or court testimony, military service, and university-sponsored events, such as athletics and band, and religious holidays are excused, but you must notify me of your absence prior to the date that will be missed.

Technology Use

Turn cell phones to silent before you come into class. Using a cell phone and/or other electronic devices during class will count as an absence. You may use your kindles/kindle apps to discuss scholarly articles; however, I expect you to obtain hard copies of the *Norton Anthologies* and novels.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:

Plagiarism—A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

Statement of student disability services

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>.

Please contact me directly and immediately if you have a learning disability so that we might make special arrangements/accommodations for you during this class.

Statement on harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>.

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations

are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Tentative Homework Calendar

Week 1: Jan. 4-Jan 8

T: Introductions, syllabus/course expectations, Ballads

For Tuesday:

- Ballads, *Norton Anthology* (NA) 31-39

Th:

For Thursday:

- Introduction to Romanticism, NA 3-30
- Read syllabus

Week 2: Jan. 11-15

T: **Presentation on French Revolution and Romantic Imagination**

For Tuesday:

- "The Revolution Controversy & the 'Spirit of the Age,'" NA 183-207
- Wordsworth's "London, 1802", NA 346-347
- Wordsworth's "Residence in France and French Revolution," NA 391-395
- Percy Bysshe Shelley bio, NA 748-751
- Percy Bysshe Shelley's "The Mask of Anarchy," NA 779-793
- Percy Bysshe Shelley, "A Defense of Poetry," NA 856-869
- Read and bring Mark Kipperman's "Absorbing a Revolution: Shelley Becomes a Romantic"

Th:

For Thursday:

- Barbauld & Smith NA 39-41,50-77 (skip Barbauld's "The Rights of the Woman" for now)
- Read and bring Cook's "Charlotte Smith and 'The Swallow': Migration and Romantic Authorship," 48-67 (found on Canvas)

Week 3: Jan. 18-22

T: **Presentation on Slave Trade and Paul Gilroy's *The Black Atlantic***

For Tuesday:

- NA 88-112, 46-48
- Read and bring Paul Gilroy's "The Black Atlantic as a Counterculture of Modernity" (found on Canvas)

Th:

For Thursday:

- Burns, NA 165-182
- Read and bring John C. Weston's "The Narrator of Tam o'Shanter," 537-550 (found on Canvas)

Week 4: Jan. 25-29

T: Presentation on Class, Children, and Child Labor

For Tuesday:

- Blake, NA 112-165
- Read and watch video of "William Blake's Radical Politics":
<http://www.bl.uk/romantics-and-victorians/articles/william-blake-radical-politics>
- Read and bring Mary Alcock's bio and "The Chimney Sweeper's Complaint" (on Canvas)
- Bring thesis statement and evidence for Reading Response paper

Th:

For Thursday:

- **Reading Response #1**

Week 5: Feb. 1-5

T: Presentation on Women's Social Roles/Place in the Romantic Period and Courtesy Books (a.k.a. Etiquette/Conduct Manuals)

For Tuesday:

- Read and print Anna Barbauld's "Painted Flowers":
<https://www.rc.umd.edu/editions/contemps/barbauld/poems1773/painted-flowers.html>
- Wollstonecraft NA 208-239
- Barbauld's "The Rights of Woman," NA 48-49
- Read and bring R. M. Janes' "On the Reception of Mary Wollstonecraft's: A Vindication of the Rights of Woman," 293-302 (on Canvas)
- Joyce Hemlow's "Fanny Burney and the Courtesy Books," 732-761 (on Canvas)

Th:

For Thursday:

- Burney's *Evelina*, Preface and pages 1-70

Week 6: Feb. 8-12

T:

For Tuesday: Burney's *Evelina*, pages 70-245

Th:

For Thursday: Burney's *Evelina*, pages 245-306

Week 7: Feb. 15-19

T:

For Tuesday:

- Burney's *Evelina*, 306-352, 365-366
- Find 2 more scholarly sources (should have your total for the paper: 3 scholarly articles and 1 scholarly book)
- Read one of your 4 sources and summarize it in 2 minutes
 - Can read your summary to the class or present it
 - Be prepared to answer questions about the article
- Revise thesis

