

# *ENGL 3564-581: The Romantic Book*

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**Class website:** <https://learn.colorado.edu/d2l/home/238903>

**I. Course description:** This class takes Romantic-era book as its object of study—quite literally. Our goal will be to think about books—mostly from the Romantic period (1786-1832), but also in the present—as material objects with unique histories of composition, manufacture, reception, and circulation. In an age when it’s so easy to Google individual poems by Keats and Wordsworth, we forget that they appeared as part of larger collections in discrete books. Instead of surveying a few poems by many writers, we’ll read 7 writers in depth and focus on the content, organization, and appearances of their books. Furthermore, we’ll read them in the exact forms they were read by their peers, paying close attention to how poems within individual collections speak to one another. We’ll also learn about the writers’ careers, how their books were written, produced, and received, and the contexts through which they entered into the world.

## **II. Required texts:**

1. Jane Austen, *Persuasion*, Norton Critical Edition, 978-0-393-91153-4
2. William Wordsworth and Samuel Coleridge, *Lyrical Ballads*, Broadview Press, 9781551116006
3. John Keats, *Keats's Poetry and Prose*, Norton Critical Edition, 978-0-393-92491-6
4. Olaudah Equiano, *The Interesting Narrative and Other Writings*, Penguin Classics, 978-0142437162
5. William Blake, *Songs of Innocence and Experience*, Oxford Paperbacks, 978-0192810892

## **Online Resources**

- Oxford English Dictionary: <http://www.oed.com.colorado.idm.oclc.org/>
- Purdue OWL (online writing lab) includes a guide for proper MLA citation: <http://owl.english.purdue.edu/owl/>
- How to Analyze a Poem: <https://www.vaniercollege.qc.ca/tlc/tipsheets/reading-and-analyzing/how-to-analyze-a-poem.pdf>
- A Glossary of Literary Terms: [http://www.ohio.edu/people/hartleyg/ref../abrams\\_mh.pdf](http://www.ohio.edu/people/hartleyg/ref../abrams_mh.pdf)

## **III. Assignments (See detailed instructions for each assignment in the “Course Documents” folder)**

1. Weekly discussion posts / assignments (20% of final grade): There will be weekly writing assignments or discussion posts related to that week’s reading. The goal here is to show both that you’ve done the reading and that you’re thinking critically about the texts in question. Weekly prompts—ranging from more detailed multi-step assignments to simple questions about the literature—will be posted as forum topic, and you’ll have to make a thread to post your answer and to be able to view other people’s answers. Posts will be graded on a scale of 1 to 10 (1=lowest, 10=highest) and you can drop your lowest post at the end of the semester. **Posts are always due on Sunday night by midnight.**

2. Responses to classmates' posts (10% of final grade): It's really important that you respond to each other's posts because this is our only way of simulating classroom discussion in online courses. For full credit, you should reply to at least one classmate's post in a substantive way—no credit if you just limit your reply to “great post!” or “I agree!” Don't be afraid to (respectfully) disagree with your peers, ask them questions about their ideas, or shift the discussion a bit, just as you'd do in an in-person class. **These are due every week on Friday before midnight** and are also graded on a 1 to 10 point scale. Lowest reply graded will also be dropped.

3. **Annotated bibliography & essay (25%): DUE BY THE END OF WEEK 10.** This is an assignment that asks you to "surround" a book contextually—the same book you choose for your presentation (see below). You will do so by researching the book's 1) production and publication history, 2) reception history, and 3) critical history. The text should be from our syllabus; it should be significant enough to fit this assignment. For some of you these different histories will already be clear; but let me describe what I mean by each:

**i) Production and Publication History:** This involves what we know from manuscript evidence and the editions published during the author's lifetime. How was the text written? How was it sold to the publisher? Who kept the copyright and why? How many copies were sold? How many editions? What kind of book (quarto? duodecimo? octavo?) How much did the author receive in payment? Did s/he have to revise the book for publication? Were there piracies? Court cases? These are the kinds of questions I'd like you consider. Often this information will be available in your edition. If not there, you'll find it in scholarly editions, biographies and critical writing on the author or text. You'll also find key information in recent books like Peter Garside's *The English Novel, 1770-1829* (2000), William St Clair's *The Reading Nation in the Romantic Period* (2004, especially the appendices), or James Raven's *The Business of Books* (2007).

**ii) Reception History:** This is the contemporary -- i.e., during the author's lifetime, between the date of publication and his or her death -- reception of your chosen text. It includes reviews of the work and can extend to other kinds of responses, such as those by friends or family members, or communicated through letters or other forms of correspondence.

