Welcome to Romanticism
As an artistic movement, romanticism is characterized by its emphasis on passion, feeling, intuition, imagination, nature, and the individual. Political rebellions of the late eighteenth century inspired writers, painters, and musicians. Their work demonstrates a similar optimistic belief in the individual and a quest to improve self and society. Indeed, artists emerged as leaders in this effort, with Percy Shelley calling them “the unacknowledged legislators of the World.” This course explores the Romantic Movement in British literature (with attention also given to painting and music) and the authors—including Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats—who inspired their American counterparts to transplant romanticism to the new land in the early to mid-1800s. Readings, discussion, and other assignments will increase our appreciation of artists who cultivate “the spontaneous overflow of powerful feelings,” “march to the beat of a different drummer,” “sound [their] barbaric yawp over the rooftops of the world,” “feed on honey-dew,” and “drink the milk of Paradise.”

Course Texts
The Norton Anthology of English Literature: The Romantic Period. 8th or 9th ed, Vol D

Attendance & Academic Integrity
While I encourage you to be spontaneous, independent, passionate, and intellectually bold, I also require that you be predictable and dependable where class attendance is concerned. Even romanticism has rules! If you accumulate more than TWO absences for a TR course, your grade drops one full letter for each additional absence. I also count you absent if you are using a cell phone in class or doing anything but taking notes on your laptops because you’re not really engaged in class. If you have a family funeral or other compelling reason for missing class, please notify me in advance, and we can discuss your situation. Note: Please visit the health center and schedule advising appointments at times other than when our class meets. For more information on attendance in class and for examinations, please see the Undergraduate Catalog.

The lasting reward of academic integrity is a good character and the ability to learn on your own. Those seem worthy aspirations. Please see the Westminster Academic Integrity Policy (available online) for more information on such topics as conduct and plagiarism.
Outcomes

English majors will demonstrate the following:

1. the ability to discuss literature, including engaging in an exchange of ideas and offering and supporting insights.
2. the capacity to sustain controlled, critical arguments that analyze and synthesize texts.
3. an understanding of the craft of writing, including concision, diction, grammar, and syntax.
4. the ability to produce creative writing that shows an awareness of language, freedom from cliché, and an understanding of genre, style, and topic.
5. the ability to identify and use a range of sources suitable to the scholarly conversation on a particular topic, to evaluate and integrate source material, and to document accurately.
6. an understanding of the literary tradition, the historical and cultural contexts of literature, and critical methods of reading.
7. the ability to give well-planned, engaging presentations.

The following assignments and activities address these outcomes as indicated.

Discussion (Outcome #1)
We learn by hearing each other ask questions and try out interpretations. Thus, your participation in class discussion is essential for a good course. If you prepare and have courage, you will be a good participant. Strive to volunteer comments rather than merely to respond to direct questions. You will also participate in panel discussions on major works.

Essays (Outcomes #2, #3, #6)
The word “essay” connotes exploration—a venturing into interesting territory. You will write two essays during the term. For each, you will identify a topic of interest emerging from the literature assigned for that segment of the course (or appropriate material not assigned) and explore the topic in an essay of five-seven typed pages (double spaced, Times New Roman, 12 pt. font, 1” margins). Your writing should be clear, analytical, and specific.

Author Study (Outcomes #2, #3, #5, #6)
The Romantics had a high opinion of the individual “poet” or author. Throughout the term, you will study one of our writers in depth. You will become familiar with the ongoing scholarly conversation about this author’s work and develop your ability to read and to assess this material. Your efforts will culminate in an 8-10 page critical analysis that provides an initial overview of criticism followed by a sustained argument about one or more focal texts.

Artist Presentation (Outcome #7)
Working in groups, you will present a romantic artist (painter or musician) to the class. Your multimedia presentation will be about 10 minutes.
Romantic Manifesto (Outcome #4)
You will notice that Romantic authors are fond of explaining their principles and intentions on a variety of topics. Such writing is called a manifesto. We will read manifestos about human rights, poetic craft, nature, the imagination, and things divine and supernatural. You will also write your own manifesto. You may use these documents as models but should seek inspiration from your own thoughts and experiences. You will share your work with class during the Final period.

Romantic Experience (Outcome Unknown)
You will work with others to engage the class in a Romantic Experience. No, not that kind. The goal of this assignment is to provide us with various creative, boundary-crossing moments throughout the term. Who knows what will happen.

Grading
10% Discussion/Participation
20% Essay #1
20% Essay #2
25% Author Study
10% Artist Presentation
10% Final: Romantic Manifesto
05% Romantic Experience

Reading and Assignments
English 434, Romanticism (Fall 2018)

The following schedule is subject to change. If we are swept away in a moment of wonder, awe, and contemplation over something we’re reading, we’ll just go with it and adjust.

