

ENGLISH 362: ROMANTIC AND VICTORIAN LITERATURE

SPRING 2018, T/TH 9:30-10:45

Dr. Patricia Taylor	Email:	patricia.taylor@briarcliff.edu	Office Hours:	MWF 2:00-3:00
	Office Phone:	712-279-5516		T*Th 1:00-2:00
	Office:	Heelan Hall 303		

1.1 COURSE DESCRIPTION: CATALOG DESCRIPTION

ENGL 362 examines celebrated works written during the Romantic and Victorian eras as England grew to become the dominant culture in the Western world. It will include authors such as Wordsworth, Keats, Mary Shelley, the Brontës, Dickens, Hardy, Tennyson and others to examine how attitudes changed and developed during the century with regard to the natural world, industry, religious faith and gender roles.

1.2 COURSE DESCRIPTION: PRE-REQUISITES

CORE 131, one 200 level English course other than 275 or 295. Please see me ASAP if you have not completed these pre-requisites.

1.3 COURSE DESCRIPTION: EXPANDED DESCRIPTION



Figure 1: Caspar David Friedrich, *Wanderer above the Sea of Fog* (1818)

The Romantic and Victorian periods are both defined by the confluence of literature and politics. English Romanticism is sometimes identified as having begun in 1789—the year of the French Revolution and the publication of William Blake’s *Songs of Innocence and Experience*—but sometimes also in 1798, with William Wordsworth and Samuel Taylor Coleridge’s publication of *Lyrical Ballads*. The literature from this period took up issues related to revolution, the natural world, poetic inspiration, and the primacy of the individual. Victorianism, of course, takes its name from Queen Victoria, who ruled from 1837-1901; the literature of her reign is often defined by a concern with the expanding empire, industrial progress (and concomitant abuse), class, the role of women in society, and new challenges to religious institutions and faith.

This class will trace out the development of these different themes and issues across a wide range of literature, from prose tracts and novels to lyric poems and plays. We will also read short articles on the historical and cultural context in addition to these primary texts. Major assignments for the class will include a commonplace book, two close reading papers (one with an additional creative component), and a research paper.

Disclosure Statement: The instructor retains the right to clarify and/or to emend the contents of the syllabus, provided that students are given reasonable and timely notice of such adjustments.

1.4 COURSE DESCRIPTION: REQUIRED TEXTS AND MATERIALS

Bronte, Charlotte. *Jane Eyre*. 4th Edition, W.W. Norton, 2016. ISBN: 9780393264876.

Shelley, Mary. *Frankenstein*. Oxford UP, 2008. ISBN: 9780199537167.

Stevenson, Robert Louis. *The Strange Case of Doctor Jekyll and Mister Hyde*. Oxford UP, 2006. ISBN: 9780199536221.

Wilde, Oscar. *The Importance of Being Earnest*. New Mermaids, 1988. ISBN: 9780713630404.

Small Notebook (5x8 or smaller: Paperblank, Moleskin, etc.) and writing utensils

2 Course Packs (Romantic Literature and Victorian Literature, available at the bookstore)



1.5 COURSE DESCRIPTION: COURSE OUTCOMES

Ultimately, this course will seek to hone skills crucial to your career at Briar Cliff, your professional lives afterwards, and your development as cultured, thoughtful human beings. It aims, among other things, to help you grow in your ability . . .

EXPECTED OUTCOME	METHOD FOR AUGMENTING ABILITY	METHOD FOR ASSESSING LEARNING
To read texts closely and critically, so as to identify subtle nuances of language and lines of thought	Discussion Questions Commonplace Book Class Discussions	OED Paper Close Reading Project Research Paper
To analyze and assess the elements of well-crafted literature, expressing your ideas through logical arguments supported by evidence	Class Discussions Commonplace Book Logical Outlines Meetings with Dr. Taylor	OED Paper Close Reading Project Research Paper
To write clearly and persuasively for a specific audience, making effective use of research	Logical Outlines Meetings with Dr. Taylor	OED Paper Close Reading Project Research Paper
To explain the role of cultural and historical contexts in the shaping of literary texts	Secondary Readings Lecture & Class Discussions Commonplace Book	Research Paper Communal Final Exam
To be disciplined and self-aware in directing your own education	Rigorous reading and writing schedule Discussion Questions Meetings with Dr. Taylor	Quality of Failure Essay

