

Course Enhancement Rationale

Course Dept/Number: Engl 474
Instructor: Morrison
Total Credits: **04**

Course Name: British Romantic Literature
Gen Ed Cr: X Yes or No

Indicate which enhancement(s) will be used for this course by checking the appropriate box.

Enhancement	COMAR Requirements
<input checked="" type="checkbox"/> Increased course content and/or collateral readings	Additional 45 hours per semester of supervised, documented learning.
<input checked="" type="checkbox"/> Undergraduate Research and Information Literacy	Additional 45 hours per semester of supervised, documented learning and/or supervised instruction and documented learning through appropriate technology mediums.
<input checked="" type="checkbox"/> Technology	Supervised instruction and documented learning through appropriate technology mediums.
<input checked="" type="checkbox"/> Higher Level Critical Thinking Exercises	Additional 45 hours per semester of supervised, documented learning and/or supervised instruction and documented learning through appropriate technology mediums.
<input type="checkbox"/> Service Learning/Civic Engagement	Additional 45 hours per semester of supervised, document learning.
<input type="checkbox"/> International Education/Cultural Enrichment	Additional 45 hours per semester of supervised, documented learning.
<input type="checkbox"/> Additional hour(s) in class	Additional 15 hours per semester of supervised, documented learning. (Complete only questions #1 below)
<input type="checkbox"/> Additional hour(s) in lab or studio	Additional 30 hours per semester of supervised, documented learning.

1. Describe the enhancement(s) for this course. Discuss how this enhanced course will differ from the current 3 credit course. Especially address what makes it a more rigorous, focused and engaging learning experience.

This course requires students to do a lot of reading and writing, and I have increased both activities in order to enhance this course. I have added two novels to the class (about 600 additional pages), which students will be required to read independently and then to write about. So there are 10 additional written pages required too. My courses are all discussion based; students write every class period. Students are required to bring three critical questions reflecting on the assigned reading to each class. They will also be required to attend movie screenings outside of class and to respond in writing to these (4-6 pages). The course will be more rigorous in its demands upon the students' grasp of materials; the expansion of reading will also make the class more thorough, while the multi-media requirements will increase and diversify students' engagement. The additional myclasses assigned discussion forums will also

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require further writing and reading of the students, as well as engage them with a different technology of learning.

2. Discuss what the faculty member will do to provide appropriate guidance and feedback for the enhancement activity.

I will be (as stated on my syllabus) happy to meet with students and discuss their writing at any point in the semester prior to the work being submitted for a grade. I am also, of course, happy to meet with them to discuss their graded work too. I provide individual assignment instruction sheets for all written work, considering purpose, audience, formatting, and giving the students evaluative guidelines to help them craft their work. I always keep my posted office hours and am happy to meet with students at other mutually convenient times. I will also conduct an informal and anonymous midterm evaluation soliciting their concerns/opinions about the enhanced aspects of the class.

3. Discuss the estimated time expected for students to complete the enhancement (COMAR requires approximately 45 hours per 1 credit):

I have increased the reading load for the class by well over 600 pages from what I would normally expect students to read in a three credit class, thus adding approximately 18 hours of additional reading time. Students are expected to prepare critical questions for every class period (which I will review in/after class), amounting to approximately 10 extra hours of critical thinking and writing. I am also asking the students to view two movies (5 hours) and to write a 2-3 page response to each (6 hours of writing). They are also expected to read and engage in online discussion sessions (6 hours).

4. Discuss how the enhancement will be assessed.

The enhancement will be assessed throughout the semester; I expect the additional readings and writing will encourage students' more active engagement in the materials at hand. I can assess such engagement through the daily class discussions as well as through review of the papers. The students' pre-prepared discussion questions should illuminate their engagement with the texts at hand; the additional outside reading should be evident within our classes and their papers. I will conduct an informal and anonymous midterm evaluation that will include questions geared particularly toward the enhancements in the class; I will use their responses to make any pertinent adjustments for the second half of the semester. My instructor's question on the end of the semester evaluations will also address the enhancement aspects of the class particularly.

Dispositions: All subcategories, since students will read materials from diverse cultures and will come to a deeper understanding of the world(s) around them and the ways in which their interactions with it influence it.

