

Fayetteville State University
College of Arts and Sciences
Department of English
English 432: Romantic Poetry and Prose

I. Locator Information:

Instructor: Sonya C. Brown, PhD
Office Location: Butler 388A
Semester Credit Hours: 3
Office Phone: 910 672 1861
Total Contact Hours for Class: 3
Email Address: scbrown@uncfsu.edu
Office Hours: 9-9:50 & 12-12:50 MWF and by appointment

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at
<http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

II. Course Description from University Catalog: A study of the major British Romantics, with an examination of representative works by Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats in their cultural and critical contexts.

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability, please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. Textbook

Damrosch et al. *The Longman Anthology of British Literature: the Romantics and Their Contemporaries Vol 2A*, 5/e.

V. Student Learning Outcomes

After completing this course, students will be able to:

- 1) Identify major literary movements, genres, forms, and authors of the Romantic era (1780-1820).
- 2) Evaluate cultural/historical/biographical influences on the construction of texts.
- 3) Develop close textual analysis, including using and citing primary and secondary sources.
- 4) Create multi-media project that demonstrates analytical understanding of text(s).

VI. General Requirements

A. Academic Integrity and Student Honor:

All students are expected to do their own work with no unauthorized assistance. If you have questions about what constitutes unauthorized assistance, check with the instructor before obtaining assistance. Here are the guidelines: All *ideas* or *words* you obtain through sources other than yourself, me, or writing tutors in the lab in Chick 216C, must be clearly and appropriately attributed to those sources in your papers.

Academic Integrity generally means students earn credit for each of their classes. While my assumption is always that students intend to uphold the highest standards of academic ethics, there are several ways students can violate academic integrity, including cheating, plagiarism, fabrication, and facilitation. Some of these may be unclear, so I endeavor to explain them here to avoid any potential confusion. You should be aware of the definitions and consequences of those violations so that you are certain to avoid them in all of your classes AND can explain them to your own students.

Cheating is taking someone else's answers, as on homework or tests.

Facilitation is the *giving* of answers or any other assistance given to someone else when s/he should be finding her/his own answers; those who facilitate cheating or plagiarism are as guilty of violating academic integrity as those who take the answers/assistance.

Fabrication is delivering false results of experiments or studies.

Plagiarism is the unacknowledged use of someone else's ideas and/or words. As a teacher of writing, I find it useful to distinguish between plagiarism (deliberate outright theft) and **misuse of sources**, which includes errors in citation that may amount to plagiarism but arise from lack of knowledge and/or skill. Misuse of sources includes poor skills in or attention to quotation, paraphrasing, summary and/or citation. Copying an entire document or significant portion thereof, removing the author's name, and claiming the work as your own=plagiarism; in such a case, the plagiarist knows s/he has not done the writing her- or himself.

For contrast, the following are examples of misuse of sources:

- Failing to paraphrase properly, which means taking a brief portion of someone else's work word for word rather than putting it in your own words **OR**
- Failing to provide properly formatted in-text **and** Works Cited for ALL USES OF ALL SOURCES, including direct quotation, paraphrase and summary and including all sources whether published or private communication such as email or interview **OR**
- Failing to signal when a quotation ends, thereby confusing another author's words with your own.

For an alternative professional academic definition of plagiarism and misuse of sources, please refer to the statement from the Writing Program Administrators Council online:

<http://wpacouncil.org/files/WPAplagiarism.pdf>

If you are uncertain about any issue related to citation, please contact a tutor in the writing lab **OR** ask your Smarthinking tutor **OR** post a question on the Q&A section of our Bb site **OR** ask a librarian in the Chesnutt library **OR** use the citation guide from the Online Writing Lab (OWL) at Purdue University **OR**, as a last resort after trying all of the above, contact me by phone or email to resolve your question. **Do NOT turn in work that you are not certain is appropriately cited.**

If your work is found to contain plagiarism **or** misuse of sources, you must (re)do the work and resubmit for a grade. You will be shown the patterns of errors in your work that require alteration. Until your work is resubmitted and deemed adequate, your posted grade will be a 0/F. If you do not redo the work adequately prior to the end of the semester, your grade for that project will remain a 0/F. If you do resubmit the work and

the citations are found to be acceptable through revision, the graded work will receive a deduction of 15% as a penalty for the original problem with sources.

