

English 330

The Romantic Age

Autumn 2021
MW 2:30-4:20
Loew 102

Office Hours M/W
4:30-5:30



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Padelford B435

[image description: Robin Williams says in the movie *The Dead Poets Society* “Poetry, beauty, romance, love—these are what we stay alive for.”]

Description

Despite what Robin Williams says above, the Romantic Era (roughly 1770-1830) was not lovey-dovey; it was instead a time of revolution. It is defined by great historical events, such as the French, American, and Haitian Revolutions and the Napoleonic Wars, as well as vast ideological shifts in conceptions of nation, gender, class, and race. In response to the tumult of their age, the Romantics developed the concept of nature as a place of solitude, reflection, and peace away from the hubbub of city life, as well as core tenets of freedom and individualism that forged the path for the abolition of slavery, women’s rights, child labor laws, and greater fluidity between social class.

While the Romantic Era is usually defined by its poetry, we will closely read and interpret a wide range of texts: two novels, many essays, biographies, and other non-fiction, and yes—a lot of poetry. We will explore a few central themes: the relationship between public and private (and thus between society/the collective and the individual), the relationship between people and nature, the importance of the imagination, and the importance of the printed republic of letters / community between writers in shaping the age.

Please remember this is meant to be an introduction to the age; I cannot cover it all. I would be thrilled to discuss any aspect of the age/authors we study in further detail during office hours and/or to direct you toward further reading/resources. A final note: I find immense joy in this period’s writings. I will consider my job done well if you also find joy, growth, learning, and community in this course.

Learning Outcomes (from the English Department)

1. Students are able to contextualize and analyze the materials or topics covered, historically, politically, culturally. (Analytical; Writing; Disciplinary)
2. Students are able to perform competent close readings of course texts and similar texts. (Analytical; Disciplinary; Writing)

3. Students improve their writing skills generally, and with regard to writing about literature and culture. (Analytical; Disciplinary; Writing)

This course fulfills the University's VLPA (visual, literary, and performing arts) requirement.

Course Objectives:

1. To gain a deeper insight into and appreciation (and joy!) for English literary and cultural expression of the Romantic age, including fiction, poetry, and non-fiction.
2. To understand some of the politics and technologies that facilitated literary production during the Romantic period.
3. To enhance analytical, interpretative, and argumentative skills for discussing and writing about the Romantic age for audiences outside the classroom/academia
4. To connect the tenets of Romanticism to your own life and growth as a human being

Course Texts:

- Jane Austen, *Persuasion* (Oxford World's Classics, 2008)
- Mary Shelley, *The Last Man* (Oxford World's Classics, 2008)
- The Broadview Anthology of British Literature Volume 4: The Age of Romanticism – Third Edition (2018)

WRITING ASSIGNMENTS:

Persuasion Paper: A short paper analyzing Austen in connection to at least three other writers. **Due Week 4.**

Poetic Imagery Paper: A short paper in which you will identify a theme, symbol or idea (e.g., an emotion, a repeating word, a vivid image or metaphor) deployed in at least three poems from the syllabus, and to analyze the poems in order to make an argument about how the characteristic affects your understanding of the poems. **Due Week 7.**

Listicle / Screenplay: A creative project in which you need to show your understanding of multiple authors' works, themes, and major ideas. Preparation for your final project, ideally. **Due Week 9.**

Final Project

You have the choice to pick the modality and topic of your final project. I will go over the requirements in detail. The final project requires in-depth self-reflection on your growth and how the work demonstrates the course goals. You are allowed and encouraged to build on the work in your three earlier assignments to complete this final project.

- Romanticism Podcast Episode
- Reading of a Theme (public-facing, variety of genres allowed)
- Essay for Undergraduate Journal Publication / Writing Sample for Grad School

PERSONAL ENGAGEMENT ACTIVITIES

There are no due dates for these papers; they need to be in by the end of classes though if you choose to do them.

Special Collections Paper: Visit UW Special Collections and consult at least three printed texts from the Romantic Era. Please list them, along with the date you visited and the name of the person who was working the desk, then write a minimum of 300 words summarizing what you gathered from the experience of consulting physical objects from the time.

Romanticism in the World Review: Find something out in the world that has to do with Romanticism—a movie, an art exhibit, an opera, a talk at UW, etc. and write a review (a minimum of 300 words) of it for the Romantic Circles blog.