2.1 GRADES: DISTRIBUTION

Participation	10%
Preparedness, Professionalism, and Participation	50%
Logical Outlines, Proposals, and Drafts	50%
Commonplace Book (CPB)	20%
Daily Discussion Questions	50%
Quotations, Commentary, and Reflection	50%
Project 1: OED Close Reading Paper	15%
Project 2: Creative Close Reading Project	20%
Paper	75%
Creative Option and Written Explanation	25%
Project 3: Research Paper	30%
Annotated Bibliography	10%
Final Draft	90%
Communal Final Exam (Mind-Map)	2%
Quality of Failure Essay	3%



Figure 2: William Blake, "The Angel of Revelation" (1805)

Note: Failure to turn in any major project may result in automatic failure for the class, regardless of the numeric grade earned through the other assignments.

2.2 GRADES: CRITERIA

It is important to remember that simply fulfilling the minimum requirements of the course or an assignment warrants an average grade (as in C), not an A. Coming to class every day and doing assignments is not something that earns “extra credit” or an automatic A; these are expected elements of the course. A higher grade will be based on the distinctive quality and development of your work. Below is a breakdown of how I view letter grades; as we move into the semester we will talk about these elements in more detail.

Letter Grade	Scale	Quality of Work
A	94 - 100.00	<p>An “A” project is superior: it has excellent ideas, logical and compelling organization, precise language, and polished prose. It has a complex, convincing, and interesting argument expressed in a thesis statement; topic sentences and transitions that guide the reader through the logical moves of the argument; extensive, analytic use of any source text(s); and clear expression of the student’s own ideas. The author addresses the rhetorical situation (audience, purpose, context) in a sophisticated manner. The paper demonstrates that the author has a clear understanding of the ethical use of sources (that is, he or she does not plagiarize, either intentionally or otherwise), and can synthesize and build on them in innovative ways. Multimodal elements are compelling, fully integrated with the argument, and well executed. The project has been thoroughly and significantly revised; it is also extensively proofread, with few or no grammar, spelling, punctuation, or citation mistakes.</p>
A-	90 - 93.99	

B+	87 - 89.99	The “B” project exceeds expectations with above-average, high-quality work. It has a clear thesis, with a well-developed and well-organized argument, clearly articulated in transitions and topic sentences. It shows active engagement with any source texts, and genuine intellectual work on the part of the author. It predictably addresses the rhetorical situation. Multimodal elements are well integrated and appropriate to the rhetorical situation. The project shows substantial improvement from previous drafts. Any grammar, spelling, or punctuation mistakes do not hinder the expression of meaning. All sources are adequately cited. The project may have a few structural flaws, or a few weak points, but overall is a strong piece of work.
B	84 - 86.99	
B-	80 - 83.99	
C+	77 - 79.99	The “C” project meets minimum expectations with average or mediocre work. The work has some of the good points listed above, but also has serious flaws. The language is often imprecise; the argument isn’t fully developed or clear. The thesis isn’t immediately apparent or is too vague. The student does not critically engage the texts, only summarizing or “quote bombing.” The project may have large structural problems, but these problems do not hinder the audience’s understanding. The project attempts to address all the elements of the rhetorical situation, but the attempt is insufficient or inappropriate. A “C” project will also have a few “bright” spots, or areas that might be useful in revising. In short, it has unrealized potential.
C	74 - 76.99	
C-	70 - 73.99	
D+	67 - 69.99	“D” and “F” projects have multiple serious flaws that handicap the work. A thesis or argument is unidentifiable, or the project may be reliant on summary rather than analysis. The language is hard to understand, or ideas may be jumbled in such a way as to hinder the audience’s ability to understand the work. Multimodal elements hinder the expression of meaning, or contradict the argument. This project may consistently misuse or misrepresent its sources. The project either is difficult to understand or fails to address the assignment goals, prompt, or rhetorical situation. (Note: an "F" for reasons of plagiarism is a 0 on the assignment; other failing grades may have some points attached.)
D	64 - 66.99	
F	0 - 63.99	

3.1 EXPECTATIONS: ATTENDANCE

In a perfect world, each of you would attend every class, but life tends not to be perfect. I thus offer you **2 free skips** (one week of class); **every absence after that will lower your overall grade one third of a letter grade:** an A- becomes a B+, a B+ becomes a B, etc. I recommend you do not waste these free absences on frivolous pursuits, but save them for the inevitable end-of-semester flu or alarm malfunction. More than six (6) absences will result in automatic failure for the course.