English 474.001 (TR 11 A.M.-12:15 P.M.) CH 114

Instructor: Dr. Morrison

Office: Honors House 002

Office Hours: TR 12:30-1:45 P.M. I can meet on other days and times at our mutual convenience; PLEASE just let me know. Any further hours by appointment.

Email: lxmorrison@salisbury.edu

Romantic Literature

Phone: 410-677-5306

Required Texts

Austen, Jane. *Sense and Sensibility*. Broadview ed.

The Broadview Anthology of British Literature: The Age of Romanticism. Ed. Don Le Pan et al. 2006.

The Course

In English 474/574, Romantic Literature, we will explore as many texts as we can, attempting to consider poetry, prose (fiction and nonfiction), as well as some of the era's closet dramas, if possible. We will try and define "Romanticism", a term we tend to use as though it were an easily definable concept, even though consideration of this period's works denies reductiveness of this kind. Our perceptions of Romanticism were developed after the "Romantic Age" (roughly 1785-1830), and were not those assumed by the period's writers themselves. We will investigate the period's "major" writers, as well as "fringe" writers and prevailing thematic and social concerns, so as to broaden our awareness of the period's rich complexities. You should leave this course with a firm grasp of the period's literary diversity and its broad-ranging characteristics, while we will also consider the period's social, cultural, and historical contexts.

Because we will aim to cover so much chronological ground in this class, you can expect the readings to be substantial (if not always in length, then always in complexity). Most days, the length and amount of readings assigned will be significant. It will not be enough merely to glance over the assigned pages. You will probably need to read, reread, and digest, as well as to consult the head notes and footnotes provided and a dictionary. The best way to prepare fully for class would be to employ all of the aforementioned techniques AND to compose some critical questions you have of the texts assigned for any given day. You should always come to class with notes taken regarding the readings assigned for discussion that day. There will probably be daily quizzes or writings in class, and these will be designed to determine that you are indeed keeping up with the readings and that you are engaging critically with them. Quizzes will be unannounced; you can miss two without penalty (or your two lowest quiz grades will be dropped from the average determined at semester's end). I expect you to participate actively and constructively in all class discussions. Specific readings will be assigned from the required texts, and you are also responsible for reading the appropriate introductions and notes.

In order to pass this class each undergraduate student must
turn in two papers and complete two exams.

English/Secondary Education majors: All students taking this course to fulfill their English/Secondary Education requirements must begin a technology portfolio and include at least one paper/project from this course in the portfolio.

Writing

Written assignments (other than unannounced quizzes) will include two essays; the first (5 pages) asks you to read and address a specific question about Thomas de Quincey's *Confessions of an English Opium Eater* in connection with one aspect of Romanticism; the second will be an 8-10 page critical paper on a topic of your choice (you are required to clear your topic/area of focus with me before you begin drafting). Assignments will be distributed early in the semester; due dates are listed on the syllabus and are unlikely to alter. You are also expected to take a comprehensive midterm and a final examination covering all texts read subsequent to the midterm. The examinations will probably be made up of identifications and contextualizations as well as short essays; more on their precise format will be forthcoming. All formal and informal writing is in support of the university's Writing Across the Curriculum program.

Successful completion of English 101 and 102 are prerequisites for this course; your writing should draw upon the skills learned in those classes. I expect your papers to be typed, to have one-inch margins, to be double-spaced, to be in 12 point font, to use correct MLA style documentation, and to be stapled. You should put your name, my name, an identification of the assignment (e.g., "Paper one"), and the due-date in the top left-hand corner of the first page (single-spaced). Every subsequent page should have your last name and the page number in the top right-hand corner of the page. All papers should have interesting and original titles and should be carefully proofread and edited. Papers which do not adhere to this format will not be accepted. I am under no obligation to accept late work; late papers will be marked down one full letter grade for every day that they are late, including weekends and holidays. If I have not received your paper a week after the due date, I will not accept it and will record an "F" grade.

I urge students to arrange a one-on-one conference with me to discuss their progress in the class and, particularly, their writing, if necessary. My office is in the Honors House; please come and find me, call, or email to set up a time. I will be happy to meet with you at times other than my listed office hours, at our mutual convenience.

At the University Writing Center at Herb's Place (Guerrieri University Center, Room 213), trained consultants are ready to help you at any stage of the writing process. It is often helpful for writers to share their work with an attentive reader, and consultations allow writers to test and refine their ideas before having to hand papers in or to release documents to the public. All undergraduates are encouraged to make use of this important student service. For more information about the writing center's hours and policies, visit www.salisbury.edu/uwc.

