LITERATURE OF THE ROMANTIC PERIOD 1

The aim of this course is to help students to develop an understanding of the literature of the early years of the Romantic period. In lectures and class discussions, we will address some of the continuities, and complexities, of the literary relations between a range of writers as well as their historical and literary context, from debates about the rights of the individual to the influence of the gothic. Two groups will be of particular, but not exclusive, interest: the Johnson Circle, a coterie of radical writers and artists that included Blake, Godwin, and Wollstonecraft; the Lake Poets (William Wordsworth, Southey, and Coleridge) and associated writers such as Hazlitt, Robinson, and Theelwall. Because this is an upper-year course, one of our central concerns will also be current scholarship on the literature of the Romantic period, especially considerations of such issues as ideology, gender, genre, the history of imperialism, and so forth, as well as on specific readings of individual works.

Required Texts:
Booklet, available in the university bookstore.

Recommended Text:

Requirements:
- Research & Proposal: 250-400 words + Works Cited, due Oct. 11 (10%)
- Seminar (10 minutes): various dates (15%); students must sign up for their seminars by Sept. 20th.
- Research Essay: 2,000-2,500 words, due Nov. 20 (40%)
- Examination: in examination period, as scheduled by the university and in accordance with university policies (35%)

N.B.: *This syllabus is intended to clarify the requirements for course readings and assignments, outline the regulations we all must follow, and offer some strategies for succeeding in the course. YOU ARE THEREFORE RESPONSIBLE FOR KNOWING THE CONTENTS OF THIS SYLLABUS.*

Course Policies
1. Penalties of **4% per day of lateness** will be deducted from essay grades; Saturdays and Sundays are included in all per-day calculations. **Extensions are reserved for those with serious extenuating circumstances**: all of the guidelines and requirements for both essays are provided below and so you can begin work early if you have a busy term ahead. If you have documentation for a cause that justifies an essay's lateness, contact me to secure an extension; I don't need or wish to know any personal or medical details, but must ask for a piece of documentation from counselling services, a medical doctor, or something comparable.
2. No e-mail submissions will be accepted. Papers not handed directly to me must be dated by one of the staff in the department and placed in my mailbox; note that papers must therefore be submitted during normal business hours. Do not put papers under my office door; they can be lost, damaged, or dated days after they were submitted.
3. A make-up seminar, at a mutually acceptable date, will only be offered in the case of compelling documentation (e.g., a medical note making it clear you could not present the seminar on
the scheduled date).

4. An essay or proposal may only be submitted after the other assignments are returned if compelling documentation is provided. If your assignment is going to be more than a week late, you should contact me to find out when the others are going to be returned.

All students should carefully read the section on plagiarism (§1.7) in the *MLA Handbook* as well as Policy #71 on academic offenses (see the Undergraduate Calendar or the web: http://wwwadm.uwaterloo.ca/infoucal/UW/policy_71.html). You must ensure that all primary and secondary sources, whether quoted, paraphrased, or otherwise influential, are properly documented according to the MLA system with page or line references as well as complete bibliographical information—and textbooks are not an exception.

**Note:** I reserve the right to interview a student on her/his essay's contents before assigning the grade, and to photocopy any assignment to place in my files for immediate or later investigation; if such an investigation leads to evidence of an academic offense, university policy requires me to forward the assignment and all evidence to the Associate Dean. Penalties for such offenses include a failing grade on the assignment (which can, obviously, lead to a failing grade on the course), disciplinary probation, suspension, and even expulsion or the revoking of degrees (Policy #71).

I recognize the distinction between sloppy documentation and the theft of material with an intention to defraud, but such sloppiness is still very serious and it will be treated as such. Documentation not only operates as a gesture of respect for the work of others and an indication that you understand where your ideas begin and end, but also situates course work in the context of the notion of intellectual property upon which many of the university's evaluative assumptions and practices are based and is therefore essential to the fair treatment of the class as a whole.

If you have any questions or concerns about the above—or anything else (from readings, essays and lectures to the illegibility of my handwriting)—please drop by my office to discuss the matter with me, during my office hours or by appointment, or contact me via e-mail or voice mail.

