

ENGLISH 232—THE ROMANTIC PERIOD:

Spring 2012

San Jose State University, FO 102

Paul Douglass

Hours: T 15:00-16:00 (and by appointment)

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Course Title: “Romanticism, Revolution, and Genius”
Course Website: <https://sites.google.com/a/sjsu.edu/english-232/>
Course Code: 20541
Course Meets: Tuesdays, 16:00 - 18:45, Clark Hall 131
Format: Lecture, discussion, presentations, book clubs.

Required Texts:

Dacre, Charlotte. *Hours of Solitude* ([extracts from Vol. 2](#)).
Douglass, Paul. *Lady Caroline Lamb: A Biography*.
Byron, George Gordon, Lord, and Isaac Nathan. *Hebrew Melodies*.
Inchbald, Elizabeth. *Lover's Vows* (digital text sources, see under "Authors" below).
Gothic Novel (see list below).
Lewis, M.G. *The Castle Spectre* (digital text sources, see under "Authors" below).
Wu, Duncan, ed. *Romanticism: An Anthology*, 4th ed.

Other Useful Texts:

Abrams, M. H. *Natural Supernaturalism*.
Burwick, Frederick, and Paul Douglass, eds. *Dante and Italy in British Romanticism*.
Mee, Jon, and David Fallon, eds. *Romanticism and Revolution: A Reader*
Stauffer, Andrew M. *Anger, Revolution, and Romanticism*.
Wolfson, Susan. *Borderlines: The Shiftings of Gender in British Romanticism*.

Selected Web Resources:

General:

[Voice of the Shuttle](#)
[NINES: A Networked Interface for Nineteenth-century Electronic Scholarship](#)
[Regency Portraits](#)
[Literary Resources for Romanticism](#) (Jack Lynch of Rutgers U)
[Romantic Circles](#)
[Romanticism and Victorianism on the Net](#)
[Romanticism Online: URL List](#) (Laura Mandell of Miami U, Ohio)
[Timeline of the Romantic Period \(Wu\)](#)

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](#)
[Chronology of Felicia Hemans and Her Milieu](#) (Nanora Sweet, U of Missouri, St. Louis)
Elizabeth Inchbald's *Lover's Vows*: [Project Gutenberg Version](#), [University of Pennsylvania Digital Library Version](#), [University of Montreal Digital Version](#)
[Caro: The Lady Caroline Lamb Website](#)

[Lady Caroline Lamb's *Glenarvon*](#) (text)

[Lyrical Ballads: An Electronic Scholarly Edition](#) (Romantic Circles)

[Mary Darby Robinson](#)

[M.G. Lewis's *The Castle Spectre*: Eighteenth-Century Collections Online \(Five-Act Version\)](#), [Three-Act Version PDF](#)

[Mary Shelley Chronology](#)

[Percy Shelley's "Epipsychidion"](#)

[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 forms part of a revolutionary epoch that has, in an important sense, never ended, for we can see the same aspirations for freedom, self-expression, and national identity at play in many parts of the world today. Wordsworth lived in France in the aftermath of the French revolution, and his literary partner Coleridge had made plans to join poet Robert Southey in creating a Utopian community (called a Pantisocracy) near the Susquehanna River in America. Many British writers of the Romantic era were imaginatively engaged with countries in the throes of revolutionary movements, including France, Germany, Italy, Ireland, Greece, and Albania. This course will survey significant works of Romantic literature and their major themes, including the concept of “genius,” the pursuit of “mental” realism and Kantian psychology, celebration of the individual and democracy, Nature as divine communication, the significance of childhood, and 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 Romantic writers’ responses to Italy and the life and works of Lady Caroline Lamb, both of which are special areas of interest for the instructor. We will not neglect to discuss Romanticism as an origin for concepts in modern critical discourse.

Grading and Written Work:

Your course grade will be weighted in this manner:

Exercise in Criticism	15%
Novel Club & Paper	15%
Introductory Oral Presentation	15%
Cogent Questions, Comments, & Participation	20%
Seminar Project: Proposal and Final Draft	35%

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.

Academic Integrity:

The University's Policy on Academic Dishonesty is summarized in the 1998-2000 University Catalog. Dishonesty includes cheating, copying, submitting work done in previous courses, and plagiarizing (see pp. 430-31). All work you present in this course must be your own. I will follow the University's policy by taking specific action myself (lowering grades or turning in a failing grade for the course) and by reporting all cheating or plagiarism to the Dean of Student Services.

Description of Assignments:

- A. **Exercise in Criticism:** A 3-4 page report assessing a work relating to the course theme. Submit in electronic form. A *précis* of your paper will be furnished to the class as a resource. Read a book that will help you write your probable Seminar Project.
- B. **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 write a short, two-to-three page paper on some aspect of the novel. You will present this paper to the other club members at the class meeting scheduled for discussion of the novels, then turn it in to the instructor in electronic form as a text document (not PDF).
- C. **Introductory Oral Presentation:** Make a presentation on one of the works assigned, offering a critical perspective supported by secondary sources. The presentation is meant to serve as a prompt for discussion. Prepare a bibliography and any other appropriate items: chronology, pictures, charts, family trees, outlines, quotations, key terms, CD or cassette recordings, transparencies, PowerPoint presentations. Oral Report Length: 15 minutes. *Please* observe the time limit. If your handouts are extensive, you will not be able to cover everything in detail. *Please avoid simply reading what is on your handout, overheads, PowerPoint slides, etc.* Describe it, explain it, walk us through it quickly, but don't simply read a text. The oral report should be a demonstration of your mastery of the material through extemporaneous (though planned) speech. Sign up for a date.
- D. **Cogent Questions, Comments, & Participation:** Each week, on or before Monday—that is, the day *before* class—submit via email comments or questions about the work we are to discuss. In class, find opportunities to contribute to the discussion and demonstrate understanding of the text.
- E. **Seminar Project:** Choose a topic relating to Romanticism. Address one or more significant literary texts in 15-20 pages, with an appropriate bibliography (normally *at least ten items, and including at least one source from a language other than English*) presented in MLA Handbook style). **Two-page proposal including short bibliography required. Draft of first five pages also required** (see calendar).

