Literature of the Romantic Period 2: In this course, we will discuss some of the literature of the later Romantic period, focussing on the Shelleys, Keats, and Byron. These authors were concerned about their relationship to the newly emerging notion of national literary histories as well as their relationships with their contemporaries. We will use those concerns to focus our exploration of their writings. The first half of the course will address their representations of literature, the act of reading, and authors; the second half of the course will address some of their more vexed attempts to deal with the rift between the world of writing and the world of writers (a distinction variously framed as that between the ideal and the real, the imaginary and the political, and so forth).

Required Texts:

Requirements:
Assignment (proposal and bibliography): c. 1,000 words, due February 10th (20%)
Essay: 2,500 words, due March 16th (45%)
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 2% per day of lateness will be deducted from essay 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 let me know when you expect to submit it; 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: such papers may be damaged, lost, or dated days after they were submitted.

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/infocal/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 (leading to a reduced grade on the course, and thus possibly a failing grade on your transcript), 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.

Guidelines for Written Assignments:

Essentials: The assignment and the 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 assumed 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, a dictionary of literary terms, and a book on literary theory available for consultation while you are working on your assignment and essay. 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 that I have read this material—it is your argument that is new to me, and it is your argument, and the evidence for it, that you should try to make clear. 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 left-hand corner is the preferred binding and essays must have page numbers. Each page must have 1" margins on all sides and be double-spaced throughout (including the Works Cited and offset quotations), as described in the MLA Handbook; one page in such a format, with a 12pt font, is usually about 250 words. If you are using the word-counter in a wordprocessing program, deduct 15% from its wordcount to get an accurate figure.

Resources for Research: Both the assignment and the essay require research. There are a number of advantages to 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 a better indication of current practices than an essay from the 1930s). The best place to start is the MLA Bibliography, available on-line in the library. There are excellent periodicals in the field, such as European Romantic Review, Studies in Romanticism and the Keats-Shelley Journal, as well as general periodicals such as ELH, PMLA, and Papers on Language and Literature. When you find a relevant article, look through the bibliographical information it provides: the author might have used sources that are relevant to your work. You can also browse the web: my homepage has links to a number of useful sites. Feel free to consult with me about these sources and others. Be careful to use secondary sources to develop your own position on the issues and texts rather than to replace or overwhelm your position. Secondary sources provide tools with which to hone your own reading, not answers that can replace your argument.

Assignment (proposal and bibliography): Your first assignment must consist of three parts: a tentative 300-word abstract of your paper (this must address one of the essay topics and selections of texts listed below); a list of 8-10 relevant critical sources; 200-word summaries of two of those sources. The abstract should explain, with some specificity, the primary texts you plan to use, the issues you plan to address and the approach you will use to address them, and anticipate some of the conclusions you expect to draw; the abstract must be fully documented and seek to be as persuasive as an essay (that is,
you should try to persuade your reader that the argument is a good one). It will be evaluated on the basis of the articulateness of the writing, the coherence of the argument, and the clarity of the description. The second part, the list of critical sources, can be combined with any other texts you cite in this assignment in the Works Cited for the entire assignment. The critical sources must include at least two of the following kinds of academic publications: an article in a journal; an essay in a collection of essays by various authors; a book by a single author. You must also include at least two critical sources published in 1985 or earlier and at least two published after 1985. The list of critical sources will be evaluated for relevance, especially the specificity of the relevance, to your proposal (for instance, if a student were writing on Blake’s representation of women in Visions of the Daughters of Albion, an article on attitudes towards gender in the 1790s would be more relevant than an article on Blake’s use of meter in Visions). The third part, the summaries, should succinctly relay the overall argument of the works, emphasizing those elements of particular relevance to your essay; you might, for instance, write one short paragraph outlining the central concerns and the general approach of the critic and then, in a second paragraph, specify some points of particular interest to you. They will be evaluated for the accuracy and depth of understanding that the summaries exhibit as well as the judgment indicated by the selection of points relevant to the proposal. The format should be as follows: under the heading, "Proposal," print your abstract; then, under the heading, "Summary of [title of essay by [author’s name]]," print your first 200-word summary, and then repeat for the second; finally, attach a Works Cited that provides complete citations for your 8-10 critical sources and any other texts quoted, paraphrased, or otherwise influential in your proposal and your summaries. The grade breakdown will be as follows: 30% for the bibliography (5% for properly using MLA, 15% for having the correct number and kind of critical sources, and 10% for the relevance of those critical sources); 70% for the summaries and proposal. Note: I will go through these bibliographies in order to determine which books might be in special demand for the essays, and will then put those books on reserve.

