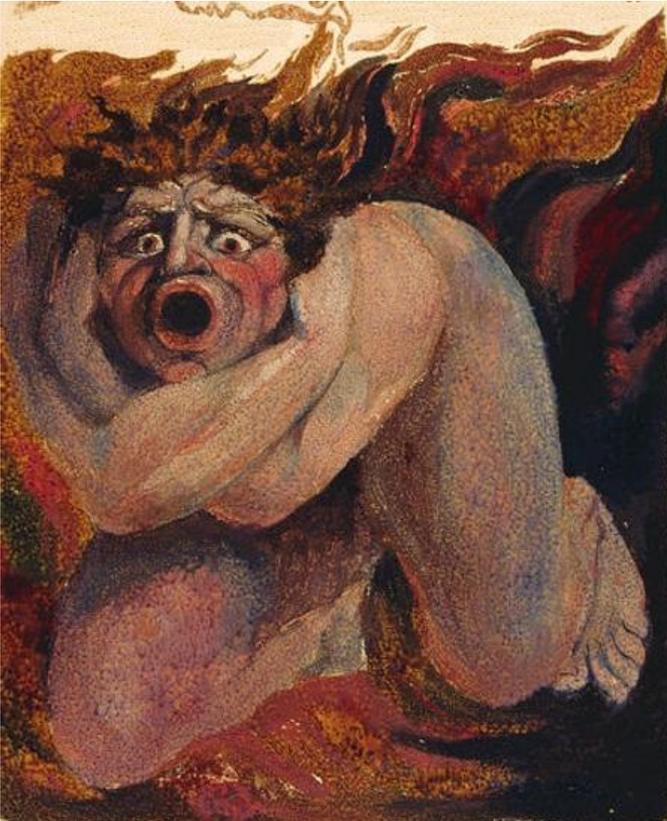


Autumn Term 2012 and Winter Term 2013

**Department of English and Cultural Studies
McMaster University**

English and Cultural Studies 3MO6E

**Studies in Nineteenth-Century British Literature and Culture:
Romantic Literature and Culture**



Los Howl'd from The First Book of Urizen, by William Blake (1795)

Instructor: Dr. David L. Clark

E-mail: dclark@mcmaster.ca

Office Hours: CNH 210, Wednesday 4:00-5:00 pm

Webpage: <http://www.humanities.mcmaster.ca/~dclark/>

Coursepage: <http://www.humanities.mcmaster.ca/~dclark/courses.html>

T.A. Ms. Roshaya Rodness

E-mail: rt.rodness@mcmaster.ca

T.A. Office Hrs: CNH 404, Wednesday 5:30-6:30 pm

Class time: Wednesday 7:00-10:00 pm

Classroom: BSB 108

Course Description:

Arguably no moment in literary history is more momentous, complex, and consequential than the period that we now know as “Romanticism,” i.e., the tumultuous efflorescence of literature, politics, science, and culture that begins with the French Revolution in 1789 and more or less subsides when the forces of reaction and conservatism reassert themselves in the British 1820’s. Romanticism is a period that sees the emergence of a wide range of elemental cultural phenomena that are familiar to us today. These include both the invention of finance capitalism and the nation-state, as well as the birth of the bourgeoisie, mass consumption, the addict, the insurgent, the unconscious, and the public sphere. It is a period characterized by the advent of total war and global communication networks. Not unlike our own times, it is an age of Empire and an age of piercing critiques of Empire. It is also the period that bears witness to the full integration of slavery into the British economy *and* the emergence of robust political resistance to the traffic in human beings. Feminism and animal rights, as well as experimental science and the modern university, as we understand these terms today, also find their genesis in the Romantic period. During the last years of the eighteenth century, philosophers like Immanuel Kant make bold claims for the centrality of the faculty of reason, while artists of the sort that we study in this course make an analogously strong case for the significance of emotion, affect, and feeling both for individuals and for communities. Romanticism also marks a period of intense interest in both the powers and the limits of language, figures, media, and representation, coupled with a complex self-consciousness about the role of the imagination and creativity in transforming human life. It is the first moment in literary history in which the psyche is acknowledged as possessing depths worthy of worry and detailed exploration. Experimentation and self-revision are the order of the day, even and especially in the midst of an increasingly conservative social and political setting. Romanticism is a period that brims with surprises, some remarkable and affirming, others horrible and deleterious. It is a moment in cultural history that is characterized by literary practices that are as volatile and complicated as the society in which they are born and which they address---often in sharply dissenting ways.

Rather than beginning with pre-packaged definition of Romanticism, we will together develop a working definition of the term that is derived *from* the assigned texts as the course unfolds.

This two-term course is thus devoted to exploring a wide range of poems, novels, and narratives with two principal questions in mind:

- 1) What is uniquely “Romantic” about Romantic literature?
- 2) In what ways does Romantic literature engage a history that we have not yet exhausted?

