LITERATURE OF THE ROMANTIC PERIOD 1

The purpose of this course is 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 Thelwall.

Required Texts:
Booklet, available in the university bookstore.

Recommended Text:

Requirements:
☐ Research & Proposal: 600-750 words + Works Cited, due Oct. 10 (15%)
☐ Quiz: first 45 minutes of class on Oct. 26 (10%)
☐ Research Essay: 2,000-2,500 words, due Nov. 9 (40%)
☐ Examination: in examination period, as scheduled by the university 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.

Notes Towards a Level Playing Field:
These rules will be strictly followed in order to ensure that we can all make equally informed decisions. 1) Saturday and Sunday as well as weekdays are counted in all "per day" calculations. 2) Extensions will not be granted, or discussed, on or after the due date and must be arranged with me in advance. 3) Extensions for a period of one week or less for one written assignment will be granted automatically; a simple request will suffice, and no explanations, justifications, or documentation will be required to arrange that extension. 4) Longer or additional extensions will require documentation (for instance, a note from a doctor) that establishes a need for the extension. 5) Penalties of 4% per day of lateness will be deducted from assignment grades unless you provide documentation for a cause that justifies an assignment's lateness and explains why an appropriate extension was not secured in advance. 6) Compelling documentation would be required before I could consider accepting an assignment after other assignments have been returned. (NB: If a paper is going to be more than a week late or will not be submitted by your extension due date, you should contact me; if you do not, then I cannot warn you if that submission date falls after the date on which I will return the other papers.) 7) There will be no rewrites or alternative assignments. 8) Papers not handed directly to me must be dated by one of the staff in the department and placed in my mailbox. Do not place papers under my office
door: papers may be damaged, lost, or dated days after they were submitted. 9) A make-up quiz, at a mutually acceptable time, will only be offered in the case of compelling documentation (e.g., a medical note making it clear you could not write the quiz on the scheduled date). **Remember, you already have all of the guidelines and requirements for the proposal and the research essay, and can start work early if you have a busy term ahead.**

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://www.adm.uwaterloo.ca/infocus/ULW/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 Written Assignments:

Both the first assignment and the research essay 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.)

In all course work (including the quiz and 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 (600-750 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 discussion of why the selected scholarly works will be useful to you (you don't need, and won't have the space, to address all ten scholarly works; detailed references to two particularly relevant works and passing references to another two or three works would be a good survey). 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).

Quiz (45 minutes):
The Quiz will cover all readings up to, but not including, The Monk and will consist of two parts: in Part I, you will be asked to answer three of four short-answer questions; in Part II, you will be asked to discuss (separately) two of four passages from the readings. All passages will be identified by author and title.

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 *The Monk* or two of the following (e.g., i and iv): i) *Visions of the Daughters of Albion*; ii) *The Marriage of Heaven and Hell*; iii) "The Sailor Who Had Served in the Slave Trade" and "Epistle to William Wilberforce"; iv) 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, memory, etc.)

2. Discuss gender and/or sexuality in either i) Lewis's *The Monk* or ii) two or three Coleridge poems in the course anthology.

3. Discuss the significance of setting to the representation of a character's identity in three or four poems selected from the following: Southey, "Hannah"; Southey, "The Idiot"; Wordsworth, any poem from *Lyrical Ballads* (1798); Coleridge, any poem from *Lyrical Ballads* (1798). 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 large groups of people as a source of anxiety and/or power in three or four texts from the course readings (you may consider, e.g., the mob, cities, the poor, the people of another nation).

**FINAL EXAMINATION (3 hours):** The final examination will cover all course material, with some emphasis on material not covered by the quiz. It will consist of three parts: Part I will have some short answer questions; Part II will, as in the quiz, ask you to discuss a selection of passages (again, all passages will be 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. The designations "selections" and "from" refer to Wu's choices.

*Sept. 12:* Introduction
*Sept. 14:* Class cancelled
*Sept. 19:* **Form and Content:** Blake, *The Marriage of Heaven and Hell*

**Debating Rights**

*Sept. 21-28:* "*The Rights of Man*": Burke, from *Reflections on the Revolution in France*; Godwin, all selections; Williams, all "letters"; Thelwall, all selections; Coleridge, "Fears in Solitude"; Paine, all selections from *The Rights of Man*; Wollstonecraft, from *A Vindication of the Rights of Men*

*Sept. 28-Oct. 10:* "*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. 12-19:* **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)

Monitoring the "Other"


Nov. 7-14: The Pastoral and the Rural: Southey, "Hannah" and "The Idiot"; Wordsworth, Preface to the Lyrical Ballads (1800)

Nov. 14-16: 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 (there will be a vote to choose the poems on Nov. 2nd)

Nov. 21: Romantic Parody: The Case of the "Rime": Odoherty, "The Rime of the Auncient Waggonere" (booklet); Hood, "The Demon-Ship" (booklet)


Nov. 30: 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.

I. 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: (3.225-28) 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 font size throughout (11-12 pt only); only offset quotations of 4 lines or more and indent them 1" on the left margin; put page numbers on the upper right hand corner of each page.