If you believe your work has inaccurately been identified as containing plagiarism or misuse of sources according to the definitions above, you can appeal to the English department interim chairperson, Professor E. Hyman, in Butler 123, phone (910) 672 1417, email ehyma@uncfsu.edu. The chair will arrange a private meeting between you, your instructor and the chair, to review your work and the evidence you present defending it. If your evidence is compelling, your work will be given a grade according to the rubric.

Finally, you should also know that you cannot “reuse” a paper you have already used to earn course credit. You have been given credit for that work; you should do new work to earn new/more credit for your courses. If you are strongly motivated to revise a paper previously submitted for another class for this course, you must first obtain in writing (email OK) permission to reuse/revise the paper from your other instructor AND from me.

VII. Evaluation Criteria

A. Assignments and percent of final grade for each:

Requirements:

Written Homework& Reading Quizzes	20%
Close Reading Paper	15
Midterm	10
Jane Austen Presentations	10
Romanticism and Other Arts presentations	10
Long Researched Paper	25
Final	10
	<hr/>
	100%

B. Each project will be accompanied by a rubric that will explain how the project will be assessed. We will use the grading scale set out in the University catalog:

90-100 80-89 B 70-79 C 60-69 D 59 and under F

C. Grades for homework will be given as soon as possible, usually within about a week (turned in Monday returned by the following Monday). Grades for longer projects will be posted to Gradebook/My Grades in Blackboard *as they are graded*. You will be turning these assignments in through Blackboard, and I will use the “Grademark” feature to comment on your work. To view my comments, click the view/complete button in Blackboard/Assignments after your grade appears in My Grades. Because these papers must be graded by a person, and not a machine, expect to receive your grades *no sooner than* one week after submitting your work, and up to three weeks after your work was submitted, depending on the length of the assignment and your professor’s other duties. When *all* students’ work has been graded, I will send an announcement through Blackboard, which will appear when you log into our course site AND will go to your designated email account.

D. Note that when you turn your work in through Blackboard, it will also use TurnItIn to judge the “originality” of your report. In short, it will find places where your work “matches” sources found on Google, in the ProQuest library databases, and within TurnItIn’s database of other student work that has been submitted before. You may choose to turn your work in at least one day early to view your own “originality report,” which can sometimes show you where you need to improve your use of research materials and citation. Do not be alarmed if TurnItIn matches insignificant pieces of text (such as your name or titles of the sources you have used. DO be alarmed if Turnitin matches 40% or more of your text, as it may indicate that you need assistance using sources prior to submitting your final paper for a grade. Remember that email is the fastest way to contact me outside of

office hours, and feel free to discuss your originality report with me (or a tutor) prior to turning your work in for a grade. This is yet another reason not to procrastinate on your work this semester.

VIII. Academic Support Resources – Students will use Smarthinking online tutoring and/or the university writing lab for their formal written work.

The writing lab on campus features undergraduate and professional tutors who can help you with any stage of your project, from gathering ideas and doing research to proofreading and citing sources.

Smarthinking allows you to submit a description of your assignment and your current draft via Blackboard. After you submit your draft, an “e-structor” will review your work & send you detailed comments. If you have trouble using Smarthinking, contact ITS for assistance.

To use Smarthinking,

- 1) Go to the Course Tools section of our Blackboard course site, scroll down to the bottom and select Smarthinking link. (You must enable pop-ups on your computer prior to using Smarthinking.)
- 2) When the pop-up appears, choose “submit your writing” and, in the drop-down menu, choose “essay center.”
- 3) Fill in all required/red sections of the form that appears. Near the bottom of the screen, Smarthinking will ask whether you want the “first available” tutor or another tutor. Choose “first available” OR “business writing” if your native language is English; choose “ESL Specialist” if your native language is not English.
- 4) Upload your writing by clicking the “upload writing” box and finding your file. Note that Smarthinking will accept all file types that I will (.doc, .docx, .rtf, and .txt).
- 5) Click “submit” button, bottom of page.
- 6) Expect to get feedback from the Smarthinking tutor in about 24 hours. To obtain the feedback, login to Blackboard/Smarthinking. When the first pop-up screen appears, scroll down to click on “inbox” and retrieve your message from the tutor.

For information about the campus writing lab, go to

<http://www.uncfsu.edu/learningcenter/writingcenter/index.htm>

(The writing lab is also one of the external links on our course Blackboard site.)

