

The Romantic Period
56:350:569
Spring 2022
Th 6:00-8:50
WRT 302

Dr. Ellen Malenas Ledoux
Armitage 465
(856) 225-2997
eledoux@rutgers.edu
Office hours T 2:30-3:30, Th 5-6 & by
appointment

Course Description

This course will cover writing of the British Romantic period, roughly defined as beginning with the French Revolution (1789) and ending with the crowning of Queen Victoria (1837). The French Revolution, in many ways, sets the tone for this period characterized by political upheaval and a radical questioning of societal structures. We will begin our study by looking at how authors like Edmund Burke, William Godwin, and Hannah More responded to this revolutionary spirit by exploring, adapting, or rejecting its influence on a variety of issues such as slavery, gender and sexuality, class inequality, and religion. Our investigation will also focus on the aesthetic and spiritual dimensions of the period, looking in-depth at the impetus behind William Blake's visionary poetry and art, Wordsworth's and Coleridge's *Lyrical Ballads*, and the development of the "Cockney School" of second-generation poets. Throughout our work, special attention will be paid to critical writing about the texts we encounter and the social conditions that contributed to the development of Romanticism. Students will be required to complete two in-class presentations, a substantial final paper, participate in a mock conference at the semester's end, and submit a "take home" final exam.

Learning Goals

In this course students will . . .

- Become conversant with the major social and political contexts that shaped the aesthetic movement referred to as Romanticism.
- Understand how Romantic aesthetics find expression in a variety of genres and literary modes.
- Learn to contextualize their own arguments about primary texts within a larger critical discourse in a research paper on a topic of their own choosing.
- Familiarize themselves with the conventions of sharing academic research through participating in a mock conference.

Texts*

- *Longman Anthology of British Lit 2A: The Romantics and Their Contemporaries*, 5th edition, 2011. 978-0205223169
- Matthew Lewis, *The Monk*, ed. MacLachlan, Penguin, 1998. 978-0140436037
- Jane Austen, *Pride and Prejudice*, eds. Gray and Favret, Norton Critical Edition, 2016. 978-0393264883
- Selected readings available via Canvas and e-reserves

* I allow students to use an earlier edition of the anthology and/or different editions of the novels. If you do, however, it is your responsibility to figure out corresponding page numbers to keep up with the reading and to follow along in class.

Requirements and Grading

- Current criticism 15-20 minute presentation (15%)
- Social conditions 15-20 minute presentation (15%)
- Mock-conference presentation (10%)
- Thesis, outline, and annotated bibliography packet (5%)
- Seminar paper, 15-20 pages (25%)
- “Take-home” Final examination (20%)
- Participation & Attendance (10%)

Course Policies

- Late papers are subject to a reduction of 1/3 of a letter grade for each calendar day past the due date. For example, if the paper is due Monday and the student turns it in on Tuesday, the paper that would have been an A would now earn an A-. On Wednesday it would become a B+, on Thursday a B, and so on.
- Being repeatedly absent from class (more than twice over the course of the semester) will seriously affect your participation grade. To receive an “A” for the participation portion, you must be both present and actively engaged with the class during discussion.
- Academic Integrity: Refraining from plagiarism or cheating in any form fosters an environment of fairness vital to your academic success and that of your peers. Because “grey areas” can appear in a variety of situations, please review the Rutgers Camden academic integrity policy: <https://deanofstudents.camden.rutgers.edu/academic-integrity>. You will be held accountable to this standard. If you have any questions about citations, group work, or exam preparation, please do not hesitate to contact me. I am happy to help you steer through these perilous waters.
- Students with Disabilities: Rutgers University welcomes students with disabilities into all University educational programs. To receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus’s disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form at <https://webapps.rutgers.edu/student-ods/forms/registration>. Disability services can be found at: <https://success.camden.rutgers.edu/disability-services>

Assignments

Th 01.20.22 INTRODUCTION TO THE COURSE *SYNCHRONOUS ONLINE SESSION*

- Sign up for Social Conditions and Current Criticism Report Slots
- Take “Focus on Academic Writing” Poll under Quizzes on Canvas

Th 01.27.22 INTRODUCTION TO THE ROMANTIC PERIOD *SYNCHRONOUS ONLINE SESSION*

- “The Romantics and Their Contemporaries” [7-33] †
- Jerrold Hogle, “Romanticism and the ‘Schools’ of Criticism and Theory in *The Cambridge Companion to British Romanticism*, 2nd ed. (Cambridge: Cambridge University Press, 2010), 1-33 (Reading List on Canvas)

Th 02.03.22 BRITISH RESPONSES TO THE FRENCH REVOLUTION

- Helen Maria Williams, from *Letters Written in France, in the Summer of 1790* [108-113]
- Edmund Burke, from *Reflections on the Revolution in France* [113-122]
- Hannah More, “Village Politics” [152-59]
- Thomas Paine, from *The Rights of Man* [131-138]
- William Godwin, from *Political Justice* [144-49]
- William Wordsworth, from *The Prelude* [283-284]

