Lit 221 (section 1) – British Literature: Enlightenment to Romantic (Fall 2015)

Class Times: TR 3:40-5pm  Social Sciences 344
Prof. Louise Economides (louise.economides@mso.umt.edu) Office: LA 227
Office Hours: TBA

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Required Texts:

Norton Anthology of English Literature: The Restoration and the Eighteenth Century (Vol. C)
Norton Anthology of English Literature: The Romantic Period (Vol. D)
Shelley, Mary. Frankenstein (Norton critical edition)

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Course Objectives:

This course will provide students with a foundation in 18th- and early 19th-century British literature within the broader context of modern culture and history. We’ll begin by examining the origins of the Enlightenment, questioning along the way whether Enlightenment paradigms such as “universal” human rights were ever fully realized historically. That is, in the spirit of Bruno Latour, we’ll be studying the Enlightenment as a discourse of cultural “purification” that (simultaneously) resulted in a proliferation of “hybrid” or “monstrous” phenomena. We’ll look at texts by major 18th century writers within this framework, including Jonathan Swift, the Earl of Rochester and Alexander Pope. Shifting gears to the Romantics, we’ll explore varying degrees to which writers of this era embraced a revolutionary ethos. Many writers of this period not only sought to revise Enlightenment paradigms, but also to wholly re-invent and/or renew modern culture. With this in mind, we’ll study how writers such as Paine, Burke, Blake and Wordsworth responded to the French Revolution; how Rousseau, Wollstonecraft, Austin and Mary Shelley re-conceive childhood, gender and education; and how Coleridge, Percy and Mary Shelley imagine the future of modern science. Contemporary films which address issues relevant to the course may also be studied, including Gulliver’s Travels, The Libertine and Mary Shelley’s Frankenstein.

Graded Work  Please note:

Papers must be hard copies – I do not accept e-mailed essays (if you are unable to attend class, please put hard copy of essay in my departmental mailbox in LA 133 a.s.a.p). Late papers will be reduced by one grade point for each day after due date (B- becomes C+, for example). No paper will be accepted that is more than two class periods late.

1)  **Two essays** (6-8 pages): One literary analysis paper focusing on an Enlightenment text (or texts), and one on a Romantic text (or texts). Each essay provides an opportunity for drafting.

2)  **Mid-term and final exams**: both tests will combine short answer and essay questions and are designed to gage your knowledge of major concepts and terminology associated with the periods covered in the course. Be sure to attend classes wherein we will discuss these tests and how to prepare for them.

3)  **Group work**: you will be asked to work in small groups of peers for in-class activities focusing on texts which you have prepared for that day. These projects will often be creative and/or will ask you to actively work with literary texts in order to foster your close reading and critical skills. **Groups will prepare a written record of what they have done in class that day, listing names of all students who have**
participated. Your grade for this work will be based upon your consistent participation, demonstrated preparedness, and your ability to work creatively and effectively with peers.

Attendance and Participation:
Regular attendance (**no more than 3 absences**) and active participation are vital to your success in this course. If you miss more than 3 classes this semester, you can expect a maximum grade of “C-” for your group work grade (less if you failed to meet the above criteria for group work). Some guidelines for effective participation include: 1) coming to class having carefully read and **annotated** assigned texts (I’ll be checking this) 2) sharing your thoughts about the readings during our class discussions 3) asking focused questions concerning the readings, indicating prior preparation 4) responding to questions posed by your peers and/or instructor 5) actively participating in group work 6) coming to office hours to discuss issues we don’t have time to cover in class.

Course Policies

1) **Class conduct:** In this course, you will be expected to behave respectfully towards your peers and your instructor and, in turn, can expect to be treated this way yourself. Disrespectful or disruptive behavior (such as chronic lateness, sleeping in class, holding conversations while others are attempting to contribute to class discussions, etc.) will not be tolerated, and you may be asked to leave class with an “absence” recorded for that day.

2) **Plagiarism:** The unacknowledged use of another person’s ideas, words or interpretations in lieu of your own constitutes plagiarism and is a serious violation of academic honesty. Failure to properly document your sources will result in an automatic “F” for that assignment and may result in your failure of the entire course. If you have doubts or questions about what constitutes plagiarism, see your instructor and/or consult the university’s policies regarding this.

3) **Accommodation:** The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

Learning Outcomes:
The following are some of the learning outcomes for this course –

1. Knowledge of major authors, epistemologies and historical contexts associated with the enlightenment and post-enlightenment period of British literature.
2. Ability to analyze debates associated with the concepts of “enlightenment” and “romanticism.”
3. Understanding how the study of literature creates disciplinary-specific demands upon researchers. Successful mastery of conventions entailed in literary analysis.
4. Capacity to conduct independent research using electronic search engines and other media.
5. Connecting literary analysis with critical thinking skills.
6. Ability to draft and revise written work effectively, using feedback from instructor.
7. Ability to demonstrate writing proficiency, including correct grammar, spelling and documentation in MLA format.
This course requires an electronic submission (via Moodle) of an assignment stripped of your personal information to be used for educational research and assessment of the university’s writing program. Your paper will be stored in a database. A random selection of papers will be assessed by a group of faculty and staff using a rubric developed from the following Writing Learning Outcomes.