However, I too have had to attend a family member’s funeral, been sent to the hospital with illnesses that must not be named in polite company, and even been chased across campus by hordes of raging zombies; what I mean to say is that if you have a legitimate, serious problem, I’m willing to talk and try to work something out if you bring such problems to my attention **as soon as possible!** If you have mandatory absences (for sports or religious observances), they will not count against you if you bring official documentation to me *in advance*.

Arriving after I call roll at the beginning of class will count as **one-half of an absence**. If you are late, you are responsible for seeing me after class to make sure you are marked present; if you do not, it will be counted as a full absence. Arriving more than 15 minutes late will be a full absence. Students who leave early may be counted absent as well. In-class work may not be made up.



Figure 3: Rebecca Solomon, "The Governess" (1851)

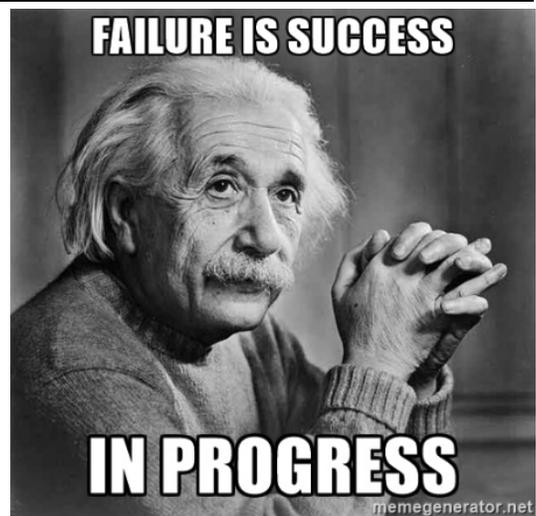
3.2 EXPECTATIONS: PARTICIPATION

I place great value on earnest, enthusiastic engagement. Some of the greatest joy I'll have in class, in fact, will be in hearing your insights and seeing your minds at work. One of our goals is to involve you actively in the learning process rather than simply deluge you with information; to that end, your comments and analysis will provide much of the substance of our class, and much of your grade as well. At four points in the semester, you will be expected to turn in a brief self-evaluation of your participation and professionalism with regards to this class. I expect the following:

- *Preparation:* Bring your textbooks, your commonplace book, a notebook and pen/pencil to take notes, and your copy of this syllabus and assignment guide to every class. Complete all the reading and turn in all work on Brightspace on the due date.
- *Frequency and Quality of Comments and Questions:* Offer multiple substantial, thoughtful contributions in each class discussion—this can include asking good questions. Let others have a turn to speak. Please be respectful towards the authors we are reading, towards your fellow students, and towards me. You are encouraged to disagree with other people's positions so long as you refrain from using language that may be derogatory or insulting.
- *Listening Skills:* Listen carefully to what others have to say and build on their ideas. During class, your body language should indicate that you are listening; you should be visibly awake, taking notes, etc. Holding side conversations or getting off task (including by texting, checking your phone, etc.) indicates that you are not listening, or do not care about others' ability to listen. Texting or using electronics in an off-task way during class time will result in being considered absent.
- *Professionalism:* Outside of class, any e-mails to me should be professionally formatted with the following elements: 1) a clear subject header, including the course you are referring to (ENGL 320); 2) a salutation ("Dear Dr. Taylor"); 3) complete sentences and paragraphs; 4) a signature with your first and last name.