Attendance and Participation

I expect you to come to class prepared: you should arrive after having read and digested the materials allocated for discussion that day and with any assignment completed for the start of class. Active and helpful participation is to everyone's benefit. Because so much of what we learn will come from in-class discussion, I also expect you to attend regularly. After two absences, every subsequent absence will result in your final grade being lowered 50 points of the 1,000 available. Seven or more absences mean you will not pass the class. Promptness is also essential; three tardies will count as one absence. I understand that things happen: it is vital that you inform me IN ADVANCE if you know that you cannot attend class and that you arrange to get notes from a classmate. Disruptive behavior in the classroom (such as talking when I or other students are addressing the class, giggling, whispering, etc) will not be tolerated; if you engage in such behavior, you will be asked to leave the room and counted absent for that day. Cellphones must be turned OFF during class.

Graduate Students

Graduate students are expected to perform at a level above that of their undergraduate peers. They should not hesitate to elevate class discussion; I expect their contributions to be better informed and phrased than those of undergraduate students. For their first paper in the class, graduate students will be expected to show a range of thought and understanding beyond those of their undergraduate peers while addressing the same assignment. In addition, graduate students will be expected to write a second five-page paper summarizing and evaluating three critical articles/book chapters pertaining to their area of research interest. This second paper should give you the opportunity to get a head start on research for your final long paper. You should identify and read three critical articles of your choice, present their main ideas/argument to a reader you can assume to be unfamiliar with the primary texts, and then position yourself in relation to the texts as a scholarly and critical evaluator. For their final paper in this class, graduate students are expected to produce a 10-12 page research paper, one which would be suitable for conference presentation or as an article draft. Topic choice is wide open.

Academic Honesty

The English Department takes acts of academic dishonesty, such as plagiarism, the unacknowledged use of other people's ideas, very seriously indeed. As outlined in the *Student Handbook* under the Policy on Student Academic Integrity, "plagiarism may receive such penalties as failure on a paper or failure in the course." The English Department recognizes that plagiarism is a very serious academic offense and professors make their decisions regarding sanctions accordingly. Each of the following constitutes academic dishonesty:

1. Turning in as your own work a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author, or from an Internet contributor.
2. Turning in a paper that includes unquoted and/or undocumented passages someone else wrote.
3. Including in a paper someone else's original ideas, opinions, or research results without attribution.
4. Paraphrasing without attribution.
5. Turning the same paper in for credit in more than one class.

A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited at the essay's conclusion. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

Grades

I will follow the University's grading standards. Engage with texts on a sophisticated level, demonstrate both enthusiasm and intellectual vigor, and you will earn a superior grade ("B" or "A"). Grades for this **undergraduate** course are based on a 1,000 point scale, divided as follows:

150 points	Participation	150 points	In-class writing
200 points	Paper One	200 points	Midterm
300 points	Paper Two	10 bonus points	Final Exam

Final grades will be calculated as follows:

A: 1000-900; B: 899-800; C: 799-700; D: 699-600; F: below 600.

Grades for the **graduate** course are based on a 1,000 point scale, divided as follows:

100 points	Participation	100 points	In-class writing
200 points	Paper One	200 points	Paper Two
350 points	Paper Three	50 points	Midterm

Final grades will be calculated as follows:

A: 1000-900; B+: 899-870; B: 849-800; C+: 799-770; C: 749-700; D: 699-600; F: below 600.

Both the above information and the syllabus to follow are subject to alteration at my convenience and discretion. I may verbally communicate further assignments from the texts during the semester. Do not leave class without being sure that you have all the assignments: ASK if in doubt. Page numbers for a given day are the pages I expect you to have read before coming to class; page numbers for a particular day indicate that we will be discussing those pages in class. You should always read the biographical head note for a particular author; the information contained therein can be included in quizzes.

