

**ENL 3240—The Romantic Period: New Words, New Worlds (Section- 4H40)**

**SUMMER B, 2018**

**Instructor Name:** Amrita Bandopadhyay

**Course meeting times & locations:** MTWRF period 2, 9:30 to 10:45 am, PUGH 120

**Office Location and Hours:** M & R, 11:00 am to 12:15 pm, by appointment, TUR 4361

**Course website:** Canvas

**Instructor Email:** [a.bandopadhyay@ufl.edu](mailto:a.bandopadhyay@ufl.edu)

**Course description**

The Romantic period (1760-1830) is significant for its artistic vision that centralized the role of the poet/artist, thus making art a deeply radical personal and political act. The discovery of the “New World,” formation of the British Empire, the notion of the “Orient” and the French Revolution had a profound impact on the Romantic imagination. Addressing the revolutionary political and aesthetic complexities of Romanticism, this course will chart the development of Romantic literature and its subsequent impact on post-colonial cultures. We will read Romantic poets like William Blake, William Wordsworth, Samuel T. Coleridge, Percy B. Shelley, Lord Byron and John Keats to locate fundamental differences as well as profound similarities in their artistic philosophy and output. The course will include political writings by Edmund Burke, William Godwin and Mary Wollstonecraft to address issues of political and social revolution. We would also read Jane Austen and explore her literary importance in the Romantic period and after. Assignments for the course will include a presentation and a short critical analysis paper.

***Texts:***

*The Norton Anthology of English Literature: The Romantic Period*, ed. Stephen Greenblatt, Tenth Edition: **ISBN 978-0-393-60305-7**

*Persuasion* by Jane Austen, **ISBN: 978-0-393-91153-4**

**ASSIGNMENTS: Total points—100** (see below for grading rubric):

Diagnostic Paragraph: 10

Panel Presentation: 20

Participation: 20 (10 at mid-term + 10 at end of term)

Memes: 15

Final paper: 35

*Assignment descriptions:*

All submissions must be made on **Canvas**.

### DIAGNOSTIC PARAGRAPH (1/3 to 1/2 page)

A poem will be assigned in the first class. Write a focused paragraph about something in the poem you find compelling. (Think of this paragraph as a body paragraph in an essay.)

### PANEL PRESENTATION (see below for instructions)

### FINAL PAPER (6-7 pages)

You will use primary texts as well as critical essays to defend a well-developed coherent thesis. If you write on poems and shorter texts, choose two of them, depending on the length, as primary sources. You are required to develop an argumentative essay by drawing evidence from both primary and secondary sources. Be sure to follow the MLA format for citation and bibliography.

### MEMES:

Choose a concept from Romantic Literature or a character of a text, or an author. Develop a meme, using one of the following: the literary concept or a character's development in the text, or an author's life and career. Present it before the class.

### POLICIES:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Like all lecture-discussion courses, this one needs you! Use your allotted absences *wisely* (for emergencies, serious illness) as you would for any job. You will fail the course if you accrue **5** absences. You will earn a lowered course grade if you accrue 3 absences. Absences will cost participation points.
3. You do not need to tell me why you are absent *unless* you have a medical condition that will use up *more than your 3 allotted absences*. At that point, you should contact me and provide documentation.
4. If you are *absent*, you are still responsible for knowing the material and for turning in any assignments due that day.
5. *Cell Phones, laptops, tablets*, and other electronic devices must be stowed and silent-- *unless* you are using an electronic edition of a textbook and show me when class begins.
6. *Latecomers* receive partial absences, and must see me after class so I know you attended.
7. *Paper Format*: Please *put your e-mail address* on the front page of your paper, number pages, and make sure the printout is easy to read. Use this format: Times New Roman, 12 point font, 1-inch margins, double spacing, numbered pages. Grammatical errors will cost you, so proofread.

8. *Submitting Papers*: All papers are due *in class* (hard copy) **and on Canvas** on the assigned day and time. (If you are absent, your paper should be *in my Department mailbox* when I return from class). Late papers and panel statements earn grade reductions; papers submitted a week late earn an "E".
9. *Save That Paper!* Always make backup copies of your work so it arrives on time.
10. *Participation*: The quality and frequency of your contributions determine your participation grade. Learning to participate effectively and to move the conversation forward will help you understand the poetry and develop important professional skills. If you're shy about offering opinions, try asking questions. Remember that if you are confused about a text, others are, too! Panels will help you feel more comfortable addressing the class.
11. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
12. Students requesting classroom *accommodation* must first register with the Dean of Students Office, which will provide documentation for you to give me when requesting accommodation.
13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575.

