

# English 4354: Romantic Poetry

Carroll Science 204

MWF 9:05-9:55 a.m.

Spring 2013

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*(not online on weekends or after 5pm weekdays)*

**Our Journey:** This course is an excursion into some of the greatest poems composed by British authors between the 1780s and 1830s, the half-century or so called Romantic. In this experimental writing, we encounter brilliant and spiritually earnest minds critically reflecting on the rise of our modern world and the role of poetry in it. Our journey through this poetry will contain three major units about its sources of inspiration: **(1) *The Bible, Revolution, and Romantic Prophecy***: we will examine how Romantic poets and their contemporaries reacted to the American and French Revolutions with spiritual hope and terror, how this led them to read the Bible with new eyes, and how some, as a result, came to believe they were modern prophets; **(2) *Nature, the City, and the Human Mind***: we will see how Romantic poets regarded another major change in their era, the destruction of rural life and crowding of people into cities, and how they felt this changed not only nature, but also human nature—the ways we think, feel, and live together; **(3) *Alternative Redemptions***: we will evaluate the troubled attempts of late Romantic poets to find redemption through human imagination and aspiration, even as they came to doubt Christian salvation. We will focus primarily on works by Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats, although we will give some attention to less familiar figures, such as Charlotte Smith.

**Our Goal:** Our mission is not only to immerse ourselves in the beautiful complexity and historical situation of Romantic poetry, but also to learn how this literature can still speak to us in our present situations. In my experience, I only learn something of worth, about poetry or anything else, if I start asking my *own* questions about it; and I don't truly have a motive to ask those questions until I've struggled to *bring home* what I study by relating it to my interests, other things I've read or learned, my life experiences, and the world around me. So, in addition to contributing to active discussions, in this class you will complete a number of interrelated reflection pieces and papers designed to help you ask your own questions about the poetry we read, and to build confidence in connecting it to your life and world.

## Required Texts

\*Wordsworth, William and Samuel Taylor Coleridge. *Lyrical Ballads 1798 and 1800*. Ed. Michael Gamer and Dahlia Porter. Peterborough, Ontario: 2008.

\*Wu, Duncan. *Romanticism: An Anthology*. 3<sup>rd</sup> ed. Oxford: Blackwell, 2006.

**\*To save you money, I have photocopied readings from many other sources. I will hand out these photocopied assignments in the class before each is due.**

## Course Requirements

Assignment	Due Date/Explanation	Points
“Bring It Home” Reflections	<p><b>See Reading Calendar for Due Dates (Guidelines on Blackboard)</b></p> <p>Most of us connect “homework” with a <i>terrible</i> idea: when study leaves the classroom it is an invasion of our “home,” “work” we’re forced to do to find answers for a teacher. By contrast, this assignment is designed to help you “bring home” the Romantics by learning to ask and pursue <i>your</i> questions.</p> <p><b>Five times</b> this semester, you will type a short reflection (<b>600-800 words, or around 2 double-spaced pages</b>) on a question of your own about texts or ideas that we have discussed. Ideally, these responses will help keep your mind and life connected to what we read, and provide a rich store of ideas from which to draw for your formal essays.</p> <p>See the <b>Guidelines on Blackboard</b> for detailed instructions. See also the <b>“Reflections to Essays”</b> sheet, on Blackboard, for suggestions about how to use your reflections to prepare for your essays.</p>	<p>300 points</p> <p>30% of Grade</p> <p>(Each response worth 60 pts.)</p>
First Paper	<p><b>Monday, March 4 (See Essay Guidelines on Blackboard)</b></p> <p>For this <b>6-8 page essay</b>, you will write about a text(s) in <b>Unit 1-2</b> that we will have read by the time the essay is due. Please discuss your ideas with me well before the deadline. You need to consult at least <b>two</b> secondary sources, so you must include a “Works Cited” page (MLA format).</p>	<p>170 points</p> <p>17% of Grade</p>
Final Paper	<p><b>Friday, May 3 (See Essay Guidelines on Blackboard)</b></p> <p>In this <b>8-10 page essay</b> you may focus on any texts by authors we study this semester, and you can revisit texts and topics you discussed in the first essay. You need to consult at least <b>three</b> secondary sources and include a “Works Cited” page (<b>See Guidelines</b>).</p>	<p>190 points</p> <p>19% of Grade</p>
Midterm	<p><b>Monday, March 18</b></p> <p>This exam will cover <b>Units 1-2</b> and will consist of in-class essays. Prior to the exam, you will receive a study sheet with <b>five</b> questions, <b>three</b> of which will appear on the test. On the exam, you will select <b>two</b> of these questions and write organized, detailed essays in response. You should prepare for all five questions.</p>	<p>140 points</p> <p>14% of Grade</p>
Final Exam	<p><b>Saturday, May 11, 9-11 a.m.</b></p> <p>This exam will again consist of in-class essays and will be comprehensive (emphasizing <b>Units 2-3</b>). You will receive a study sheet with <b>seven</b> questions, <b>five</b> of which will appear on the test. On the exam, you will select and respond cogently to <b>three</b> questions. You should prepare to answer all seven questions.</p>	<p>150 points</p> <p>15% of Grade</p>
Participation	<p>You should be prepared to discuss the reading for each class. We will do some in-class group exercises, and I will expect you to contribute. I will occasionally give you short questions to consider or answer between classes: you should come to class ready to share your answers.</p>	<p>50 points</p> <p>5% of Grade</p>
Total Points		<b>1,000 points</b>
Grade Ranges	<p><b>900-1,000: A</b>                      <b>800-869: B</b>                      <b>700-769: C</b></p> <p><b>870-899: B+</b>                      <b>770-799: C+</b>                      <b>600-699: D</b></p>	<b>0-600: F</b>

