**Romanticism**

**ENGL 6304 CRN 30810**

**[](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:** W 6-8:30 pm **Office Hours**: MWF 11-1, or by appointment **Place:** Irby 304

**COURSE DESCRIPTION**

The late-18th century in Britain (and all over the West) was a time of tremendous change. Not the least of those changes was the rise of mass literacy (a magic moment for English professors). The explosion in size of the reading public brought all kinds of really interesting things into play for poetry. That expansion of the reading public created a series of diverse new reading audiences and these audiences composed new literary marketplaces. Methods of publication shifted with these emerging markets (moving from subscription to venture capitalism), and new writers and genres rose up to meet new demands.

In particular, the writers who would produce the poetry that would later become identified as Romanticism became increasingly interested in (and in Wordsworth’s case, obsessed with) issues of interiority/subjectivity, solitude, and originality. In many ways, the ethos of Romanticism can be read as a questioning of the Enlightenment—particularly a questioning of the dominance of logic and scientific reasoning that, in the (sometime) opinion of these poets, had all but squeezed emotion and, for a lack of a better word, spirituality out of literature. This course will work through the poetry or Romanticism as well as a selection of other works excluded by the critical privileging of Romanticism.

**COURSE OUTCOMES**

You will hone your literary-research skills (specifically, critical reading of primary and secondary texts and critical writing), and 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 echo forward hundreds of years. Because many of the literary concepts, definitions, and preferences introduced and forged by (artistic and critical) Romanticism have become completely internalized and normalized today.

**MY POLICIES**

**Participation:** It comprises 15% of your final grade. That means that I expect everybody to participate in our discussions. Since you’re all grad students and 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, you are grad students, so I expect this not to be an issue.

**Attendance:** If you intend to make a premium grade, you should attend class every class day. We are a small group here, and your voice is vital. So for yourself and for your peers, come to class. We only meet 14 times, so every class is precious.

**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 (3/17) 20%

Short Assignments (3/1 & 4/12) 10%

Final Essay (5/3) 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 have success.

**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.

Knowing the boundaries between acceptable and unacceptable practices is sometimes tricky. If you’re unsure about anything, do not hesitate to ask me to clarify.

**UNIVERSITY POLICIES:**

**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:** *The Romantic Ideology* (McGann); *Romantic Women Poets* (ed. Wu)

**Available on line:** Course Packet (Blackboard)

**SCHEDULE**

Week 1. Introduction.

1/18. IM … UR … This is …

Week 2. Wordsworth

1/25.

Write: SWA 1

Week 3. Wordsworth

2/1.

Write: SWA 2

Week 4. Coleridge

2/8.

Write: SWA 3

Week 5. Coleridge

2/15.

Write: SWA 4

Week 6. Robinson

2/22.

Write: SWA 5

Week 7. Blake

3/1.

\***Due: Short Assignment 1**

Week 8. Smith

3/8.

Write: Abstract for Essay 1

Week 9. Barbauld/Workshop

3/15.

**3/17. \*Due: Essay 1**

Week 10. Spring Break

3/22.

Week 11. Byron

3/29.

Write: SWA 7

Week 12. Byron

4/5.

Write: SWA 8

Week 13. Shelley

4/12.

**\*Due: Short Assignment 2**

Week 14. Shelley

4/19.

Write: SWA 9

Week 15. Keats. The end. In which the secrets of the universe are …

4/26

Write: Intro to Final Essay

**\*\*\*\*Final Essay Due: W 5/3\*\*\*\***