

Submit original with signatures + 1 copy + electronic copy to UAF Governance.  
 See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

**TRIAL COURSE OR NEW COURSE PROPOSAL**

<b>SUBMITTED BY:</b>			
Department	ENGL	College/School	CLA

Prepared by	Chris Coffman	Phone	474-5233
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Email Contact	cecoffman@alaska.edu	Faculty Contact	Chris Coffman
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<b>1. ACTION DESIRED (CHECK ONE):</b>	Trial Course	<input type="checkbox"/>	New Course	<input checked="" type="checkbox"/>
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<b>2. COURSE IDENTIFICATION:</b>	Dept	ENGL	Course #	450	No. of Credits	3
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Justify upper/lower division status & number of credits:	Course will include intensive reading in literature, theory and criticism as well as research project or projects using the same. Credits appropriate for number of hours met during semester.
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<b>3. PROPOSED COURSE TITLE:</b>	Studies in Nineteenth-Century British Literature
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<b>4. CROSS LISTED? YES/NO</b>	No	If yes, Dept:		Course #	
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(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)	No	If yes, Dept.		Course #	
<b>5. STACKED? YES/NO</b>					

<b>6. FREQUENCY OF OFFERING:</b>	Every third fall
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(Every or Alternate) Fall, Spring, Summer — or As Demand Warrants

<b>7. SEMESTER &amp; YEAR OF FIRST OFFERING (if approved)</b>	Fall 2013
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<b>8. COURSE FORMAT:</b>													
NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.													
COURSE FORMAT: (check one)	<input type="checkbox"/>	1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input checked="" type="checkbox"/>	X	6 weeks to full semester

OTHER FORMAT (specify) \_\_\_\_\_

Mode of delivery (specify lecture, field trips, labs, etc) **Lecture, discussion**

**9. CONTACT HOURS PER WEEK:**

3	LECTURE hours/weeks	LAB hours /week	PRACTICUM hours /week
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Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty/cd/credits.html> for more information on number of credits.

OTHER HOURS (specify type) \_\_\_\_\_

**10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):**

**ENGL F450 W, O/2 Studies in Nineteenth-Century British Literature (h)**  
 3 Credits Offered Every Third Fall  
 Intensive study of variable topics in nineteenth-century British literature. May take up a variety of concerns by focusing on literature associated with one or more specific nineteenth-century literary movements (ex. Romanticism; Realism); historical developments (ex. the Victorian Age; British colonialism); groups of related writers (ex. the Lake Poets); social issues (ex. industrialization; social reform; religion; gender); or an aspect of 19th-century literary theory. Intensive readings and research in contemporary literary theory and criticism will foster in-depth understanding of chosen topic. Course may be repeated once for credit when content varies. **Prerequisites: COMM F131X or COMM F141X; ENGL F211X or ENGL F213X or permission of instructor.** (3+0)

**11. COURSE CLASSIFICATIONS:** (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities  N = Natural Science  S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core?  YES  NO

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6  W = Writing Intensive, Format 7  Natural Science, Format 8

**12. COURSE REPEATABILITY:**

Is this course repeatable for credit?  YES  NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

The course covers substantially different subject matter in each iteration.

How many times may the course be repeated for credit?  TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?  CREDITS

**13. GRADING SYSTEM:**

LETTER:  PASS/FAIL:

**RESTRICTIONS ON ENROLLMENT (if any)**

**14. PREREQUISITES**

These will be required before the student is allowed to enroll in the course.

COMM F131X or COMM F141X; ENGL F211X or ENGL F213X or permission of instructor

Classes, etc. that student is strongly encouraged to complete prior to this course.

none

**15. SPECIAL RESTRICTIONS, CONDITIONS**

**16. PROPOSED COURSE FEES**

\$ none

Has a memo been submitted through your dean to the Provost & VCAS for fee approval? Yes/No

**17. PREVIOUS HISTORY**

Has the course been offered as special topics or trial course previously? Yes/No

No

If yes, give semester, year, course #, etc.:

**18. ESTIMATED IMPACT**

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

This course is part of a major revision of the undergraduate curriculum and is being substituted for a prior course that is being deleted. Total number of 400 level course offerings will not change. Current facilities adequate.