**Note:** You are responsible for keeping track of your own performance. I will not discuss your grade with you in the final two weeks of the semester.

## Policies

### Availability:

- Office Hours (MW 1:30-4:30 pm, Carroll Science 404)
- By appointment ([Joshua\\_King@baylor.edu](mailto:Joshua_King@baylor.edu): please remember that I am not online after 5pm or on weekends.)
- You will be most likely to see me if you drop by during my posted hours.

### Attendance:

- **I generally follow the College of Arts & Sciences Policy (as of May 6, 2011):** “To earn course credit in the College of Arts and Sciences, a student must attend at least 75% of all scheduled class meetings. Any student who does not meet this minimal standard will automatically receive a grade of ‘F’ in the course.”
- Each absence after your first **three** lowers your final grade **by 25 pts.** ( $\frac{1}{4}$  of a letter grade).
- I will not lower your grade for absences for university-related events (e.g. sports matches, debates), ill health, or family tragedies. You must provide evidence—note from coach, doctor, parent, etc.—demonstrating that your absence was necessary; when possible, give me advance notice. Classes missed for family or social events (weddings, vacations, etc.) are not excused.

### Late Assignments and Make-Up Exams:

- **A late assignment will lose the equivalent of half a letter grade for each day it is overdue.** After four days, the grade will be “F.”
- Only true emergencies or severe illnesses will allow you to make up exams or turn in an assignment late, and you must inform me of your situation **as soon as possible**. If you take a late exam for any other reason, you can only receive up to 80% of your actual score (e.g., if you score 100 pts., I give you 80).

### Dishonorable Conduct:

- I expect your assignments to reflect your critical and imaginative labor: plagiarism or cheating will earn you a **failing grade** in this course. I will report you to the Honor Council.
- Such breaches of confidence could result in your expulsion from Baylor.

### Academic Challenges and Resources:

- If you have a disability that could affect your test-taking and completion of assignments, you are responsible for giving me a form from the Office of Access and Learning Accommodation (OALA: <http://www.baylor.edu/oala>).
- OALA is part of the Paul L. Foster Success Center, which is in the Sid Richardson Building near Moody Library (<http://www.baylor.edu/successcenter>).

# Reading Calendar

## Unit 1: *THE BIBLE, REVOLUTION, AND ROMANTIC PROPHECY*

Note: *Romanticism: An Anthology* (3<sup>rd</sup> ed.) provides a head-note for each author discussing his or her life, works, influences, and relationships to other authors. I do not include these head-notes in the reading calendar, but I assume you will read them. Readings with “Photocopy” next to them will be handed out in the class before they will be discussed.

### Part 1: *Revolution, the Bible, and British Prophets*

**Week 1.** Mon. Jan. 14: Introductions; William Blake, “And did those feet in ancient time”

Wed. Jan. 16

Introduction to *Romanticism: An Anthology*, 3<sup>rd</sup> ed., xxx-xlii (hereafter cited as Wu); Richard Price, from *A discourse on the Love of our Country* (1789), pp. 4-6 in Wu; Edmund Burke, from *Reflections on the Revolution in France* (1790), pp. 10-16 in Wu; Joseph Priestley, from *The Present State of Europe Compared with Ancient Prophecies; A Sermon* (1794), pp. 122-124 [**Photocopied**].