Go Out into Nature: There are a myriad of beautiful natural areas around Seattle that would make the Romantics jump for joy (including hikes that have giant signs displaying William Wordsworth quotes—Wallace Falls!). Grab a classmate or a roommate and go hike/stroll along the shore, but bring at least one nature poem with you! Tell me how the experience of reading in nature (and being in nature!) affected you in a minimum of 300 words.

GRADING

Your grade will be broken down as follows:

Participation Grading Contract: 75%

Final Project and Reflection: 25%

Participation: 75%

Participation will be graded via a grading contract, where you will choose the participation grade you want and track your progress toward achieving it. Below are the contractual obligations for each grade. All work must be completed no later than Friday, December 10 to count for participation.

4.0 Grade:

- Completes all written assignments by the due date
- Completes all personal engagement assignments
- Completes all in-class work/reflections satisfactorily
- Communicates clearly if class must be missed, and requests and completes make-up work

3.8 Grade:

- Completes all written assignments by the due date
- Completes 2 personal engagement assignments
- Completes all in-class work/reflections satisfactorily
- Communicates clearly if class must be missed, and requests and completes make-up work

3.6 Grade:

- Completes all written assignments by the due date
- Completes 1 personal engagement assignment
- Completes all in-class work/reflections satisfactorily
- Communicates clearly if class must be missed, and requests and completes make-up work

3.4 Grade:

- Completes all written assignments by the due date.
- Completes no personal engagement assignments
- Completes all in-class work/reflections satisfactorily
- Communicates clearly if class must be missed, and requests and completes make-up work

3.2 Grade:

- Completes all written assignments by the due date.
- Completes no personal engagement assignments
- Completes most in-class work/reflections satisfactorily
- Communicates clearly if class must be missed, and requests and completes make-up work

3.0 Grade:

- Completes all written assignments by the due date OR has one late + a personal engagement assignment
- Completes no optional assignments
- Completes most in-class work/reflections satisfactorily
- Communicates if class must be missed

2.8 Grade:

- Completes 2/3 written assignments by the due date.
- Completes no personal engagement assignments
- Completes some in-class work/reflections satisfactorily
- Sometimes communicates if class must be missed

2.5 Grade:

- Completes 1/3 written assignments by the due date.
- Completes no personal engagement assignments
- Completes some in-class work/reflections satisfactorily
- Sometimes communicates if class must be missed

2.3 Grade:

- Completes no written assignments by the due date.
- Completes no personal engagement assignments
- Completes some in-class work/reflections satisfactorily
- Sometimes communicates if class must be missed

2.0 Grade:

- Does not turn one written assignment in
- Completes some in-class work/reflections satisfactorily
- Does not communicate if class is missed

1.5 Grade:

- Does not turn two written assignments in
- Completes little in-class work/reflections satisfactorily
- Does not communicate if class is missed

1.0 Grade:

- Does not turn any written assignments in
- Completes little to no in-class work/reflections satisfactorily
- Does not communicate if class is missed

Classroom Etiquette: We will be spending a lot of time together in our classroom and engaging each other in thoughtful discussion. With that in mind, we need to be mindful of how we behave and treat each other.

No cell phones

No laptops unless specified

Come prepared with course texts read and annotated, **and be ready to discuss them.**

Be open-minded and respectful of each other's ideas, beliefs, and questions.

Support:

The English Studies Librarian is Elliott Stevens (res22@uw.edu).

UNIVERSITY POLICIES AND RESOURCES

Academic Integrity Clause: Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Concerns: If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai, (206) 543-2190 or crai@uw.edu or Associate Director of Writing Programs, Michelle Liu, msmliu@uw.edu. If, after speaking with the Director of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair, Anis Bawarshi; bawarshi@uw.edu, (206) 543-2690.

Accommodations: If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at <http://www.washington.edu/students/drs/>.

Religious Accommodation Clause

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Faculty Syllabus Guidelines and Resources. Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form available at <https://registrar.washington.edu/students/religious-accommodations-request/>.

Writing Resources: I encourage you to take advantage of the following writing resources available to you at no charge.