Essay: Your essay should grow out of the research that you did for the first assignment, but need not be limited by the position you outline in your proposal. It is possible, perhaps even probable, that you will change your focus or your conclusions as you work on the essay so feel free to modify your primary or critical sources or adjust your argument or focus. But you must write your essay on the same general essay topic as that selected for your assignment; the four topics are listed below. Essay topics are defined broadly so that you can, while staying within their confines, choose from a variety of different texts and focusses. Your essay, like your assignment, should be well-written and persuade the reader of the validity of your argument.

If you have any questions at all, please come and talk to me.

Assignment and Essay Topics

N.B. All of the topics require comparisons of texts and thus a thesis that establishes some pattern of similitude and differences between the texts under consideration and an argument that discusses them in close relation to each other.

1. Discuss, comparatively, the representation of the act of narration by the different narrators in two of the following options (e.g., b and c): a) Mary Shelley's Mathilda; b) two of Mary Shelley's tales (excluding "Transformation"); c) Keats' "Eve of St. Agnes"; d) Canto I of Byron's Don Juan (yes, the whole Canto); e) Mary Shelley's Frankenstein. (For instance, how does the setting for the telling of the tale compare to the setting of the tale itself? what is the significance of the narrative perspective, the narrator's persona, and the context in which the tale is told? what about the narratorial intrusions?)

2. Using, comparatively, Percy Shelley's statements about drama in A Defence of Poetry, discuss the significance or implications of the dramatic elements (for example, dialogue, stage directions, the absence of a narrator), or the absence or modification of those elements, in one of the following: Byron's Manfred; any two acts of Percy Shelley's Prometheus Unbound; one act of Percy Shelley's Prometheus Unbound and one act of Percy Shelley's The Cenci (The Cenci, unlike Prometheus Unbound and Manfred, was written for the stage rather than print; it is not included in Wu's anthology).
3. Discuss, comparatively, the representation of poetry and/or poets as immortal and/or mortal in Percy Shelley's *Adonais* and two other texts from the readings for the section, "On the Poets"; you may, in addition, discuss one or two texts from the period not included in the readings.

4. Discuss, comparatively, the representation of the supernatural in two of the following (e.g., a and c):
   a) one act from Percy Shelley's *Prometheus Unbound*; b) any five scenes from Byron's *Manfred*;
   c) Mary Shelley's "Transformation" and one other tale; d) Keats' "The Fall of Hyperion"; e) Keats' "Eve of St. Agnes."

**Reading Schedule**

Please note that this is not a class schedule: we can spend more time on some texts and less on others should the class's interest so incline. "Selections" and "from" designations refer to Wu's choices.

Jan. 4: Introduction

**On Literature: Writers & Readers**

Jan. 6-11: Caroline Lamb, "A New Canto"; Byron, Dedication to *Don Juan*; Mary Shelley, Preface to *The Poetical Works of Percy Bysshe Shelley* and "Introduction to *Frankenstein*" (*Mary Shelley Reader*); De Quincey, "On the Knocking at the Gate in Macbeth"

Jan. 13-18: Keats, "On Sitting Down to Read *King Lear* Once Again"; Keats, letters of 22 November 1817, 3 February 1818, and 3 May 1818; Byron, first 60 stanzas of Canto I of *Don Juan*

Jan. 20: Class Cancelled.


**On the Poets: The Mortal Immortals**


Feb. 3-10: *Dead*: Caroline Lamb, "My Heart's Fit to Break" and "Would I had Seen Thee Dead and Cold"; Barrett Browning, "Stanzas on the Death of Lord Byron"; Percy Shelley, *Adonais*

**Isolation and Despair**

Feb. 15-17: *Exotic*: De Quincey, from *Confessions*; Keats, "Ode on a Grecian Urn," "The Fall of Hyperion"

Feb. 21-25: **Reading Week**

Feb. 29-Mar. 2: *Psychological*: Byron, *Manfred*


**Reunions**


Mar. 30: Review.

April 4: If, for some reason, a class is unexpectedly cancelled or class discussion runs long on a few texts and so we start to fall behind, we can move all of the readings ahead by one class and use April 4th for review instead of March 30th; if we keep to schedule, class time on April 4th will be added to my week's office hours.

April 7-20: Exam period.