Fri. Jan. 18

Christopher Rowland, *Blake and the Bible* (2010), 122-127; Richard Brothers, from *A Revealed Knowledge of the Prophecies and Times* (1794), pp. 124-126; Joanna Southcott, from *The Strange Effects of Faith; with Remarkable Prophecies* (pub. 1801-2), pp. 132-135; Thomas Paine, *The Age of Reason* (1794-5), pp. 127-129; William Blake, “On Watson’s *An Apology for the Bible* [1797]” (1798), pp. 455-60 in *Norton Critical Blake* **All Readings for Today Photocopied**

### Part 2: *William Blake (1757-1827), Romantic Poet-Prophet*

**Week 2.** Mon. Jan. 21: **Martin Luther King, Jr. Day (University Holiday)**

Wed. Jan. 23

Christopher Rowland, *Blake and the Bible* (2010), 127-133 [**Photocopied**]; John Locke, “Enthusiasm” from *An Essay Concerning Human Understanding* (1690, essay added 1700) [**Photocopied**]; William Blake, *All Religions are One* (1788), *There is No Natural Religion* (1788), pp. 174-175 in Wu.

Fri. Jan. 25

James Engell, *The Committed Word* (University Park, PA: Penn State UP, 1999), pp. 119-133 [**Photocopied**]; Hugh Blair, “The Poetry of the Hebrews,” *Lectures on Rhetoric and Belles Lettres* (1783), pp. 165-189 [**Photocopied**]; King James Version ([BibleGateway.com](http://BibleGateway.com) in “External Links” folder on Blackboard); Isaiah 14; Blake, “Preface to *Milton*” (1804), p. 147 in *Norton Critical Blake* [**Photocopied**]; Blake, “A Song of Liberty,” pp. 216-217 in Wu.

**Week 3.** Mon. Jan. 28

King James Version ([BibleGateway](#) in “External Links”): Isaiah 1; Blake, *The Marriage of Heaven and Hell* (1790), pp. 206-217 in Wu.

Wed. Jan. 30

Blake, *The Marriage of Heaven and Hell* (1790) Day 2, pp. 206-217

**Reflection 1 Due**  
**all entries in Wu**

Fri. Feb. 1

Blake, *Songs of Innocence* (1789) and *of Experience* (1794): from *Innocence*: “Introduction,” “The Lamb,” “The Chimney Sweeper,” pp. 179-183; from *Experience*: “Introduction & Earth’s Answer,” “The Chimney Sweeper,” “The Tyger,” pp. 191-198.

**all entries in Wu**

**Week 4.** Mon. Feb. 4

Blake, *Songs of Innocence* (1789) and *of Experience* (1794): from *Innocence*: “The Divine Image,” “Holy Thursday,” pp. 185-186; from *Experience*: “Holy Thursday,” pp. 192-193, “The Human Abstract,” pp. 201-202.

**all entries in Wu**

Wed. Feb. 6

King James Version ([BibleGateway](#) in “External Links”): Revelation 13 & 18; Blake, *Songs of Innocence* (1789) and *of Experience* (1794): from *Innocence*: “Little Black Boy,” pp. 181-182; from *Experience*: “London,” pp. 199-201 [in Wu](#); other poems/images of your choice from this collection.

Fri. Feb. 8

Blake, *America: A Prophecy* (1793), pp. 83-95 in *Norton Critical Blake* [**Photocopied Source**].  
**Note:** Please read the introduction to the poem provided with this copy. You would also benefit from rereading “The Song of Liberty” at the end of [Marriage of Heaven and Hell](#).

**Week 5.** Mon. Feb. 11

Blake, *The First Book of Urizen* (1794), pp. 223-240 [in Wu](#); Introduction to Urizen, pp. 112-113 in *Norton Critical Blake* [**Photocopied**].

Wed. Feb. 13

Blake, *The First Book of Urizen* (1794) Day 2, pp. 223-240 [in Wu](#); Blake’s Annotation to “On Thorton’s *The Lord’s Prayer, Newly Translated* (1827),” pp. 468-469 in *Norton Critical Blake* [**Photocopied**].

