

ENGL 3333
CRN: 19630
TR 13:30-14:50
Classroom: Hudspeth 100

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Office Hours: TW 10:00-12:00

ENG 3333: Romantic Mobilites



Course description:

Literary romanticism is often identified with a English poets writing from 1760-1830. However, the origin and spread of romanticism is now recognized to be a multidimensional cultural project that birthed new varieties in many nations and climates across the world. This course analyzes romantic poetry and philosophy as an global cultural phenomenon extending from British poets such as Wordsworth, Coleridge, Blake, Keats, the Shelleys, Hemans, and Byron to writers, artists, and revolutionaries in the US, India, Haiti, Chile, and Mexico (such as Equiano, Wheatley, Horton, Derozio, Dutt, Neruda, Paz). Together, these figures interpreted the massive social, technological, and political changes of the eighteenth and nineteenth centuries—the French Revolution, industrialization, modern science and communication, mass print, imperialism—to craft a new identity for the modern individual that continue to define our perceptions in the present. We will look at how Romantic writers from across the world used similar and connected literary concepts—art as expression, sympathy, creative genius, nature, and revolution—to articulate a new poetics that has continues to inspire creators to this day.

Learning objectives:

At the end of this course, students will show

- Competence in discussing significant developments in nineteenth-century British poetry and awareness of major creators and texts.
- An understanding of the historical conditions affecting the eighteenth and nineteenth-centuries— industrialism, imperialism, growth of the sciences, European discourses of liberalism, nationhood, and the self, etc.

- The ability to evaluate the relationship between the distant past and their own experiences in the present.
- The ability to perform close reading and place literary texts within their sociohistorical contexts
- Improvement in their skills of critical analysis and ability to convey the concepts discussed in the class clearly through reading, writing, and oral communication

Required Texts:

Newman et al. *Transatlantic Romanticism* (pdf in Blackboard)

Shelley, Mary. *Frankenstein*.

Williams, Raymond. *Culture and Society*.

[Note: Please feel free to purchase the physical copies of these books available at the campus bookstore or access digital copies. I will make digital reading/viewing materials available as and when needed.]

A note on reading: Reading analytically is a skill that must be learned and developed over time. One of the foci of this class will be honing our analytical reading skills and bringing them to bear on our classroom discussion. Analytical reading is not divorced from our emotional reactions to texts. Rather, it asks us to take those responses and interrogate them further. If you have a strong feeling after a particular reading, make note of that feeling and then ask yourself *why*. What elements in the text led you to that feeling? Does that say anything about authorial intent? Does it reveal anything about the intended audience? Does it change how you read the text's themes?

For poetry specifically, be prepared to read a poem 3-4 times. Read it fast, slowly, out loud. Listen to a performative reading. Apply some of the methods of crafting/analyzing poetry such as diction, syntax, rhythm, (that we will discuss in class) as you study class materials.

Ask questions if you don't understand something. Speak up if you have something relevant to say. Please do not hesitate to speak, you are not expected to come up with a fully formed argument or a brilliant, perfectly polished thesis in the moment. The learning in the class comes from working through questions or issues together, testing ideas in conversation with others, and only then (if then) coming to conclusions. In addition to this intellectual openness, of course, civility and attention to others is an absolute necessity in the classroom.

Grading

Attendance and Participation: 10%

Formal Assignment and Reflection #1: 10%

Formal Assignment and Reflection #2: 15%

Formal Assignment and Reflection #3: 20%

Journal: 20%

Discussion and Quizzes: 15%

Presentation: 10%

Assignments:

Journal entries: The instructions for journal entries will be posted at least a week before it's due date. It will usually be a few guiding questions to help the student grapple with central themes and problems of the text. There are a total of 11 journal entries. You need to complete 8 to receive the full grade. They are graded as complete/incomplete, so submitting them on time will earn you the full grade.

Formatting/presentation etc. is not important.

Formal assignments: The instructions for formal assignments will be posted at least a week before it's due date. Each formal assignment handout will contain detailed instructions of how to complete the assignment, the learning goals, and relevant deadline. Formal assignments will be accompanied by 1p. reflections to give you the opportunity to be conscious and critical about your learning experience.

Presentation: At the end of the semester, you will complete a five-minute presentation before the class where you discuss some aspects of a text/author before an audience. It will be a friendly and low-stakes exchange designed to help you practice the art of publicly presenting your work.

Discussion questions: Discussion questions will be posted at least a week before the due date. They are things to keep in mind as you think about/process the readings. They are designed to stimulate your own thoughts and our collective class discussion.