- The **Odegaard Writing and Research Center (OWRC)** offers free, one-to-one, 45-minute tutoring sessions for undergraduate, graduate, and professional writers in all fields at the UW. We will work with writers on any writing or research project, as well as personal projects such as applications or personal statements. Our tutors and librarians collaborate with writers at any stage of the writing and research process, from brainstorming and identifying sources to drafting and making final revisions. For more information or to schedule an appointment, please see our website (<https://depts.washington.edu/owrc>), or come visit us in person on the first floor of Odegaard Undergraduate Library.
- The **CLUE Writing Center** offers free one-on-one tutoring and workshops, and is open from 7 p.m. to 11 p.m., Sunday to Thursday in Mary Gates Hall, throughout the regular school year (Fall, Winter, and Spring quarters). It's first come, first served — so arrive early and be prepared to wait if necessary! CLUE also offers tutoring on a range of other subjects, including math, science, and so on. Read more here: <https://webster.uaa.washington.edu/asp/website/get-help/clue/writing-cen...>

Campus Safety: Call SafeCampus at 206-685-7233 anytime – no matter where you work or study – to anonymously discuss safety and well-being concerns for yourself or others. SafeCampus’s team of caring professionals will provide individualized support, while discussing short- and long-term solutions and connecting you with additional resources when requested.

- Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert.

For more information visit the SafeCampus website at www.washington.edu/safecampus.

Counseling Center: UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: <https://www.washington.edu/counseling/>

Health and Wellness: Health & Wellness provides support, advocacy, consultation, and education to the University of Washington campus community. Services are free for UW students, faculty, and staff. You can work with advocates on your behalf or on behalf of someone you know. Programs include Alcohol & Drug Consultation and Education, Suicide Intervention, Sexual Assault, Relationship Violence, Stalking and Harassment Advocacy, and Student Care Program. For more information: <http://depts.washington.edu/livewell/>

Career Center: UW Career Center offers career counseling and planning, workshops and career fairs, a listing of part-time jobs on and off campus, and much more: <http://careers.washington.edu/students>

Q Center: The University of Washington Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>.

FIUTS: Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. "FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community!" FIUTS also offers a free international lunch on the last Wednesday of every month beginning with a lunch on September 28 from 11:30-1:30 in the Kane Hall Walker-Ames room. Consult FIUTS' web site for a detailed calendar of events and links to many resources <http://www.fiuts.washington.edu>.

Any Hungry Husky: The Any Hungry Husky program helps mitigate the social and academic effects of campus food insecurity. By providing students, staff, and faculty with access to shelf-stable, non-perishable goods and community resources at no cost, this initiative aims to lessen the financial burden of purchasing food and supplement nutritional needs. This resource is for everyone in the UW community. Learn more here: <http://www.washington.edu/anyhungryhusky/>

COVID-19: Students are required to follow the University's COVID-19 Face Covering Policy at all times when on-site at the University, including any posted requirements in specific buildings or spaces. If a student refuses to comply with the policy, the student can be sent home (to an on or off-campus residence). Student Conduct offices are available for consultations on potential violations of student conduct if needed. University personnel who have concerns that a student or group of students are not complying with this policy should speak with their supervisor, a representative of the academic unit, or report it to the [Environmental Health & Safety Department](#).

All UW community members are required to notify EH&S immediately after:

- Receiving a positive test for COVID-19
- Being told by your doctor that they suspect you have COVID-19
- Learning that you have been in close contact with someone who tested positive for COVID-19

You can notify the COVID-19 Response and Prevention Team by emailing covidehc@uw.edu or calling 206-616-3344.

I will not be offering class remotely for individual students; if you must miss class, please email me as soon as you know and request the work for that day's class. We may, however, need to pivot onto Zoom as an entire course; whether because I need to quarantine or due to university/government mandates.

CALENDAR

subject to change like winds on an Aeolian harp

WEEK 1: INTRO TO ROMANTICISM

WEDNESDAY

The "Greatest Hits" of Romanticism?

- William Wordsworth, "I Wandered Lonely as a Cloud"
- Samuel Taylor Coleridge, "Kubla Khan"
- George Gordon Lord Byron, "She Walks in Beauty"
- Percy Bysshe Shelley, "Ode to the West Wind"
- John Keats, "Ode on a Grecian Urn"

WEEK 2: REVOLUTION AND RESPONSE

MONDAY

Broadview Anthology (hereafter BA):

- Introduction to the Age of Romanticism

JAMES MACPHERSON

- Biography (expected from here on for each author) (1-2)
- from *Fragments of Ancient Poetry* (3-4)

