The Chief British Romantic Writers

English 437.1, Fall 2018

11 – 12:15 Tues & Thurs Greenlaw 301

Joseph Viscomi (jsviscom@email.unc.edu)
office GL 504, hrs: T-Th 12:45-1:45; & appt. 919 962-8764

100


RESOURCES: Revolutions in Romantic Art and Literature an Online Course Pack of primary and secondary readings @ http://siteslab.unc.edu/viscomi/romrev [username: blake; password: catherine].

Introduction to course

8/21 Contents pages (Norton (N) vii-xvii), General Introduction (N3-27); Timeline N28-30; Literary Terminology (N, Appendix 11-31)

WILLIAM BLAKE (1757-1827)

8/23 Introduction to Blake (N122-25; Religions of England (N, Appendix 44-8).
for Blake biography, go to: blakearchive.org/ About Blake/ Biography
poems from Poetical Sketches (1783) (handout)
All Religions Are One, There is No Natural Religion, series a & b (N125-7)
For images go to blakearchive.org/ Works in the Archive/ Illuminated Books/ARO; NNR;
Optional: video of theatrical production of Blake’s early ms, Island in the Moon (c. 1784)

8/28, 30, 9/4 Illuminated Printing and Illuminated Books:
Songs of Innocence (1789), Songs of Experience (1794), Songs of Innocence and of Experience (1794)
go to: blakearchive.org/ Works in the Archive/ Illuminated Books/ Songs of I and of E; compare copies

9/6 The Book of Thel (1789-90) (N145-50)
Optional: The Visions of the Daughters of Albion (1793)

9/11, 13 The Marriage of Heaven and Hell (1790), plates 1-4, 6-10, 11, 14-15, 25-27: (N158ff) (WBA copies F, I)
Prose and letters (N172-75), Revolution and Spirit of the Age (N193-217). French Revolution, at:

9/18 Blake quiz

WILLIAM WORDSWORTH (1770-1850)

9/18, 20 Introduction to WW (N280-82) and Introduction to Dorothy Wordsworth (1771-1855) and selections from her Alfoxden and Grasmere Journals (N407-423); on travel and the picturesque @
“Tintern Abbey” and other poems from Lyrical Ballads (1st edition, 1798; N282-302);
handouts: Advertisement to Lyrical Ballads and “Lines left upon a Yew Tree”

9/25 Preface to the Lyrical Ballads (2nd edition, 1800; N303-315)
Coleridge, Biographia Literaria, ch. 4, 14, 17 (on Wordsworth and origin of Lyrical Ballads, N492-504)


10/2 Prelude, 1805 version, N360-407; Introduction and excerpts from Books 1, 2, 5, 6, 7, 10, 11, 13
Coleridge “To William Wordsworth” (N489-91)
Optional: For 1850 edition and Parallel Text edition (for last three books), see RESOURCES, Wordsworth

SAMUEL COLERIDGE (1772-1834)

10/4, 9, 11, 16 Introduction, Poems (N441-92), focusing on “conversation” poems (“Eolian Harp”, “Frost at Midnight,” “Limetree Bower,” “Dejection, an Ode” etc.) and poems of mysticism and demonism) “Ancient Mariner,” “Kubla Khan,” “Christabel”;
William Hazlitt (1778-1830), intro and My First Acquaintance with Poets (N575-93)
Biographia Literaria, ch. 13 (on primary and secondary imagination, N496);
selections from Lectures on Shakespeare and The Statesman’s Manual (N504-510)
GEORGE GORDON, LORD BYRON (1788-1824)
10/25, 30, 11/1  Introduction and Poems, “Prometheus” (handout), Childe Harold's Pilgrimage, canto III (N608-33) Manfred: A Dramatic Poem (N634ff); Don Juan, Cantos 1, 2; letters (N68-700, 701-22)

PERCY BYSSHE SHELLEY (1792-1822)
11/6, 8  Introduction, Poems (N763-94, 806-08), including “Alastor” and its Preface, “Mont Blanc,” “Hymn to Intellectual Beauty,” “Ode to the West Wind”; Preface to Prometheus Unbound (N809-12); A Defence of Poetry (N870-883)

MARY SHELLEY (1797-1851)
11/13, 15  Frankenstein (1831 text and Preface; Hindle’s intro in the Penguin ed.). Webresources:
http://www.rc.umd.edu/cgi-bin/search/search.pl?Match=2&Terms=frankenstein&submit=Search
see also The Gothic at N514-36 and @ http://www.wwnorton.com/college/english/nael/romantic/topic_2/welcome.htm

11/20  Byron, Shelley, M. Shelley quiz

JOHN KEATS (1795-1821)

FINAL EXAM: Thursday: 12/13: 12:00 am

ASSIGNMENTS: Two papers are required: the first will deal with one or more works from the first generation of writers (Blake, Wordsworth, or Coleridge); the second will deal with one or more works from the second generation (Byron, P. Shelley, M. Shelley, or Keats). The topics are open and can be taken from anything we read or discuss in class, or from “Explorations” in Norton online. **You need to discuss your topic with me at least ten days in advance of the due date and its development while it is in progress**; length of the papers should be appropriate to the topic and argument, though six pages are usually too few and twelve too many. N.B. **All papers will involve some research and include at least two secondary sources**, to be identified in a Works Cited page; **all web sources must be from vetted sites or refereed electronic journals** (e.g. JStor in UNC’s Library’s E-Resources). Most secondary works (essays, chapters in books, articles, etc.) should be in hand or known to you by the time you discuss your topic with me. If you or I am not happy with your first paper, you will have one week to revise it for a change of grade.

GRADES: Do not confuse the class with the course! You are responsible for the works assigned on the syllabus, and not only those works discussed in class. Your papers are worth 25 points each; the final exam is worth 25 points; the midterm exam is worth 15 points. The quizzes are worth 3 apiece. Attendance and class participation make up the rest. Three **unexcused** absences are grounds for dismissal from the course. The Honor Code is in effect in this course.

Due dates for topics and papers on the following authors:
**Paper 1**: Blake (topic due 9/14): paper 9/25; or Wordsworth (topic 10/3): 10/16; or Coleridge (topic 10/17): 10/28