**Reflection 2 Due**

## Unit 2: NATURE, THE CITY, AND THE HUMAN MIND

### Part 1: Contra Urbanity: The Search for Nature and Human Nature

Fri. Feb. 15

Charlotte Smith, *Elegiac Sonnets* (1786): II-III, VII-VIII, XXXI-XXXII; William Wordsworth (1770-1850): “Lines left upon a seat in a Yew-Tree . . .” (1798), pp. 352-3; “Lines written at a small distance from my house . . .” (1798), pp. 366-367; “Lines Written in Early Spring” (1798), pp. 374-5. **all entries in Wu**

**Week 6.** Mon. Feb. 18

William Wordsworth, *Lyrical Ballads*, ed. Michael Gamer and Dahlia Porter: *Preface to Lyrical Ballads* (1800), pp. 171-187; “The Mad Mother” (1798), pp. 114-117; “Poor Susan” (1800), p. 330-1; Robert Southey, “The Mad Woman” (1799), pp. 530-532.

Wed. Feb. 20

William Wordsworth, *Lyrical Ballads (Gamer and Porter)*: “Simon Lee, the Old Huntsman” (1798), pp. 95-97; “The Thorn” (1798), 103-113; “Old Man Travelling; Animal Tranquility and Decay, a Sketch” (1798), p. 137; “Note to the Thorn” (1800), pp. 287-288.

### Part 2: Wordsworth and Coleridge: Dialogues and Departures

Fri. Feb. 22

Samuel Taylor Coleridge (1772-1834): “Of the Fragment of ‘Kubla Khan’” (1797-1816) (preface and both versions of the poem), pp. 619-623; from *Biographia Literaria* (1817), pp. 691-694. **Reflection 3 Due**  
**all entries in Wu**

**Week 7.** Mon. Feb. 25

Coleridge, *The Rime of the Ancient Mariner* (1797: headliner poem in 1798 *Lyrical Ballads*; we’re reading the 1817 version), pp. 694-711; Wordsworth, “Note on Coleridge’s ‘The Rime of the Ancient Mariner’” (1800), p. 509.

**all entries in Wu**

Wed. Feb. 27

William Wordsworth, *Lyrical Ballads (Gamer and Porter)*: “The Idiot Boy” (1798), pp. 118-132; John Locke, *Essay Concerning Human Understanding* (1700): Passages discussing “Changelings” [i.e., “idiots,” or the mentally retarded], IV.4.13-16, pp. 569-573 [**Photocopied**]; “Letter from John Wilson . . . to William Wordsworth” (1802), pp. 388-395 [**Photocopied**].

Fri. Mar. 1

Samuel Taylor Coleridge, “Eolian Harp” (1796; concentrate on 1834 version), pp. 600-5; “The Nightingale; A Conversational Poem” (1798), pp. 353-356; “Frost at Midnight” (1798; concentrate on 1834 version), pp. 624-629. **all entries in Wu**

**Week 8.** Mon. Mar. 4

**Essay 1 Due**

Wordsworth, "Tintern Abbey" (1798), pp. 407-411; "Dorothy Wordsworth, "Thoughts on my Sickbed" (1831), pp. 590-1. **all entries in Wu**

Wed. Mar. 6

Wordsworth, *Lyrical Ballads (Gamer and Porter)*: "The Last of the Flock" (1798), pp. 111-113; "Michael" (1800), pp. 386-398.

Fri. Mar. 8

Coleridge, "A Letter to Sara Hutchinson" (1802), "Dejection: An Ode" (1802), pp. 663-677; Wordsworth, "The Rainbow" (1802), p. 528; "Ode. Intimations of Immortality from Recollections of Early Childhood" (1802-1804), pp. 538-542; Wordsworth, "On the 'Ode'" (dictated 1843), p. 582. **all entries in Wu**

**SPRING BREAK (Sat. Mar. 9-Sun. Mar. 17)**

**Week 9.** Mon. Mar. 18

**Midterm Exam**

**Part 3. The Poet's Vocation: Mediating Natural Redemption**

Wed. Mar. 20:

Wordsworth, *Home at Grasmere* (1799-1800) [**Photocopied**]; "Prospectus to *The Recluse*" (rev. in 1814 from the end of *Home at Grasmere* to announce WW's intended philosophic epic, *The Recluse*) [**Photocopied**]; Dorothy Wordsworth, "A Cottage in Grasmere Vale" (1805), "After-recollection of the same cottage," "A Sketch" (by 1826), pp. 588-590 in Wu; Blake, "On Wordsworth" (1814-1815) pp. 467-468 in *Norton Blake* [**Photocopied**].

