Romanticism and Nationalism
English 485: Topics in Literature Romantic to Modern
Spring 2015, HH 227, Tues/Thurs 2:30-3:50 pm
http://romanticnation2015.wordpress.com

Course Description:

This course will offer an introduction to critical methods and problems regarding the interpretation of the literary past. Our case studies will address the history of nationhood and nationalism, and will center on two literary forms that explicitly engaged and repurposed the national past: the popular ballad and the historical novel. Both forms gain traction during a transformative period in the history of nationalism that coincided with what literary scholars have come to call the Romantic period. The expansion of the empire during this period made it increasingly important for British subjects to understand themselves as sharing a coherent national identity—a point reinforced at home by the still-recent memory of the Act of Union with Scotland (1707) and the enactment of union with Ireland (in 1800/1801). Yet that new sense of shared Britishness also brought into starker relief the regional differences, local identities, and political tensions within the “four nations” of England, Ireland, Scotland, and Wales. During this time, the historical novel (as it develops out of the “national tale”) offered writers the opportunity to reframe the local past and mobilize national sentiment, but also to reconceive of “history” itself as a process that readers could experience at work in their everyday lives.

Required Texts:

- Maria Edgeworth, Castle Rackrent (Oxford, ISBN 9780199537556)
- Walter Scott, Waverley (Penguin, ISBN 9780140436600)
- Irvine Welsh, Trainspotting (Vintage, ISBN 9780099465898)
- Supplemental Coursepack (all other readings will be handed out in class)
- Audio Coursepack (via my Youtube channel, http://youtube.com/johnlsavarese)
Schedule of Meetings

**Week 1**  
T 5/5, **Introductions**: Burns, “Such a parcel o’ rogues in a nation”

Th 5/7, **What is Nationalism?** Anderson, *Imagined Communities*; Thomson, “Rule, Britannia”  
Blake, “And did those feet in ancient time”

**Week 2**  
T 5/12, **Bards and Ballads**: Gray, “The Bard;” Macpherson, from *Fragments of Ancient Poetry*;  
Trumpener, from *Bardic Nationalism*

Th 5/14, **Ballads and Popular Media**: “Barbara Allen” (broadside via EBBA); Listen to Ballads playlist; discussion of Ballads exercise (due in class today)

**Week 3**  
T 5/19, **Burns 1: Traditional/Rustic/Pastoral**: Burns, “To a Mouse;” “To a Mountain Daisy;”  
Auld Lang Syne; Green grow the rashes; Ae fond kiss; A red red rose; It was upon a lammass night. Listen to Burns playlist 1

Th 5/21, **Burns 2: Bawdy/Boisterous/Dissenting**: Burns, “Holy Willie’s Prayer,” “The Fornicator;” “The slave’s lament;” “A man’s a man for a’ that;” “Such a parcel o’ rogues in a nation;” “Scots wha hae” [Robert Bruce’s March to Bannockburn]; “Ye Jacobites by Name;”  
Browse *The Merry Muses of Caledonia* and listen to Burns playlist 2; Wordsworth, “To the Sons of Burns;” “The Solitary Reaper”

**Week 4**  
T 5/26, **England and France**: Edmund Burke, *Reflections on the Revolution in France*;  
Wordsworth, from *Lyrical Ballads*; sonnets: “I Grieved for Buonaparte;” “After Visiting the Field of Waterloo;” “Occasioned by the Battle of Waterloo. February 1816;” “Occasioned by the same battle”

Th 5/28, **Critical Interlude—Symptomatic Reading**: S.T. Coleridge, *Fears in Solitude* (1798 volume; focus: “Frost at Midnight”); Louis Althusser, from *Reading Capital*; Frederic Jameson, from *The Political Unconscious*; Paul Magnuson, from *Reading Public Romanticism*.

**Week 5**  
T 6/2, **Archival Visit**—Meet in Doris Lewis Rare Book Room (Porter Library)

Th 6/4, **Meanwhile, in Ireland**: Wolfe Tone, “Argument on Behalf of the Catholics of Ireland;”  
Thomas Moore, “The harp that once through Tara’s halls;” browse *Irish Melodies*
**Week 6**
T 6/9, **The National Tale**: Edgeworth, *Castle Rackrent*, first 1/2; Union with Ireland Act 1800

Th 6/11, **Acts of Union**: Edgeworth, *Castle Rackrent*, second half; Union with Ireland Act 1800; Lord Byron, speech on Catholic emancipation; Sinéad O’Connor, “This Is a Rebel Song”

**Week 7**
T 6/16, Th 6/18, **Archival Musings**: No physical meetings this week. Instead:
- During this week, continue your object study
- Participate in the LEARN forum at least twice (at least one topic, one comment)
- Bonus: check out Guelph’s [Scottish Collection](#)

**Week 8**
T 6/23, **A Tale of Two Nations**: *Waverley* ch. 1-28; **Object Study Phase 2 due**

Th 6/25, **Divided Loyalties**: *Waverley*, ch 29-41; Listen: Hogg, *Jacobite Reliques* (“It was all for our rightful King;” “There’ll Never Be Peace Till Jamie Comes Hame;” “Charlie He’s My Darling” “Awa Whigs Awa;” “Wee, Wee German Lairdie;”)

**Week 9**

Th 7/2, **Romance and “Real History”**: *Waverley* concluded (ch. 63-72); Listen to *Jacobite Reliques*: Dick Gaughan’s “Both Sides the Tweed;” György Lukács, from *The Historical Novel*