Quizzes: We will have a number of in-class quizzes to help us all remember the historical contexts of this vast range of texts from different time periods, spaces, and traditions. Please attend class regularly to be present during this in-class activity.

Classroom practice:

Conduct: The classroom is a collaborative space where each of us is responsible for the learning experience of the collective. We aim to foster a respectful, curious, and energizing learning environment for us. Keeping this goal in mind, please behave respectfully and kindly towards your instructor and classmates, minimize unnecessary technological distractions, and bring your best self to class every day.

Blackboard: I will post all assignments (including homework prompts and essay prompts), helpful resources, and critical readings on our class Blackboard site. Some assignments will be submitted through the site. Reliable internet access is required for this course.

Notetaking: We will engage in collaborative notetaking on a shared digital platform (Google drive or Classroom Notebook). Every day, two volunteers will take notes that are made available to all.

Extensions: I grant extensions whenever reasonable. If you need an extension beyond the 2-day grace period, email me and suggest a new deadline for your assignment. **Please email me as much in advance as you can. The most important thing is to remain in communication with me.** I cannot grant you an extension (or make any accommodation) if you don't communicate your needs to me. **Do not email me asking for extensions after the submission deadline has passed.**

Absences: You are allowed two absences, no questions asked. Each additional absence outside of the above categories will result in your participation grade being lowered by one-third of a letter grade. (For example, an A- would become a B+, a B+ would become a B, etc.) Missing more than seven (7) classes will result in you failing the course. Please notify me of any special circumstances—such as sustained illness, university-sponsored events or activities, or religious observations—which might require your prolonged absence and we will work together to accommodate your needs.

Office Hours: My office hours is time designated for you. I will be available in my office Tuesdays and Wednesdays from 10 am to 12 noon. Each week, you can put down your name for a 20-min slot (schedule will be made available on Blackboard). If you cannot make the regular weekly hours, please email me to set up an appointment. And please don't hesitate to stop by whenever you feel like it.

University Writing Center: The University Writing Center, located in Library 227, offers free drop-in and online tutoring: <http://academics.utep.edu/Default.aspx?tabid=47508>

Accommodations and Support Services: The staff of the Center for Accommodation and Support Services (Union East Building Room 106) coordinates accommodations and services for UTEP students with special needs. If you have a disability and have not contacted them, please do so as soon as possible: phone: (915) 747-5148; email: cass@utep.edu. Please also see me privately to make arrangements for accommodations in this course.

Plagiarism: Any time a writer uses someone else's ideas, words or work without explicitly citing the source, the writer has been academically dishonest. If you think you may have plagiarized, please see me before submitting your work. If you do plagiarize a paper, I will have to report it to the Dean of Students. University policies and guidelines for avoiding plagiarism are available at: <http://academics.utep.edu/Portals/1559/plagiarism%20statements.pdf>

Schedule

[Note: The schedule is subject to change. You will be notified of all changes sufficiently ahead of time. If there is a class cancellation, you will receive direct communication from me. Please email/come to office hours with any questions.

All assignments listed for a particular date are due at 9 AM that day before class begins.]

Tuesday, August 23: Welcome!

Reading due: Syllabus and course policies

Thursday, August 25: What is a "Romantic" Poem?

Reading due: Samuel Taylor Coleridge, "Frost at Midnight;" George Moses Horton, "On Summer"

Assignment due: **Journal Entry #1 (TBA)**

Tuesday, August 30: The Big Five (+1)

Reading due: William Wordsworth, "There was a Boy" (410); Samuel Taylor Coleridge, "The Eolian Harp" (487); William Blake, "The Echoing Green" (262); John Keats "On First Looking at Chapman's Homer" (768); Percy Bysshe Shelley, "Ode to the West Wind" (694); George Gordon, Lord Byron, "She Walks in Beauty" (602)

Assignment due: **Journal Entry #2 (TBA)**

Thursday, September 1: Enlightenment Cosmologies

Reading due: Burke, from *Reflections on the Revolution in France* (67); Bennett, "Locke's Philosophy of Mind;" Shelley, "The Mask of Anarchy" (684).