IX. Policy on Late Work

- Each student may turn in one paper late, except for final examination, with no questions asked. The student may turn in the late paper up to one week late (if due on Wednesday, may submit the next Wednesday). No points will be deducted on this single late paper. No points extra points will be given to students who never turn in a late paper. To turn in this single late paper, write and attach a MEMO informing me that you acknowledge you are using this one-time opportunity to turn in your late paper. In the memo, you do not need to explain the reason your paper is late, but you should include information about when the paper was due and when you are turning it in. I will record your use of the policy for that paper; no additional late papers may be submitted without a university-approved excuse.
- A student who turns in a second paper late (if paper is received on following business day or later) without a university-approved excused absence will have 25% of the points deducted from his/her grade.
- **Papers cannot be turned in more than one week late.** A grade of 0 will be entered for all papers submitted more than a week late unless evidence of a university-approved “absence” is attached to submission of the paper.

X. Course Schedule

M 1/9 "Pre-Test," Syllabus, Explanation of Course Requirements
Homework: Read p. 7-14 in textbook

Unit I: Poetic Terminology (New Critical or Formal Readings of Romantic Poems)

In this unit, we will develop strategies for doing what is called a "close reading." This phrase "close reading" does not mean only to read carefully for comprehension, but rather means to analyze how a poem's form and meaning work together. That is, how does a poem's meaning derive partly from its form AND/OR how does a poem's form contribute to or complicate its meaning. Students will develop vocabulary and skills that they can apply to all types of poetry, in addition to an understanding of formal concerns. Thus this unit contributes not only to the student learning goals for this course, but also the outcomes for the major programs in English.

W 1/11 Intro to Poetic Terminology (Types of Rhyme)

Poems: "Surprised by Joy" (Wordsworth p. 590); "So We'll Go No More A-Roving" (Byron p. 711); "Lift Not the painted Veil" (Shelley p. 877)

Homework: Read "To Tranquility" (Charlotte Smith p. 88) & "On a Lady's Writing" (A.L. Barbauld p. 67) & "Sweet Meat Has Sour Sauce" (William Cowper p. 257) Identify/label the rhyme scheme and try to put the meaning of each poem into your own words/summarize the poem.

F 1/13 Reading Poetry Strategies: Read sentences, look up words and footnote for yourself as needed, paraphrase.

Poems: "Bright Star" (Keats p.1044); "Strange Fits of Passion" (Wordsworth p. 446)

Homework: Paraphrase "She Walks in Beauty" (Byron p. 710) OR "To a Mouse" (Burns p. 398)

M 1/16 MLK Holiday—No Classes

W 1/18 Poetic Terminology: Meter & Scansion

Poems: Coleridge's "Metrical Feet—Lessons for a Boy" (Coleridge—ONLINE)

Homework: Paraphrase & scan poems "The Little Black Boy" & "Holy Thursday" (Blake p. 180 & p. 184); "The Witch" (Mary Elizabeth Coleridge p. 668)

F 1/20 Discussion of HW/Meter & Scansion Review

Due: Paraphrase and scan "Casabianca" (Hemans p. 939) & "To Autumn" (Keats p. 1013)

M 1/23 Poetic Terminology: Apostrophe (and Personification) (and Ode)

Poems: "To a Nightingale" (Keats p.1006))

HW: Scan, paraphrase "Ode to the West Wind" (Shelley p.889)

W 1/25 Poetic Terminology: Metaphor

Poem: "Ode on a Grecian Urn" (Keats p.1008); "Tyger Tyger" (Blake p.197)

HW: Analyze metaphors in poems

F 1/27 HW Presentations/Metaphor Review

HW: Paraphrase, scan, and analyze metaphor "I wandered lonely as a cloud" (Wordsworth p. 551)

M 1/30 HW Discussion & Review of Terminology; Symbols (“Tyger Tyger” [yes again] p. 197 & “The Sick Rose” p. 194)

Assignment of Formal Analysis

HW: Select poem for Close Reading Paper, paraphrase & scan

W 2/1 Discussion of Sonnets

Poems to use in class: “On the Sonnet” (Keats—ONLINE) & “When I Have Fears That I May Cease to Be” (Keats p.988); “Scorn Not the Sonnet” (Wordsworth—ONLINE) & “Nuns Fret Not” (Wordsworth p.474)

HW: Work on Formal Analysis/analyze figurative language in selected poem & develop thesis & rough outline.

