**The Romantic Period**

**ENGL 4/5320 CRN 27454/**

**[](http://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwiZuZvSnorQAhWs7oMKHYvBDkoQjRwIBw&url=http://jacket2.org/commentary/romantic-neo-romantic-poems&bvm=bv.137132246,d.amc&psig=AFQjCNE2pOvhbUh8QYCeErhqpaaOofl0Xw&ust=1478181790427707)**

**Instructor**: Dr. Glenn Jellenik **E-mail**:gjellenik@uca.edu **Office**: 430 Irby **Time:** TTh 12:15-1:30 pm **Office Hours**: MWF 11-1, or by appointment **Place:** Irby 310

**COURSE DESCRIPTION**

The first thing to know here is that there is a (huge) difference between the Romantic period and romanticism. “The Romantic period” refers to a broad historical moment, roughly 1780-1832; romanticism refers to a specific poetic ethos that arose in that historical moment. So romanticism is a part of the period’s culture, but there were LOTS of other movements, each with its own ethos, delivering texts to the public. Because the late-18th century in Britain (and all over the West) was a time of tremendous change, not the least of which was the rise of mass literacy (a magic moment for English professors and culture critics). The explosion in size of the reading public brought all kinds of really interesting things into play for literature and culture. That expansion of the reading public created a series of diverse new reading audiences, which in turn composed new literary marketplaces. Methods of publication shifted with these emerging markets (moving from patronage to subscription to venture capitalism). New writers and genres rose up to meet new demands, and these demands often directly contradicted one another. It’s no accident that Dickens began his 1859 assessment of the moment (*A Tale of Two Cities*) with a laundry list of run-on binary contradictions: “It was the best of times, it was the worst of times …” In short, the Romantic period functions as a sort of ground zero for the culture wars that we see still raging today. So the course description is simple: We will chart and explore the myriad of literary and cultural movements that rose and flourished in the British Romantic period.

**COURSE OUTCOMES**

You will hone your literary-research skills--specifically, critical reading of primary and secondary texts, critical thinking, and critical writing. You will develop your own literary critical arguments both in class and in writing. And in the end, you will practice developing a holistic socio-historical understanding of the ways that literature can reflect and drive a specific cultural moment, and even further, the ways that that work can project forward hundreds of years. Because many of the literary concepts, definitions, and preferences introduced and forged in the Romantic period echo in our culture today. So in the end, you will appreciate and understand the cultural complexity of the Romantic period (and, hopefully our own moment) better.

**MY POLICIES**

**Participation:** It comprises 15% of your final grade. That means that I expect everybody to participate in our discussions. Since this is an upper-level course, and you are (presumably) heavily invested in our subject, I don’t think I need to belabor this point.

Small but not insignificant point: In order to truly participate **productively** in class, you need to have done all assigned readings. Again, as you’re upper-level students, I don’t expect this to be an issue.

**Attendance:** If you intend to make a premium grade, you should attend class every class. Your voice is vital. So for yourself and for your peers, come to class.

**Late arrivals/Early departures:** Avoid these at all costs; if it’s unavoidable, be as considerate as possible to your classmates.

**Cell Phones:** Call it a pet peeve, but cell phone interruptions drive me *crazy*—seriously, they give me facial tics. Please preserve the illusion of my sanity; turn all cell phones off before class.

**Late Work:** I do not accept late work. All assignments are due on the day indicated on the syllabus, at the start of class. Period.

**Assignments:**

Critical Presentation 10%

Essay 1 (3/8) 20%

Short Assignments (2/20 & 4/5) 10%

Final Essay (5/1) 30%

SWAs 15%

Participation 15%

**Grades:** I trust that you’re all excellent students, and I trust that you all want to earn an excellent grade. The way to achieve that is simple: do excellent work. I don’t *give* you a grade—you *earn* your grade. Those who understand the implications of that tend to succeed.

**UNIVERSITY POLICIES:**

**Academic Honesty:** You are bound by the UCA’s policies on academic honesty, which bar you from presenting **any other person’s** work or ideas as your own, allowing someone to write an assignment or part of an assignment for you, or failing to properly acknowledge source materials. The University and I take violations of these policies seriously; penalties may include failing the course and expulsion. If you’re unsure about anything, do not hesitate to ask me to clarify.

**On Academic Integrity:** The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

**The Americans with Disabilities Act:** The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact the UCA Office of Disability Services, 450-3613.

Students should familiarize themselves with all policies included in the Student Handbook, particularly the Sexual Harassment Policy and Academic Policies. You are responsible for acting in accordance with these university policies. If you have any questions about these policies and how they pertain to you, do not hesitate to ask me for clarification.