In other words, did Romanticism “end,” or does it mark the beginning of what cultural theorists are now naming “the long twentieth-century,” the period extending *from* the atomic light of the French Revolution and the subsequent Napoleonic Wars *to* our troubled twenty-first century present? Notwithstanding the hugely significant differences between now and then, do we remain “Romantic”? Who, “we”?

Required Texts:

(Available from The Tank)

De Quincey, Thomas. *Confessions of an English Opium Eater*. Ed. Joel Faflak. Broadview, 2009.

Austen, Jane. *Persuasion*. Ed. Linda Bree. Broadview, 1998.

Shelley, Mary. *Frankenstein: Or, the Modern Prometheus*. Ed. D.L. Macdonald and Kathleen Scherf. 2nd Ed. Broadview, 1999.

Clarkson, Thomas and Ottobah Cugoano. *Essays on the Slavery and Commerce of the Human Species*. Ed. Mary-Antoinette Smith. Broadview, 2010.

Wollstonecraft, Mary. *The Vindications: The Rights of Men and The Rights of Woman*. Ed. D.L. Macdonald and Kathleen Scherf. Broadview 2001.

Romantic Poetry: An Annotated Anthology. Blackwell, 2008. Ed. Michael O'Neill and Charles Mahoney.

Film (screened in class): *Bright Star* (2009). Dir. Jane Campion.

The William Blake Archive. Eds. M. Eaves, R. Essick, J. Viscomi: <http://www.blakearchive.org/blake/main.html>

Course Assignments and Weighting:

Term 1

Midterm examination:	10%	Written in class, 1 hour.
Sight analysis 1:	7.5%	Written in class, 1 hour.
Essay 1 (10 pages / 2500 words):	20%	Essay assignment will be circulated in class and posted on the course page.

Term 2

Midterm examination:	12.5%	Written in class, 1 hour.
Sight analysis 2:	7.5%	Written in class, 1 hour.
Essay 2 (10 pages / 2500 words):	25%	Essay assignment will be circulated in class and posted on the course page.
Final Examination (three hours):	17.5%	Written during the examination period at the end of the 2 nd semester.

Other Course Matters

You are responsible for all materials named in the "Lecture Schedule," although we will not address all of those materials in class. For example, you are responsible for all of William Blake's *Songs of Innocence and of Experience* included in your *Romantic Poetry* anthology, but we will have the opportunity to take up only a selection of those poems in class.

Note: This course is *not* listed on *Avenue to Learn*. All course-related materials that require posting will be found on the course-page that has been created for this course on Dr. Clark's website:

<http://www.humanities.mcmaster.ca/~dclark/courses.html>.

As the course unfolds, these posted materials will include:

1. [Course Outline](#)
2. [Study Questions and Course Blog](#)
3. [Term 1 and Term 2 Midterm Examination Format and Study Tips](#)
4. [Term 1 and Term 2 Essay Question Assignments](#)
5. [Remarks on the Performance of the Class in the Term 1 and Term 2 Midterm Examinations](#)
6. [Online Course Evaluation Form Link](#)

7. Final Examination Format and Study Tips

Let me call your attention to the document updated regularly on the course-page, “Study Questions and Course Blog.” Here students will find study questions derived from the content of lectures—i.e., not summaries of the lectures but questions to help you retain key concepts, details, and arguments made in the lectures. The blog will also include remarks that extend some of the points that are raised in class. Students are strongly advised to follow this document as the course unfolds, and to put it to good use. It is purpose-built to help you grasp the course materials, explore new questions arising from those materials, and to prepare for the course assignments (mid-term, final essay, final examination).

Students are warmly encouraged to liberate this course from the confines of the Wednesday night classroom, and to form independent study groups to discuss and debate the course materials and questions.

Students interested in considering my evolving view of undergraduate education and the role of the university are encouraged to consider “Thought & Theory,” an unfolding reflection on teaching and learning posted on my website, <http://www.humanities.mcmaster.ca/~dclark/interviewBtL.html>

Essay 1 Due Date and Late Submission Policy:

Essays are due in class, in person, at start of class, Wednesday 14 November 2012. Essays submitted at this point will receive a marking commentary. Essays handed in after 14 November 2012 will be graded exactly the same but without comment. Essays may be submitted in person in class up to 28 November 2012, the last day of the course in the first term. No essays will be accepted after this point. A grade of zero/F will therefore be assigned to essays not submitted to me in person by start of class 28 November 2012. No essays can be accepted as e-mail attachments or dropped off with the Department of English and Cultural Studies.

