

**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

**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 the 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.” 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.

**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 source, see under “Authors” below).

Lamb, Lady Caroline. *Glenarvon* (1816) (digital text source, see under “Authors” below).

Wu, Duncan, ed. *Romanticism: An Anthology*. 4th ed. ISBN-13: 978-1405190756

**Selected Web Resources:**

[Voice of the Shuttle: The Romantics](#)  
[NINES: A Networked Interface for Nineteenth-century Electronic Scholarship](#)  
[Literary Resources for Romanticism](#) (Jack Lynch of Rutgers U)  
[Romantic Chronology](#)

**Authors:**[The Blake Archive](#)[Byron Chronology](#)[Charlotte Dacre, \*Hours of Solitude\*, Vol. 2](#)[Chronology of Felicia Hemans and Her Milieu](#) (Nanora Sweet, U of Missouri, St. Louis)[Elizabeth Inchbald's \*Lover's Vows\*:](#)[Caro: The Lady Caroline Lamb Website](#)[Lady Caroline Lamb's \*Glenarvon\*](#)[Article about Lamb's Revisions to \*Glenarvon\*.](#)[The Bluestocking Archive](#)**Topics:**[Abolitionism: Romanticism and the Black Atlantic](#)[Gothic Literature: What the Romantics Read](#) (Douglass Thomson, Georgia Southern U)**Grading and Written Work:**

Your course grade will be weighted in this manner:

Short Paper and Oral Report	20%
Reading Responses & Quizzes	20%
Participation	20%
Midterm	20%
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.

**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 orally to the class on the date the work is discussed.** The purpose is to help develop your understanding, and stimulate class discussion. After you present your paper, you may revise it and then submit via email as a text document (not PDF). **Sign up for your date to present. Due date for finished paper falls one week after your oral presentation.**
- 2. Reading Responses, Quizzes:** Reading responses of about 200 words are due in class on the days marked with the symbol “℞.” You may also be asked during any class to take a short quiz or to write an informal response to the reading.
- 3. Participation:** Please come having read the day's assignment, *including the head notes for authors or works*. Find opportunities to contribute to discussion.
- 4. Midterm Examination:** Essay format.
- 5. Research Paper:** A 6-8 page paper on a topic you propose with a one-page description and short bibliography of secondary sources (five or more citations). See calendar for due dates for proposal and paper, and check [guidelines on the course website](#).

**English 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, 2, 5)
- show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature. (3, 4, 5)
- write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject. (1, 2, 4, 5)
- develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively. (1, 5)
- articulate the relations among culture, history, and texts. (4, 5)

**English Department Grading Policies:**

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. Grades issued will represent a full range of student performance and will adhere to the following SJSU academic standards of assessment:

The "A" essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student's ability to use language effectively and construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.

The "B" essay will demonstrate competence in the same categories as the "A" essay. The chief difference is that the "B" essay will show some descriptably slight weaknesses in one of those categories. It may slight one of the assigned tasks, show less facility of expression, or contain some minor grammatical, mechanical, or usage flaws.

The "C" essay will complete all tasks set by the assignment, but show weakness in fundamentals (usually development), with barely enough specific information to illustrate the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the "B" essay.

The "D" essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment--that is, too simplistic or short. The essay may reveal some problems in development, with insufficient specific information to illustrate the experience or support generalizations. It will contain grammatical, mechanical, and usage errors that render some sentences incomprehensible.

The "F" essay will demonstrate a striking underdevelopment of ideas and insufficient or unfocused organization. It will contain serious grammatical, mechanical, and usage errors that render some sentences incomprehensible.

The Department of English reaffirms its commitment to the differential grading scale as defined by the SJSU Catalog (Grades-Letter Grading). Grades issued must represent a full range of student performance: A+/A/A- = excellent; B+/B/B- = above average; C+/C/C- = average; D+/D/D- = below average; F = failure. Within any of the letter grade ranges (e.g. B+/B/B-), the assignment of a + or - grade will reflect stronger (+) or weaker (-) completion of the goals of the assignment.