ROBERT BURNS

- Green Grow the Rashes (197)
- The Fornicator (199)
- Fareweel to a' Our Scottish Fame (216)
- Ae Fond Kiss (217)
- A Red, Red Rose (218)

WILLIAM BLAKE

- The Chimney Sweeper (91)
- The Tyger (101)
- London (103)
- The Voice of the Ancient Bard (106)

WEDNESDAY

BA Contexts: The French Revolution

- from Edmund Burke, *Reflections on the Revolution in France* (67-74)
- from Mary Wollstonecraft, *A Vindication of the Rights of Men* (74-76)
- from Thomas Paine, *Rights of Man* (76-80)
- from William Godwin, *An Enquiry Concerning Political Justice* (80-83)

ANNA LAETITIA BARBAULD

- Autumn: A Fragment (31)
- To the Poor (32)
- Washing Day (32)
- Eighteen Hundred and Eleven, A Poem (33-39)
- The Rights of Woman (41)

MARY ROBINSON

- January, 1795 (129)

- from *A Letter to the Women of England* (134-137)

WEEK 3: WOMEN AND EDUCATION

MONDAY

BA Contexts: Women and Society

- from William Blackstone, *Commentaries on the Laws of England* (181)
- from Catharine Macaulay, *Letters on Education* (181-185)
- from Maria Edgeworth and Richard Lovell Edgeworth, *Practical Education* (187)
- from Richard Polwhele, “The Unsexed Females: A Poem, Addressed to the Author of *The Pursuits of Literature*” (191)

JANE AUSTEN

- *Persuasion*, first volume, through chapter 6

WEDNESDAY

- *Persuasion*, first volume, through chapter 12

MARY WOLLSTONECRAFT

- from *A Vindication of the Rights of Woman* (139-156)
- IN CONTEXT Contemporary Reviews of *A Vindication of the Rights of Woman* (156-158)
- from *Maria; or The Wrongs of Woman* (165-175)

WEEK 4: THE GOTHIC AND SUPERNATURAL

MONDAY

BA Contexts: Gothic Literature, 1764–1830 (246-250)

- from Horace Walpole, *The Castle of Otranto* (250-253)
- from Ann Radcliffe, *The Mysteries of Udolpho, a Romance* (263-266)
- from Matthew Gregory Lewis, *The Monk: A Romance* (266-269)
- from Ann Radcliffe, “On the Supernatural in Poetry” (284)

JANE AUSTEN

- *Persuasion*, second volume, through chapter 6

SAMUEL TAYLOR COLERIDGE

- *The Rime of the Ancient Mariner. In Seven Parts*
- Kubla Khan, Or, A Vision in a Dream. A Fragment

WEDNESDAY

JANE AUSTEN

- Finish *Persuasion*

SAMUEL TAYLOR COLERIDGE

- The Eolian Harp (558)
- Fears in Solitude (559)
- Frost at Midnight (562)
- This Lime-Tree Bower My Prison (576)
- Dejection: An Ode (586)

PERSUASION PAPER DUE SUNDAY AT MIDNIGHT

WEEK 5: SLAVERY AND REVOLUTION

MONDAY

BA Contexts: Slavery and Its Abolition (730)

- from John Newton, *A Slave Trader's Journal* (731-732)
- from Quobna Ottobah Cugoana, *Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery and Commerce of the Human Species* (732-733)
- from Alexander Falconbridge, *Account of the Slave Trade on the Coast of Africa* (733)
- William Cowper, "Sweet Meat Has Sour Sauce, or, The Slave-Trader in the Dumps" (734)
- from William Wilberforce, "Speech to the House of Commons," 13 May 1789 (735)
- Proponents of Slavery (736-739)
 - from Reverend Robert Boncher Nicholls, *Observations, Occasioned by the Attempts Made in England to Effect the Abolition of the Slave Trade*
 - from Anonymous, *Thoughts on the Slavery of Negroes, as It Affects the British Colonies in the West Indies: Humbly Submitted to the Consideration of Both Houses of Parliament*
 - from Gordon Turnbull, *An Apology of Negro Slavery; or, the West India Planters Vindicated from the Charge of Inhumanity*
- from Mary Wollstonecraft, *A Vindication of the Rights of Men* (745)
- Anna Laetitia Barbauld, "Epistle to William Wilberforce, Esq., on the Rejection of the Bill for Abolishing the Slave Trade" (746)
- William Blake, *Images of Slavery* (747)
- from Samuel Taylor Coleridge, *On the Slave Trade* (748-752)
- Mary Robinson, *Poems on Slavery* (752-755)
 - "The African"
 - "The Negro Girl"