**iii) Critical History:** This is more recent critical writing. Here, you should choose what you consider to be the most important critical sources for your text. These do not have to be critical essays or books directly on the text, but their connection should be compelling.

### **How to do the Assignment:**

**1. For each history,** you should provide a bibliography of no more than 4-8 sources. Each entry should be *annotated*. Particular sources can appear in more than one place. Here is a sample annotation:

Miller, D. A. "Broken Art." *Jane Austen: The Secret of a Style*. Princeton: Princeton University Press, 2003). Pages 57-91. This third chapter of Miller's book argues that Austen's satirical and aphoristic style functions as a kind of defense mechanism against social shame: that

Austen's manner of writing constitutes a way of staving off, and compensating for, the embarrassments of family, social limitations, and the humiliation of everyday life. Focusing on the later scenes in which Elizabeth Bennet struggles against her own embarrassment over her sister Lydia's elopement, Miller demonstrates the ways in which Elizabeth has no choice but either to respond with wit and vivacity or else to break countenance and "run from the room." The psychodynamics of these scenes, he argues, mirror those attending Austen's own writing, and provides a kind of key into the secret of Austen's style.

**2. In addition**, for one of the histories, you should provide an essay of 1,500-2,000 words explaining why approaching your text from this particular vantage point -- i.e., writing about its production, publication, reception, or critical history -- promises the best prospects of making an illuminating and groundbreaking critical intervention. As part of this assignment.

**3. In addition**, for the **other two** histories, you should provide a 1-2 paragraph summary (no more than 500 words, preferably less) summarizing that history and pointing to the key documents that constitute that it. Unlike the longer essay, these can be descriptive or narrative; the aim is to provide a synthetic summary of what is there.

**2. Presentation (15%):** For one of the weeks of the course, you'll write, record, and submit a *short* presentation (no more than 10 mins) setting up discussion about the readings. This means that you'll need to make yourself an expert on your particular text. Please note that your presentation is not simply an oral form of your bibliography assignment (although you'll do it on the same book). It instead should set up that class discussion and help to sustain it. I would urge you *not* to present all the information you discovered while doing your Annotated Bibliography; we'll be sharing these, and so no need to present a litany of facts. Instead, I want you to *frame* discussion and then to facilitate it.

**1. Choosing the text and the focus of your presentation.** During the 2<sup>nd</sup> week of class, we'll choose texts. Then, two weeks before you present, you should meet with me (in person or virtually) to talk about what you'd like to focus on for your presentation. Obviously, I'll provide as much help as you need.

**2. The prospectus for your presentation:** The week before you present, you should prepare and post to the appropriate discussion board a prospectus, the purpose of which is to provide guidelines for what you'll be doing in your presentation. You should keep this under 500 words, and keep in mind that its purpose is to direct our reading and to provide us with questions to consider while we read. A good prospectus is the easiest way to accomplish this.

**3. The presentation:** You'll record and post your presentation to the appropriate forum. File format is up to you, though please consult me if you need help recording or filming yourself. I recommend iMovie or TechSmithRelay.

**4. Conference abstract (10%):** This is a short (around 500 words) summary of your final paper (see below). The goal here is to make your intervention sound fascinating and relevant. Contextualize your topic and provide your claims, but don't give too much away about everything you'll treat in the actual paper. I've provided samples of successful conference abstracts in the course documents folder. **Due by the end of week 12.**

**5. Conference research paper (20%):** Rather than assign a long essay, I'd like to provide you the experience of writing a conference abstract and a conference paper. **You must choose a book from the syllabus that is different from the one on which you presented / wrote your annotated bibliography.** Also, you need to cite at least four pieces of contemporary criticism for full credit. Here's the good news: you get to use classmates' annotated bibliographies for your final paper. This should significantly help you cut back on the amount of research you need to do. I'm not providing prompts, but I'm happy to consult with you about paper topics and arguments. The conference paper you submit should be *no more than 7 pages double-spaced*. **Due at the end of week 14.**

Letter grades correspond to the following numerical percentages:

A = 93-100%  
A- = 90-92%  
B+ = 87-89%  
B = 83-86%  
B- = 80-82%  
C+ = 77-79%  
C = 73-76%  
C- = 70-72%  
D+ = 67-69%  
D = 63-66%  
D- = 60-62%  
F = 59 & below