3.3 EXPECTATIONS: QUALITY OF FAILURE

One of the greatest hindrances to a student's active learning can be fear of failure: fear of looking silly or stupid in front of a classmate or faculty member, or fear of not getting a good grade on a project. Students have sometimes been taught that they need to be perfect, or as close to perfect as possible, to be rewarded. Students afraid of failure choose not to take risks; they might even choose not to turn work in because it isn't as good as they think it should be. However, I think that there are things more important than perfection: curiosity, risk taking, persistence, integrity, and self-awareness. Failure can even be an important part of learning. Edward Burger argues that "individuals need to embrace the realization that taking risks and failing are often the essential moves necessary to bring clarity, understanding, and innovation." Rejecting the fear of failure, he writes, can result in "a mind enlivened by curiosity and the intellectual audacity to take risks and create new ideas, a mind that sees a world of unlimited possibilities."

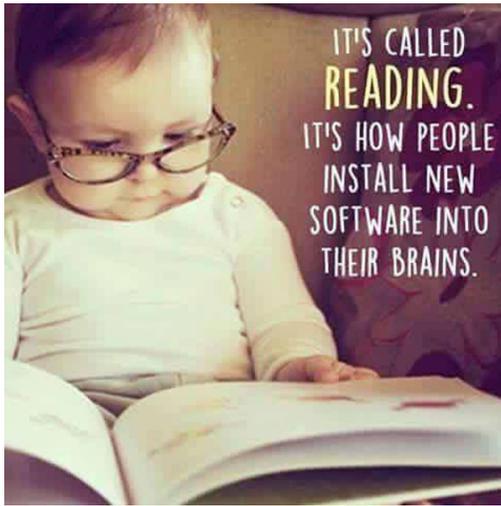


For this reason, part of your grade will be dedicated to "quality of failure." To earn these points, you will write a reflection at the time of the final exam in which you discuss the quality of your failure over the semester. You will be graded not on how much you failed, but how you handled that failure. Were you willing to challenge yourself to take risks that might result in failure? Were you aware of when you have failed, and did you refuse to give up in the face of failure? Did you find ways to use your failure to create something new and interesting? Have you grown from your failures? I hope this grade category will give you

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the freedom to try new things, and even to fail at them, and to come back having learned something from the experience.

3.4 EXPECTATIONS: READINGS



Readings are listed on the course schedule on the day they are due. Please come to class having carefully completed the assigned readings. If it becomes apparent that the class as a whole has not done the reading, or has not paid close attention to the reading, I will institute quizzes. As you are reading, think about how you can demonstrate that you have paid close attention to the text. What questions do you have after reading? What conclusions can you come to about the purpose of the text? How does the text reinforce, influence, or challenge what you think about the ideas we have been discussing in class?

You should also annotate your text with your thoughts. Do not simply highlight. Instead, write down your understanding of what is happening on the page; underline passages that are important; write questions next to passages that you don't understand or don't agree with. If you don't want to write in your book, write on sticky-notes to serve the same purpose. In-text note taking will be very valuable in writing your outlines and papers, as your ideas and thoughts are suddenly much easier to recall, find, and use in your writing. You will also be expected to keep a commonplace book, in which you record quotations from each day's readings—more details are in the assignment guide below.

3.5 EXPECTATIONS: INDIVIDUAL TUTORIALS

This course emphasizes personalized development—that is, much of this course will be tailored to your particular needs. This will be accomplished by regular individual tutorials. You will need to schedule individual tutorials with me several times during the semester in order to work on some issues one on one. To prepare for these meetings, you need to sign up for the meeting on StarFish, bring a copy of your current outline or draft with you to my office, and come with questions about how you can improve your work. I will read your outline or draft during the meeting, and we will discuss the different avenues for improving your work.

4.1 POLICIES: OFFICE HOURS

Office hours are a crucial form of class engagement and participation. Students who come to office hours are more likely to improve their skills and do well in this class. You can reserve a 15- or 30-minute timeslot in advance on StarFish. Reservations have first priority, but you can also simply drop by. I am also available at other times by appointment, my schedule permitting; I encourage you to e-mail me if you cannot come to the scheduled office hours so that we will find a time for us to meet.

When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at Briar Cliff, your larger educational and professional goals, the latest Star Wars or Marvel movie, etc., so feel to just stop by.

