

For Love and Country: Romantic Nationalisms

English 3308, Section 003

Fall 2013

2:00-3:20, Tuesdays & Thursdays

course website: <http://romanticnationalisms.wordpress.com>

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Office Hours: Tuesdays, 9:30-10:30; Thursdays, 3:30-4:30; or by appointment (I encourage you to email and make appointments!)

Course Description

This class introduces you to Romanticism—an artistic, philosophical, and literary movement in late eighteenth- and early nineteenth-century Europe. The course will pay particular attention to the ways that romantic writing uses sentiment, sensibility, nature, and history to imagine an organic national community. We will consider the relationship between nature and nations, land and language, and people and places as we study poetry and novels. The course will begin by defining key terms in romanticism, and then study romantic nationalism in England, Ireland, and Scotland.

By focusing our attention on literature's production of and relationship to romantic nationalisms, we will confront many complexities and contradictions within Romanticism. Although Romantic literature often celebrates the individual genius, it is also profoundly concerned with communities and political forms; although it is often cosmopolitan—invested in universals and human nature—, it also can be patriotic; although its focus is often nature, it helps shape culture and represent history. We will also consider the complexities of nationalism by examining both its cultural and political dimensions. Studying these complexities will help us question narrow definitions of Romanticism, develop a critical vocabulary about nationalism, and better understand literature's role in culture and politics (even today!).

Course Objectives

1. to identify, analyze, and evaluate the literary, historical, cultural, and political developments in the Romantic period
2. to identify and analyze the Romantic period's different genres, modes, and styles; especially lyric poetry, poetry of popular life, the national tale, historical romance, and the gothic.
3. to analyze literature as both a product of culture and a producer of culture
4. to develop original arguments based on textual evidence
5. to gain experience and expertise in public speaking as well as leading and participating in critical discussions
6. to gain experience with professional discourse in literary criticism

Required Texts (available at the bookstore)

1. *The Norton Anthology of English Literature, Vol. D, The Romantic Period*
2. Sydney Owenson, *The Wild Irish Girl* (Oxford University Press)

3. Mary Shelley, *Frankenstein* (Oxford University Press)
4. Walter Scott, *Waverley* (Oxford University Press)
5. Additional texts will be available online through the course website.

Assignments

2 literary analysis papers (4-6 pages)

In these 4-6 page papers you will **analyze** the construction of the text—its formal devices, use of language, narrative structure, inclusion of details—**in order to make an argument** about the work as a whole—its central concepts, overarching themes, and political meaning. I will give you prompts and a more detailed assignment sheet that will help you shape your papers. You should not include outside sources in these papers.

1 literary analysis paper (8-10 pages)

In this longer paper, you will make a sustained argument about both nationalism and a literary text. It is your chance to intervene in the ongoing critical conversation generated in class. I will give you a prompt and a more detailed assignment sheet that will help you shape your paper. You are not required to, but welcome to use outside sources.

Group Presentation & Critical Essay

You (and a small group) will be responsible for leading discussion (15-20 minutes) on one of the shorter critical or literary texts assigned. Your primary objective will be to show how your text illuminates, challenges, or comments on ideas present in the primary/long reading for that unit. Within a week of leading discussion, you will turn in a critical essay (2-3 pages) that reflects on the process of preparing discussion and analyzes the texts on which you presented. Each group member will be responsible for writing his/her own critical essay, but the group should work together to plan (and lead) discussion.

Quizzes/in-class writing

You will frequently have quizzes and in-class writing exercises which will ask you to reflect on the reading assignment. Some of these quizzes might include simple questions about content, but others will ask you to respond to, analyze, or engage with the reading. These exercises are an opportunity for you to practice the necessary skills for your literary analysis papers, and to generate discussion.

Participation

Your active, thoughtful, and respectful participation is essential to this course. You should plan on contributing during each class session (if you have concerns about this, please see me in office hours!) and you should be on-time, enthusiastic, and attentive during each meeting. Please be respectful of your classmates: this includes **turning off your cell phones and using your computer properly in class** so there are no distractions.

Grade Breakdown

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|--------------------------------------|----|
| Literary Analysis Papers (4-6 pages) | 30 |
| Literary Analysis Paper (8-10 pages) | 20 |
| Group Presentation & Critical Essay | 15 |
| Quizzes/in-class writing | 20 |

Course Policies*Attendance*

Attendance is mandatory. Your active participation is essential for your success and the success of this class. Come to class having finished the reading, with the text in hand, ready to contribute to the discussion. Your grade will suffer if you are not in class or prepared for class. You are allowed two free absences for which your grade will not be marked down. Each additional absence will result in a reduction of your participation grade by a letter grade (i.e. A --> B). A total of five absences will result in a failing grade for the entire course. Be advised that habitual tardiness will also lead to a reduction in your participation grade. If you do miss class, you are responsible for any material covered in class. For this reason, I encourage you to contact me and come to office hours.

Late Assignments

All assignments are due on the day specified. Any late papers or writing assignments will be marked down half a letter grade (eg. B -> B-) for each calendar day past the due date. Papers not submitted within one week of the due date will automatically fail. If you know that you cannot finish an assignment on time, please let me know well in advance and we may be able to work out a solution. If you talk to me after the fact, I can't help you. (note: emailing me 1/2 hour before an assignment is due does not constitute prior notice. You must talk to me at least 24 hrs before the deadline or class). I may grant extensions for special cases such as illness or emergency.