Essay 2 Due Date and Late Submission Policy:

Essays are due in class, in person, at start of class, Wednesday 20 March 2012. Essays submitted at this point will receive a marking commentary. Essays handed in after 20 March 2012 will be graded exactly the same but without comment. Essays may be submitted in person in class up to 10 April 2012, the last day of the course. No essays will be accepted after this point. A grade of zero/F will therefore be assigned to essays not submitted to me in person by start of class, 10 April 2012. No essays can be accepted as e-mail attachments or dropped off with the Department of English and Cultural Studies.

If you are a smoker, please ensure that you print your essay in a smoke-free environment.

Provisional Lecture Schedule:

September	12	Prefatory Remarks and Introduction
	19	Blake (paintings and illustrations)
	26	Blake (<i>Songs of Innocence and of Experience</i>)
October	3	Blake, (<i>Songs of Innocence and of Experience</i> + <i>Visions of the Daughters of Albion</i>)
	10	De Quincey (<i>Confessions of an English Opium-Eater</i>)
	17	De Quincey (<i>Confessions of an English Opium-Eater</i>)

	24	Midterm Examination
	31	Wordsworth (<i>Tintern Abbey + Resolution and Independence</i>)
November	7	Coleridge (<i>Frost at Midnight + This Lime-Tree Bower</i>)
	14	Mary Shelley, <i>Frankenstein</i> [Essay #1 due]
	21	Sight Analysis #1
	28	Mary Shelley, <i>Frankenstein</i>
January	9	<i>Bright Star</i> (Introductory remarks + film screened in class)
	16	<i>Bright Star</i> (Discussion of film + <i>Ode to A Nightingale</i>)
	23	Keats, <i>Ode on a Grecian Urn + Ode on Melancholy + To Autumn + Bright Star</i>
	30	Sight Analysis #2
February	6	Austen, <i>Persuasion</i>
	13	Austen, <i>Persuasion</i>
	20	Reading Week
	27	Midterm Examination
March	6	Wollstonecraft, <i>Vindication of the Rights of Woman</i>
	13	Wollstonecraft, <i>Vindication of the Rights of Woman</i>
	20	Hemans, <i>The Graves of a Household + The Homes of England + England's Dead</i> [for <i>England's Dead</i> search "England's Dead" in your own browser's search box at: http://www.archive.org/stream/poemsoffeliciahe00hemaiala/poemsoffeliciahe00hemaiala_djvu.txt . Do not use the search box built into this webpage!] [Essay #2 Due]
	27	Barbauld, <i>The Rights of Woman+ To Mr. S.T. Coleridge+ Washing Day</i> [http://www.rc.umd.edu/editions/poets/texts/washingday.html]
April	3	Smith (<i>Sonnets</i>) + Clarkson and Cuguano (<i>Essays on the Slavery and Commerce of the Human Species</i>)
	10	Clarkson and Cuguano (<i>Essays on the Slavery and Commerce of the Human Species</i>)

Ten Important Notes About the Course

1. Class cancellations:

In the unlikely event of a class cancellation, students will be notified on the Department of English and Cultural Studies website and on Dr. Clark's website. The url's for those websites are, respectively:

<http://www.humanities.mcmaster.ca/~english/>

<http://www.humanities.mcmaster.ca/~dclark/courses.html>

2. Class attendance, preparedness, and intellectual development:

Although there is no roll-call, attendance in lectures is mandatory. Uneven class attendance will have a profound impact on your ability to thrive in the course and to do well in the term work and in the final examination. Make every possible arrangement to ensure that you are able to attend lectures. If you must miss class, arrange to borrow good notes from others. Ensure that you come fully prepared for lectures by reading the assigned materials with care. Don't forget to take notes during the lectures. You'll need those notes to do well in the course, so taking lots of them in class is a very good habit to learn. Bring assigned materials to class. Buy the assigned texts. I will be referring to them and to specific page numbers in them throughout the course.

This is a six-unit, two-term course, a very rare creature in our curriculum. What an opportunity to grow intellectually! What a waste not to take advantage of this opportunity. Why not use these two terms to make a concerted effort to develop over time as a thinker, reader, and writer? No undergraduate student I have ever met is doomed to stay in one place, intellectually speaking. Far from it. Every student can strengthen, complicate, and improve their school-work . . . and a two-term course is an auspicious and generative place to realize that kind of change, if you put your mind to it. After all, Romantic thinkers of the sort that we study on this course treat life as a complex scene of transformation and self-transformation. Movement, not stasis, is their call-sign. Are you up to that sort of change in your own educational practices? For example, why not use the two terms to determine precisely *how* you can improve your essay-writing and exam-writing skills . . . and then *do* so? Or to bolster your note-taking abilities? Having trouble actually making it to all the classes? A course like this one is a good occasion to think carefully about why that is so, where that trouble is coming from, what effects it is having on your education, and most important, what you can do to participate more fully in your own learning. Is there room for you to improve your time-management and organizational abilities? What can you do in this course to ensure that—step-by-step—you ensure that your experience is crazily hectic but not over-whelming? Romantic thinkers teach: don't be a victim of your own prejudices and fixed ideas, in particular ideas you that you might have about school, writing essays, and going to class. Beware of the unproductive habits sapping the life out of your own learning! That's what Romantic writers are saying to you. Instead, try as best you can to break with these habits. *Be creative*, i.e., approach the course with curiosity, energy, and courage. *Take responsibility*, i.e., engage the course material as something to which you are answerable, as a series of questions that are querying *you*, here, and now.