4.2 POLICIES: EMAIL

I try and answer questions via e-mail within 24 hours during the workweek unless there are exceptional circumstances; I expect you to do the same. I often respond on weekends, but cannot guarantee I will do so as quickly. I will not normally comment on whole projects outside of office hours or the normal class revision and grading process. However, I will look at small pieces of your work if you provide a focus for my comments. For example, if you send me a polite e-mail with a draft of an essay introduction, asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail.

4.3.1 POLICIES: ACADEMIC INTEGRITY (BRIAR CLIFF CATALOGUE)

Briar Cliff strives to create an environment where the dignity of each person is recognized. Accordingly, integrity in relationships and work is supported and rewarded, and honesty in academic matters is Briar Cliff University Catalog 43 expected of all students. Actions which are contrary to the spirit of academic integrity will not be tolerated. Any attempt to misrepresent someone else's work as one's own, receive credit for assignments one did not do, obtain an unfair advantage over other students in the completion of work, or aid another student to do the above will be considered a breach of academic integrity. These include:

- Obtaining, disseminating or using unauthorized materials for the completion (by oneself or another student) of an examination, paper or assignment;
- Unauthorized collusion with another student in completing an assignment;
- Submitting as one's own the work of another student or allowing one's work to be submitted for credit by another;
- Copying from another student's paper or allowing one's paper to be copied;
- Computer theft which includes unauthorized duplication of software, unauthorized access into accounts other than one's own and the use of university resources (computer facilities, networks, software, etc.) for financial gain; and
- Plagiarism: the representation of another's ideas, statements or data as one's own. Plagiarism includes copying, paraphrasing or summarizing another's work (even if that work is found on the Internet) without proper acknowledgment (footnotes, in-text credit, quotation marks, etc.). For a more detailed explanation of what constitutes plagiarism and how to avoid it, the student is referred to *The Little Brown Handbook*, which is available in the university bookstore and the Bishop Mueller Library.

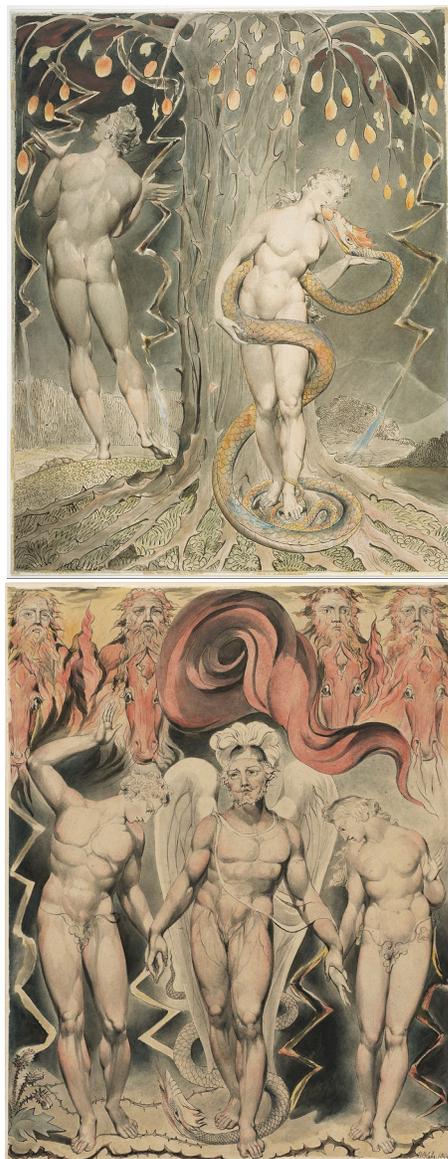


Figure 4: William Blake, "The Temptation" and "The Expulsion" (c. 1807)

4.3.2 POLICIES: ACADEMIC INTEGRITY (IN MY CLASSROOM)

One goal in this course is for you to learn how to conduct yourself as a member of a community of scholars and professionals, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, share your drafts in and outside of class, and go to the Writing Center with your drafts. You are encouraged to build on the ideas and texts of others; this is a

vital part of academic life. However, when you use another person's ideas, language, or syntax - whether directly, in summary, or in paraphrase - you must formally acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism, and will receive a zero for the assignment. This is true even if the plagiarism is accidental.