<p><b>19. LIBRARY COLLECTIONS</b>          Have you contacted the library collection development officer (ffklj@uaf.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.</p>	<p>Y e s</p>	<p>x</p>	<p>Contacted librarian Natalie Forshaw on 9/15/10. Received e-mail that many needed materials are already in place, and new items would fit into library budget.</p>	
<p>No</p>				

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<p><b>20. IMPACTS ON PROGRAMS/DEPTS</b>          What programs/departments will be affected by this proposed action?          Include information on the Programs/Departments contacted (e.g., email, memo)</p>
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<p><b>English offerings will be enhanced.</b></p>
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<p><b>21. POSITIVE AND NEGATIVE IMPACTS</b>          Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.</p>
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<p><b>This course is designed to update the English major and minor so they are aligned with current national trends. This course will only impact the English department and will not duplicate offerings in other units.</b></p>
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<p><b>JUSTIFICATION FOR ACTION REQUESTED</b>          The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.</p> <p><b>This course forms part of a major revision to the English undergraduate 400 level curriculum. It is designed to better utilize the expertise of English department faculty and to incorporate current disciplinary developments into the English Department curriculum. Both departmentally and institutionally, the quality of UAF education will increase with the addition of this course.</b></p>
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<p><b>APPROVALS:</b></p>	
<p><i>Richard L Carr</i></p>	<p>Date <u>9-28-2010</u></p>

<p>Signature <u>Chair</u>, Program/Department of:</p>	<p><u>English</u></p>
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	Date	10/13/10
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Signature, Chair, College/School Curriculum Council for:	College of Liberal Arts
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	Date	10-14-10
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Signature, Dean, College/School of:	College of Liberal Arts
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	Date	
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Signature of Provost (if applicable)
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**Offerings above the level of approved programs must be approved in advance by the Provost.**

<b>ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE</b>		
	Date	

Signature, Chair, UAF Faculty Senate Curriculum Review Committee
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<b>ADDITIONAL SIGNATURES: (if required)</b>		
	Date	

Signature, Chair, Program/Department of:	
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	Date	
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Signature, Chair, College/School Curriculum Council for:	
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	Date	
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Signature, Dean, College/School of:	
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**ATTACH COMPLETE SYLLABUS (as part of this application).**

Note: syllabus must follow the guidelines discussed in the Faculty Senate Guide <http://www.uaf.edu/uafgov/faculty/cd/syllabus.html>.

The department and campus wide curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course change will be denied.

**Syllabus CHECKLIST for all UAF courses**

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

**1. Course information:**

θ Title, θ number, θ credits, θ prerequisites, θ location, θ meeting time  
(make sure that contact hours are in line with credits).

**2. Instructor (and if applicable, Teaching Assistant) information:**

θ Name, θ office location, θ office hours, θ telephone, θ email address.

**3. Course readings/materials:**

θ Course textbook title, θ author, θ edition/publisher.  
θ Supplementary readings (indicate whether θ required or θ recommended) and  
θ any supplies required.

**4. Course description:**

θ Content of the course and how it fits into the broader curriculum;  
θ Expected proficiencies required to undertake the course, if applicable.  
θ Inclusion of catalog description is *strongly* recommended, and  
θ Description in syllabus must be consistent with catalog course description.

**5. θ Course Goals (general) and θ Student Learning Outcomes (more specific)**

**6. Instructional methods:**

θ Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

**7. Course calendar:**

θ A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

**8. Course policies:**

θ Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

**9. Evaluation:**

θ Specify how students will be evaluated, θ what factors will be included, θ their relative value, and  
θ how they will be tabulated into grades (on a curve, absolute scores, etc.)

**10. Support Services:**

θ Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

**11. Disabilities Services:**

θ The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials.

θ State that you will work with the Office of Disabilities Services (203 WHIT, 474-7043) to provide reasonable accommodation to students with disabilities."

## **ENGL 450 W, O/2: Studies in Nineteenth-Century British Literature: British Romanticism**

Class Time: T Th 11:30 AM – 1 PM

Classroom: GRUE 410

Credits: 3

Fall 2013

### **Dr. Chris Coffman**

Office: GRUE 824

Phone/Voicemail: 474-5233

E-mail: cecoffman@alaska.edu

Office Hours: T Th 2-3:30 2-3 PM

And by Advance Appointment

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### **Course Description and Goals:**

This course offers a broad overview of English literature written between 1785 and 1837, the era now known as the “Romantic period.” We will focus on the evolution of critical definitions of “Romanticism,” and on the way in which Romantic literature both departs from and extends Enlightenment thinking and Neoclassical literary modes.

