

San José State University
Department of English and Comparative Literature
English 149, The Romantic Period, Sec. 1, Spring 2017

Instructor: [Paul Douglass](#)
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Class Days/Time: TR 1:30:00-2:45 PM
Office Hours: TR 8:00-9:00 AM
Classroom: Sweeney Hall 348
Course Website: <https://sites.google.com/a/sjsu.edu/english-149/>
Section Code: 27084

Required Texts:

Dacre, Charlotte. *Hours of Solitude* ([extracts from Vol. 2](#)).
Douglass, Paul. *Lady Caroline Lamb: A Biography* (provided to you).
Inchbald, Elizabeth. *Lover's Vows* (digital text sources, see under "Authors" below).
A novel of the Romantic era (your choice: see list on page 4 of syllabus).
Wu, Duncan, ed. *Romanticism: An Anthology*. 4th ed. ISBN-13: 978-1405190756

Other Useful Texts:

Abrams, M. H. *Natural Supernaturalism*.
Stauffer, Andrew M. *Anger, Revolution, and Romanticism*.

Selected Web Resources:

General:

[Regency Portraits](#)
[Romantic Chronology](#)

Authors:

[Jane Austen Info Page](#) (Henry Churchyard)
[The Blake Archive](#)
[The Blake Multimedia Project](#) (Steve Marx, Cal Poly, SLO)
[Francis Burney Center](#) (McGill U)
[Byron Chronology](#)
[The Byron Society of America](#) (U of Delaware)
[Charlotte Dacre, *Hours of Solitude*, Vol. 2](#)
[Elizabeth Inchbald's *Lover's Vows*: Project Gutenberg Version](#)
[Caro: The Lady Caroline Lamb Website](#)
[Lady Caroline Lamb's *Glenarvon*](#) (text)
[Lyrical Ballads: An Electronic Scholarly Edition](#) (Romantic Circles)
[Mary Shelley Chronology](#)
[Portraits of Regency Writers](#)

Topics:

[British Abolition Movement](#)
[Romanticism and the Black Atlantic](#)
[Gothic Literature](#)
[Gothic Literature: What the Romantic Writers Read](#) (Douglass Thomson, Georgia Southern U)

Course Description:

Literary romanticism was born in revolution. Wordsworth was in France in the aftermath of the French revolution, and his partnership with Coleridge in publishing *Lyrical Ballads* grew out of their shared intention to remake their lives by moving to America. Many British writers of the Romantic era were imaginatively engaged with other countries, including France, Germany, Italy, Ireland, Switzerland, Greece, Albania, and the Middle East. This course will focus on Orientalist and other works of the period that reflect this fascination with the foreign and alien, or “other,” while surveying significant works of Romantic literature and probing their major themes. Those themes include the turn inward toward psychological realism and Kantian psychology, the celebration of the individual with its consequent political liberalism, a validation of Nature as divine communication, recognition of the importance of childhood, and the reinvention of literary forms in light of the speechlessness produced by the writers’ confrontation with the “sublime.” Wordsworth’s words are often quoted to illustrate some of these themes, especially that of Divinity as a “presence that disturbs me with the joy / Of elevated thoughts, a sense sublime / Of something far more deeply interfused, / Whose dwelling is the light of setting suns, / And the round ocean, and the living air, / And the blue sky, and in the mind of man — / A motion and a spirit that impels all thinking things. . . .” (*Tintern Abbey* ll. 95-102). Paying attention to the canonical male poets, this course will also give substantial consideration to the poetry, drama, and prose of important female writers of the period—including Lady Caroline Lamb, a specialty area of interest for the instructor—and the Romantic writers’ response to Italy.

Grading and Written Work:

Your course grade will be weighted in this manner:

Short Paper	15%
Novel Club Paper	10%
Report: <i>Dante and Italy in British Romanticism</i>	10%
Reading Responses & Quizzes	15%
Participation	15%
Midterm	15%
Research Paper Proposal and Final Draft	20%

When you have a schedule problem, please let me know so I can work with you. Late work may be lowered one full grade. The following statements have been adopted by the Department for inclusion in all green sheets:

1. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A= excellent; B= above average; C= average; D= below average; F= failure. Courses graded according to the A, B, C, No Credit system shall follow the same pattern, except that NC (No Credit) shall replace D or F. In such classes, NC shall also substitute for W (Withdrawal) because neither grade (NC or W) affects students' GPA.