**Title IX disclosure**: If a student discloses an act of sexual harassment, discrimination, assault, or other sexual misconduct to a faculty member (as it relates to “student-on-student” or “employee-on-student”), the faculty member cannot maintain complete confidentiality and is required to report the act and may be required to reveal the names of the parties involved.  Any allegations made by a student may or may not trigger an investigation.  Each situation differs and the obligation to conduct an investigation will depend on those specific set of circumstances.  The determination to conduct an investigation will be made by the Title IX Coordinator.  For further information, please visit:  <https://uca.edu/titleix>.  *\*Disclosure of sexual misconduct by a third party who is not a student and/or employee is also required if the misconduct occurs when the third party is a participant in a university-sponsored program, event, or activity.*

**Emergency Procedures:** Emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at <http://uca.edu/mysafety/bep/>. Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

**COURSE TEXTS:**

**From Bookstore:** *Rob Roy* (Scott); *Pride & Prejudice* (Austen); *The Last Man* (Shelley); *Revolutions in Romantic Literature* (ed. Keen)

**Available on line:** Assorted course readings (Blackboard)

**Class Schedule**

**Week 1. Introductions**

Th 1/11. Where are we going? Where have we been?

**Week 2. Unit I.** Reason … & its limits: the Gothic, or the first green shoots of romanticism

T 1/16. Enlightenment **Read:** Hume & Smith (Blackboard)

Th 1/18. Counter-Enlightenment **Read:** *The Castle of Otranto* **Due:** SWA 1

**Week 3.** Reason … & its limits: the Gothic, or the first green shoots of romanticism

T 1/23. Counter-Enlightenment **Read:** *The Castle of Otranto*

Th 1/25. Enlightenment/Counter-Enlightenment **Read:** Blake (Blackboard) **Due:** SWA 2

**Week 4. Unit 2: Revolution … & its limits: the original culture wars**

T 1/30. You say you want a revolution … **Read:** Wollstonecraft, Paine, Thelwall, & Godwin (Keen)

Th 2/1. … Well … NO! **Read:** Burke, Macdonald, and More (Keen) **Due:** SWA 3

**Week 5. Cultural Revolution, Gender edition**

T 2/6. Oh, it’s on now … **Read:** Wollstonecraft, Hays, & Wakefield (Keen)

Th 2/8. Oh, it’s on now … **Read:** More & Polwhele (Keen) **Due:** SWA 4

**Week 6. Cultural Revolution, Gender edition**

T 2/13. The wrongs of woman **Read:** *Maria*

Th 2/15. The wrongs of woman **Read:** *Maria* **Due:** SWA 5

**Week 7. Unit 3: Romanticism … it’s complicated**

T 2/20. The “Manifesto” in theory **Read:** Wordsworth (Blackboard) **\*Due: Short Assignment 1**

Th 2/22. … and in practice **Read:** Wordsworth (Blackboard)

**Week 8. Romanticism … it’s complicated**

T 2/27. In practice **Read:** Charlotte Smith (Blackboard) Due: SWA 6

Th 3/1. In practice **Read:** Percy Shelley (Blackboard)

**Week 9. Romanticism … it’s complicated**

T 3/6. In practice **Read:** Percy Shelley (Blackboard)

Th 3/8. **\*Due: Essay 1**

**Week 10. Unit 4: The (real) rise of the Novel**

T 3/13. The historical novel **Read:** *Rob Roy* **Due:** SWA 7

Th 3/15. The historical novel **Read:** *Rob Roy*

**Week 11. The rise of Spring Break**

**Week 12. The (real) rise of the Novel**

T 3/27. The historical novel **Read:** *Rob Roy*

Th 3/29. The New Novel **Read:** *Pride & Prejudice* **Due:** SWA 8

**Week 13. The (real) rise of the Novel**

T 4/3. The New Novel **Read:** *Pride & Prejudice*

Th 4/5. The New Novel **Read:** *Pride & Prejudice* **\*Due: Short Assignment 2**

**Week 14. The (real) rise of the Novel**

T 4/10. The New Novel **Read:** *Pride & Prejudice*

Th 4/12. It’s the end of the world/era as we know it … **Read:** *The Last Man* **Due:** SWA 9

**Week 15. The (real) rise of the Novel**

T 4/17. It’s the end of the world/era as we know it … **Read:** *The Last Man*

Th 4/19. It’s the end of the world/era as we know it … **Read:** *The Last Man* **Due:** SWA 10

**Week 16. The (real) rise of the Novel**

T 4/24. It’s the end of the world/era as we know it … **Read:** *The Last Man* **Due:** SWA 11

Th 4/26. Last Day!!!!

**Final: Due: T 5/1.**