**Guidelines for Assignments:**

All submitted work should be well-written, well-argued and fully as well as properly documented in accordance with the MLA style; you should strive to select, develop, substantiate, organize and communicate your ideas and insights persuasively in ways that are appropriate to formal academic writing. (It is expected that you will consult the appropriate reference work if you are not sure, for example, about the meaning of a word, the MLA format for citing a journal article, or the proper placement of a comma, and so you should have, at least, a dictionary, a grammar handbook, the *MLA Handbook*, and a dictionary of literary terms available for consultation while you are working on your assignment and essay.) There is more latitude in the exam because there you do not have the option of consulting reference materials, but you must still strive to be as clear and correct as possible.

In all course work (including the exam), avoid unnecessary descriptions of literary texts such as plot summaries, extended paraphrases, listings of characters, and so forth; refer to the text only insofar as is necessary to substantiate or illustrate your point. You can assume, of course, that I am familiar with this material—it is your argument that is new to me, and so it is your argument, and the evidence for it, that you should try to convey as clearly and fully as the space allows.

You should make and keep a copy of the work that you submit, especially if you do not give it directly to me. A staple in the upper lefthand corner is the preferred binding (do not use plastic folders or duotangs) and essays must have page numbers in the upper-righthand corner. Each page should have 2.5cm (1") margins on all sides and be double-spaced; one page in such a format, with a 12pt font, is usually about 250 words; computer wordcounts are typically about 15% high because they count page numbers and so forth, so keep that in mind.
Research & Proposal:

This assignment is, in part, designed to make it possible for me to give you early, written input about your essay, including, for instance, suggested critical readings, and to make it possible for me to place the most useful books on reserve and so facilitate everyone's access to those books. It also acknowledges the advantages of reading critical sources: your argument might benefit from the results of someone else's research; you can refine your argument by thinking about why you agree or disagree with a point that another critic has made; critical sources often lead to more helpful critical sources; the best examples of critical argumentation and composition appear in print and so can help you to refine your essay-writing on a rhetorical and formal level (note that the conventions and methodologies of critical essays have changed over the years, so an essay published in the 1980s is usually a better indication of current practices than an essay published in the 1930s).

First, select one of the essay topics listed below under "Research Essay." You must write your essay on the essay topic you identify in this first assignment, but you are not required to discuss the same texts, use the same approach, or focus on the same issues; it is expected, rather, that your ideas will develop and shift as you work on your essay. This first assignment has two parts: a list of ten scholarly works relevant to your selected essay topic, where relevance includes not only works that deal directly with the texts you plan to discuss, but also works that deal with the historical context, criticism on other texts by the authors under discussion, theoretical works useful to the approach being considered, etc.; a short proposal (250-400 words) identifying the topic on which you will work, the texts you are thinking of using, issues on which you are thinking of focussing, and some brief discussion of why the selected scholarly works will be useful to you (for instance, if you are focussing on a particular character's behaviour you might argue that you have chosen psychoanalytic readings to help you to focus on that question). List the ten scholarly works, in addition to any other quoted or paraphrased materials (primary works, literary handbooks, etc.), in the Works Cited you will, as per MLA, attach to the end of your proposal.

The marks will be distributed as follows: proposal, 60%; Works Cited, 30% (based on relevance and breadth, that is, a range of contexts [critical, theoretical, or contextual], or a range of perspectives on a particular issue, etc.); proper use of MLA in proposal and Works Cited, 10% (note: this does not preclude the possibility of further penalties for unacknowledged quotations or plagiarism charges).

Seminar (10 minutes):

The seminar should offer an analytical introduction to one of the literary texts listed on the seminar sign-up sheet: a seminar, for instance, could focus on the relationship between form and content, the historical or literary context, a particular set of images, the development of a theme, the use of characterization, setting, or genre, or compare the seminar-text to a particular reading from the course. Students must sign up for their seminars by the end of the fourth class (Sept. 20th) and there can be no more than one student per seminar topic; all seminars, regardless of the pace of class discussion, will proceed on the specified dates. If a class is cancelled, the seminars for the cancelled class will be presented in the next class. Seminars will always be presented at the beginning of class and must be submitted in writing as well (they will be marked as oral presentations; the written version will only be used to facilitate comments). **N.B. You may not use the text you discuss in your seminar as one of your central texts in your proposal or research essay.**