Week 1
Introduction to The Romantic Period (1-22)*
Aug 28/30
Context
Assignment: Read “The Revolution Controversy and the ‘Spirit of the Age’” (148-67) for Thursday
Assignment: Read William Blake (1757 – 1827) Bio (76 – 79) and Songs of Innocence and of Experience (81-97) for Tuesday

Week 2
William Blake
Sep 4/6
Songs of Innocence and of Experience (81-97)
Assignment: Read “A Song of Liberty” (121-22) for Thursday
Assignment: Read Mary Wollstonecraft (1759 – 1797) Bio (167 – 170) for Thursday and excerpts from A Vindication of the Rights of Woman (170 – 95) for Tuesday

Week 3
Mary Wollstonecraft’s A Vindication of the Rights of Woman
Sep 11/13
Assignment: Read William Wordsworth (1770 – 1850) Bio (243 – 45) for Thursday
Assignment: Read Preface to Lyrical Ballads (262-74) and “Tintern Abbey” (258 – 62) for Tuesday
Week 4
Sep 18/20
Preface to *Lyrical Ballads*
“Tintern Abbey”
Assignment: Read “The Ruined Cottage” (280 – 91) and “My heart leaps up” (306) for Thursday
Assignment: Read “Ode: Intimations of Immortality” (306 – 12), “The world is too much with us” (319) for Tuesday

Week 5
Sep 25/27
Assignment: Read “Ode: Intimations of Immortality” and “The world is too much with us”
Assignment: Read *Prelude*, Books 1 and 10 (322 – 38 and 371 – 74) for Thursday

Paper #1 due Thursday, Sept 27

Week 6
Oct 2/4
Assignment: Read “Christabel” (449 – 64) for Thursday
Assignment: Read “The Gothic and the Development of a Mass Readership” (577 – 78) for Tuesday
Assignment: We will begin our discussion of Ann Radcliffe’s *The Mysteries of Udolpho* on Tuesday

Week 7
Oct 9/11
Ann Radcliffe and *The Mysteries of Udolpho*

Week 8
Oct 16/18
*The Mysteries of Udolpho*
Assignment: Read George Gordon, Lord Byron (1788 – 1824) Bio (607 – 11), “She walks in beauty” (612), “Darkness” (614 – 16) and “So, we’ll go no more a roving” (616) for Tuesday
Assignment: Read “Manfred” (635 – 69) for Thursday, Oct 25

Week 9
Oct 23/25
Byron, “She walks in beauty,” “Darkness,” and “So, we’ll go no more a roving” “Manfred”

Paper #2 due Thursday, Oct 25

Oct 27 – 30
Mid Break (Saturday through Tuesday)

Week 10
Nov 1
Finish Byron’s “Manfred”

Week 11
Shelley, “To Wordsworth,” “Mont Blanc,” “England in 1819,” and “Ode to the
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<td>Nov 6/8</td>
<td><strong>West Wind</strong>&lt;br&gt;Assignment: Read “To a Sky-Lark” (817 – 19) and “Adonais” (822 – 37) for Thursday&lt;br&gt;Assignment: Read “A Defence of Poetry” (837 – 50) for Tuesday</td>
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<td>Week 12</td>
<td><strong>Shelley’s “A Defence of Poetry”</strong>&lt;br&gt;Assignment: Read John Keats (1795 – 1821) Bio (878 – 80), excerpt from “Endymion: A Poetic Romance” (883 – 87), “Bright star” 898 – 89) and “La Belle Dame sans Merci” (899 – 900) for Thursday&lt;br&gt;Assignment: Read “Ode to a Nightingale” (903 – 05), “Ode on a Grecian Urn” (905 – 06), and letter to Fanny Brawne (952-53) for Tuesday</td>
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<td>Nov 13/15</td>
<td><strong>Keats, Odes and letter to Fanny</strong>&lt;br&gt;Assignment: Read Byron’s “Stanzas Written on the Road between Florence and Pisa” (734), Shelley’s “Stanzas Written in Dejection—December 1818, near Naples” (769 – 70), and Keats’ letter to Charles Brown (954 – 55) for Tuesday, Nov 27</td>
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<td>Nov 21 – 25</td>
<td><strong>Thanksgiving Break (Wednesday through Sunday)</strong></td>
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<td>Week 14</td>
<td><strong>The Romantics in Italy</strong>&lt;br&gt;Assignment: Byron’s “Stanzas,” Shelley’s “Stanzas,” and Keats’ letter to Brown&lt;br&gt;<strong>Author Study due Thursday, Nov 29</strong></td>
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<td>Nov 27/29</td>
<td><strong>Film: Bright Star</strong>&lt;br&gt;Discussion</td>
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<td>Dec 7</td>
<td><strong>Last Day of Classes</strong>&lt;br&gt;<strong>Final Week – Manifestival</strong></td>
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*I use the page numbers from the 8th edition of the Norton Anthology.*