Fri. Mar. 22

Wordsworth, *The Prelude* (1805), Book I [**Photocopied**]; Book IV.246-345 [**Photocopied**].

**Week 10.** Mon. Mar. 25

Wordsworth, *The Prelude* (1805), Book VI [**Photocopied**].

Wed. Mar. 27

Wordsworth, *The Prelude* (1805), Book VII [**Photocopied**]; Wordsworth, "Composed upon Westminster Bridge" (1802), pp. 534-5; [St. Paul's] (1808), p. 574; Charles Lamb, Letter to Wordsworth (30 Jan. 1801), pp. 741-742, in Wu.

**EASTER HOLIDAYS (Fri. Mar. 29-Mon. Apr. 1)**

**Week 11.** Wed. Apr. 3

**Reflection 4 Due**

Wordsworth, *The Prelude* (1805), Book XIII [**Photocopied**]; *from* The Thirteen-Book Prelude Book IX (1805), pp. 559-563; *from* The Thirteen-Book Prelude Book X (1805), pp. 564-5 in Wu.

### Unit 3: *THE SECOND GENERATION: ALTERNATIVE REDEMPTIONS*

Unless noted otherwise, all readings for this unit are in Wu.

Fri. Apr. 5

Percy Bysshe Shelley (1792-1822): “To Wordsworth” (1815), p. 1052; “Journal-Letter,” and “Mont Blanc,” pp. 1073-1079; Coleridge, “Chamouny; the Hour Before Sunrise. A Hymn” (1802), pp. 677-9.

**Week 12.** Mon. Apr. 8

Shelley, “Ozymandias” (1817), pp. 1079-1080; *The Mask of Anarchy* (1819), pp. 1164-1175; “England in 1819” (1819), pp. 1180-1181.

Wed. Apr. 10

Shelley, “Ode to the West Wind” (1819), pp. 1175-1177; *A Defence of Poetry* (1821), pp. 1184-1201.

Fri. Apr. 12

Shelley, *Prometheus Unbound* (1819), Preface and Act I, pp. 1091- 1118; Introduction to poem from *Shelley’s Poetry and Prose* (2002), pp. 202-204 [**Photocopied**]; basic summary of Aeschylus’ *Prometheus Bound* ([http://en.wikipedia.org/wiki/Prometheus\\_Bound](http://en.wikipedia.org/wiki/Prometheus_Bound)).

**Week 13.** Mon. Apr. 15

Shelley, *Prometheus Unbound* (1819), Act II, pp. 1118-1136.

Wed. Apr. 17

Shelley, *Prometheus Unbound* (1819), Acts III-IV, pp. 1136-1164.

Fri. Apr. 19

**Reflection 5 Due**

[George Gordon] Lord Byron (1788-1824): Dedication to *Don Juan* (1819) Stanzas 1-9, pp. 932-5; “Prometheus” (1816), 887-8; *Manfred* (1816), Acts I-II, 896-920.

**Week 14.** Mon. Apr. 22

[George Gordon] Lord Byron, *Manfred* (1816), Act III, 921-932.

Wed. Apr. 24

John Keats (1795-1821): “On First Looking into Chapman’s Homer” (1816), pp. 1342-3; Letter from John Keats to George and Tom Keats (1817), “On Sitting Down to Read King Lear Once Again” (1818), Letters from John Keats to John H Reynolds (1818), pp. 1350-1354.

Fri. Apr. 26

John Keats, Letter from John Keats to Richard Woodhouse (1818), pp. 1375-6; Journal-Letter from John Keats to George and Georgiana Keats (1819), “La Belle Dame Sans Merci” (1819), “Ode to Psyche” (1819), pp. 1388-1394.



**Week 15.** Mon. Apr. 29

Keats, "Ode to a Nightingale" (1819), "Ode on a Grecian Urn" (1819), pp. 1395-1399.

Wed. May 1

Keats, "Ode on Melancholy" (1819), pp. 1400-1; John Keats, "To Autumn" (1819), pp. 1419-1420.

Fri. May 3: **Essay 2 Due. LAST DAY OF CLASS**

**Saturday, May 11: Final Exam, 9:00-11:00 a.m.**