The key aim here is to present to your peers a clear and focussed analysis of the text; you should consider your audience, 3rd- and 4th-year English majors, in the level of argumentation you offer and the detail with which you explain it (for instance, you won't need to define basic literary terms such as "sonnet," "narrative perspective," "persona," or "iambic pentameter," but should offer brief explanations of less-common terms such as "pastoral elegy" or "aporia"). As this is not a speech course, eye-contact, posture, and so forth will not affect anyone's grade.
Research Essay:

Your essay should build on the research and reading you did for the first assignment, and expand on that research and reading to further develop and hone your argument. Good places to start include periodicals such as *European Romantic Review, Studies in Romanticism, Blake: An Illustrated Quarterly* and *The Wordsworth Circle*, as well as good general periodicals such as *ELH, PMLA*, and *Papers on Language and Literature*; also consult the MLA Bibliography, available on-line through "Trellis," and please feel free to talk to me about possible sources. Be careful to use secondary sources to develop your own position on the issues and texts, and not to replace or overwhelm your position. Secondary sources provide tools with which to refine your own reading, not answers. Keep in mind, too, that secondary sources need not deal with the texts directly; there is a lot on women's writing of the period, the influence of Wollstonecraft on Romantic novels, the gothic, orientalism, and so forth, that may be relevant to your essay.

**Essay Topics:**

1. Discuss the representation and/or significance of restraint (and/or the absence of restraint) in *De Monfort* or two of the following (e.g., i and iv): i) Blake's *Visions of the Daughters of Albion*; ii) Blake's *The Marriage of Heaven and Hell*; iii) Southey's "The Sailor Who Had Served in the Slave Trade" and Barbauld's "Epistle to William Wilberforce"; iv) three or four of Wu's selections from Williams' *Letters* and Thelwall's writings. (You may discuss any form of restraint, e.g., physical, moral, intellectual, perceptual, metrical, generic, institutional, gendered, racist, etc.)

2. Discuss gender and/or sexuality in either i) Baillie's *De Monfort* or ii) two or three Coleridge poems in the course anthology (you are not limited to poems included in the required readings).

3. Discuss the significance of setting to the representation of a character's identity in three or four texts selected from the following: Southey's "Hannah"; any poem from *Lyrical Ballads* (1798); Blake's *Marriage of Heaven and Hell*; any poem from Blake's *Songs of Innocence and of Experience*. You may, for instance, choose to discuss the speaker's identification with nature or the natural world, the significance of a memory of a particular location or region to a character, the narrator's association of a character with a particular setting, etc.

4. Discuss the representation of the social effects of literature in Wordsworth's "Preface" and three other works from the course readings.

Remember: you cannot discuss the same text in your seminar and in your essay and proposal, so choose carefully.

**Final Examination (3 hours):** The final examination will be closed-book and will cover all assigned course readings; you may discuss seminar readings, if you wish, but they are not required readings and no part of the exam will require a discussion of those readings. The exam will consist of three parts: Part I will have some short answer questions; Part II will ask you to discuss a selection of passages (all passages will be provided and identified by author and title); Part III ask you to write an essay on one of a selection of topics (there will be a choice of at least three topics). The examination paper will include a list of authors and titles from the course readings.
TENTATIVE READING SCHEDULE
Please note that this is not a lecture schedule and that it is tentative: we can spend more
time on some texts and less on others should the class's interest so incline. Do, however,
read the works ahead of time and come to class prepared with comments, questions, and
so forth, so that we can discuss the material as a group; remember, it is your
responsibility to come to class prepared to discuss the material, pose questions, offer
readings, etc. Without prepared students, there won't be meaningful class discussion.
All "from" and "selections" designations refer to the editors' choices; unless otherwise
specified, all excerpts and selections are required readings.