Th 02.10.22 AESTHETIC REBELLION

- William Wordsworth, Preface to *Lyrical Ballads* [433-445]; “The Thorn” and Note to “The Thorn” [419-426]; “We Are Seven” [416-17]
- S.T. Coleridge, from *Biographia Literaria* Chs. 13, 14, 17 [686-694]; “Christabel” [652-68]; “Frost at Midnight” [630-31]
- Percy Shelley, from “A Defence of Poetry” [919-30]
- Letter from John Keats to John Hamilton Reynolds, 3 February 1818 and 3 May 1818 [1047 and 1049]; “Ode on a Grecian Urn” [1008]; “To Autumn” [1013]; “Bright Star” [1044]
- John Gibson Lockhart, “On the Cockney School of Poetry” [982-987]

Th 02.17.22 THE VISIONARY POETRY AND ARTWORK OF BLAKE

- William Blake, from *Songs of Innocence and Experience* [176-203]
- David Fairer, “Experiencing Reading Innocence: Contextualizing Blake’s ‘Holy Thursday,’” *Eighteenth-Century Studies* 35:4 (Summer 2002): 535-562. (Reading List on Canvas)
- Explore the William Blake Archive. (Link under Pages in Canvas.)

Th 02.24.22 THE SUBLIME, THE BEAUTIFUL & THE PICTURESQUE

- “Perspectives: The Sublime, The Beautiful, and the Picturesque” [34-37]
- Edmund Burke, from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* [37-43]
- Percy Shelley, “Mont Blanc” [871-75]
- William Gilpin, from *Three Essays* [48-52]

† Numbers in brackets refer to pages in the Longman anthology. Always read the small headnote on each new author before proceeding to the text.

- Charlotte Smith, “To the Moon” [86]; “To Melancholy” [88]; “Far on the Sands” [88]; “The Sea View” [90]; from *Beachy Head* [103-07]

Th 03.03.22 THE GOTHIC

- Matthew Lewis, *The Monk*

Th 03.10.22 ROMANTIC DRAMA

- Joanna Baillie, *Orra* (available under Files on Canvas); from *Plays on the Passions* [379-385]
- Lilla Maria Crisafulli, “Horror and Terror, Gender and Fear in Joanna Baillie’s *Orra*” in *Closet Drama* (Routledge, 2019), 97-111. (Reading List on Canvas)
- **THESIS, OUTLINE, & ANNOTATED BIBLIOGRAPHY DUE**

Th 03.17.22 NO CLASS: SPRING BREAK

Th 03.24.22 PASTORAL PROSE

- Jane Austen, *Pride and Prejudice*
- Raymond Williams, “Country and City” and “Three Around Farnham” from *The Country and the City* (Oxford: Oxford University Press, 1973), 1-8, 108-119 (e-reserves)

Th 03.31.22 THE RIGHTS AND WRONGS OF WOMAN *ASYNCHRONOUS ONLINE SESSION*

- “Perspectives: The Wollstonecraft Controversy and The Rights of Women” [341]
- Mary Wollstonecraft, from *A Vindication of the Rights of Woman* [302-326]
- Mary Wollstonecraft, “Jemima’s Story,” from *Maria* [330-340]
- Anna Barbauld, “The Rights of Woman” [326-27]
- Hannah More, from *Strictures on the Modern System of Female Education* [360-366]
- Richard Polwhele, “The Unsex’d Females” [344-49]
- Caroline Franklin, “Enlightenment Feminism and the Bluestocking Legacy,” in *The Cambridge Companion to Women’s Writing in the Romantic Period*, 115-128 (e-reserves)

Th 04.07.22 THE ABOLITION DEBATE

- Olaudah Equiano, from *The Interesting Narrative* [230-39]
- Mary Prince, from *The History of Mary Prince* [240-244]
- Thomas Bellamy, “The Benevolent Planters” [244-250]
- William Cowper, “Sweet Meat Has Sour Sauce” and “The Negro’s Complaint” [256-59]
- Robert Southey, “The Sailor Who had Served in the Slave-Trade” [269-72]

Th 04.14.22 PANTHEISM, UNITARIANISM, AND OTHER “ISMS”

- William Wordsworth, “Lines written a few miles above Tintern Abbey” [429-33]
- Dorothy Wordsworth, from *The Grasmere Journals* [605-11]

- S.T. Coleridge, “The Eolian Harp” [626-8]; “The Rime of the Ancient Mariner” [634-49]
- Percy Shelley; “The Necessity of Atheism” (Link under Pages on Canvas)
- **SEMINAR PAPER 15-20 PAGES DUE**

Th 04.21.22 ORIENTALISM

- Edward Said, introduction to *Orientalism* (Reading List on Canvas)
- Thomas De Quincey, “Introduction to the Pains of Opium” “The Pains of Opium” and “May 1818” from *Confessions of an English Opium-Eater*, 27-39. (Link under Pages on Canvas.)
- Coleridge, “Kubla Khan” [669-71]
- Lord Byron, *The Giaour* (available under Files on Canvas)

Th 04.28.22 FINAL EXAM REVIEW; **MOCK ACADEMIC CONFERENCE**

FINAL “TAKE HOME” EXAMINATION (available starting at 8am on Tuesday May 3rd) DUE THURSDAY MAY 6, 2022 AT 9PM VIA CANVAS