2. In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

University Policies:

Check [Syllabus information](http://www.sjsu.edu/gup/syllabusinfo/) (<http://www.sjsu.edu/gup/syllabusinfo/>) for university-wide policies relevant to all courses, such as academic integrity, accommodations, dropping and adding classes, the campus writing center, etc.

Description of Assignments:

1. Short Paper: A two-to-three page paper offering a critical reading of a poem, group of poems, or other work assigned. Your paper will be presented to the class on the date the work is discussed. The purpose is to start you thinking about the works, help develop your approach to the subject, and provide stimulus for class discussion. Submit in electronic form as a text document (not PDF). Sign up for date to present.

2. Novel Club and Short Paper: Select a Romantic-era novel from the list attached to this syllabus and persuade at least one other class member to read it with you (or allow yourself to be persuaded to read a novel preferred by at least one other class member). You will read this novel over the course of the semester, and meet three times in class to discuss it. You will also write a short, two-to-three page paper on some aspect of the novel, and present this paper to the club member(s) at the third and final meeting, then turn it in to the instructor in electronic form as a text document (not PDF).

3. Report on *Dante and Italy in British Romanticism*: Teaming up with another class member, create a presentation on one of the chapters in *Dante and Italy in British Romanticism*, offering a critical perspective. At the minimum, your team should prepare an outline of the chapter (no more than one page), and a list of key terms. Do whatever research is necessary to help you achieve a mastery of the article's content and thesis. Team's Oral Report Length: maximum five minutes per person. *Avoid reading what is on the handout.* The oral report should demonstrate mastery of the material through extemporaneous speech and dialogue.

4. Reading Responses, Quizzes: At randomly scheduled intervals you may be asked in class to take a short quiz or to write an informal, thoughtful response to the reading, including any pertinent questions or confusions with which you are struggling.

5. Participation: Lectures will provide some background, but this course will rely a great deal on discussion. Come having read the day's assignment, *including the head note for particular authors*. In class, find opportunities to contribute to the discussion and demonstrate understanding of the text.

6. Midterm Examination: Essay and short answer format.

7. Research Paper: A 6-8 page paper on a topic you propose to the instructor with a brief description (a paragraph or so) and short bibliography of secondary sources (five or more citations). See calendar for due dates for proposal and paper).

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Novel Club Choices: Novels of the Romantic Era

Austen, Jane. *Northanger Abbey* (1818).
Burney, Fanny. *Evelina* (1778).
Dacre, Charlotte. *Zofloya* (1806).
Edgeworth, Maria. *Castle Rackrent* (1801).
Godwin, William. *Things as they Are, or the Adventures of Caleb Williams* (1794).
Lamb, Lady Caroline. *Glenarvon* (1816).
Lewis, Matthew. *The Monk* (1796).
Maturin, Charles. *Melmoth the Wanderer* (1820).
Owenson, Sydney. *The Wild Irish Girl: A National Tale* (1806).
Peacock, Thomas Love. *Nightmare Abbey* (1818).
Radcliffe, Ann. *The Italian* (1797).
Scott, Walter. *The Heart of Midlothian* (1818).
Shelley, Mary. *The Last Man* (1824).