Tu 30: Introductions

Th 1: Contexts: The Abolition of Slavery (504-512—end with anonymous included); Barbauld (513-15); Robinson (516-19)

Tu 6: Contexts: Women and Society (100-114)

Th 8: Blake's *Songs of Innocence* (36-39)

Tu 13: *Songs of Experience* (40-44)

Th15: Burns's "To a Mouse" (116), "A Man's A Man for A' That" (125); Baillie's "Song: Woo'd and Married and A'" (140)

Tu 20: Wordsworth's *Preface to Lyrical Ballads* (202), "We Are Seven" (194), "The Thorn" (195)

Th 22: “Strange Fits of Passion I have Known” (210), “She Dwelt Among Th’ Untrodden Ways” (211), “A Slumber Did My Spirit Seal” (211), Daffodils In Context (224-26), “The World Is Too Much With Us” (223), “London, 1802” (223).

Tu 27: *Sense and Sensibility* (Volume One)

Th 1: *Sense and Sensibility* (Volume Two)

Tu 6: *Sense and Sensibility* (Volume Three); **First Paper Due**

Th 8: *Sense and Sensibility*

Tu 13: *Confessions of an English Opium Eater*

Th 15: **MIDTERM**

SPRING BREAK

Tu 27: *The Prelude*—excerpts (241-54), “Lines Written A Few Miles Above Tintern Abbey” (200)

Th 29: **NO CLASS** (I’m attending a conference)

Tu 3: “Ode: Intimations of Immortality” (375-80); Coleridge’s “Dejection: An Ode” (507-11)

Th 5: “Kubla Khan” (328), “Frost at Midnight” (302), “This Lime Tree Bower” (315)

Tu 10: *Rime of the Ancient Mariner* (305)

Th 12: *Christabel* (316), *Biographia Literaria* (337 [right hand column] to 344))

Tu 17: Byron’s “She Walks in Beauty” (528), “When We Two Parted” (529), “Darkness” (530); *Don Juan* (536-49)

Th 19: P. B. Shelley’s “To Wordsworth” (614); “Sonnet” (643), “England in 1819” (652) (graduate paper two due)

Tu 24: “Mont Blanc” (624), “Mask of Anarchy” (644), “To a Skylark” (630)

Th 26: *A Defense of Poetry* (652), “Ode to the West Wind” (628)

Tu 1: Hemans’s “Woman and Fame” (686), “Casabianca” (680); Landon’s “Lines Written” (792), “Revenge” (796), and “Lines of Life” (794)

Th 3: Keats’s “Eve of St. Agnes” (710), “La Belle Dame Sans Merci” (716-17)

Tu 8: “Ode to Psyche” (718), “Ode to a Nightingale” (719), “Ode on a Grecian Urn” (720)

Th 10: “Ode on Melancholy” (721), “Ode on Indolence” (722), “To Autumn” (723)

Tu 15: **FINAL PAPER DUE**. Catch Up and Review

FINAL EXAM: TBA

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Email: lxmorrison@salisbury.edu

ENHANCED

Romantic Literature

Phone: 410-677-5306

Required Texts

Austen, Jane. *Sense and Sensibility*. Broadview ed.

Shelley, Mary. *Frankenstein*. Bantam ed.

The Broadview Anthology of British Literature: The Age of Romanticism. Ed. Don Le Pan et al. 2006.

Winterson, Jeanette. *The Passion*. Vintage ed.

The Course

In English 474/574, Romantic Literature, we will explore as many texts as we can, attempting to consider poetry, prose (fiction and nonfiction), as well as some of the era's closet dramas, if possible. We will try and define "Romanticism", a term we tend to use as though it were an easily definable concept, even though consideration of this period's works denies reductiveness of this kind. Our perceptions of Romanticism were developed after the "Romantic Age" (roughly 1785-1830), and were not those assumed by the period's writers themselves. We will investigate the period's "major" writers, as well as "fringe" writers and prevailing thematic and social concerns, so as to broaden our awareness of the period's rich complexities. **We will also consider very different novels and a postmodern text speaking back to our period—and how such perceptions alter our understandings.** You should leave this course with a firm grasp of the period's literary diversity and its broad-ranging characteristics, while we will also consider the period's social, cultural, and historical contexts.

Because we will aim to cover so much chronological ground in this class, you can expect the readings to be substantial (if not always in length, then always in complexity). Most days, the length and amount of readings assigned will be significant. It will not be enough merely to glance over the assigned pages. You will probably need to read, reread, and digest, as well as to consult the head notes and footnotes provided and a dictionary. The best way to prepare fully for class would be to employ all of the aforementioned techniques AND to compose three critical questions you have of the texts assigned for any given day. You should always come to class with notes taken regarding the readings assigned for discussion that day. There will probably be daily quizzes or writings in class, and these will be designed to determine that you are indeed keeping up with the readings and that you are engaging critically with them. Quizzes will be unannounced; you can miss two without penalty (or your two lowest quiz grades will be dropped from the average determined at semester's end). I expect you to participate actively and constructively in all class discussions. Specific readings will be assigned from the required texts, and you are also responsible for reading the appropriate introductions and notes.