Sept. 11: Introduction
Sept. 13: Form and Content: Blake, The Marriage of Heaven and Hell

Literature as a Forum for Public Debate: Three Controversies
Sept. 18-20: "The Rights of Man": Burke, from Reflections on the Revolution in France; Smith,
from Theory of Moral Sentiments (in Baillie); Thelwall, all prose selections; Coleridge,
"Fears in Solitude"; Paine, all selections from The Rights of Man; Wollstonecraft, from
A Vindication of the Rights of Men
Sept. 25-Oct. 4: "The Rights of Woman": Wollstonecraft, from A Vindication of the Rights of
Woman; Barbauld, "The Rights of Woman"; Coleridge, "Christabel"; Swann,
"Christabel": The Wandering Mother and the Enigma of Form" (booklet); Blake,
Visions of the Daughters of Albion
Oct. 9-16: Slavery and Servitude: Barbauld, "Epistle to William Wilberforce"; Southey, "The
Sailor Who Had Served in the Slave Trade"; Coleridge, "The Rime of the Ancient
Mariner" (1817 version)

Sensibility and Space: Gothic and Pastoral
Oct. 18-25: Robinson, "The Haunted Beach"; Baillie, De Monfort
Oct. 30-Nov. 1: Baillie, "Introductory Discourse"; Southey, "Hannah" and "The Idiot"; vote on readings
(see Nov. 6-15)
Nov. 6-15: Wordsworth, Preface to the Lyrical Ballads (1800); Wordsworth, "The Thorn," "The
Idiot Boy" and "Lines Written a Few Miles above Tintern Abbey"; two poems chosen
from the Lyrical Ballads by the class on Nov. 1.

The Politics of Representation: Parody and Exoticism
Nov. 20: Romantic Parody: The Case of the "Rime": Odoherty, "The Rime of the Auncient
Waggonere" (booklet); Hood, "The Demon-Ship" (booklet)
Nov. 22-27: Romantic Orientalism: Coleridge, "Kubla Khan" and "Of the Fragment of Kubla
Khan"; Robinson, "Mrs. Robinson to the Poet Coleridge"; De Quincey, "Oriental
Dreams"; Owenson, "The Irish Harp"

Nov. 29: Review: The last class will be devoted to the discussion of exam format and sample
questions in the context of a review of the course material.
MLA STYLE AND THE INSERTION OF QUOTATIONS

BASIC PRINCIPLES
When citing a book, include the name of the author, the title of the book, and the publication information (date, place, and publisher). When citing a journal article, provide the author of the article, the title of the article, the title of the journal, and then the volume number and year for the journal, and the inclusive page numbers for the whole article. When citing a work in a collection (whether an essay in a collection of essays or an item in the course anthology), include the name of the author of the particular work, the title of the work, then the title of the collection, the editor of the collection, publication information, and finally the inclusive page numbers for that particular work. Arrange all items alphabetically by author's surname (so, for instance, Coleridge's "Rime" would appear under "Coleridge, Samuel Taylor," not "Wu, Duncan"); if a work is anonymous, list it by title; if you're using cross-referencing, list the main work by the editor's surname.

WORKS CITED
• A book by one author:

• Essay in a periodical:

• Essay in a collection of essays by various authors:

• Cross-referencing (use if there are more than two items from an anthology or a collection of essays):
Wolfson, Susan J. "A Lesson in Romanticism: Gendering the Soul." Gleckner and Pfau 349-75.

• A chapter in a book by a single author: cite the book, not the individual chapter.

PARENTHEtical citations
• If there is one item by Joel Faflak in the Works Cited:
Joel Faflak suggests, "Book 3 of Keats's 'Hyperion' begins by discarding the apparatus of epic" (304). Thus, "Book 3 of Keats's 'Hyperion' begins by discarding the apparatus of epic" (Faflak 304).

• If there are two or more items by Joel Faflak in the Works Cited:
Joel Faflak suggests, "Book 3 of Keats's 'Hyperion' begins by discarding the apparatus of epic" ("Romantic Psychoanalysis" 304). Thus, "Book 3 of Keats's 'Hyperion' begins by discarding the apparatus of epic" (Faflak, "Romantic Psychoanalysis" 304).

