LITERATURE OF THE ROMANTIC PERIOD 2

In this course, we will discuss some of the literature of the later Romantic period, focusing 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.

Required Texts:

Requirements:
Assignment (proposal and bibliography): 900 words + Works Cited, due February 15th (20%)
Research Essay: 2,500 words, due March 15th (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.

Course Policies:
1. 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; Saturdays and Sundays are included in all per-day calculations.
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.

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/infoccal/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 400-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; 250-word summaries of two of those sources. After
reviewing these assignments, I will put on reserve any books that appear to be in high demand; a list of books on reserve will then be handed out to the class.

Abstract: 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.

List of Critical Sources: 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).

Summaries: The third part, the summaries, should succinctly relay the overall argument of the critical 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.

Format: 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 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.

Grades: 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.

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.

ASSIGNMENT AND ESSAY TOPICS: 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 rebellion (political, religious, literary, etc.) in Act I of Prometheus Unbound or Act I of Manfred and two of the following: Byron's "Prometheus"; Byron's Dedication to Don Juan; Percy Shelley's "Mask of Anarchy"; Mary Shelley's "Transformation"; one text from the Romantic period that is not on the list of course readings (e.g., Mary Shelley's Frankenstein); a subsequent Act in either Manfred or Prometheus Unbound.

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." Note: it will not be possible for you to discuss all supernatural elements, from deities to magic to religious beliefs (Judeo-Christian, Greek, Roman, or otherwise), so you will need to be especially careful to focus this topic. You might, for instance, consider the representation of supernatural elements in a particular context (the use of the supernatural to facilitate political or psychological allegory, to mark moral boundaries, etc.).

**FINAL EXAMINATION** (3 hours): The final examination will cover all course material and consist of three parts: Part I will have some short-answer questions; Part II will ask you to discuss a selection of passages provided on the examination paper (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.

**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. 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. "Selections" and "from" designations refer to Wu's choices. Items marked with an asterisk are in the *Mary Shelley Reader*

**Jan. 4:** Introduction

**ON LITERATURE: WRITERS & READERS**

**Jan. 9-11:** 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***; De Quincey, "On the Knocking at the Gate in Macbeth"

**Jan. 16-18:** 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 1 of *Don Juan*

**Jan. 23-25:** Percy Shelley, *A Defence of Poetry*

**ON THE POETS: THE MORTAL IMMORTALS**


**Feb. 1-8:** 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. 13-15:** Political: Percy Shelley, "Mask of Anarchy"; Keats, "The Fall of Hyperion"
Feb. 27: Exotic: De Quincey, from Confessions; Keats, "Ode on a Grecian Urn"
Mar. 1-6: Psychological: Byron, Manfred
Mar. 8-13: Domestic: Mary Shelley, Mathilda*, "Transformation"*

REUNIONS
Mar. 15-22: Myth: Percy Shelley, Prometheus Unbound; Byron, "Prometheus"
Mar. 22-27: Romance: Keats, "The Eve of St. Agnes"; Woodhouse, Letter to John Taylor (27 October 1818); Mary Shelley, "The Dream"*
Mar. 29: Review.

April 3: 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 3rd for review instead of March 29th; if we keep to schedule, classtime on April 3rd will be added to my week’s office hours.

April 6-21: Exam period.

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):
Volosinov, V. S. Marxism and the Philosophy of Language. Rivkin and Ryan 278-81.
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.

PARENTHEetical 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 writes, "Aristotle is an important literary theorist" (123).
Smith argues 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); 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.