Th:

For Thursday:

- Read a second article (or book chapter)
 - Summarize in 2 minutes or less
 - Be able to answer questions
- Create at least half of outline
 - Thesis, Purpose, 3 topic sentences (that are claims), and evidence that support those claims (both scholarly and primary text)

Week 8: Feb. 22-26

T: Conferences

For Tuesday:

- Come prepared with full outline of essay (thesis, topic sentences, & evidence)
- Write at least one full body paragraph

Th: Peer review

For Thursday:

- Bring rough draft of essay
- Midterm is due at 11:59pm

Week 9: Feb. 29-Mar. 4

Spring Break—no class

Week 10: Mar. 7-11

T: Presentation on Nature/Natural World in Romanticism and the Picturesque

(What was the call to nature in response to? You might also consider poets' use of contraries.)

For Tuesday:

- William Wordsworth, NA 270-272, 278-279, 280-304
- Read and bring Scott Hess's "William Wordsworth and Photographic Subjectivity," 283-320 (On Canvas)

Th:

For Thursday:

- Wordsworth
 - “The Ruined Cottage,” NA 309-320
 - “Michael,” NA 320-330
 - “Ode: Intimations of Immortality,” NA 335-341
 - Sonnets (“Westminster Bridge” and “It is a beautiful evening”), NA 344-345
 - excerpt from *The Prelude*, NA 349-370

Week 11: Mar. 14-18

T: **Presentation on Gothic and the Sublime**

(How did the Gothic disrupt/resist traditional literary form?)

For Tuesday:

- Gothic, NA 584-602
- Read and bring Burke’s “On the Beautiful and the Sublime” (On Canvas)

Th:

For Thursday:

- Coleridge’s bio & “Christabel,” NA437-459, 462-477

Week 12: Mar. 21-25

T: **Presentation on Religious Discord and “Horrors of Catholicism” article**

For Tuesday:

- Matthew Lewis’ *The Monk*, Introduction and TBD
- Matthew Gregory Lewis bio, NA 602-603
- Read and take notes on Gilbert Bonifas’ & Martine Monacelli’s *Southern Horrors: Northern Visions of the Mediterranean World*, “Chapter One: The Horrors of Catholicism in Matthew Gregory Lewis’s *The Monk*, William Henry Ireland’s *The Abbess* and Edward Montague’s *The Demon of Sicily*” (full chapter is available on Google books):
<https://books.google.com/books?id=J9wxBwAAQBAJ&pg=PA24&dq=matthew+lewis,+the+monk,+religion,+religious+critique&hl=en&sa=X&ved=0ahUKEwjU9rCpz6jJAhUI2SYKHXBrdQ0Q6AEIQzAH#v=onepage&q=matthew%20lewis%20the%20monk%20religion%20religious%20critique&f=false>

Th:

For Thursday:

- Reading Response #2 is due

Week 13: Mar. 28-Apr. 1

T:

For Tuesday:

- Matthew Lewis’ *The Monk*, TBD
- Start researching for final paper if you have not yet started

Th:

For Thursday:

- Matthew Lewis' *The Monk*, TBD
- Continue Researching for Final paper

Week 14: Apr. 4-8

T:

For Tuesday:

- Matthew Lewis' *The Monk*, TBD
- Continue Researching for Final paper

Th:

For Thursday:

- Matthew Lewis' *The Monk*, TBD
- Coleridge's Review of *The Monk*, NA 608-611
- Create revised or new thesis, take notes on evidence

Week 15: Apr. 11-15

T:

For Tuesday:

- Keats bio & excerpt from "Endymion: A Poetic Romance," NA 901-903, 906-910
- Create at least half of outline

Th: Conferences

For Thursday:

- Come prepared with a full outline of your essay (i.e. thesis, purpose, topic sentences, evidence)

Week 16: Apr. 18-22

T:

For Tuesday:

- Print/bring rough draft of at least half of your final essay
- Create a 2 minute summary of your essay's argument that you will present to the class

Th: Reading Day, no class

Apr. 25-29

Final paper due April 26, 11am