"The word ‘romantic’ has come to mean so many things that, by itself, it means nothing . . . there is, in fact, a plurality of romanticisms."  

A. O. Lovejoy

“In the future we can no longer speak monolithically of ‘British Romanticism,’ of a ‘Romantic spirit of the age,’ of ‘the Romantic ideology.’”  

Anne Mellor

“I must create a System or be Enslav’d by another man’s.”  

Blake.

“The great secret of morals is love.”  

Shelley.

“Nature never did betray the heart that loved her.”  

Wordsworth

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Course Description: The “revolutionary” spirit of Romanticism is defined by the political/cultural revolutions of the time and the self-conscious break with inherited literary tradition. Yet these assumptions are countered by notions of what has been called the “autonomous imagination” celebrated by Romantics, a desire to escape into what Shelley called the "still cave of the witch Poesy." Using a contemporary revisionist anthology of British Romanticism, we will read a diverse selection of Romantic texts and explore the movement of Romantic vision from flights of imaginative reverie to graphic renditions/distortions of history, including Wollstonecraft's cultural "vision," Blake's critiques of sexual, political, and aesthetic oppression, Wordsworth's revolutionary ballads, and Coleridge’s and Keats' sites of imaginative retreats (the urn, a magical snake, a pleasure dome and opium). We will also explore the gothic in detail, in poetry and in fiction (Shelley’s /Frankenstein /and Austen’s gothic parody /Northanger Abbey) /. In all, we will explore Romantic contexts with regard to political, cultural, sexual, and spiritual liberation and the equally subversive Romantic imagination.

Required Texts: Broadview Anthology of Romanticism Vol. 4  
Jane Austen, Northanger Abbey  
Mary Shelley, Frankenstein  
Selected online texts as assigned and the film A River Runs Through It

Departmental Learning Objectives:
Students will demonstrate a broad understanding of selected texts from the British Romantic period.

Students will show comprehension of theoretical and critical foundations for the interpretation of literature from the British Romantic period.

Students will reveal in both oral and written work a discipline-specific critical facility through convincing and well-supported analysis of course-related material.

Students will display their command of academic English and of the tenets of sound composition by means of thesis-driven analytical prose, including at least eight pages of research-based writing.

For more information on how this course meets program goals and requirements for the department of English, see <http://www.westga.edu/~engdept/fr/CourseGuid/4135.htm>.

**English 4135 Specific Course Objectives:**

To read critically and analytically selections from British Romantic writers in diverse genres and to read representative scholarship so as to consider these texts from a variety of critical perspectives

To consider the challenges of the definition of Romanticism, apparent in recent critical re-readings of the period, especially the "conflict" between a transcendent, visionary Romanticism and Romanticism as a socially-engaged cultural critique, and then to move beyond such arbitrary binary distinctions and re-define, for ourselves, what we mean by the term.

To consider current notions of "periodization" in general, especially with regard to Romanticism and gender, using Austen and Mary Shelley, whose texts imply a substantial divergence in terms of what we study in Romanticism.

To use a variety of written assignments (in-class writing exercises, analytical papers, researched papers) in the fulfillment of a Writing Across the Curriculum course.

**Course Requirements and Class Policies:**

1. Students are expected to have read all assigned texts before each class meeting and be prepared to discuss; students should bring specific questions to class each meeting. We will have focused free writing exercises (quizzes) on the readings at the beginning of each class to enhance our discussions. Being prepared to discuss at each class meeting will shape the participation grade; thus absences in excess of 3 will lower the participation grade substantially.
2. Students will complete 2 brief (3 pages each) out of class response essays which will demonstrate the ability to synthesize material and discuss specific passages in a concise, report form. The 2nd essay may lead into the research paper.

3. Students will write a research paper (8-10 pp undergraduates, 15 graduates) using correct and current MLA style on a topic chosen in consultation with the professor. Papers should go through a cycle of drafting/revision before final submission at the end of the quarter.

4. Students will complete a midterm and a final to demonstrate broad knowledge of specific texts, ideas, from the course.

5. Students will present brief presentations on contexts/allusions/historical references in the readings and a contemporary analogy at the end of the term.

Plagiarism Policy: The Department of English and Philosophy defines plagiarism as taking personal credit for the words and ideas of others as they are presented in electronic, print, and verbal sources. The Department expects that students will accurately credit sources in all assignments. An equally dishonest practice is fabricating sources or facts; it is another form of misrepresenting the truth. Plagiarism is grounds for failing the course. Any assignment plagiarized will receive a ZERO. Students will be reported to the appropriate university officials.

Evaluation Procedures
Evaluation of assignments is based on the unique expectations of each kind of assignment. Grades are evaluated in terms of the following:

- Response essays 40%
- Research paper 20%
- Participation (quizzes, free writings, group work, writing workshops) 10%
- Mid-term 15%
- Final 15%

T 21 Introduction to course: Troubling binaries of Romanticism / Wordsworth “The World is too much with us” 244 / Excerpt Fight Club

Th 23 Readings are in the online version of your text: broadviewpress.com/babl, then choose Age of Romanticism, then in lower left type in access code from your book (or 44C7U36L87). Read the intro to the section re: Revolution, then these primary readings NOT in the order of the book but in the order in which they were written: 1. Richard Price 2. Edmund Burke 3. Thomas Paine / Wollstonecraft 102-5
T 28 Blake ‘Mary” (any online version) / Introduction to Innocence, The Lamb, The Chimney Sweeper, / from Experience: The Chimney Sweeper, The Tyger / Blake: Our Contemporary / U2 Wake Up Dead Man

Th 30 Blake, Slavery/Religion: Divine Image, Human Abstract, Garden of love/ Poison Tree, The Little Black Boy, / view illustrations of Stedman

T 4 London / Marriage of Heaven and Hell

Th 6 Visions of the Daughters of Albion (read text on Courseden but also view images from the Blake Archive) / Assign essay 1

T 11 Essay workshop


T 18 “Letter to Fox” (courseden)/ Michael

Th 20 Finish Michael / Tintern Abbey/: Levinson/Vendler debate (courseden)/ answer reading questions

T 25 The Prelude (excerpts Book 1, 19, 13 / Wordsworth: Our Contemporary / discuss film A River Runs Through It

Th 27 Coleridge Aeolian Harp / Fears in Solitude, Biographia Literaria ch. 13

T 2 Rime of the Ancient Mariner/ Kubla Khan

Th 4 Christabel (Relation to Gothic)

T 9 Midterm Exam

Th 11 Keats: Select Letters, “La Belle Dame” /Eve of St. Agnes

Note: Friday 10/12 is last day to withdraw with a grade of W

T 16 Keats Lamia

Th 18 OUT OF TOWN CONFERENCE

T 23 Byron Manfred / excerpt in class, Camus’ Myth of Sisyphus

Th 25M. Shelley Frankenstein
Th 2 Film versions of FRANKENSTEIN (choose creation scene, DeLacy episode, or female creature versions to analyze from ONE of these: 1931 Frankenstein, Bride of Frankenstein, Mary Shelley’s Frankenstein, Young Frankenstein) / assign essay 2

T 6 Essay 2 workshop

Th 8 Austen: “My Jane Austen” phenomena / cultural artifacts search / Begin Northanger Abbey

T 13 Northanger Abbey (essay 2 due)

Th 15 Butler/Johnson debate / discuss research paper

T20, Th 22 THANKSGIVING BREAK

T 27 Research Paper Q and A / workshop in class: bring all materials

Th 29 Final day of class: Discussion of “Romanticism”