## IV. Weekly schedule

### Week 1 (1/22): The Della Cruscans

1. For this week, I'd like us to read poetry by literary coterie known as the English Della Cruscans. As they published pseudonymously in newspapers, the first thing we're going to do is read some eighteenth-century newspapers. To this end, I'd like you call up a library database called "17th-18th Century Burney Collection" on the Library website (<https://www.colorado.edu/libraries/>); if you search "Burney Collection" on the library website you'll find it. In that database, I'd like you to do a search for "The World" newspaper, published between 1787 and 1794. Browse through the paper, dipping in here and there. You'll want to "Browse issue." As a contrast to *The World*, you might want to browse the pages of *The Times* or *The Morning Post*. *But get a feel for what a late-18<sup>th</sup>-century newspaper is like.* Within the pages of *The World*, certainly read the first days (early January) and then dip in here and there. I'd like you to

pay attention to what kind of poetry *The World* publishes, and to think about what the paper's audience might be.

2. After you've read through a few issues of *The World* and other papers, I'd like you to find and screenshot at least 4-5 selections from the papers that seem most interesting to you; some should be poems, but do print out other items as well.

3. Third, I'd like you to do an "Advanced Search" and look in *The World* for poems by "Della Crusca," "Anna Matilda," "Mrs. Robinson," and "Laura Maria" to see what comes up. Read through some of the poems, and pay attention to how they are introduced -- and eventually to how they are merchandised -- because our the final step of this assignment will entail thinking about how these poets get collected into book form.

4. To accomplish this, I'd like you (finally) to read through *The British Album* (1790). This two-volume anthology contains all the Della Crusca / Anna Matilda / Laura Maria correspondence, as well as other poems from *The World* -- so you should dip into the volumes to see what else they contain. Pay close attention to the *paratextual materials* -- i.e., all of the stuff that surrounds the main text, from title page and illustrations to Dedications, Prefaces, Contents, Indices, Glossaries, Appendices, etc. -- as well as their relation to the other poems in the collection. No need to read the entire collection, but do read *through it* so that you have a feel for the collection as a whole. While you're reading, I'd like you to think about the question of *what happens to these poems when they are taken out of the newspaper and put into book form*. How does your reading of them change? How does their status change? Does their meaning change?

### **Week 2 (1/29): The Baviad**

1. Read William Gifford, *The Baviad* (1791).
2. "Bibliographic Subjects" pdf from Andrew Piper's *Dreaming in Books* (2009)
3. John Brewer's "Authors, Publishers and the Making of Literary Culture" pdf

### **Week 3 (2/5): Charlotte Smith**

Read the third and fifth editions Charlotte Smith's *Elegiac Sonnets*.

### **Week 4 (2/12): William Blake**

1. Read the selections from Joseph Viscomi, *Blake and the Idea of the Book* (1993).
2. Now, read *Songs of Innocence*
3. Finally, read *Songs of Innocence and Experience* as a single text.

### **Week 5 (2/19): Olaudah Equiano**

Read Olaudah Equiano, *The Interesting Narrative* (1789-92) alongside the chapter I've photocopied from Richard Sher's from *The Enlightenment and the Book*, entitled "The Rewards of Authorship." I'd like you to think about the relation between Equiano's book and its structure; again, think about all the parts of the book: the subscription lists, the testimonials, the various prefatory materials, etc.

### **Week 6 (2/26): Lyrical Ballads, 1798**

Read Samuel Coleridge and William Wordsworth, *Lyrical Ballads* (1798). Make sure you read the Advertisement to the 1798 edition, the reviews to the 1798 edition (these come after the 1798

poems), the correspondence in Appendix C (through December 31<sup>st</sup>, 1799), the essay by William Hazlitt (in Appendix D), and the poems in Appendix G.

### **Week 7 (3/5) Lyrical Ballads, 1800**

Read Samuel Coleridge and William Wordsworth, *Lyrical Ballads* (1800). Last week I had you read correspondence, reviews, and poems that influenced the volume. This week I'd like you instead to concentrate on two things *and track both in detail*: (1) How has the 1798 opening volume changed and why? (2) How do the new poems that comprise volume two change the whole collection? The introduction to the edition puts forward some possible arguments concerning both of these questions; what do you see happening with the collection as it is remade and transformed?

### **Week 8 (3/12): The Deliberate Fragment**

Read Lord Byron, *The Giaour* (1813) and *Beppo* (1818), and Samuel Coleridge, *Christabel*, *Kubla Khan*, and *the Pains of Sleep* (1816).