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Some Romantic-Era Gothic Novel Club Possibilities:

- Dacre, Charlotte. *Zofloya* (1806).
----- *The Libertine* (1807).
Edgeworth, Maria. *Castle Rackrent* (1801).
Hogg, James. *The Private Memoirs and Confessions of a Justified Sinner* (1824).
Lamb, Lady Caroline. *Glenarvon* (1816).
Lewis, Matthew. *The Monk* (1796).
Maturin, Charles. *Melmoth the Wanderer* (1820).
Owenson, Sydney. *The Missionary* (1811).
Peacock, Thomas Love. *Nightmare Abbey* (1818).
Radcliffe, Ann. *The Italian* (1797).
----- *The Mysteries of Udolpho* (1794)
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Graduate Program Learning Goals (linked to assignments):

1. Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric. **[Seminar Project: Proposal and Final Draft, Oral Presentation, Cogent Questions, Comments & Participation]**
2. Students will demonstrate high-level proficiency in literary research and in the synthesis of research. **[Exercise in Criticism, Oral Presentation, Cogent Questions, Comments & Participation]**
3. Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts. **[Exercise in Criticism, Novel Club & Paper]**
4. Students will demonstrate a command of written academic English, including the abilities to a) organize and present material in a cogent fashion, b) formulate and defend original arguments, c) employ effectively the language of their discipline and d) write under time constraints. **[Exercise in Criticism, Novel Club & Paper, Seminar Project: Proposal and Final Draft]**
5. Students will demonstrate a reading knowledge of at least one foreign language. **[Seminar Project: Bibliography including at least one source in a language other than English]**

ENGLISH 232: CALENDAR: Spring 2013 (page numbers from Wu's anthology)

- Jan. 29: **Introduction to the Course: Romanticism and Revolution:** Burke (8-17); Cowper, "On Slavery" (20-21). Southey, "The Sailor Who had Served in the Slave-Trade" (753-56), Shelley, "Ozymandias" (1108), and Horace Smith, "[On a Stupendous Leg of Granite.](#)" L.E. Landon. *The Improvisatrice* (1518-19). Hemans, "Madeline, A Domestic Tale" (1350-53). Paine (24-29); Godwin (155-60); Wollstonecraft (281-90); Williams, "On Revolution" (303); Burns, "To a Mouse" (273-75); Coleridge, "France: An Ode" (630-33); Blake, "And Did those Feet. . ." (249-50).[§]
- Feb. 5: **Blake, *Songs of Innocence and Experience*** (186-212).*
- Feb. 12: **Blake, *The First Book of Urizen*** (230-44), "The Mental Traveller" (246-48), "The Crystal Cabinet" (249).
- Feb. 19: **Lyrics, Music, and Nationalism:** Irish, Hebrew and Scottish Melodies.[¥]
- Feb. 26: **Wordsworth**, selections from *Lyrical Ballads* and other poems: pp. 420-36, 484-520. **Coleridge**, "Rime of the Ancient Mariner" and "The Foster-Mother's Tale." *Lyrical Ballads*, Preface to the 2nd ed. (506-18); review by **Southey** (751-52).
Exercise in Criticism Due.
- Mar. 5: *Lady Caroline Lamb: A Biography.*
Paper Proposal with Bibliography Due.
- Mar. 12: **Wordsworth**, poems (558-60); selections from the thirteen-book *Prelude* (561-82). **Coleridge**, revised version of "Rime of the Ancient Mariner," with epigraph and marginal notes (714-31), prose extracts (709-714).
Novel Club Meeting.
- Mar. 19: **Romantic Drama: Inchbald, *Lover's Vows*** (1798). **Novel Paper Due.**
- Mar. 26: No class: Spring Recess**
- Apr. 2: **Romantic Drama: Byron, *Manfred*** (922-58). Background texts: **Dacre, *Hours of Solitude*** (extracts) and **Lewis, *The Castle Spectre***.
- Apr. 9: **Byron, *Don Juan***, Cantos 1 & 2 (959-1063).
- Apr. 16: **Hemans, "Records of Woman"** (1298-1357).
- Apr. 23: **Shelley, "A Defence of Poetry"** (1233-48), "Ode to the West Wind" (1131-34), "To a Skylark" (1215-18), "Hymn to Intellectual Beauty," and "Mont Blanc" (1101-7).
- Apr. 30: **Keats, "On First Looking into Chapman's Homer"** (1396), "La Belle Dame Sans Merci" (1460-61), "Lamia" and the Odes (1462-89), and prose extracts (1403-5).
Seminar Project Draft Due.
- May 7: **De Quincey, "Confessions of an English Opium Eater"** (829-45). **Hunt, *Story of Rimini***, Canto 3 extract (820-25). **Lockhart, "Cockney School of Poetry"** (1379-83).
- May 22: Seminar Project Due.**

[§]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 [Hebrew Melodies](#) and other songs of the Romantic Era.