- Compose written documents that are appropriate for a given audience or purpose
- Formulate and express opinions and ideas in writing
- Use writing to learn and synthesize new concepts
- Revise written work based on constructive feedback
- Find, evaluate, and use information effectively
- Begin to use discipline-specific writing conventions (largely style conventions like APA or MLA)
- Demonstrate appropriate English language usage

This assessment in no way affects either your course grade or your progression at the university.

GRADED WORK POINT TOTALS

Essay One: Enlightenment text(s) ........................................ 200
Mid-term exam ............................................................. 200
Essay Two: Romantic text(s) ............................................ 300
Final exam ................................................................. 200
Group work / Participation .............................................. 100

TOTAL: 1000

WEEKLY SCHEDULE (Subject to changes);
All readings in Norton Anthologies, unless they are novels

M = readings on Moodle

WEEK ONE
Tues. 9/1  Course introduction
Thurs. 9/3  Milton, Paradise Lost Book 1 (lines 1-330)

WEEK TWO
Tues. 9/8  Paradise Lost, Book 4 (lines 1-504)
Thurs. 9/10  Paradise Lost, Book 5 (lines 1-208); Book 8 (lines 1-202)

WEEK THREE
Tues. 9/15  Rochester (John Wilmont), “A Satire against Reason and Mankind” (NA Vol. C); Hobbes, from Leviathan Chapter XIII: “Of the Natural Condition of Mankind…”: (Oregon State University site online)
Tues. 9/17  Rochester, “The Imperfect Enjoyment”; The Disabled Debauchee; Behn, “The Disappointment”

WEEK FOUR
Tues. 9/22  Lecture on the Enlightenment; Locke, from An Essay Concerning Human Understanding; from Two Treatises of Government
Thurs. 9/24  Pope, An Essay on Man: Epistles 1 and 2

WEEK FIVE
Tues. 9/29  Swift, “A Modest Proposal”
Thurs. 10/1  Swift, “The Lady’s Dressing Room”; Montagu, “The Reasons That Induced Dr. Swift to Write a Poem Called the Lady’s Dressing Room”
ESSAY ONE DUE (first draft)

WEEK SIX
Tues. 10/6  Pope, “Eloisa to Abelard”; Woodman, “Augustanism and Pre-Romanticism” (M)

WEEK SEVEN
Tues. 10/13  Review, midterm exam preparation
Thurs. 10/15  Midterm Exam

WEEK EIGHT
Tues. 10/20  Wordsworth, “Preface” to Lyrical Ballads (1802)
Thurs. 10/22  Wordsworth, “Nutting”; “Ode: Intimations of Immortality.” ESSAY ONE DUE (final draft: you must turn in first draft with feedback and final draft; all revisions must be highlighted)

WEEK NINE
Tues. 10/27  Coleridge, “Kubla Khan”
Thurs. 10/29  Coleridge, Christabel

WEEK TEN
Tues. 11/3  Blake, “The Tyger” (Songs of Experience) and “The Lamb” (Songs of Innocence); “The Chimney Sweeper” (S of I and E)
Thurs. 11/5  Blake, “The Little Black Boy”; Equiano, from the Interesting Narrative (Norton Anthology); Abolitionism and the Slave Trade (NA intro to this section)

WEEK ELEVEN
Tues. 11/10  Wollstonecraft, from A Vindication of the Rights of Woman; Barbauld, “The Rights of Woman”
Thurs. 11/12  Lecture on the sublime; Barbauld, “A Summer Evening’s Meditation”

WEEK TWELVE
Tues. 11/17  Wordsworth, “Lines Composed a Few Miles above Tintern Abbey”
Thurs. 11/19  P. B. Shelley, “Mont Blanc”; from A Defence of Poetry. ESSAY TWO DUE (first draft)

WEEK THIRTEEN
Tues. 11/24  Keats, “Ode on a Grecian Urn”; “Ode to a Nightingale”; “Ode to the West Wind”
Thurs. 11/26  Thanksgiving Holiday (no class)

WEEK FOURTEEN
Tues. 12/1  Shelley, Frankenstein, Vol. I; Favret, “A Woman Writes the Fiction of Science: The Body in Frankenstein” (M)
Thurs. 12/3  Shelley, Frankenstein, Vol. II; Mellor, “Possessing Nature: the Female in Frankenstein” in Norton Critical Edition. ESSAY TWO DUE (final draft – must turn in first draft with feedback and final draft; all revisions must be highlighted)
WEEK FIFTEEN
Thurs. 12/10  Review for final exam

WEEK SIXTEEN:
FINAL EXAM