• Quoting verse: If there are no breaks by canto etc., just use line numbers: (25-28) indicates lines 25-28. If the verse is broken up into cantos or parts, so that the first line of each canto or part is numbered
as line 1, use canto or part number and line numbers: (3.25-28) indicates lines 25-28 of the third canto. If the verse is broken up into dramatic divisions, use act, scene, and line numbers: (3.2.25-28) indicates third act, second scene, lines 25-28.

**INSERTING QUOTATIONS INTO YOUR ESSAY**

Quotations should be incorporated grammatically into a sentence of your own that establishes the relevance of the quotation. There are specific rules for punctuating the insertion of quotations: if a quotation is the object of a verb, then it is preceded by a comma; if it completes a phrase, then no punctuation at all appears before the quotation (except, of course, for quotation marks); if a quotation is tacked onto a complete grammatical unit (for instance, a description followed by the quotation it describes, or the description of a general case followed by a specific example), then it should be preceded by a full colon. See the examples below:

Smith says, "Aristotle is an important literary theorist" (123).
Smith says that "Aristotle is an important literary theorist" (123).
Smith gives precedence to Aristotle: "Aristotle is an important literary theorist" (123).

Use square brackets to indicate any alterations you make to the quotation (these are often needed if a pronoun reference isn't clear from the quoted material, or to make a quotation fit grammatically). For instance, if the original reads, "Jane turned to Susan and said, 'I think the roses are looking a little wan in the hot air,'" then it could be incorporated as follows: "Jane repeatedly figures her state of mind through her characterization of the roses in her mother's garden. After the family crisis of Chapter IV, she tells Susan that [she] think[s] the roses are looking a little wan in the hot air.'"

**FURTHER NOTES:** Never use boldface; underlining signifies italics, so pick one and use throughout; double-space and use the same fontsize throughout (11-12 pt); only offset quotations of 4 lines or more and indent them 1" on the left margin; put page numbers on the upper righthand corner of each page.

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**SEMINAR TOPICS**

Note: some seminars require attention to two texts (e.g., 6 and 7). All texts listed below are in Wu's *Romanticism*; if only excerpts are in Wu, only the excerpts need to be discussed in the seminar.

**Sept. 25:**
1. Coleridge, "Frost at Midnight"
2. More, "Sensibility"
3. Blake, "Enion's Lamentation"

**Sept. 27:**
4. Coleridge, "The Day-Dream"
5. Hemans, "The Grave of a Poetess"

**Oct. 2:**
6. Blake, the two Chimney-Sweeper poems from *Songs*
7. Blake, the two Introductions from *Songs*
8. Cristall, "Morning. Rosamonde"

**Oct. 9:**
9. Cowper, "On Slavery"
10. More, "Sorrows of Yamba"
11. Cristall, "Evening. Gertrude"

**Oct. 18:**
12. Burns, "Tam O'Shanter"
13. Southey, "The Battle of Blenheim"
14. Cristall, "An Ode"

Oct. 23: 15. Tighe, from *Psyche*

16. Coleridge, "The Picture; Or, the Lover's Resolution"

17. Williams, "The Bastille, A Vision"

Oct. 30: 18. D. Wordsworth, "Floating Island at Hawkshead"

19. Crabbe, "Peter Grimes"

20. Lloyd, "London"


22. W. Wordsworth, "Prospectus to 'The Recluse'"

23. Southey, "The Battle of Blenheim"

Nov. 6: 24. W. Wordsworth, "Elegaic Stanzas"

25. Thelwall, "Lines Written at Bridgwater"

26. Coleridge, from Ch. 13 & 14 of *Biographia Literaria*

Nov. 8: 27 W. Wordsworth, "Ode"


29. D. Wordsworth, "A Cottage in Grasmere Vale" and "After-recollection at Sight of the Same Cottage"

Nov. 13: 30. Bloomfield, "Spring"

31. Hemans, "Nature's Farewell"

32. Landor, "Regeneration"

Nov. 15: 33. Clare, "January" & "June"

34. Clare, "O Could I be as I have Been"

35. Landor, "Faesulan Idyl"


37. Hogg, "The Witch of Fifè"

38. Opie, "Ode to Borrowdale in Cumberland"

Nov. 27: 39. Scott, "Caledonia"

40. Scott, "Lochinvar"