There are numerous resources for helping you avoid plagiarism. Harvard University has produced an excellent guide to help students avoid plagiarism (<https://usingsources.fas.harvard.edu/avoiding-plagiarism>). You can also use the Purdue Owl (<https://owl.purdue.edu/owl/section/2/>). If you are ever tempted to plagiarize because of stress or lack of time, talk to me first because I can help. Do not let stress tarnish your academic record.

Students commit plagiarism if they do ANY of the following:

- “Cut and paste” text, images, or sound into a project and present it as their own without citation.
- Use the internet as a source of ideas without citing
- Modify material from a source (text, image, or sound) and incorporate into a project without citing.
- Put another person's ideas “in their own words” without documenting the source.
- Take another person's expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done.
- Submit a project created by someone else while claiming to be the author.
- Submit a project created in another course without the permission of both instructors.

5.1 CAMPUS RESOURCES: DISABILITY SERVICES AND STUDENT SUPPORT SERVICES

Briar Cliff University offers Student Support Services that includes counseling and tutoring. Please, use this resource if you think it will be beneficial. They are located in Heelan Hall, Room 037, Monday through Friday from 8:00am to 4:30pm. Their phone number is 279-1717.

Persons with disabilities who need accommodations should also contact the Student Support Services Office to discuss needs. Documentation of the disability is required. You may also contact Brenda Parkhill by phone at 712-279-5232 or by email at Brenda.parkhill@briarcliff.edu.

5.2 CAMPUS RESOURCES: TITLE IX MANDATORY REPORTING AND CONFIDENTIAL RESOURCES

As an instructor, I have a mandatory reporting responsibility under The Title IX Educational Act of 1972 which prohibits violence, harassment, and discrimination based on sex and gender. For the sake of Briar Cliff University students' safety and welfare, I am required to share information regarding sexual misconduct or information about a crime that may have involved a Briar Cliff University student with the Title IX Coordinator or Deputy Title IX Coordinators. This includes incidents that occur within on-line courses, on and off-campus, or study abroad; and whether I see it personally, am told about it directly (e.g., in-person, through an assignment, on a discussion thread, etc.), or learn about it indirectly (e.g., secondhand, social media, etc.).

Confidential assistance is available for students. If you or someone you know has been harassed, assaulted, or discriminated against because of sex or gender, the following resources are available:

- Jeanette Tobin, Director of Counseling Services
712-279-5433, Jeanette.Tobin@briarcliff.edu
- Carla Jo Morgan, Campus Nurse
712-279-5436, CarlaJo.Morgan@briarcliff.edu
- Sr. Janet May, Director of Campus Ministry
712-279-5227, Janet.May@briarcliff.edu



Figure 5: John William Waterhouse, "The Lady of Shalott" (1888)

Reporting to University Officials / Title IX Resources:

Louise Paskey, Title IX Coordinator
712-279-5494, louise.paskey@briarcliff.edu

Dave Arens, Deputy Title IX Coordinator
712-279-1715, david.arens@briarcliff.edu

Beau Sudtelgte, Deputy Title IX Coordinator
712-279-1633, beau.sudtelgte@briarcliff.edu

Security Department: 712-898-1888

The Sexual Violence and Harassment policy and additional off-campus resources can be found at:
<http://www.briarcliff.edu/legal-and-consumer/sexual-abuse,-assault-and-title-ix-procedures/>

6.0.1 ASSIGNMENT GUIDE: LOGISTICS

All assignments must be turned in on BrightSpace **on the due date by 9AM** unless otherwise noted on the syllabus. Each submitted file name should include your last name, first initial, course, assignment, version, and extension.

Example File Names

Granger.H.ENGL320.Paper1.LogicalOutline.docx
Potter.H.ENGL320.Paper2.FinalDraft.docx
Weasley.R.ENGL320.CPB.Reflection.docx

While most assignments have word count requirements, these are not hard limits, but suggestions to help you understand the scope of the intellectual requirements. You will not be penalized just for being under the word count (though if you are substantially short, you probably have misunderstood the intellectual requirements and will not do well for that reason), and if you need to go over, that is fine provided your essay is not padded with fluff or unnecessary material.