Discussion question: TBA

Tuesday, September 6: The Romantic Artist

Reading due: Preface to *The Lyrical Ballads* (404); Raymond Williams, *Culture and Society*, intro, ch.2

Assignment due: **Journal Entry #3 (TBA)**

Thursday, September 8: Romanticist Rebellion

Reading due: Thomas Paine, from *The Rights of Man* (122); Mary Wollstonecraft, from *A Vindication of the Rights of Women* (299); Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa* (197)
Discussion question: TBA

Tuesday, September 13: Romantic Media
Assignment due: **Formal Assignment and Reflection #1 (TBA)**

Thursday, September 15: The *Lyrical Ballads* Project: Wordsworth
Reading due: Wordsworth, "Tintern Abbey" (400); Shelley, "To Wordsworth" (696); Preface to *The Lyrical Ballads* (full version); Abrams, *The Mirror and The Lamp* ch.5
Assignment due: **Journal Entry #4 (TBA)**

Tuesday, September 20: The *Lyrical Ballads* Project: Coleridge
Reading due: Coleridge, "The Rime of the Ancient Mariner" (465); Preface to *The Lyrical Ballads*; from *Biographia Literaria* (494); Abrams, *The Mirror and The Lamp* ch.7
Discussion question: TBA

Thursday, September 22: The Mad Artist
Reading due: *The Songs of Innocence and of Experience* (William Blake Archive); Abrams, *The Mirror and The Lamp* ch.8
Assignment due: **Journal Entry #5 (TBA)**

Tuesday, September 27: The Second Generation
Reading due: Shelley, "Sonnet: England in 1819" (684), Keats, "Ode to a Grecian Urn" (780); Byron, "She Walks in Beauty" (602)
Discussion question: TBA

Thursday, September 29: The Political Context
Reading due: The Romantics (Liberty) BBC;
Assignment due: **Formal Assignment and Reflection #2 (TBA)**

Tuesday, October 4: Print and Publishing
Reading due: None
Assignment due: **Informal (in-class) Writing #6 TBA**

Thursday, October 6: The Thrill of Romantic Science
Reading due: *Frankenstein* ch. 1-6; Edgar Allan Poe, "Sonnet to Science" (927); Sigourney, "Science and Religion" (670)
Discussion question: TBA

Tuesday, October 11: Human Anatomy
Reading due: *Frankenstein* ch. 7-13; TBA
Assignment due: **Journal Entry #7(TBA)**

Thursday, October 13: The Fractured Subject
Reading due: *Frankenstein* ch. 14-19; Spivak, "Frankenstein and the Critique of Imperialism"
Discussion question: TBA

Tuesday, October 18: The Shelleys
Reading due: *Frankenstein* ch. 20-24; Percy Shelley, "The Mask of Anarchy" (684);

Discussion question: TBA

Thursday, October 20: Keats' Negative Capability

Reading due: Abrams, *The Mirror and The Lamp* ch.5; John Keats, "To Autumn" (768), "Ode to a Nightingale" (781), "Ode on a Grecian Urn" (780), To George and Thomas Keats (783)

Assignment due: **Journal Entry #8 (TBA)**

Tuesday, October 25: Women Romantics

Reading due: Felicia Hemans, "England's Dead" (706), "Song of Emigration" (798); Lydia Howard Huntley Sigourney, "Felicia Hemans" (671); "On Imagination" (220); Anna Laetitia Barbauld, "The Female Choice. A Tale" (195)

Discussion question: TBA

Thursday, October 27: Transatlantic Exchanges and Black Romanticism

Reading due: Epistle to William Wilberforce (179); Henry Reed, from *Lectures on British Poets* (456); Samson Occom, "Account of Himself" (41); Washington Irving, "English Writers on America" (596); Phyllis Wheatley, "On Being Brought from Africa to America" (219)

Assignment due: **Journal Entry #9 (TBA)**

Tuesday, November 1: Thesis workshop

Assignment due: Bring your thesis ideas to class

Thursday, November 3: Romanticism in a modern context

Reading due: Find 2 poets whose work you find exciting and discuss how their works align/challenge the framework of Romantic poetics.

Assignment due: **Journal Entry #10 (TBA)**

Tuesday, November 8: The Brown Romantics

Reading due: Henry Louis Vivian Derozio, Rabindranath Tagore, Shakti Chattopadhyay

Discussion question: TBA

Thursday, November 10: Latin American Romanticism

Reading due: José María de Heredia, Esteban Echeverría, José de Alencar

Assignment due: **Journal Entry #11 (TBA)**

Tuesday, November 15: Paper Workshop I

Assignments due: Bring your paper drafts

Thursday, November 17: Paper Workshop II

Assignment due: **Formal Writing and Reflection #3: Final Paper (8-10 p)**

Tuesday, November 22: Seminar Workshop

Assignment due: Bring your presentation drafts

Tuesday, November 29: Student conference day

Thursday, December 1: Student conference day