F 2/3 Thesis/rough outline workshop in class (20 min)

Sonnets, cont. “I Love to See the Summer Beaming Forth” (Clare--ONLINE); “Sonnet, For My Mother’s Birthday” (Hemans--ONLINE)

HW: Complete first draft of Formal Analysis; submit to Smarthinking &

View/Complete in Blackboard/Assignments section to view grammar comments and originality report.

M 2/6 Workshop of First Complete Draft of Formal Analyses

HW: read p. 34-52

Unit II: Contexts for Reading Romantic Poetry

The second unit broadens the scope of analysis from the formal qualities of a poem out to include ideas and inspiration from the culture. Romantic poets were influenced, in particular, by ideas about the natural and supernatural; the power of the imagination as distinguished from rationality and the “fancy;” beauty and the picturesque; a European and American culture that included class conflict, burgeoning nationalism, revolution and war; a focus on the individual and the ordinary person; and new ideas and images made available by science. We will, in this unit, also broaden our understanding of the Romantic period by including other arts in our study; music and visual arts (painting, sculpture) from this period provide a greater depth of understanding of the philosophies and projects of the Romantic poets in England. Presentations on the visual arts also contribute to course and program learning outcomes that students will compose diverse researched texts in a variety of formats. Because contextualization is an expansion on the close readings we did in Unit I, we will revisit some previously-read texts in order to contextualize them.

W 2/8 **Assignment of Romanticism Presentations/Topic Assignments**

The Sublime and the Beautiful

Discuss Burke and Kant’s ideas

HW: Read poems: “Tyger Tyger” (Blake—yes again p. 197); “Ozymandias” (Shelley p. 877); “Kubla Khan: A Fragment”

(Coleridge p. 669); “The Grasshopper and the Cricket” (Keats p.979) & “The Yellowhammer” (Clare--ONLINE). In what ways does each poem attempt to invoke either the sublime or the beautiful? Try to consider the topics and formal qualities of the works.

F 2/10 Discussion of HW/poems.

HW: Read Wordsworth’s “Preface to Lyrical Ballads” excerpts p. 433-446; compare Wordsworth’s ideas about what makes good poetry to ideas of sublime and beautiful. How does Wordsworth make clear (or less clear) how a poet might achieve the important effects?

M 2/13 Discussion of Wordsworth's "Preface"

Poems: "A Slumber Did My Spirit Seal" p. 448 & "She Dwelt among the Untrodden Ways" p. 447 & "It is a Beauteous Evening" p. 475 (all Wordsworth)

HW: Read, paraphrase, scan, and analyze sublime elements in "Mont Blanc" (Shelley p. 871)

W 2/15 "Mont Blanc" (25 min)

Romantic Visual Arts (3 presentations, 8 min each: Blake; Turner & Constable; Gainsborough and Vigee-Lebrun)

HW: Finish Formal Analysis.

F 2/17 **DUE: Formal Analysis**

Romantic Music—An Introduction

HW: Read excerpts on "Revolution in France" (Burke p.113-122) and "Rights of Man" (Wollstonecraft p. 122-130)

M 2/20 Political & Social Contexts

Presentations (2 presentations, 8 min each: French Revolution; Ireland & Scotland)

Poems: "The Chimney Sweeper" p. 181 and "Holy Thursday" p. 184 (Blake); "Mutability" (Wordsworth p. 590); "The Homes of England" (Hemans p.953)

HW: Read "England in 1819" (Shelley p. 1819) & "A Song: Men of England" (Shelley--ONLINE); "When a Man Hath No Freedom to Fight for at Home" (Byron p. 862); "The Rights of Woman" (Barbauld p. 326)

W 2/22 Discussion of Poems (35 min)

Romantic Composers (2 presentations, 8 min each: Beethoven; Field and Chopin)

HW: Read excerpts related to science & technology; "Steamboats, Viaducts, and Railways" (Wordsworth--ONLINE); "Pastoral Poesy" (Clare--ONLINE)

F 2/24 Discussion of Poems (15 min)

Video (Seven Ages of Britain: Age of Empire)

Homework: Begin preparing for Exam

M 2/27 Discussion of Contexts from Video

Romantic Visual Arts and/or Music (remaining students will present)

Homework: Use study guide to prepare for Exam

W 2/29 Review for Midterm Exam

Homework: Use study guide to prepare for Exam

F 3/2 **Midterm Examination**

M 3/5 Midterm Break—No Classes

W 3/7 Midterm Break—No Classes

F 3/9 Midterm Break—No Classes

HW: Read Chapters 1-12 in *Pride and Prejudice*

Unit III: And Now For Something Completely Different...a Novel!

