

ENGLISH 232—THE ROMANTIC PERIOD

Spring 2015
San Jose State University, FO 102

Paul Douglass
Hours: M 15:00-16:00 (and by appointment)
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Course Website: <https://sites.google.com/a/sjsu.edu/english-232/>
Course Blog: <http://www.romanticismsjsu.blogspot.com/>
Course Code: 27230
Course Meets: Mondays, 16:00 - 18:45, Clark Hall 205
Format: Lecture, discussion, presentations, clubs.

Course Description: “Romanticism: Re-Making the Self and the World”

Literary romanticism forms part of a revolutionary epoch that has, in a sense, never ended, for the aspirations to freedom, self-expression, and national identity are still erupting in world events. Many British writers of the Romantic era were imaginatively engaged with countries in the throes of revolutionary movements, like France, Germany, Italy, Ireland, Greece, and Albania. Wordsworth was profoundly affected by the French revolution, and Coleridge had made plans to create a Utopian community in America. This course surveys significant works of Romantic literature and their major themes, including celebration of the individual and of democracy, “mental” realism, nature, childhood, and the sublime. Along with the canonical male poets, substantial attention will be paid to the poetry, drama, and prose of female writers of the period—including the life and works of Lady Caroline Lamb, an area of interest for the instructor—and to elements of literary theory that find origin or place in Romantic literature.

Required:

Byron, George Gordon, Lord, and Isaac Nathan. *Hebrew Melodies*.
Dacre, Charlotte. *Hours of Solitude* ([extracts from Vol. 2](#)).
Douglass, Paul. *Lady Caroline Lamb: A Biography* (provided to you).
Lamb, *A New Canto*.
Wu, Duncan. *Romanticism: An Anthology*, 4th ed.
A Romantic-era play (see below).
[Resources: Course Website](#)

Some Useful Critical Texts:

Abrams, M. H. *Natural Supernaturalism*.
Burwick, Frederick. *Illusion and the Drama*.
——, and Paul Douglass, Eds. *Dante and Italy in British Romanticism*.
——. *A Selection of Hebrew Melodies Ancient and Modern by Isaac Nathan and Lord Byron*.
Hanley, Keith, and Raman Selden, Eds. *Revolution and English Romanticism*.
Hay, Daisy. *Young Romantics*.
Mee, Jon, and David Fallon, Eds. *Romanticism and Revolution: A Reader*.
Mellor, Anne K. *Mothers of the Nation: Women's Political Writing in England, 1780-1830*.
Pakenham, Thomas. *The Year of Liberty: The Story of the Irish Rebellion of 1798*.
Stauffer, Andrew M. *Anger, Revolution, and Romanticism*.
Wolfson, Susan. *Borderlines: The Shiftings of Gender in British Romanticism*.

Grading and Written Work:

Your course grade will be weighted in this manner:

Exercise in Criticism	15%
Drama 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.

Department Grading Policy:

The following statement has been adopted by the Department for inclusion in all green sheets: 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. 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 Policy on Academic Integrity:

The University's Policy on Academic Integrity is summarized in the University Catalog. Dishonesty includes cheating, copying, submitting work done in previous courses, and plagiarizing. 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:

Exercise in Criticism: Read a book chapter or journal essay that will help you write your Seminar Project. Write a 3-4 page assessment and submit in electronic form.

Introductory Oral Presentation: On one of the works assigned—a critical perspective supported by secondary sources—meant to prompt discussion. Prepare a bibliography and any other appropriate items: chronology, pictures, charts, outlines, key terms, audio-video presentations. Length: 15 minutes. Observe the time limit. If your handouts are extensive, you will not be able to cover everything in detail. *Avoid simply reading what is on your handout, slides, etc.* Describe and explain, but don't simply read a text. The oral report should be a demonstration of your mastery of the material through planned extemporaneous speech. Sign up for a date.

Cogent Questions, Comments, & Participation: On or before Sunday—that is, the day *before* class—visit the course blog and post comments or questions about the work we are to discuss. In class, find ways to contribute to discussions and demonstrate understanding of the text.