**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.

**ENGLISH 149: SPRING 2017 CALENDAR**(PARENTHETICAL NUMBERS REFER TO PAGES IN WU'S *ROMANTICISM*, 4TH ED.)

DATE	READINGS AND ASSIGNMENTS
Jan. 26	Introduction to the Course: Romanticism and Revolution Burke (8-10); Cowper, "On Slavery" (20-21); Southey, "The Sailor Who had Served in the Slave-Trade" (753-56); Shelley, "Ozymandias" (1108).
Jan. 31	Review the first-day texts and read Paine (26-9); Godwin (157-60); Wollstonecraft (283-90); Williams, "On Revolution" (297); Burns, "Man Was Made to Mourn" and "To a Mouse" (271-5); Wordsworth, "There is an Active Principle" (483-4); and Blake, "And Did those Feet. . ." (249-50). Please listen to "And Did Those Feet. . ." by <a href="#">Parry and Elgar</a> and by <a href="#">Billy Bragg</a> on Youtube.
Feb. 2	Blake, <i>Songs of Innocence and Experience</i> (186-212). Please visit the <a href="#">Blake Archive</a> to see Blake's engravings for his poems.
Feb. 7	Blake, <i>The First Book of Urizen</i> (230-44). <b>R</b>
Feb. 9	Blake, "The Mental Traveller" (246-48), "The Crystal Cabinet" (249).
Feb. 14	Inchbald, <a href="#">Lover's Vows</a> . <b>R</b>
Feb. 16	Wordsworth, poems from 1798 ed. of <i>Lyrical Ballads</i> : "Goody Blake and Harry Gill" (370-4); "Anecdote for Fathers," "We Are Seven," and "Lines" (378-83); "Lines Written a Few Miles Above Tintern Abbey" (415-20). <b>Research Paper Proposal Due.</b>
Feb. 21	Wordsworth, Preface to the 1800 ed. of <i>Lyrical Ballads</i> , (506-18). "Ode: Intimations of Immortality" (549-54). "Surprised by Joy" (587-8).
Feb. 23	Wordsworth, poems from the 1800 ed. of <i>Lyrical Ballads</i> (484-9); "The World Is Too Much With Us" (545-6). De Quincey, On Wordsworth's "There Was Boy" (848-50). <b>R</b>
Feb. 28	Wordsworth, selections from the thirteen-book <i>Prelude</i> (490-1, and 561-82).
Mar. 2	Coleridge, poems from <i>Lyrical Ballads</i> : "Rime of the Ancyent Marinere" (339-57), "The Foster-Mother's Tale" (357-9), "The Dungeon" (392-3). Southey, Review of <i>Lyrical Ballads</i> (751-52).
Mar. 7	Coleridge, "Kubla Khan" and "Frost at Midnight" (640-9), and extracts from <i>Biographia Literaria</i> (711-4). <b>R</b>

DATE	READINGS AND ASSIGNMENTS
Mar. 9	<i>Lady Caroline Lamb A Biography</i> , Chapters 1-9.
Mar. 14	Byron, <i>Manfred</i> (922-58). ☞ Dacre, <i>Hours of Solitude</i> ( <a href="#">extracts from Vol. 2</a> ).
Mar. 16	<i>Lady Caroline Lamb A Biography</i> , Chapters 10 through the Epilogue.
Mar. 21	Lamb, <a href="#">Glenarvon, vol. 1</a> .
Mar. 23	<b>Midterm Examination.</b>
Mar. 28, 30	<b>No classes Spring Recess</b>
Apr. 4	Lamb, <a href="#">Glenarvon, vol. 2</a> and <a href="#">vol. 3</a> . ☞
Apr. 6	Lecture on Shelley, M., <i>Frankenstein: SciFi and the Gothic</i> .
Apr. 11	Byron, <i>Don Juan</i> , Canto 1 (959-87), Dedication, stanzas 1-101.
Apr. 13	Byron, <i>Don Juan</i> , Canto 1 (987-1015), stanzas 102-222. ☞
Apr. 18	Byron, “Darkness” (919-21), “So We’ll Go No More a-Roving” (958), and “On This Day I Complete My Thirty-Sixth Year” (1065-6)
Apr. 20	Shelley, P., “The Mask of Anarchy” (1120-31). ☞
Apr. 25	Shelley, P., “Ode to the West Wind” (1131-4). “Mt. Blanc” (1104-07).
Apr. 27	Shelley, P., “A Defence of Poetry” (1233-47).
May 2	De Quincey, “Confessions of an English Opium Eater” (835-45). ☞
May 4	Hunt, <i>Story of Rimini</i> , Canto 3 extract (820-5). Southey, “Hannah” (744-5). Keats, “La Belle Dame Sans Merci” (1460-1).
May 9	Keats, the Five Odes (1462-71).
May 11	Hemans, <i>Records of Woman</i> : “Bride of the Greek Isle” (1307-12), “Gertrude” (1318-20), “Madeline” (1350-3), “Graves of a Household” (1365). L.E.L. “The Improvisatrice” and “Sappho’s Song” (1518-19).
May 16	Last Class: <b>Research Paper Due.</b>