WEDNESDAY

BA Contexts: Slavery and Its Abolition (765-769)

- The Haitian Revolution
 - from Baron de Wimpffen, *A Voyage to Saint Domingo, in the Years 1788, 1789, and 1790*
 - from Letter 12, May 1789
 - from Letter 23, March 1790
 - from "Insurrection at St. Domingo: No. 1: Remarks on the Resolutions of the West-India Merchants and Planters, at the London Tavern, Nov. 3, and 8, 1791," *Star and Evening Advertiser* (18 November 1791)
 - William Wordsworth, "To Toussaint L'Ouverture"
 - from Jean-Jacques Dessalines, "Liberty or Death. Proclamation. Jean Jacques Dessalines, Governor General, to the People of Hayti"

MARY PRINCE

- *The History of Mary Prince, A West Indian Slave, Related by Herself* (703-723)
- IN CONTEXT: Mary Prince and Slavery
 - Mary Prince's Petition Presented to Parliament on 24 June 1829
 - from Thomas Pringle, Supplement to *The History of Mary Prince*
 - from *The Narrative of Ashton Warner*

WEEK 6: NATURE AND THE SELF

MONDAY

CHARLOTTE SMITH

- from *Elegiac Sonnets* (46-49)
 - 1 (“The partial Muse, has from my earliest hours”)
 - 2 Written at the Close of Spring
 - 3 To a Nightingale
 - 8 To Spring
 - 11 To Sleep
 - 39 To Night
 - 44 Written in the Church-yard at Middleton in Sussex
 - 59 Written September 1791
 - 70 On being cautioned against walking on an headland overlooking the sea
 - 74 The Winter Night
 - 84 To the Muse
- Beachy Head (49-64)

MARY ROBINSON

- from *Sappho and Phaon* (130-131)
 - Sonnet 4 (“Why, when I gaze on Phaon’s beauteous eyes”)
 - Sonnet 12 (“Now, o’er the tessellated pavement strew”)
 - Sonnet 18 (“Why art thou chang’d? O Phaon! tell me why?”)
 - Sonnet 30 (“O’er the tall cliff that bounds the billowy main”)
 - Sonnet 37 (“When, in the gloomy mansion of the dead”)
- The Poor, Singing Dame (131)
- The Haunted Beach (132)
- London’s Summer Morning (133)

WEDNESDAY

WILLIAM WORDSWORTH

- from *Lyrical Ballads*, 1798 (357)
 - Advertisement
 - Simon Lee, the Old Huntsman, with an Incident in Which He Was Concerned (36-362)
 - We Are Seven (362)
 - Lines Written in Early Spring (363)
 - Lines Written a Few Miles above Tintern Abbey (375-377)
- from *Lyrical Ballads*, 1800, 1802
 - from Preface (377)
 - London (406)
- IN CONTEXT: “I wandered lonely as a Cloud”: Stages in the Life of a Poem (408-410)
 - from Dorothy Wordsworth, *Grasmere Journal*, 15 April 1802
 - [I wandered lonely as a Cloud] 1807
 - [I wandered lonely as a Cloud] facsimile
 - [I wandered lonely as a cloud] transcription
 - [I wandered lonely as a Cloud] 1815

DOROTHY WORDSWORTH (489-504)

- from *The Grasmere Journal*

WEEK 7: BEAUTY AND PUBLISHING

MONDAY

BA Contexts: The Natural and the Sublime

- from Sir Jonathan Richardson the Elder, *An Essay on the Theory of Painting* (512)
- from Samuel Johnson, *A Dictionary of the English Language* (513)
- from Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (514-517)
- from Mary Wollstonecraft, *Letters Written during a Short Residence in Sweden, Norway, and Denmark* (523-525)
- from Helen Maria Williams, *A Tour in Switzerland* (525-527)
- from William Gilpin, *Three Essays on Picturesque Beauty* (527-536)

WEDNESDAY

SAMUEL TAYLOR COLERIDGE

- from *Lectures and Notes on Literature* (591-593)
- from *Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions* (593-599)

WILLIAM HAZLITT

- from *The Spirit of the Age; or Contemporary Portraits* (666-681)

CONTEXTS: READING, WRITING, PUBLISHING (461-469)