Course assignments—midterms, sight analyses, essays—will be returned in class and will subsequently be available from your T.A. during regular office hours. Failure to retrieve assignment materials is a bad sign. It says that you don't care about the grades that you are getting in the course, and don't care to learn from the extensive marking commentary that your T.A. and instructor are providing for you to help you learn. Don't succumb to the irrational temptation to flee from your education (by, for example, failing to pick up your assignments, come to class, take notes, turn your cell phone off, read the materials). Engage it! Find and create the ways to develop intellectual courage.

You are free to take the initiative and create independent study groups outside of class as a way of enriching and consolidating your knowledge of the course questions and materials. Nowhere is it written that class ends at the end of class. For example, last year's class independently formed a Facebook page for the course to share questions and notes and to arrange study-sessions.

3. E-mail policy and protocols:

It is the policy of the Faculty of Humanities that all email communication sent from students to instructors and T.A.'s and from instructors and T.A.'s to students must use McMaster University email accounts. This policy protects confidentiality and confirms the identity of the student. Instructors and T.A.'s will delete emails that do not originate from a McMaster email account.

Note: please ensure that your McMaster e-mail account quota is not full. Messages will not be resent if your quota is full.

All e-mails to your instructor or T.A. must be written in full sentences (i.e. no point form, no text-messaging short form), and must contain a subject line that includes the course designation, "3M06." All e-mails must contain some form of salutation and valediction (i.e., "Dear Roshaya or Dear Dr. Clark" *and* "Yours sincerely," respectively, or equivalents). Receipt of all e-mails from me or from your TA must be acknowledged. For example, a simple "Thank you for getting back to me." will suffice. Be professional, courteous, and respectful in all communications.

Your instructor or T.A. will respond to your e-mail in a timely manner. Do not assume that you will hear back immediately, or at any time of day or night, especially if you send an e-mail outside of regular business hours.

4. Contacting the course Teaching Assistant:

Students are free and encouraged to contact me with questions regarding the course. But all questions should *first* be directed towards the course Teaching Assistant, Roshaya Rodness, who will be happy to help you. (See Roshaya's office hours and e-mail address at the top of this course outline.)

5. University Statement Regarding Academic Dishonesty:

Academic dishonesty consists of misrepresentation by deception or by other fraudulent means and can result in serious consequences, e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: "Grade of F assigned for academic dishonesty"), and/or suspension or expulsion from the university. It is your responsibility to understand what constitutes academic dishonesty. For information on the various kinds of academic dishonesty see:

<http://www.mcmaster.ca/policy/Students-AcademicStudies/AcademicIntegrity.pdf>

The following illustrates only three forms of academic dishonesty:

- i) Plagiarism, e.g. the submission of work that is not one's own or for which other credit has been obtained.
- ii) Improper collaboration in group work.
- iii) Copying or using unauthorized aids in tests and examinations.

All submitted work is subject to normal verification that standards of academic integrity have been upheld.

See: <http://www.mcmaster.ca/academicintegrity/students/index.html>

6. Statement from the Office of the Associate Dean, Faculty of Humanities, regarding course modifications:

The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check their McMaster email and instructor websites weekly during the term and to note any changes.

7. Copies of Essays:

Keep a copy of the essay that you submit for the course.

8. Course evaluation:

Students will be invited to evaluate the course on-line towards the conclusion of the 2nd term.

9. Cell phones and internet connections:

All cell phones must be turned off and all internet connections must be suspended during lecture. No surfing, no texting or and no checking for texts or messages is permitted in class. Failure to comply with this instruction will result in you being asked to leave that particular class. Texting in class is both unprofessional and discourteous. Do you want to be considered unprofessional and discourteous? For about fifty minutes in any given class, can you protect a space of teaching and learning from mere entertainment?

10. McMaster University Grading Scale:

Grade	Equivalent Grade Point	Equivalent Percentages
A+	12	90-100
A	11	85-89
A-	10	80-84
B+	9	77-79
B	8	73-76
B-	7	70-72
C+	6	67-69
C	5	63-66
C-	4	60-62
D+	3	57-59
D	2	53-56
D-	1	50-52
F	0	0-49 -- Failure