All drafts should use MLA formatting, 7th or 8th edition. Proper citation is expected, even in your process documents (outlines, drafts, etc.). Always **cite as you write**—waiting to do it at the last thing is how accidental plagiarism happens. *Drafts or outlines without citations will receive no credit.*

MLA formatting:

- In the upper left of the first page (and first page only), you should list your name, my name, the course name, and the due date of the paper or draft
- Title that gestures in some way to your argument (yes, even early drafts)
- Your name and the page # in the upper right corner of each page *in the header!*
- Double-spaced, 12-point Times New Roman font [outlines should be single spaced]
- Works Cited and properly formatted in-text parenthetical citations in MLA style

6.0.2 ASSIGNMENT GUIDE: LATE WORK AND EXTENSIONS

For the major projects, anything turned in more than 10 minutes after the deadline is considered late. Late work will be penalized 10% off the earned grade for each 24-hour period that it is late. Students may request an exception for this policy by sending me an e-mail with the request at least 24 hours in advance, or by providing evidence of a significant, unexpected emergency (hospitalization, death in the family, etc.). I reserve the right to deny extension requests if a student is abusing this policy.

6.1.1 ASSIGNMENT GUIDE: COMMONPLACE BOOK AND DISCUSSION QUESTIONS

Until the beginning of the twentieth century, one of the most important tools of a writer was a commonplace book (or CPB). A CPB would start as a blank book that readers would then use to collect “commonplaces” or passages important for reference” under a variety of subject headings (OED, s.v. “commonplace book”). CPBs were something like diaries or journals, but instead of recording the events of

the day or one's emotions or feelings, they served as places to record quotations or summaries of information that one might use in future writings, along with reflections on those quotations and information.

Robert Darnton writes in the *New York Review of Books* (Dec. 21, 2000) that commonplace books both required and encouraged forms of reading that are different from most modern practices:

Unlike modern readers, who follow the flow of a narrative from beginning to end, early modern Englishmen read in fits and starts and jumped from book to book. They broke texts into fragments and assembled them into new patterns by transcribing them in different sections of their notebooks. Then they reread the copies and rearranged the patterns while adding more excerpts. Reading and writing were therefore inseparable activities. They belonged to a continuous effort to make sense of things, for the world was full of signs: you could read your way through it; and by keeping an account of your readings, you made a book of your own, one stamped with your personality. (47.20)

Famous people who have kept such books included Charles Darwin, Francis Bacon, John Milton, Thomas Jefferson, John Hancock, Mark Twain, and Virginia Woolf. Oddly enough, this pattern of taking in bits and pieces of information and recombining them parallels the patterns of reading practiced by many in the age of the Internet—from Evernote to Twitter, from fan sites to blogs, commonplace practices are alive and well.

Purpose

To experiment with Romantic and Victorian composition practices of collection and invention; to develop collections of passages related to topics that may be useful in your research project.

Skills you will develop with this assignment:

- Close reading
- Collecting and organizing material
- Identifying and analyzing patterns of meaning

Knowledge you will develop:

- Systematic awareness of the major themes and concerns of Romantic and Victorian literature
- Understanding of the different perspectives and attitudes towards common concepts across the period



"John Hancock's Commonplace Book." 1687.

Source: Houghton Library, Harvard University.

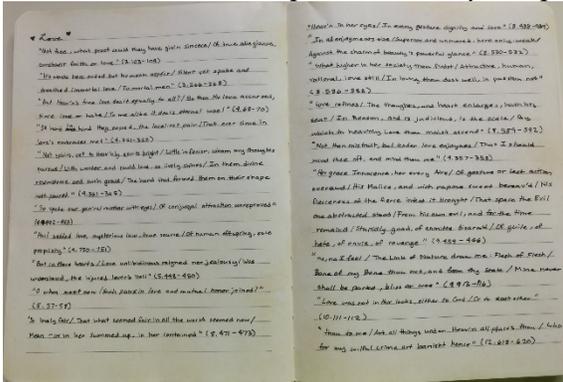
Prompt

Keep a commonplace book in which you keep track of important and/or interesting topics (minimum 5; most students track 10-15), and write daily discussion questions based on the readings. Here are suggested topics for the Romantic and Victorian periods; feel free to add your own as you do the readings.