*This unit gives us a break from poetry for a while, as we concentrate on prose. Our goal is to understand the plot and themes of *Pride and Prejudice*, as well as to connect the novel to the cultural contexts of Romantic poetry, and ideas about female artists, including writers, at the time, including the contrast between Austen and famous Gothic novelists of her time period. Expect daily reading quizzes during this unit. Students will present on Jane Austen or aspects of culture during her life that help contextualize the novel. Presentations contribute to course and program learning outcomes that students will compose diverse researched texts in a variety of formats.*

M 3/12 *Pride and Prejudice*: Assignment of Jane Austen's World Presentations

HW: Read Chapters 13-23 in *Pride and Prejudice*

W 3/14 *Pride and Prejudice*

Presentations: 2 / 5 min each: biography & women/property rights

HW: Chapters 24-32

F 3/16 *Pride and Prejudice*

Presentations: 2 / 5 min each: clothing/fashion for women & clothing/fashion for men

HW: Chapters 33-42

M 3/19 *Pride and Prejudice*

Presentations: 2 / 5 min each: Austen and poets, Austen and military

HW: Chapters 43-51

W 3/21 *Pride and Prejudice*

Presentation: 2 / 5 min each: Austen and landscape & Austen and poetry

HW: Chapters 52-61

F 3/23 *Pride and Prejudice*

Assignment of Second Paper: Choice of Topics (novel, long poem, compare and contrast two poets views on same topic, etc. All papers must include some formal analysis and use of literary terms)

Unit IV Narrative Poems

Many of the Romantics wrote long poems with several parts; most are narrative poems that tell stories, as opposed to the (usually) shorter lyrics and odes and sonnets we've read so far. We can only sample a few long poems, but will do so to better understand the forms used by the Romantics, as well as to gain experience and skill in reading narrative poetry. Emphasis will be on comprehension, formal readings of the text, and contextualizing the poems with other works and themes discussed this semester.

M 3/26 "Christabel" Part I and The Conclusion to Part I (Coleridge) p. 652-660

W 3/28 "Christabel" Part II and The Conclusion to Part II (p. 660-668)

F 3/30 "Lamia" Part I (Keats p. 1014-1023)

M 4/2 "Lamia" Part II (p.1023-1031)

W 4/4 "Lines... Composed above Tintern Abbey" (Wordsworth p. 428)

F 4/6 Spring Holiday—University Closed

M 4/9 "Mont Blanc" (Shelley p. 871)

W 4/11 "The Rime of the Ancient Mariner" Parts 1-4 (Coleridge)

F 4/13 "The Rime of the Ancient Mariner" Parts 5-7

Unit V: Romanticism on Film/Completion of Long Paper

For this unit, what we do in class and what we do for homework are split. In class, we will watch a film based on the life of Fanny Bright, beloved of John Keats. Our goal in watching the film is to see how a 21st century film grapples with the themes and cultural issues of the Romantic period. Primarily outside of class, students will be working on their Long Papers. The recommended schedule is suggested through HW for each class day. On 4/25, we will have a workshop of the Long Paper. Each student will work in groups to workshop 2+ other students' papers, so this activity will take the full class day, and will provide students not only with feedback on their own drafts, but also with an opportunity to borrow strategies found in peer papers. The Long Paper works towards the English major student learning outcomes that students will compose diverse researched texts.

M 4/16 **Assignment of Long Researched Paper**/Discussion of Paper Possibilities

HW: Begin work on Long Paper: Research, Select Topic
Bright Star

W 4/18 *Bright Star*

HW: Continue research and analysis, develop rough outline for Long Paper

F 4/20 *Bright Star* (conclusion and discussion)

HW: Begin work on first draft of Long Paper

M 4/23 *Bright Star* (additional discussion/in class reflection pieces connecting film to other works we've studied this semester)

HW: Finish first draft of Long Paper

W 4/25 **WORKSHOP: Long Paper**

F 4/27 **DUE: Long Paper**

Review for Exam

F 5/4 Final Examination in our classroom from 12:00-1:50 p.m.