ENGLISH 430B

The Romantic Movement: II

Winter 1983
Section 01
MWF 12:30 p.m.: HH 150

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Office Hours: MTWRF 2:30-3:30 p.m. or by appointment.

Course Description

The poetry and critical theory of Byron, Shelley, and Keats. Emphasis is primarily on poetry; selected minor writers may be considered.

Required Text


Recommended Texts

W. K. Thomas, Correct Form in Essay Writing.
Any good college dictionary such as the Random House College Dictionary.

Course Requirements

Two essays of eight to ten double-spaced typewritten pages (or the equivalent in handwriting), to be assigned. The two essays together will account for approximately 40% of the final grade. (Other details will be provided later.) You are asked to read carefully the leaflet "Plagiarism: What It Is and How to Avoid It."

One three-hour final examination: The final examination will account for approximately 40% of the final grade. (Other details will be provided later.)

Tests and class participation, which will account for the remaining percentage of the final grade. (Other details will be provided later.)

Assignments

One meeting: Introduction to the course and to Byron, Shelley, and Keats as Romantics.

Nine meetings: Byron

1. English Bards and Scotch Reviewers; "Darkness"; "Prometheus"; Childe Harold's Pilgrimage, begin Canto III.
2. Childe Harold's Pilgrimage, to end.
3. Manfred.
4. Manfred.
5. Don Juan, Canto 1.
6. Don Juan, through Canto 4.
7. Don Juan, to Canto 16.
8. Don Juan, Canto 16.
Fifty-minute test on Byron.

Nine meetings: Shelley

1. A Defence of Poetry; "On Life"; "On Love";
   An Essay on Christianity.
2. "To Wordsworth"; "Alastor."
3. "Mont Blanc"; "Hymn to Intellectual Beauty."
   "Song to the Men of England"; "Ode to the West Wind."
5. Prometheus Unbound, Act I.
6. Prometheus Unbound, Act II.
7. Prometheus Unbound, Act III.
8. Prometheus Unbound concluded (Act IV is not assigned);
   "The Triumph of Life" begun.

Fifty-minute test on Shelley.

Nine meetings: Keats

1. Letters: To Bailey, Nov. 22, 1817; to George and Tom Keats, Dec.
   21-27, 1817; to Bailey, March 13, 1818; to Reynolds, May 3, 1818; to
   Woodhouse, Oct. 27, 1818; to George and Georgiana Keats, April 15,
   1819 (pp. 1224-26); to Reynolds, Sept. 21, 1819.
2. "Sleep and Poetry."
3. Endymion.
4. Hyperion.
5. "Ode to Psyche"; "Ode to a Nightingale."
6. "Ode on a Grecian Urn"; "Ode to Melancholy."
7. "La Belle Dame Sans Merci"; Lamia.
8. The Fall of Hyperion.
9. The Fall of Hyperion concluded; "To Autumn."
PLAGIARISM: WHAT IT IS AND HOW TO AVOID IT.

Plagiarism is the use of another person's words or ideas as if they were yours. In an essay, it is the failure to give proper credit for material that you have got from books and articles, or, more rarely, from oral sources.

"Over himself and all he did he exercised an iron mastery, long rendered second nature by proud tradition and unceasing practice"--this is an apt description of the first Duke of Wellington, but I would be guilty of plagiarism if I used it in an essay without acknowledging the source. I would still be guilty if I used the idea and modified the words only slightly to read: "Over all his actions he exercised a firm mastery, made habitual by tradition and continual practice." Not until I note in my essay that these words are from Sir Arthur Bryant's English Saga (1840-1940), and that they occur on page 17 of the 1942 Reprint Society edition, is my debt to both author and reader discharged.

For at least two important reasons, instructors in all faculties will lay great stress on your avoiding plagiarism in every assignment you submit. First, a primary goal of university education, beyond developing your own ideas, is to develop intellectual honesty; plagiarism defeats this aim. Secondly, if you plagiarize you are cheating yourself, in that you are neither proving nor improving your ability to distinguish your ideas from the facts and opinions of other people.

Far from trying to discourage you in the use of other people's work, we are suggesting that you use it properly. Complete originality in any essay, undergraduate or graduate, is seldom expected. The accepted methods of acknowledging someone else's words and ideas are set forth in various style-sheets and guides, of which the bookstore has several. You should check with your instructor before adopting a particular system for the paper he has assigned you.

Here are some appropriate procedures, for insertion and docu-
mentation of material, which apply no matter what style-sheet you use.

(1) If the material is brief and is expressed in a style you cannot improve upon, or if it is part of a larger structure (e.g., a stanza of poetry, a section of a scientific report, a part of a mathematical proof), you will reproduce this material in the exact words or symbols of the author, either enclosing it in quotation marks or setting it off in single spacing. Then you will add a note in your work to explain where the material can be found and who its author is.

(2) If the material is too long to be quoted in its entirety in your paper, the most effective way of presenting it is in a paraphrase (i.e., in your own words); again, of course, you will acknowledge your debt by documenting it in the same way as you would an exact quotation. Your reader will be as much impressed by your intelligent use of this material as he would be by your originality.¹

(3) In some cases it may be necessary to acknowledge an oral source: e.g., a fellow-student's opinion, or something said by an instructor in a lecture. It is more difficult to decide what to do when the ideas have emerged from a discussion in which you have taken part; in such cases you should consult your instructor and your conscience.

There is something to be said for the rule: "When in doubt, footnote it." On the other hand, too many footnotes make an essay unsightly and detract from the pleasure of reading it. On this point, you must learn to use some common sense.

¹Information deemed to be "common"—i.e., so well known that it needs no reference—can be incorporated in an essay without a footnote. Examples might be the date of the Norman Conquest, a familiar mathematical proposition, or a quotation from Shakespeare that has become a part of ordinary speech. However, this may vary from course to course. Consult your instructor if you are in doubt.