In order to pass this class each undergraduate student must
turn in four papers and complete the exams.

English/Secondary Education majors: All students taking this course to fulfill their English/Secondary Education requirements must begin a technology portfolio and include at least one paper/project from this course in the portfolio.

Writing

Written assignments (other than unannounced quizzes) will include three essays; the first (5 pages) asks you to read and address a specific question about Thomas de Quincey's *Confessions of an English Opium Eater* in connection with one aspect of Romanticism; the second will be an 8-10 page critical paper on a topic of your choice (you are required to clear your topic/area of focus with me before you begin drafting). **By mid-semester, you are expected to read *The Passion* and to discuss it in relation to other depictions of Napoleon we have considered in class: in what ways does this postmodern text challenge our easy conceptions of the period? (5 pages)** For the fourth paper, you are required to explore *Frankenstein* as a text that does or does not fit within the larger category of Romanticism. (5 pages) You will also have another written engagement: you will be asked to read further texts by either Wordsworth or Byron and to join a Myclasses group at specific times to discuss the ways in which these texts enhance our understanding of these authors. Assignments will be distributed early in the semester; due dates are listed on the syllabus and are unlikely to alter. You are also expected to take a comprehensive midterm and a final examination covering all texts read subsequent to the midterm. The examinations will probably be made up of identifications and contextualizations as well as short essays; more on their precise format will be forthcoming. All formal and informal writing is in support of the university's Writing Across the Curriculum program.

Successful completion of English 101 and 102 are prerequisites for this course; your writing should draw upon the skills learned in those classes. I expect your papers to be typed, to have one-inch margins, to be double-spaced, to be in 12 point font, to use correct MLA style documentation, and to be stapled. You should put your name, my name, an identification of the assignment (e.g., "Paper one"), and the due-date in the top left-hand corner of the first page (single-spaced). Every subsequent page should have your last name and the page number in the top right-hand corner of the page. All papers should have interesting and original titles and should be carefully proofread and edited. Papers which do not adhere to this format will not be accepted. I am under no obligation to accept late work; late papers will be marked down one full letter grade for every day that they are late, including weekends and holidays. If I have not received your paper a week after the due date, I will not accept it and will record an "F" grade.

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Enhancement Statement

This class, along with most English classes this semester, is a *four-credit enhanced course*, rather than a traditional three-credit course. Different English classes will be enhanced in different ways; in this class students will be required to do more, and more in-depth, reading, and more writing than they would be required to do in a comparable three-credit course. This *extra* work will require approximately three hours per week outside of class. (This is in addition to six hours of outside of class work per week that students are expected to do in a three-credit class.) These additional requirements will be demanding, but the English Department is making these changes because we believe that our students will receive a better English education by taking *fewer* classes and focusing *more* on each class.

Academic Honesty

The English Department takes acts of academic dishonesty, such as plagiarism, the unacknowledged use of other people's ideas, very seriously indeed. As outlined in the *Student Handbook* under the Policy on Student Academic Integrity, "plagiarism may receive such penalties as failure on a paper or failure in the course." The English Department recognizes that plagiarism is a very serious academic offense and professors make their decisions regarding sanctions accordingly. Each of the following constitutes academic dishonesty:

1. Turning in as your own work a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author, or from an Internet contributor.
2. Turning in a paper that includes unquoted and/or undocumented passages someone else wrote.
3. Including in a paper someone else's original ideas, opinions, or research results without attribution.
4. Paraphrasing without attribution.
5. Turning the same paper in for credit in more than one class.

A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited at the essay's conclusion. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

Grades

I will follow the University's grading standards. Engage with texts on a sophisticated level, demonstrate both enthusiasm and intellectual vigor, and you will earn a superior grade ("B" or "A"). Grades for this **undergraduate** course are based on a 1,000 point scale, divided as follows:

100 points	Participation	100 points	In-class writing
150 points	Paper One	100 points	Midterm
100 points	<i>Frankenstein</i> paper	10 bonus points	Final Exam
100 points	<i>The Passion</i> paper	250 points	Research paper
100 points	Wordsworth/Byron myclasses postings		

Final grades will be calculated as follows:

A: 1000-900; B: 899-800; C: 799-700; D: 699-600; F: below 600.