- from Daniel Isaac Eaton, *The Pernicious Effects of the Art of Printing upon Society, Exposed*
- Thomas Spence, "Examples of Safe Printing," from *Pig's Meat*, Volume 2
- Joshua, "Sonnet: The Lion," from *Moral and Political Magazine*, Volume 1
- from Anonymous, "On the Characteristics of Poetry," No. 2, from the *Monthly Magazine*
- from Anonymous, Letter to the *Monthly Magazine*, 24 October 1798
- from Samuel Pratt, *Gleanings in England: Descriptive of the Countenance, Mind, and Character of the Country*
- from Hannah More, *Strictures on the Modern System of Female Education*
- Anna Laetitia Barbauld, "On the Origin and Progress of Novel-Writing"

POETIC IMAGERY PAPER DUE SUNDAY

WEEK 8: BAD BOYS OF ROMANTICISM

MONDAY

GEORGE GORDON, LORD BYRON

- *The Giaour* (773-796)
- She Walks in Beauty (797)
- When We Two Parted (797)
- from *Childe Harold's Pilgrimage* (799-812)
- Personal Writings (902-909)
 - To Catherine Gordon Byron, 12 November 1809
 - from a letter to Francis Hodgson, 13 September 1811
 - To Lady Melbourne, 21 September 1813
 - To Lady Byron, 8 February 1816
 - To Augusta Leigh, 17 September 1816

WEDNESDAY

PERCY BYSSHE SHELLEY

- To Wordsworth (921)
- Alastor; or, The Spirit of Solitude (921-931)
- Mont Blanc, Lines Written in the Vale of Chamouni (932-934)
- Hymn to Intellectual Beauty (934-935)
- Ozymandias (935)
- Ode to the West Wind (935-937)
- To a Skylark (938-940)
- from *Prometheus Unbound* (940-975)
- from *A Defence of Poetry* (1015-1024)

WEEK 9: FUTURE AND FATE

MONDAY

FELICIA HEMANS

- The Homes of England (1043)
- The Land of Dreams (1044)
- Casabianca (1046)
- Corinne at the Capitol (1046)
- The Grave of a Poetess (1049)
- Properzia Rossi (1053)
- Joan of Arc in Rheims (1057)
- Woman and Fame (1060)

LETTITIA ELIZABETH LANDON

- Lines Written under a Picture of a Girl Burning a Love Letter (1216)
- Corinne at the Cape of Misena (1222)
- Fragment of Corinne's Song at Naples (1223)

WEDNESDAY

JOHN KEATS

- On First Looking into Chapman's Homer (1084)
- On the Grasshopper and Cricket (1084)
- On Seeing the Elgin Marbles (1090)
- On Sitting Down to Read King Lear Once Again (1091)
- To Homer (1093)
- Bright Star (1099)
- La Belle Dame sans Merci (1100)
- Ode to Psyche (1102)
- Ode to a Nightingale (1103)
- Ode on a Grecian Urn (1104)
- To Autumn (1107)

LISTICLE/SCREENPLAY DUE SUNDAY

WEEK 10: THE LAST MAN

MONDAY

MARY SHELLEY

- *The Last Man*, volumes 1 and 2

WEDNESDAY

MARY SHELLEY

- *The Last Man*, finish

BA Context: The “Last Man” Theme in the Nineteenth Century

- Thomas Campbell, “The Last Man,” *New Monthly Magazine* (1823)
- from Thomas Campbell’s letter to the editor of the *Edinburgh Review*, 28 February 1825

BA In Context: Shelley’s Life and *The Last Man*

- Selected Letters
 - o To Thomas Jefferson Hogg, 6 March 1815
 - o To Thomas Jefferson Hogg, 25 April 1815
 - o To Maria Gisborne, 2 November 1818
 - o To Maria Gisborne, c. 3 December 1818
 - o To Maria Gisborne, 9 April 1819
 - o To Marianne Hunt, 29 June 1819
 - o To Maria Gisborne, 2 June 1822
 - o To Maria Gisborne, 15 August 1822

WEEK 11: THE LAST WEEK

TBD / re-cap / make-up / eat cake

FINAL PROJECT DUE MONDAY, DEC. 13



[image descriptions: (left) spongebob squarepants holding a rainbow with text that says “Romanticism: imagination, nature and emotion.” (right) Boromir from Lord of the Rings says “one does not simply assume the Romantic movement is about romance”]