Drama Club and Short Paper: Together with two or three other class members, read one Romantic-era play from the list attached to this syllabus. Participate in staging a scene from the play. Write a short, two-to-three page essay on a scene (or scenes). You will present a synopsis of this essay in class, then submit the essay as a text document (not PDF). The essay may be focused on any scene(s) from the play, but in order to control its length you may want to consider the following options: 1) give a close reading of a particularly interesting passage of dialogue; 2) discuss a minor character's role in a scene or scenes; 3) discuss a key scene in terms of plot or character development; 4) focus on a puzzling or paradoxical scene; 5) focus on an element of a scene that feels culturally alien. Don't forget to quote the text.

Seminar Project: In consultation with the instructor, 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).

Drama Club Possibilities:

Baillie, J. *De Monfort*.
 Beddoes, T. L. *Death's Jest Book*.
 Byron, Lord. *The Deformed Transformed*.
 ——. *Sardanapalus*.
 ——. *The Two Foscari*.
 Colman, G. *Inkle and Yarico*.
 ——. *The Surrender of Calais*.

Inchbald, E. *Lover's Vows*.
 Lewis, M. G. *The Castle Spectre*.
 Southey, *Wat Tyler*.
 Schiller, F. *The Death of Wallenstein*
 (trans. S. T. Coleridge).
 Wordsworth, W. *The Borderers*.

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, Drama 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, Drama 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 (page numbers refer to Wu’s anthology)

- Jan. 26: **Introduction to the Course:** Burke Selections (8-17). Cowper, "On Slavery" (20-21). Southey, "The Sailor Who had Served in the Slave-Trade" (753-56). Paine (24-29); Godwin (155-60); Wollstonecraft Selections (281-90); Williams, "On Revolution" (303); Burns, "To a Mouse" (273-75). Shelley, "Ozymandias" (1108), and Horace Smith, "[On a Stupendous Leg of Granite](#)."
- Feb. 2: Blake, "And Did those Feet. . ." (249-50).[§] *Songs of Innocence and Experience* (186-212).*
- Feb. 9: Blake, *The First Book of Urizen* (230-44), "The Mental Traveller" (246-48), "The Crystal Cabinet" (249).
- Feb. 16: Wordsworth and Coleridge, *Lyrical Ballads* (333-420). **Paper Proposal Due.**
- Feb. 23: Wordsworth, poems (483-91, 558-60). Preface to the 2nd ed. of *Lyrical Ballads*, (506-18). Southey, Review of *Lyrical Ballads* (751-52). Hazlitt, "Mr Coleridge" (808-15). **Exercise in Criticism Due. Drama Club Meeting.**
- Mar. 2: Wordsworth, selections from the thirteen-book *Prelude* (561-82). Coleridge, "Kubla Khan" (640ff), "Frost at Midnight" (644ff), "Christabel" (659-75), and prose extracts (709-714). **Drama Club Meeting.**
- Mar. 9: Byron, *Manfred* (922-58). Background text: Dacre, *Hours of Solitude* (extracts).
- Mar. 16: **Drama Clubs: Scene Presentations.**
- Mar. 23: No class: Spring Recess.
- Mar. 30: Lamb, [A New Canto](#). Douglass, *Lady Caroline Lamb*.
- Apr. 6: Byron and Nathan, [Hebrew Melodies](#) and [other songs of the Romantic Era](#).[¥] **Drama Paper Due.**
- Apr. 13: Byron, *Don Juan*, Cantos 1 & 2 (959-1063).
- Apr. 20: Hemans, "Records of Woman" (1298-1357). Landon, *The Improvisatrice* (1518-19). **Seminar Project Draft Due.**
- Apr. 27: 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).
- May 4: 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).
- May 11: Last Class: De Quincey, "Confessions of an English Opium Eater" (829-45). Hunt, *Story of Rimini*, Canto 3 extract (820-25). Lockhart, "Cockney School of Poetry" (1379-8).
- May 18: 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.

[¥]*Hebrew Melodies* texts available on [LiederNet](#), and in PDFs on the course website.