Most of our class sessions will be conducted as a combination of lecture, discussion, and other activities. Your active participation in your own learning—though detailed preparation for class, regular attendance, and classroom participation—will be crucial to your success in this course.

### **Student Learning Outcomes:**

- To know major and minor writers of the English Romantic period, and to analyze their principal themes and styles;
- To recognize and to analyze common poetic and fictional forms used in the Romantic period;
- To practice theoretical and critical approaches to reading poetry and fiction;
- To analyze and compare literary works in well-organized, thesis-driven essays that demonstrate a high level of understanding;
- To improve skills in oral communication;
- To improve skills in written communication.

### **Prerequisites:**

- ENGL 211X or 213X or permission of instructor
- COMM 131X or 141X or permission of instructor

### **Required Books:**

1. *The Norton Anthology of English Literature, 8<sup>th</sup> Ed., Vol. D: The Romantic Period.* Ed. Abrams and Greenblatt. ISBN 978-0-393-92720-7. Available at the UAF Bookstore.

## Course Policies:

### Requirements and Criteria for Evaluation:

#### *Grading:*

(Format 6 for O/2 course, items A, B, and C; Format 7 for W course, items A, B, C and D)

- **20% Essay, 5-6 pp.**, due at the beginning of class on **Tuesday, October 7**. (Draft due Tuesday, October 5.)
- **10% Prospectus** for Final Paper, **4-6 pp.**, plus an **Annotated Bibliography** of 3 scholarly sources; both due at the beginning of class on **Tuesday, November 16**
- **50% 12-15 pp. Final Research Paper**, due at 10:15 AM on **Thursday, December 16**; for this paper, you may recycle content from your Prospectus and Annotated Bibliography, but not from your 4-6 page essay. (Draft due Thursday, December 2.)
- **2.5% Handout for Oral Presentation #1**, outlining an author's life and works.
- **2.5% Short Oral Presentation**, min. 5 minutes, overview of an author's life & works.
- **5% Long Oral Presentation**, min. 8-10 minutes, including Q&A, on the topic of your research paper
- **10% Everyday Attendance and Participation**

In addition to **attending class regularly** as outlined below, **students must complete all of the above assignments to receive credit for this course.** (Also, note from below that **excessive absences will lower your final grade.**)

This course will **not** be graded on a curve. Grading standards will follow UAF guidelines. **Plus/minus grading** will be used within the following ranges:

- A = An honor grade, indicates originality and independent work, a thorough mastery of the subject, and the satisfactory completion of more work than is regularly required
- B = Indicates outstanding ability above the average level of performance
- C = Indicates a satisfactory or average level of performance
- D = The lowest passing grade, indicates work of below average quality and performance
- F = Indicates failure to meet lowest standards

Each of your assignments will receive both a letter grade and a numerical grade. To arrive at your course grade, multiply the numerical grade for each assignment by the percentage indicated above, and then total up all of your assignments. Once you have tallied 100% of your course grade you can reconvert to a letter grade using the scale below.

- A: 95-100%
- A-: 90-94%
- B+: 87-89%



B: 83-86%  
B-: 80-82%  
C+: 77-79%  
C: 73-76%  
C-: 70-72%  
D+: 67-69%  
D: 63-66%  
D-: 60-62%  
F: 59% and below  
Missing Assignments: 0%

*Essay:*

**(Format 7 for W course: item D.)**

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For the first essay, due on **October 7** (with draft due on September 30), I will distribute an Assignment Sheet containing essay topics and instructions in advance, and will discuss them with you in class; you should consider the Assignment Sheet to be an extension of this syllabus. You will receive feedback on a draft of the essay and the opportunity to revise.

Your essays should follow the formatting requirements on the Assignment Sheets and must be submitted in hard copy unless you are out sick (in which case you may e-mail them). Papers must be stapled (before class—I do not carry a stapler). Unstapled papers are one of my pet peeves! Also, please attach a Works Cited page that includes the assigned texts you are discussing, along with any other sources from which you have drawn texts or words, and use MLA Style (the system taught in ENGL 111). (Rasmuson Library and the Writing Center both have copies of the *MLA Handbook*, which explains MLA Style.) To prevent the stress of last-minute computer or printer problems, I suggest that you not wait until the last minute to print your essays. You are also responsible for keeping a second paper copy (not just an electronic file) of each paper.

