

Bigger6 Romantic Literature Final Project

by Dr. Tina M. Iemma

“All scholarship tells a story. The teller, what they look like, how they tell the story, and who has heard it before...that’s what impacts who’s listening and who’s questioning.”
– Dr. Suban Nur Cooley

Short Context Description

The final project for ENG3240: Bigger6 Romantic Literature, an upper-division course altered to reflect the expansion of the field as set forth by @Bigger6Romantix collective, invites both the imagination and creativity of its recipients. It importantly gives students a multimodal option and one that would allow them to speak into their lived experiences and literacies beyond and within the academy. This project was designed with the intention of having students situate themselves in the context of Romantic exchanges, namely the spaces where they felt their own interests were in dialogue with those of the texts in and around the course. The welcoming of multimodal texts means students may create in a form that utilizes their skill sets beyond the construction but in support of the written word. It acknowledges that we each learn, process and teach through various modes, genres and lenses.

Asao Inoue, an antiracist composition and rhetoric scholar, argues that addressing racism in educational assessment means abolishing rubrics and grades in the classroom altogether and instead using grading contracts for labor spent on various projects. This project welcomes that philosophy in its multilayered plan. First, in its requirement to discuss and reward the work that goes into every stage of the writing process from brainstorming, drafting, creating, editing and revising and second, to co-create the means by which these stages will be assessed. Engaging this philosophy means race and class discussions are part of classwork and laying bare the manner in which “discourses of Whiteness” are too often centered in educational settings and assignments. The dialogic relationship between student and teacher remains at the heart of this assignment, important factors for those wishing to challenge the normative hierarchy of higher education but especially for Inoue and other followers of the Paulo Friere’s “problem-posing pedagogy.” This final project then acknowledges that the purpose of education is liberation and that student and teacher are the co-creators of knowledge, understanding, assessment, and growth.

Description of the Assignment

Final Project

Your final project for this course is one that will ask you to think critically, compose creatively, research wisely and write passionately. You will be composing an argumentative research project. A research project advances critical inquiry through informative, interpretative and/or persuasive means. It takes time to gather, evaluate and analyze the information needed to

complete this project and a 5-7 page written document detailing your thought process through its creation.

The topic for your final project is completely up to you. I will not assign topics, but I have made some suggestions at the bottom of this sheet. It seems pertinent to remind you I am available to discuss potential topics, think through potential forms of composition and have general conversations as you work through the writing process during office hours (T/F) in the University Writing Center.

Step 1

Brainstorm and Map (completed in class)

Step 2

Proposal with Annotated Bibliography (at least 2 pages)

Identify your topic

- What will you be writing about?
- Why are you choosing this topic?
- What stance will you take in relation to this topic? What will you be arguing for or against?

Sources

- Cite at least three sources in MLA format
- What is each about? Give a brief 2-3 sentence summary.
- How is this source relevant to your research?
- How do you hope to use it?

Mode of Composition

We will collectively continue the discussion about what makes a good [insert your mode of composition here] as you finalize your choice. Feel free to visit your class notes detailing the pros/cons of each mode as we discussed them being used by scholars represented in our course syllabus.

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|-----------------------------|----------------------------|
| ☞ Comic strips | ☞ Podcast |
| ☞ Collection of poetry | ☞ Picture/Illustrated book |
| ☞ Op-ed (opinion-editorial) | ☞ Monologue |
| ☞ Documentary/Short film | ☞ Short story |
| ☞ Photojournalism | ☞ Play |
| ☞ Interviews | ☞ Satire |
| ☞ Letters | ☞ Pamphlets |
| ☞ Graphic novel | ☞ Fable/Legend |
| ☞ Biography | ☞ Songs/Lyrics |

Note: Supply (at least) three reputable and varied sources (ex: recent journal article, interview, a website from an .org/.edu and a chapter from a text/anthology).

Step 3

Peer Review Workshop

Talk about and workshop your proposal in class with your peers on December 6th. Get feedback and start a first draft. Consider making a University Writing Center appointment to get feedback on your draft—we will be open during finals week!

Step 4

Submission of Project

Revise your draft and upload to Canvas.

Suggested Topics:

- Author against government, political or religious institutions
- Author serving the interests of the establishment
- Role of gender in print culture
- Genre and politics (i.e. use of poetry or newspaper articles for advancement of ideals)
- Relationship between periodical press and Romantic poetry
- The Examiner as a barometer of “Romantic” thought and opinion
- The uses and limits of decolonizing Romantic literature
- New directions in Transatlantic Romanticism
- Abolition and slavery in the Romantic era
- Britain’s Black past
- Indigenous Romantic texts
- The purpose of the aesthetics of “fragment” in Romantic art (and taste?)
- “Peterloo” and working class uprising compared to today’s climate of activism
- Poetry and the rise of British colonial enterprise
- Proletarian (labor-class) writing in the late Romantic era
- The appropriation of the female, or female experience, by male writers
- The appropriation of normative male forms and subject matter by female writers
- The role of public in advancement of late 18/early 19 C poetry
- The shift to center marginalized and/or oppressed voices in Romantic era writing
- Collaboration amongst writers in this period: definitions of collectives
- Analysis of modern interpretations and purpose of Romantic era writings (feminist, bipoc, CRT, etc. = #Bigger6Romantix)

Dr. Tina M. Iemma is the Assistant Director of the [University Writing Center](#) and an Adjunct Professor in English at St. John's University. She is also one of the founding members of the [Bigger6 Romanticism collective](#) (@Bigger6Romantix). Tina recently defended her dissertation, "Rhetoric of Collaboration: Using Ethics of Social Justice and Activism through Writing Communities", a qualitative project exploring the ways activist writers within both literary studies and writing studies participate in collective dialogic literacies to influence an ethics of collaboration and overall expansion of more public facing, engaged and inclusive research, pedagogy and scholarship. Her research is focused in composition and rhetoric, specifically rhetorical agency in writing communities, and late eighteenth-early nineteenth century British and #Bigger6Romantix literature.

She has presented her ideas at Conference on College Composition and Communication (CCCC), Modern Language Association (MLA), International Writing Center Association Conference (IWCA), International Conference on Romanticism (ICR), National Society for the Study of Romanticism Conference (NASSR), Keats Foundation Bicentenary Conferences, Resistance in the Spirit of Romanticism Conference at University of Colorado Boulder and various regional conferences.