### **Week 9 (3/19): The Novel, pt. 1**

Read Jane Austen, *Persuasion* (1818), volume 1

### ***March 26-30: SPRING BREAK – NO ASSIGNMENTS***

### **Week 10 (4/2): The Novel, pt. 2**

1. Read Jane Austen, *Persuasion* (1818), volume 2
2. Annotated bibliography due

### **Week 11 (4/9): Keats**

Read John Keats, *Lamia*, *Isabella*, *The Eve of St. Agnes*, and *Other Poems* (1820).

### **Week 12 (4/16): Keats, pt. 2**

1. Finish Keats. This time, I'd like you to read pages 241-408 of our edition -- i.e., the reviews and correspondence that preceded the publication of *Lamia*, *Isabella*, *The Eve of St. Agnes*, and *Other Poems*. We'll discuss the book in light of this new set of contexts.
2. Abstract for conference paper due

### **Week 13 (4/23): Romantic Periodicals**

Read the first number of *The Liberal* (1822)

### **Week 14 (4/30): Last week of class**

Conference papers due

## **V. Course Requirements**

- You must complete the annotated bibliography assignment and the conference paper to be eligible for a passing grade in the course.
- You are responsible for checking your CU email and the course D2L website at [learn.colorado.edu](http://learn.colorado.edu) several times per week for updates and assignments.

- Regular participation and active performance in discussion each week.

## **VI. Course Policies and Student Responsibilities**

### Class environment

Over the course of this semester we will deal with many controversial issues, which will mean that very likely, as a class, we will differ in our perspectives on these issues. However, I expect everyone to treat each other with respect and allow for differing opinions. A respectful online classroom environment will facilitate more lively discussions and in turn result in a richer learning experience for all of us.

In addition, I expect each of you to listen to and consider the comments of your fellow students, and to articulate clearly and considerately your own observations, agreements, or objections.

### **You can expect me to:**

- Treat you fairly and with respect
- Provide prompt feedback on your work
- Be available during my office hours
- Respond quickly to emails (I try to maintain a 36-hour turn-around time, except for weekends)
- Challenge you to grow academically and support you in doing so
- Promptly alert you to changes in the reading schedule, which may change depending on our pace and comprehension as a class
- Provide clear instructions and grading rubrics for all assignments

### **I will expect you to:**

- Treat me and your fellow students with respect
- Carefully complete your readings, discussions, assignments, and papers
- Actively participate in and meaningfully contribute to this course
- Plan ahead and ask questions/bring up issues regarding assignments and readings early on
- Follow the writing expectations provided for your assignments
- Invest time in the course
- Be open to new ideas
- Follow the expectations of this syllabus and raise any concerns about it to me during the first week of class (via email or during my office hours)
- Regularly check D2L and your student email account for updates and reminders

### Submission and Late Work Policy

The class is NOT self-paced, and all work needs to be done in the required time frame. All assignments are due by the date and time they are listed to be due on your syllabus. **For every day an assignment is late, a 1/2 grade will be automatically deducted. Assignments more than 6 days late will receive automatic zeros.** All assignments need to be submitted through the Dropbox function of D2L.

To receive full credit for all assignments, **you must adhere to MLA format**. Please type all assignments in 12-point Times New Roman font, double-space them, use a one-inch margin on all sides, and number your pages.

MLA style guide: <https://owl.english.purdue.edu/owl/resource/747/01/>

#### Plagiarism:

**All written assignments will be checked for originality with D2L's turn-it-in application.** If I find that you have plagiarized material from the Internet, books, articles, or any other source, you will fail the course and be reported to the Office of Student Conduct.

**NOTE: If you consult Internet sources for information or inspiration for assignments, YOU NEED TO CITE THEM.**

### **VII. University Policies:**

#### Honor Code:

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council ([honor@colorado.edu](mailto:honor@colorado.edu); 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at [www.colorado.edu/policies/honor.html](http://www.colorado.edu/policies/honor.html) and at <http://honorcode.colorado.edu>

#### Students with Disabilities:

If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at [dsinfo@colorado.edu](mailto:dsinfo@colorado.edu). If you have a temporary medical condition or injury, see Temporary Injuries under Quick Links at Disability Services website (<http://disabilityservices.colorado.edu/>) and discuss your needs with your professor.

#### Religious holidays:

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, please inform me of any conflicts due to religious observances by the 2nd class of the semester.  
[www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html).

#### Policy on Sexual Harassment and Discrimination:

The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational

programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://hr.colorado.edu/dh/>

Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at [www.colorado.edu/policies/classbehavior.html](http://www.colorado.edu/policies/classbehavior.html) and at [www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)