*Final Paper, Prospectus, and Annotated Bibliography:*

**(Format 7 for W course: items B, C, and D.)**

For the **Final Research Paper**, due at **10:15 AM on December 16** (with draft due on December 2), I would like you to develop a topic—drawn from one or more of the assigned readings—that you would like to investigate in depth. The Final Paper should use at least four (4) scholarly sources, at least one of which must be an item available only in print, and argue a thesis about its topic.

The **Prospectus** due on **November 16** is designed to help you develop your material for the Research Paper by outlining the topic you would like to pursue in your paper. The prospectus should be focused on a central concern and articulate the questions that you would like to explore in your paper; you need not argue a thesis in the prospectus, though. The text of the prospectus should comprise **4-6 pp.** and should be followed by an **Annotated Bibliography** that

summarizes and evaluates at least three scholarly books or articles that you have read and found helpful in addressing your topic. At least one of these must be a print source available only in the library, and all must be drawn from scholarly books and journals rather than from popular magazines or general-interest books. I will distribute instructions for the Final Paper and the Prospectus, as well as a handout on preparing the Annotated Bibliography, well in advance of the Prospectus' due date, and you should take these as extensions of this syllabus. You will turn in a draft of the research paper to me on December 2; after a personal conference with me, you will have the opportunity to revise.

### *Plagiarism:*

While most people know that submitting papers written by others constitutes plagiarism, many often do not understand that it also includes using others' ideas and turns of phrase without appropriate documentation. Whenever you consult sources other than our assigned readings for your essays, you must attach a Works Cited page in MLA Style and refer to its contents (both direct quotations and paraphrases) within the body of your text using the MLA format. Keep in mind that materials available on the Internet must be credited in your work just like any other source; the *MLA Handbook* explains how to cite them properly.

Plagiarism can also take place through sloppy citation of our assigned texts or of outside sources: it is always important to distinguish your ideas and words from those of others. Diana Hacker's *A Writer's Reference* (available in the UAF Bookstore and at the Writing Center) explains how to integrate other authors' words into your essay while giving them proper credit, and should help you to avoid accidental plagiarizing of the assigned texts. The Purdue Online Writing Lab also has an excellent resource on avoiding plagiarism: <http://owl.english.purdue.edu/owl/resource/589/1/> Because papers that do not properly use quotation marks or indentation to give credit to their sources violate academic integrity, you should be sure that you understand how to integrate quotations effectively.

Plagiarism is one of the most serious violations of academic integrity, and if I find that you have submitted a paper that is largely written by another person or lifted from the Internet (or any other source) you *will* receive an F for the assignment and for the course. Moreover, if I find that any of your assignments include some passages that have been lifted from others' texts without attribution, whether from printed texts or from the Internet, you will receive an F for the assignment, and possibly for the entire course as well. Please consult the Student Code of Conduct on pp. 49-50 of the *University of Alaska Fairbanks 2010-2011 Catalog* for UAF's policies concerning the serious consequences of plagiarism, cheating, and other violations of academic integrity, as well as your right to due process.

It is your responsibility as a student to understand and avoid plagiarism, and my role as university faculty to help you understand. If you continue to have questions about plagiarism after reading *A Writer's Reference* and the online materials, feel free to schedule an appointment with me or to drop by during office hours. It is much better to ask questions about whether you are citing your sources properly than not to ask and to submit something about which you are uncertain.

*Oral Presentations:*

**(Format 6 for O/2: items B, C, and D.)**

This course has been designed to fulfill the requirements for its O/2 designation by asking you to give two oral presentations.

For the **first oral presentation**, you will be asked to research and present to the class an overview of an author's life and works. This presentation must be a **minimum of 5 minutes** for it to count toward your fulfillment of the O/2 requirement. These presentations will take place during our class sessions throughout most of the schedule. You will receive written feedback from me afterwards. You will have the opportunity to sign up for an author at the beginning of the course, and may only change authors if you can find a classmate willing to trade with you.