Grades for the **graduate** course are based on a 1,000 point scale, divided as follows:

100 points	Participation	50 points	In-class writing
150 points	Paper One	50 points	Midterm
150 points	Paper Two	150 points	<i>Frankenstein</i> Paper
250 points	Paper Three	100 points	<i>The Passion</i> paper

Final grades will be calculated as follows:

A: 1000-900; B+: 899-870; B: 849-800; C+: 799-770; C: 749-700; D: 699-600; F: below 600. Both the above information and the syllabus to follow are subject to alteration at my convenience and discretion. I may verbally communicate further assignments from the texts during the semester. Do not leave class without being sure that you have all the assignments: ASK if in doubt. Page numbers for a given day are the pages I expect you to have read before coming to class; page numbers for a particular day indicate that we will be discussing those pages in class. You should always read the biographical head note for a particular author; the information contained therein can be included in quizzes.

Tu 28: Introductions

Th 30: Contexts: The Abolition of Slavery (504-512—end with anonymous included);
Barbauld (513-15); Robinson (516-19)

Tu 4: Contexts: Women and Society (100-114)

Th 6: Blake's *Songs of Innocence* (36-39)

Tu 11: *Songs of Experience* (40-44)

Th 13: Burns's "To a Mouse" (116), "A Man's A Man for A' That" (125); Baillie's "Song:
Woo'd and Married and A'" (140)

Tu 18: Wordsworth's *Preface to Lyrical Ballads* (202), "We Are Seven" (194), "The Thorn"
(195) **Myclasses group**

Th 20: "Strange Fits of Passion I have Known" (210), "She Dwelt Among Th' Untrodden
Ways" (211), "A Slumber Did My Spirit Seal" (211), Daffodils In Context (224-26),
"The World Is Too Much With Us" (223), "London, 1802" (223).

Tu 25: *Sense and Sensibility* (Volume One)

Myclasses group

Th 27: *Sense and Sensibility* (Volume Two)

Movie evening (2-3 pg. Response)

Tu 2: *Sense and Sensibility* (Volume Three); **First Paper Due**

Th 4: *Sense and Sensibility*

Tu 9: *Confessions of an English Opium Eater*

Th 11: MIDTERM

Tu 16: *The Prelude*—excerpts (241-54), "Lines Written A Few Miles Above Tintern Abbey"
(200); **The Passion paper due**

Th 18: NO CLASS (I'm attending a conference)

Tu 23: "Ode: Intimations of Immortality" (375-80); Coleridge's "Dejection: An Ode" (507-11)

Th 25: "Kubla Khan" (328), "Frost at Midnight" (302), "This Lime Tree Bower" (315)

Tu 30: *Rime of the Ancient Mariner* (305)

Th 1: *Christabel* (316), *Biographia Literaria* (337 [right hand column] to 344)

Tu 6: Byron's "She Walks in Beauty" (528), "When We Two Parted" (529), "Darkness"

(530); *Don Juan* (536-49)

Myclasses group

Th 8: P. B. Shelley's "To Wordsworth" (614); "Sonnet" (643), "England in 1819" (652)
(graduate paper two due)

Tu 13: "Mont Blanc" (624), "Mask of Anarchy" (644), "To a Skylark" (630)

Th 15: *A Defense of Poetry* (652), "Ode to the West Wind" (628); ***Frankenstein* paper due**

Tu 20: Hemans's "Woman and Fame" (686), "Casabianca" (680); Landon's "Lines Written"
(792), "Revenge" (796), and "Lines of Life" (794) **Movie Evening (2-3 pg. Response)**

Th 22: THANKSGIVING

Tu 27: Keats's "Eve of St. Agnes" (710), "La Belle Dame Sans Merci" (716-17)

Th 29: "Ode to Psyche" (718), "Ode to a Nightingale" (719), "Ode on a Grecian Urn" (720)

Th 4: "Ode on Melancholy" (721), "Ode on Indolence" (722), "To Autumn" (723)

Tu 6: FINAL PAPER DUE. Catch Up and Review

FINAL EXAM: TBA