## SYLLABUS

Week	Days	Readings	Due
1	M 7/2	Introduction and Panel sign up; William Wordsworth's "Strange fits of passion have I known" <a href="https://www.bartleby.com/145/ww146.html">https://www.bartleby.com/145/ww146.html</a>	
	T 7/3	Critical reading: Selection from <i>The Mirror and the Lamp</i> by M.H. Abrams ( <i>Course Reserves</i> ) pgs. 100-124	
	W 7/4	<i>Independence Day</i>	
	R 7/5	Selection from <i>Romantics, Rebels and Reactionaries</i> by Marilyn Butler "The Arts in the Age of Revolution, 1760-1790" pgs. 11-38. ( <i>Course Reserves</i> )	Diagnostic paragraph

	F 7/6	Wordsworth: Selection from <i>Preface to the Lyrical Ballads</i> , (pgs. 303-314) Coleridge: Section from <i>Biographia Literaria</i> , (pgs. 492-502) Norton Anthology (NA)	Panel 1
2	M 7/9	Section from <i>The Road to Xanadu</i> by John Livingston Lowes "Chaos": pg. 3-12 and "Sleeping Images", pg. 324-329, 332-337. ( <i>Course Reserves</i> )  "William Bartram's <i>Travels</i> and the Rhetoric of Ecological Communities" (optional) ( <i>Course Reserves</i> )	
	T 7/10	Coleridge "Frost at Midnight", "Kubla Khan"	Panel 2
	W 7/11	Wordsworth's "I travelled among unknown men," "Resolution and Independence" "To Toussaint l'Ouverture" from NA	
	R 7/12	Blake's <i>Songs of Innocence</i> : "The Little Black Boy," "The Chimney Sweeper," "Nurse's Song" "Infant Joy" from NA	Panel 3
	F 7/13	Blake's <i>Songs of Experience</i> : "The Chimney Sweeper," "Infant Sorrow" "Nurse's Song" "The Sick Rose" "The Tyger" "from NA	
3	M 7/16	Burke: From <i>Reflections on the Revolution in France</i> (NA) (pgs. 197-203) Paine: From <i>Rights of Man</i> (NA) (pgs. 209-212)	
	T 7/17	Wollstonecraft: From <i>A Vindication of the Rights of Woman</i> (NA) (pgs. 218-233)	
	W 7/18	Wollstonecraft: From <i>A Vindication of the Rights of Woman</i> (NA) (pgs. 234-248)	Panel 4
	R 7/19	Shelley "Ozymandias," "Ode to the West Wind," "To a Sky-Lark," (from NA)	Panel 5
	F 7/20	Special Collections tour (attendance is mandatory)	
4	M 7/23	Jane Austen: <i>Persuasion</i> (Ch. I-X, pgs. 1-66)	
	T 7/24	Jane Austen: <i>Persuasion</i> (Ch. XI-XIX, pgs. 67-127)	

	W 7/25	Jane Austen: <i>Persuasion</i> (Ch. XX-XXIV, pgs. 127-178)	Panel 6
	R 7/26	Selection on <i>Persuasion</i> from <i>Jane Austen and the War of Ideas</i> by Marilyn Butler ( <i>Course Reserves</i> )	
	F 7/27	Library Research (attendance is mandatory)	
5	M 7/30	Claudia Johnson's " <i>Persuasion: The Unfeudal Tone of the Present Day</i> " (selection from Norton edition of <i>Persuasion</i> )	
	T 7/31	Keats "Ode to a Nightingale" "To Autumn" "Letter to George and Thomas Keats defining negative capability," pg. 1016 (from <i>NA</i> )	Panel 7
	W 8/01	Edward Said's <i>Orientalism</i> "Introduction" ( <i>Course Reserves</i> ) Byron's "The Giaour: Fragment of a Turkish Tale"	
	R 8/02	Continue with Byron, Letitia Elizabeth Landon's "Immolation of a Hindoo widow" Sidney Owesnon's <i>The Missionary: An Indian Tale</i> (from <i>NA</i> )	Panel 8
	F 8/03	William Beckford's <i>The History of Caliph Vathek</i> , Thomas Daniel's "A Picturesque Journey to India by the Way of China", Robert Southey's "Jaga-Naut" (from <i>NA</i> )	Panel 9
6	M 8/06	Thomas De Quincey: From <i>Confessions of an English Opium Eater</i> ( <i>NA</i> )	
	T 8/07	Gothic Tales: Sections from Ann Radcliffe's <i>The Mysteries of Udolpho</i> , and Horace Walpole's <i>The Castle of Otranto</i> ( <i>NA</i> )	
	W 8/08	Charlotte Smith's "To Night" and Anna Leticia Barbauld's "The Rights of Woman" ( <i>NA</i> )	Final paper
	R 8/09	No class	
	F 8/10	Presentation of memes	