For the **second oral presentation**, you will be asked to give a research-based sketch of the topic of your final paper. This presentation must be a **minimum of 8-10 minutes** and include a **question and answer period** for it to count toward your fulfillment of the O/2 requirement. You will be asked to sign up at the beginning of the course for a presentation that will take place during one of our class sessions from December 2 to December 9. Only those students that can document an illness or other emergency in keeping with the course's attendance policy will be allowed to make up missed presentations. An Assignment Sheet will be distributed that will describe the requirements for this presentation, and those instructions should be taken as an extension of this syllabus. You will receive written feedback from me afterwards.

Penalties will apply for presenters who arrive late to their presentations.

*Attendance:*

**Prompt attendance at each class is required.** You are responsible for planning your schedule to arrive at class on time.

You will be **excused from class** for **illness** (including the unexpected illness of an immediate dependent), personal or family **emergencies** (see definition below), and **religious holidays**. In these situations, please send me an e-mail describing your situation. **If your absence falls on the date of an essay deadline, please e-mail me the essay.** Student athletes and members of other UAF-sponsored teams may be excused from class for competitions upon furnishing me with appropriate documentation, and should submit in advance all work due during the absence.

You are also allowed **three (3) "freebie" unexcused absences** that you may use for any reason, after which point your final course grade will be lowered by one half grade-level per excessive absence. Keep in mind that the "freebie" unexcused absences are not intended as "vacation" absences but rather as tools for resolving conflicts that may arise between your obligations as a student and your responsibilities in other parts of your life. Absences for reasons of work or family (other than unplanned emergencies) fall under this "freebie" policy.

Keep in mind, however, that **all students must participate substantially in the course in order to pass**. Should your total number of absences (whether excused or unexcused) become so excessive as to interfere substantially with your ability to participate, it is your responsibility to drop or to withdraw by the deadline stated in the catalog.

### *Emergencies:*

By “emergencies,” I mean unplanned and documentable events of a grave nature: illnesses or bodily injuries that require a doctor’s attention; loved ones in the hospital or on their deathbeds. Silent alarm clocks, forgotten papers, missing flash drives, jammed printers, lines at the computer lab, hassles with parking, etc etc, occasionally annoy us all, but they do not count as “emergencies.” Please build extra time into your schedule to allow for everyday technical delays.

### Help with Writing and Oral Presentations:

The Speaking Center. 5<sup>th</sup> floor Gruening. <http://www.uaf.edu/comm/>

The Writing Center. 8<sup>th</sup> floor Gruening; <http://www.alaska.edu/english/studentresources/writing/>

### Students with Disabilities:

I am happy to accommodate students with documented disabilities. If you plan on requesting such arrangements, please discuss them with me during the first two weeks of class. You will need to provide documentation of your disability to Disability Services in order to receive accommodations. They can be reached by phone at 474-5655, TTY 474-1827, and on the web at <http://www.uaf.edu/disability/>

### **Tentative Schedule:**

All readings are from the *Norton Anthology* unless otherwise noted. For authors whose work we only will be sampling, I have noted the name of each required text. If no individual texts are listed for an author or section, you should read all materials in the specified pages.

Page assignments vary widely, and this is deliberate. More pages of prose than poetry are generally assigned per day because the latter is more challenging to read. You should spend as much time with the short assignments of poetry as with the longer assignments of prose, and might find it useful to read each poem several times. We will be discussing skills for reading poetry early in the term.

9/2 (Th): First Day of Classes

9/7 (T): Romanticism and Revolution: Politics

Homework due:

- 1) Reading: Introduction to "The Romantic Period," pp. 1-23  
Romanticism and Revolution:  
"The French Revolution and the 'Spirit of the Age,'" pp. 117-139  
"Apocalypse by Imagination, p. 161-163

9/9 (Th): Romanticism and Revolution: Gender

Case Study: Wollstonecraft and Barbauld

Homework due:

- 1) Reading: Mary Wollstonecraft, pp. 163-209  
Anna Letitia Barbauld, pp. 24-32

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9/14 (T): Romanticism and Revolution: Poetic Form

Case Study: *Songs Of Innocence and Experience* as Experimental Text

Homework due:

- 1) Reading: Introduction to William Blake, pp. 35-39;  
William Blake, *Songs of Innocence and Experience*, pp. 43-59
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

9/16 (Th): Key Concepts of Romanticism: The Romantic Visionary

Homework due:

- 1) Online Reading: go to [www.blakearchive.org](http://www.blakearchive.org) and reread the texts assigned for Wednesday 9/17. Take notes on the differences between reading them in plain text in the Norton Anthology and the experience of viewing them with the engravings.
- 2) Reading: William Blake,  
From "A Vision of the Last Judgment," pp. 86-88  
"Two Letters on Sight and Vision," pp. 88-91
- 3) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

9/21 (T): Romanticism and Revolution: Poetic Form  
Case Study: The Sonnet

Homework due:

- 1) Reading: *Bedford*: “Sonnet” (Blackboard)  
Petrarch (Blackboard)  
Shakespeare (Blackboard)  
Charlotte Smith, pp. 32-35  
William Wordsworth, Introduction, pp. 219-221  
Sonnets, pp. 296-299:  
“Composed Upon Westminster Bridge”  
“London, 1802”  
“The world is too much with us”  
“Mutability”
  - 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class
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9/23 (Th): Romanticism and Revolution: Poetic Form  
Influential Theories of Romanticism: Formal Experimentation and the Preface  
to the *Lyrical Ballads*

Homework due:

- 1) Reading: Introduction to William Wordsworth, pp. 219-221;  
William Wordsworth,  
Preface to *Lyrical Ballads*, pp. 238-251;  
From *Lyrical Ballads*:  
“Simon Lee,” pp. 222-224;  
“We Are Seven,” pp. 224-226;  
“The Lucy Poems”:  
“Strange fits of passion have I known,” pp. 251-252;  
“She dwelt among the untrodden ways,” pp. 252;  
“Three years she grew,” pp. 252-253;  
“A slumber did my spirit seal,” pp. 254;  
“I traveled among unknown men,” pp. 254
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

9/28 (T): Key Concepts of Romanticism: The Sublime, Through Early Romantic Eyes

Homework due:

- 1) Reading: William Wordsworth,  
From *Lyrical Ballads*:  
“Lines Composed a Few Miles above Tintern Abbey,”  
pp. 235-238;  
“Resolution and Independence,” pp. 280-284;  
“I wandered lonely as a cloud,” pp. 284-285;
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

9/30 (Th): Romanticism and Revolution: Gender  
Case Study: Dorothy and William Wordsworth

Homework due:

- 1) Writing: draft of Essay due, full 5-6 pp.
- 2) Reading: Dorothy Wordsworth: all, pp. 383-401
- 3) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

10/5 (T): Romanticism and Revolution: Poetic Form  
Case Study: Early Romanticism and the Ode

Homework due:

- 1) Reading: *Bedford*, "Ode" (Blackboard)  
M. H. Abrams, "Ode" (Blackboard)  
Thomas Gray, "The Progress of Poesy" (Blackboard)  
Alexander Pope, "Ode on Solitude" (Blackboard)  
William Wordsworth, "Ode: Intimations of Immortality,"  
pp. 286-292;  
"Ode to Duty," pp. 292-293  
Samuel Taylor Coleridge, "Dejection: An Ode," pp. 459-462
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

\*\*\*Drafts of essays returned\*\*\*

10/7 (Th): Romanticism and Revolution: The Romantic Visionary and the Supernatural

Homework due:

- 1) **Writing: Essay due at the beginning of class, 5-6 pp.**
- 2) Reading: Mary Robinson, all, pp. 91-99

10/12 (T): Romanticism and Revolution: The Romantic Visionary and the Supernatural

Homework due:

- 1) Reading: Introduction to Samuel Taylor Coleridge, pp. 416-418  
Samuel Taylor Coleridge,  
"The Rime of the Ancient Mariner," pp. 422-438;  
"Kubla Khan," pp. 439-441  
"To William Wordsworth," pp. 464-466;
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

10/14 (Th): Romanticism and Revolution: Gender

Homework due:

- 1) Reading: Samuel Taylor Coleridge, "Christabel," pp. 441-456;
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

10/19 (T): Influential Theories of Romanticism: Coleridge's *Biographia Literaria*

Homework due:

- 1) Reading: Samuel Taylor Coleridge,  
From *Biographia Literaria*: Chs. 13, 14, 17, pp. 477-486
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

10/21 (Th): Late Romanticism and the Byronic Hero

Homework due:

- 1) Reading: Introduction to Byron, pp. 551-555;  
George Gordon, Lord Byron, *Manfred*, pp. 588-621
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

10/26 (T): Late Romanticism and the Gothic: *Frankenstein*

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Homework due:

- 1) Reading: Mary Wollstonecraft Shelley: *Frankenstein, or, The Modern Prometheus*, Volume I, pp. 903-954
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

10/28 (Th): Late Romanticism and the Gothic: *Frankenstein*

Homework due:

- 1) Reading: Mary Wollstonecraft Shelley: *Frankenstein, or, The Modern Prometheus*, Volume II, pp. 954-990
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

11/2 (T): Late Romanticism and the Gothic: *Frankenstein*

Homework due:

- 1) Reading: Mary Wollstonecraft Shelley: *Frankenstein, or, The Modern Prometheus*, Volume III, pp. 990-1034
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

11/4 (Th): Key Concepts of Romanticism: The Sublime, Through Late Romantic Eyes

Homework due:

- 1) Reading: Percy Bysshe Shelley,  
"Mutability," p. 701;  
"Mont Blanc," pp. 720-723;  
"Hymn to Intellectual Beauty," pp. 723-725;  
"Ozymandias," pp. 725-726;
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class



11/9 (T): Late Romantic Revolutions

Homework due:

- 1) Reading: Percy Bysshe Shelley,  
    "The Indian Girl's Song," pp. 729-730;  
    "Ode to the West Wind," pp. 730-732  
    "To a Sky-Lark," pp. 765-767;  
    "To Night," pp. 767-768;  
    "To \_\_\_\_\_ [Music, when soft voices die]," p. 768;  
    "O World, O Life, O Time," p. 769.  
    Choruses from *Hellas*, pp. 769-772.  
    Poem in Progress, Percy Bysshe Shelley:  
    "O World, O Life, O Time," p. A7-9 (back of book)
  - 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class
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11/11 (Th): Influential Theories of Romanticism: Shelley Theorizes the Romantic Visionary

Homework due:

- 1) Reading: Introduction to Percy Bysshe Shelley, pp. 698-701;  
    Percy Bysshe Shelley: From *A Defense of Poetry*, pp. 789-802;
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

11/16 (T): Romanticism and Revolution: Gender and the English Nation

Homework due:

- 1) **Writing: Prospectus** for Final Paper, **4-6 pp.**, plus an **Annotated Bibliography**  
    of 3 scholarly sources, due at the beginning of class
- 2) Reading: Felicia Dorothea Hemans, pp. 812-823;  
    Letitia Elizabeth Landon, all, pp. 1034-1042

11/18 (Th): Romanticism and Revolution: Social Class and Poetic Form

Homework due:

- 1) Reading: John Clare, pp. 802-812  
    Introduction to John Keats, pp. 823-826  
    John Keats, "On First Looking Into Chapman's Homer," p. 826-7;  
    "Ode to a Nightingale," pp. 849-851
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

\*\*\**Prospectus and Annotated Bibliography Returned*\*\*\*

11/23 (T): Key Concepts of Romanticism:

John Keats, the Romantic Imagination, and the “Negative Capability”

Homework due:

- 1) Reading: John Keats, From “Sleep and Poetry,” pp. 827-828;  
“La Belle Dame Sans Merci: A Ballad,” pp. 845-847;  
“Sonnet to Sleep,” p. 847  
Letters, pp. 887-903
- 2) (One student): Oral Presentation #1, 5 minutes, at the beginning of class

11/25 (Th): No class: Thanksgiving Holiday

11/30 (T): Romanticism and Revolution: Poetic Form

Case Study: John Keats and the Ode

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Homework due:

- 1) Reading: John Keats, “Ode to Psyche,” pp. 847-849;  
“Ode on a Grecian Urn,” pp. 851-853;  
“Ode on Melancholy,” pp. 853-854;  
“Ode on Indolence,” pp. 854-856.

12/2 (Th): 6 students: Long Oral Presentations: Research Project, 8-10 minutes with Q&A

Homework due:

- 1) Writing: draft of Research Paper due, full 12-15 pages

12/7 (T): 7 students: Long Oral Presentations: Research Project, 8-10 minutes with Q&A

\*\*\*Extended office hours for feedback on research papers\*\*\*

12/9 (Th): 7 students: Long Oral Presentations: Research Project, 8-10 minutes with Q&A

\*\*\*Extended office hours for feedback on research papers\*\*\*

**12/16 (Th), 10:15 AM: Final Exam Timeblock: Final Research Paper due by 10:15 AM to me in our regular classroom or to my box in the English Department.**