Academic Integrity

This course expects students to uphold the standards of academic integrity as outlined on the Texas Tech Academic Integrity website: <http://www.depts.ttu.edu/studentconduct/academicinteg.php>. Plagiarism, or the use, citation, or paraphrase of someone else's words or ideas without attribution, will not be tolerated.

Student Disability Services

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, you may contact the Student Disability Services office in 335 West Hall or 806-742-2405.

Course Schedule**What is Romanticism?**

Tuesday, Aug. 27: Introductions, syllabus

Thursday, Aug. 29: "Introduction," "Timeline" (Norton); "Romantic," Oxford English Dictionary (online),

Tuesday, Sept. 3: William Wordsworth, "Preface to *Lyrical Ballads*," "Lines Composed a Few Miles above Tintern Abbey," "I travelled among unknown men" (Norton)

Thursday, Sept. 5: William Wordsworth, "Ode: Intimations of Immortality," "The Solitary Reaper," "London, 1802" (Norton)

Tuesday, Sept. 10: Samuel Taylor Coleridge, "The Eolian Harp," "This Lime-Tree Bower My Prison," "Frost at Midnight," "Dejection: An Ode" (Norton)

Thursday, Sept. 12: Samuel Taylor Coleridge, "The Rime of the Ancient Mariner," "Kubla Khan" (Norton)

Tuesday, Sept. 17: Percy Bysshe Shelley, "Mutability," "Mont Blanc," "Ozymandias," "Ode to the West Wind" (Norton)

Thursday, Sept. 19: John Clare, "Pastoral Poesy," "I am," "The Peasant Poet," "Song" (Norton)

What is a Nation?

Tuesday, Sept. 24: Eric Hobsbawm, excerpt from *Nations and Nationalism since 1780* available online at: <http://www.nationalismproject.org/what/hobsbawm.htm>; Felicia Dorothea Hemans, "The Homes of England," "England's Dead" (Norton)

Thursday, Sept. 26: Miranda Burgess, "Nationalisms in Romantic Britain and Ireland: Culture, Politics and the Global" (online); Edmund Burke, selections from *Reflections on the Revolution in France* (Norton); Percy Bysshe Shelley, "A Song: 'Men of England'" (Norton)

Tuesday, Oct. 1: Richard Price, "The Discourse on the Love of Country" available online: <http://www.fordham.edu/halsall/mod/1789price-patriotism.asp>; Terry Eagleton, excerpt from "Nationalism and the Case of Ireland," 44-48 (online)

paper one due

Romantic Ireland

Thursday, Oct. 3: Sydney Owenson, *The Wild Irish Girl*, Introductory letters-Letter IV

Tuesday, Oct. 8: Sydney Owenson, *The Wild Irish Girl*, Letter V-Letter VIII; Thomas Moore, biography, available online at: <http://www.poetryfoundation.org/bio/thomas-moore>, "Remember Thee Erin!" "The Tear and the Smile in Thine Eyes," "The Harp that Once Through Tara's Halls" "Erin, Oh Erin," "Let Erin Remember the Days of Old" (online). *presentations.*

Thursday, Oct. 10: Sydney Owenson, *The Wild Irish Girl*, Letter IX- Letter XVII

Tuesday, Oct. 15: Sydney Owenson, *The Wild Irish Girl*, Letter-XVII-Letter XXVI; selections from Edward Said, *Orientalism*, 1-9 (online). *presentations.*

Thursday, Oct. 17: Sydney Owenson, *The Wild Irish Girl*, Letter XXVII-Conclusion

Romantic England

Tuesday, Oct. 22: Mary Shelley, *Frankenstein*, Vol. I; Mary Wollstonecraft, selections from "A Vindication of the Rights of Woman" (Norton). *presentations*.

Thursday, Oct. 24: Mary Shelley, *Frankenstein*, Vol. II,

Tuesday, Oct. 29: Mary Shelley, *Frankenstein*, Vol. III; selections from Gayatri Chakravorty Spivak, "Frankenstein and a Critique of Imperialism" (online). *presentations*.

Romantic Scotland

Thursday, Oct. 31: Walter Scott, *Waverley*, Chapter 1-6

Tuesday, Nov. 5: Walter Scott, *Waverley*, Chapter 7-15; Ian Duncan, "Scotland and the Novel" (online). *presentations*.

Thursday, Nov. 7: Walter Scott, *Waverley*, Chapter 16-24 (end page 195)
paper two due

Tuesday, Nov. 12: Walter Scott, *Waverley*, Chapter 25-36; Robert Burns, "To a Mouse," "Such a parcel of rogues in a nation," "Robert Bruce's March to Bannockburn" (Norton). *presentations*.

Thursday, Nov. 14: Walter Scott, *Waverley*, Chapter 37-44

Tuesday, Nov. 19: Walter Scott, *Waverley*, Chapter 45-52; Walter Scott, "The Lay of the Last Minstrel: Introduction" (Norton). *presentations*.

Thursday, Nov. 22: Walter Scott, *Waverley*, Chapter 52-61

Tuesday, Nov. 26: Walter Scott, *Waverley*, Chapter 62-68, selections from Franco Moretti, *Atlas of the European Novel* (online). *presentations*.

Thursday, Nov. 28: No class - Thanksgiving break

Tuesday, December 3: Walter Scott, *Waverley*, Chapter 69-72

Tuesday, December 10, 7:00 p.m.: *Final paper due*