## ABOUT PANELS

Each of you will participate in one class panel. This requires preparing a *one-page, double-spaced* statement in response to your topic (see last page). While the page limit inhibits full development of your ideas, you will have the opportunity to clarify your opinion during

panel discussion. Follow this procedure so your panel runs smoothly: (1) I'll send your panel an e-mail reminder. (2) *Panelists distribute their statements to one another and to me by "Replying All" to the email by 2:00 pm on the day before the panel, using "doc," or "docx," format.* (3) Do not get together before class, but be prepared to comment on each other's statements. (4) In class, the panel will begin with each of you reading your statement. (5) Next, panelists will ask each other questions and may amplify their own views. (6) Finally, the rest of the class will pose questions and comments.

## Topics for Panels

*All panel presentations must include at least 2 concrete examples from the texts.*

- **Panel 1** on Wordsworth and Coleridge: In the sections of Wordsworth's *Preface to the Lyrical Ballads* and Coleridge's *Biographia Literaria* that you read, the poets explain Romantic philosophy of their art. How does their poetic philosophy intersect or depart? What is radical and new about their philosophy?
- **Panel 2** on Coleridge: In "Frost at Midnight" and "Kubla Khan" Coleridge develops his vision of the fantastic through landscape imagery. How does this contribute to the Romantic conception of art and the artist?
- **Panel 3** on Blake: Blake's poetry uses heavy symbolism and are known for their striking imagery and brevity. Use two poems by Blake to explain what the characters and objects in his work symbolize. Explain how his art articulates an agenda for the Romantic artists.
- **Panel 4** on Mary Wollstonecraft: In *A Vindication of the Rights of Woman*, what does Wollstonecraft imagine women's roles in society to be? How do her ideas fit in with the revolutionary spirit of the 18<sup>th</sup> century and the freedom of the individual? Draw examples from the text.
- **Panel 5** on Shelley: Shelley's poems reflects the ebb and flow of time. In this context, how is his work Romantic in a way that is different from and similar to the previous generation of Romantic poets like Wordsworth and Coleridge? Draw examples from two poems.
- **Panel 6** on Jane Austen: In *Persuasion*, there is greater emphasis on the heroine's inner thoughts reminiscences than the action of the novel. How does Austen use this element to structure the plot of the novel or create a moral imperative? Explain with examples.
- **Panel 7** on Keats: Drawing examples from the poems, explain how Keats's use of natural imagery functions to serve the Romantic spirit. Explain how Keats is distinctive in his Romantic imagination.
- **Panel 8** on texts on the Orient: In Landon's "Immolation of a Hindu widow" and Sydney Owenson's *The Missionary: An Indian Tale*, figures of Hindu women are central to the expression of the Indian Orient. How does the figure of the Hindu woman become a vehicle of Orientalism?

- **Panel 9** on texts on the Orient: In William Beckford's *The History of Caliph Vathek*, Thomas Daniel's "A Picturesque Journey to India by the Way of China", and Robert Southey's "Jaga-Naut," the Oriental landscape is also a space of the fantastic. How do Romantic literary tropes combine with the Oriental fantastic in these texts? Draw examples from two texts.

## Grading Scale and Rubric

### Grading Scale

A	4.0	93-100	C	2.0	73-76.9
A-	3.67	90-92.9	C-	1.67	70-72.9
B+	3.33	87-89.9	D+	1.33	67-69.9
B	3.0	83-86.9	D	1.0	63-66.9
B-	2.67	80-82.9	D-	0.67	60-62.9
C+	2.33	77-79.9	E	0.00	0-59.9

### Grading Rubric

Each assignment has its own requirements, but for each paper I will evaluate:

1. Content, including argument, development, and support
2. Organization, including paragraph structure, overall flow of ideas, transitions
3. Mechanics, including grammar, spelling, and style.

#### A PAPER

An A-paper has a strong thesis and makes a coherent and original argument. It follows the assignment, is well organized, communicates ideas clearly, and there are (almost) no mechanics mistakes. It meets and/or exceeds the assignment requirements.

#### B PAPER

A B-paper does the same things as an A-paper, but is somewhat lacking in one area: perhaps organization is lacking (either on the paragraph level or in the essay as a whole), the writer provided insufficient evidence or analysis of the evidence, or there are myriad mechanics mistakes.

#### C PAPER

The C-paper follows the assignment, but is lacking in two of the areas mentioned above (content, organization and mechanics). Usually, a C-paper also needs to try and move beyond a superficial engagement with the text.

#### D PAPER

The D-paper either does not follow the assignment, is lacking in all three areas, or both.

E PAPER

The E-paper is reserved for essays that are not turned in, or for work that is plagiarized.