**Week 10**
T 7/7, **Anticolonial, Transnational, Post-National**: Marx and Engels, from *Communist Manifesto*; Edward Said, from *Culture and Imperialism*; Nairn, from *The Break-Up of Britain*; Annotated Bibliography due

Th 7/9, **Trainspotting**, first half: (“Kicking;” “Relapsing;” “Kicking Again”)

**Week 11**
T 7/14 **Trainspotting**, second half (“Blowing It;” “Exile;” “Home;” “Exit”); **Prospectus due**

Th 7/16, **Devolution**: Canada Act 1982; select journalism on devolution and independence referendums in Scotland and Quebec. End of term celebration (this will be our last physical meeting)

**Week 12**
T 7/21, Th 7/23, **End-of-Term Reflections**: No physical meetings this week. Instead,
- Participate in the LEARN forum at least twice (at least one topic, one response)
- See me individually about your final projects

**Final Paper due T 7/28**
Overview of Assignments

**Participation (15%)**
- Includes asking questions, joining in discussion and in-class activities; in-class writing and discussion forum activity
- Attendance at all sessions is required, and missing a session will reduce your overall participation mark.

**Short Writing Exercises (50% total)**
- **Ballads Exercise (10%)**: Choose a ballad. Use online resources (EBBA, the Traditional Ballad Index, etc.—see resources list) to locate as many different versions of it as possible. List them and briefly describe how each differs and anything particularly noteworthy about them. Bring in a copy of your list for everyone in the class. 4-5 sources, at least 3-4 sentences per source (about one page total). 10 hard copies due in class on Thursday, 5/14.
- **Object Study, Phase 1 (10%)**: Find a primary source during our visit to special collections on Tuesday, 6/2. (In a pinch, see me about alternative ways to locate an archival object). Find out as much as you can about the source—use the resources available to you including myself and our special collections librarian Jessica Blackwell. Write up your results in one double-spaced page, due by class time on Tuesday 6/9.
- **Object Study, Phase 2 (15%)**: Keeping in mind our “Critical Interlude—Symptomatic Reading,” think about the possible connections between your archival source and a literary text on our reading list. They may be published during the same year, bear upon a common issue or problem, or simply be interesting to think about together for some other reason. Write up your results in three double-spaced pages, due by class time on Tuesday 6/23.
- **Blog Post 1: Everyday Nationalism (5%)**: 200 words on how nationality affects some aspect of your daily life; staggered throughout the term on the following weeks:
  - 3 Taylor; 4 Kristen; Emily; 6 Sarah; 7 Karen; 8 Matthew A; 9 Harneet; 10 Stephanie
- **Blog Post 2: Review of a Web Resource (10%)**: 200-300 review of a web resource (database or archive, web journal, or a single piece of theory/criticism available online); staggered throughout the term: sign-up on day 1.
  - 3 Sarah; 4 Karen; 5 Harneet; 6 Taylor; 7 Emily; 8 Stephanie; 9 Kristen; 10 Matthew A

**Final Project (35% total)**
Three stages leading up to a 10-page analytical paper on a text relating to Romantic nationalism (in one of that term’s senses). You are encouraged, if possible, to identify an aspect of contemporary culture that seems to be explainable in terms of Romantic-era developments, and to think about what would be gained, in that case, from returning to one of the texts on our reading list (to use as a “tool to think with”).
- **Annotated Bibliography (10%)**, write up 5-6 critical sources, due in class 7/7
- **2-Page Prospectus (5%)**, description of the topic or problem to be addressed, what you hope to find, and projected discoveries/conclusions, due by class time on Thursday 7/14.
- **Final Paper (20%)**, 10-12 pages due before 11:59 pm on Tuesday, 7/28
**Important Policy Information**

**Late Work:** To keep the course moving, I will generally not accept late work. See me in case of emergency.

**Accommodations for Students with Disabilities:** Students with physical disabilities, learning disabilities, or mental and behavioral health concerns are encouraged to find out what accommodations are available to them. Please come to me as early as possible if there are ways that I can better accommodate your particular learning needs. If you do not have a documented disability, there are other means of support.

The [AccessAbility Services](#) office, located in Needles Hall Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term. Please contact them at 519-888-4567 ext. 35082 or drop into Needles Hall 1132 to book an appointment to meet with an advisor to discuss their services and supports.

**Academic Integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect, and responsibility. You should take the time now to familiarize yourself with the University policies on this subject, and the disciplinary policies below. Consult [Academic Integrity at UW](#) for more information.

**Discipline:** A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under [Policy 71 – Student Discipline](#). For information on categories of offenses and types of penalties, students should refer to Policy 71.

**Grievances:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances](#), Section 4.

**Appeals:** A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. [Read Policy 72 - Student Appeals](#).
**Blogging Policies:**

**WordPress and Student Privacy:** Each student should create a WordPress username. The **username must not contain your actual, legal name.** It may incorporate your first name or, better still, be fully pseudonymous. The username must be suitable for public discourse, civil, and abide by all University policies. Students are encouraged to protect their own privacy and to refrain from revealing personally-identifying information. However, you must in all cases refrain from providing personally-identifying information about your classmates. Of course, as goes without saying, be sure to write responsibly and respectfully online.

**Blogging Guidelines:** Original posts should articulate a new perspective on the class readings and discussions. They may include audiovisual --resources and hyperlinks, but should always include textual evidence. Comments should address the original post directly, and develop or augment it, with further applications or productive, respectful disagreement. The best comments—like the best academic work—demonstrate that the writer is intellectually engaged, and considers him or herself part of a shared project of commentary.