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Department Student Learning Goals (linked to assignments):

Students will demonstrate the ability to

- read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of literature, creative writing, or rhetoric. (1, 4, 6)
- show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature. (4, 5, 6)
- write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject. (1, 2, 3, 4, 6, 7)
- develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively. (3, 7)
- articulate the relations among culture, history, and texts. (4, 5, 6)

ENGLISH 149: SPRING 2017 CALENDAR

DATE	READINGS AND ASSIGNMENTS
Jan. 26:	Introduction to the Course: Romanticism and Revolution—Burke (7-15); Cowper, "On Slavery" (18-19). Southey, "The Sailor Who had Served in the Slave-Trade" (732-35), Shelley, "Ozymandias" (1079-80).
Jan. 31:	Review the above texts and read Paine (23-27); Godwin (151-55); Wollstonecraft (276-85); Williams, "On Revolution" (297); Burns, "To a Mouse" (268-69); Coleridge, "France: An Ode" (630-33); Blake, "And Did those Feet. . ." (245). [§]
Feb. 2:	Blake, <i>Songs of Innocence and Experience</i> (179-206).*
Feb. 7:	Blake, <i>Songs of Innocence and Experience</i> (179-206).*
Feb. 9:	Blake, <i>The First Book of Urizen</i> (223-40).*
Feb. 14:	Blake, "The Mental Traveller," "The Crystal Cabinet."*
Feb. 16:	Inchbald, <i>Lover's Vows</i> .
Feb. 21:	Wordsworth and Coleridge, <i>Lyrical Ballads</i> (330-51): Coleridge's "Rime of the Ancient Mariner" and "The Foster-Mother's Tale." Hemans, "Madeline, A Domestic Tale" (1300-2).
Feb. 23:	Novel Club Meeting #1. Research Paper Proposal Due.
Feb. 28:	<i>Lyrical Ballads</i> , Preface to the 2nd ed. (495-507); review by Southey (730-31), and poems from 1st ed. (370-74, 407-11).
Mar. 2:	Wordsworth, from <i>Lyrical Ballads</i> , 2nd ed., and a few other poems (473-81).
Mar. 7:	Wordsworth, selections from <i>The Prelude</i> (549-70).
Mar. 9:	Coleridge, 619-29; also review revised version of "Rime of the Ancient Mariner," esp. epigraph and marginal notes (694-711).
Mar. 14:	Byron's Feminist Canon. <i>Lady Caroline Lamb: A Biography</i> , Chapters 7-9; "She Walks in Beauty" (848-49). [¥]
Mar. 16:	Byron, <i>Manfred</i> (896-932). Dacre, <i>Hours of Solitude</i> (extracts) (provided for you).
Mar. 21:	Byron, <i>Manfred</i> (896-932).
Mar. 23:	Midterm Examination.
Mar. 28, 30:	<u>No classes: Spring Recess</u>
Apr. 4:	Novel Club Meeting #2.
Apr. 6:	Byron, <i>Don Juan</i> , Canto 1 (933-64): Dedication, stanzas 1-101.
Apr. 11:	Byron, <i>Don Juan</i> , Canto 1 (964-87): stanzas 102-222.
Apr. 13:	Shelley, "A Defence of Poetry" (1184-99).
Apr. 18:	Shelley, "Ode to the West Wind" (1175-77).
Apr. 20:	Hemans, TBD. L.E.L. <i>The Improvisatrice</i> (1448-50).
Apr. 25:	<i>Dante and Italy in British Romanticism: Reports.</i>
Apr. 27:	<i>Dante and Italy in British Romanticism: Reports.</i>
May 2:	Novel Club Meeting #3; Short Paper Due.
May 4:	De Quincey, "Confessions of an English Opium Eater" (810-20).
May 9:	Hunt, <i>Story of Rimini</i> , Canto 3 extract (796-801). Lockhart, "Cockney School of Poetry" (1327-31).
May 11:	Keats, "La Belle Dame Sans Merci" (1390-92), "Ode to a Nightingale" (1395-97).
May 16:	Last Class
May 19	

[§]Listen to the conventional choral setting of "And Did Those Feet. . ." by [Parry and Elgar](#) on Youtube (it was sung at the recent Royal Wedding); or another version by [Billy Bragg](#), with left-wing visuals.

*Please visit the online [Blake Archive](#) to see some of Blake's engravings for his poems.

[¥] Listen to [Isaac Nathan's setting of "She Walks In Beauty"](#) and other songs from *Hebrew Melodies*.