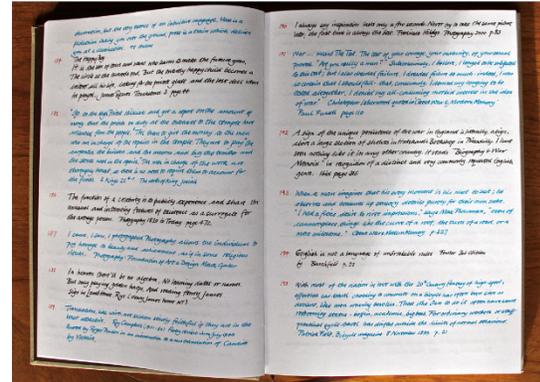
Freedom / Liberty	Rights	Hierarchy	Empire
Race	Class	Gender	Children
Social Change	Science	Nature	Work / Industry
Faith	Virtue	Doubt	Hypocrisy
Money	Honor / Reputation	Grief	Sympathy
The Sublime	Gothic	Beauty	The Supernatural

Task

- **Purchase a blank book.** I recommend something relatively small; most students in past classes have preferred 5x9, but others have gone smaller. You may want it to be completely blank, or you might want it lined or with graph paper. Some students prefer spiral bound books; others like hard bound or paper back. Some people even prefer mini 3-ring binders, so they can add pages and move them around. **Commonplace books must be kept by hand** unless you discuss it with me in the first week of class. There is significant research that suggests that handwriting material and notes creates a different form of cognition that may result in improved retention and learning.
- **Decide on organization.** You can organize your book topically (see left example) or chronologically (right example). If topically, you will need to create different sections of your notebook dedicated to different topics, and a separate section for discussion questions. Chronological organization will require more careful noting of topics for each quotation, and can include the discussion questions with your quotations.



Emily Yates. "Love." Spring 2016 Paradise Lost Class. Used with Permission.



George Redgrave. "The Large Version of My Notebook." Available Under CC-BY-ND. Source: Flickr.

- **For each class, record quotations from each day's readings,** providing citations (author, title, and page or line numbers), and if recording chronologically, the commonplace topic(s) related to the passage.
 - Aim for three quotations each day if you want to earn an A; 3 if you want to earn a B; 2 if you want to earn a C; 1 if you want to earn a D.
 - Note: particularly long passages or whole poems (10 lines or more) can count as two entries.
 - Keep an index of your texts and/or topics at either the front or the back of your book (if working chronologically, your index should focus on topics; if working topically, your index should focus on texts).
 - **Extra Credit:** You can earn up to 5% extra credit if you also write a brief annotation explaining why you chose each quotation—was it amusing, thought provoking, infuriating? Did it seem to echo or contradict another quotation you chose? Did you have a short question about the quotation you wanted to ask in class?
- **For each class, create a discussion question about one or more of the day's readings.**
 - A good discussion question will be grounded *in the text*. It will use properly signaled and cited quotations to prompt discussion.
 - Good discussion questions set up *context* for the quotations and the question.

- Good questions will avoid simple “yes” or “no” or even simply “factual” answers. Instead, they provoke sustained *analysis* of the text: they ask *why* something is the way it is, or *how* it works.
- Be careful about asking what the author intended. Because we want to read a text *generously*—that is, figuring out what the writer was trying to do and why it was important to him or her—asking about the author’s goals, purposes, and ideas can be very important. However, we also want to be *critical*. Just because the author didn’t *intend* to do something (say, didn’t intend to be racist or misogynist) doesn’t mean that he or she didn’t do it anyway.
- This entry in your commonplace book must be either typed or photographed and turned in before class on the day the reading is due. (Typing may allow you to easily fix typos and make sure the discussion question is well written.)

Sample discussion questions:

1. Thomas Malory opens *Le Morte Darthur* with the story of Arthur’s conception: King Uther got Merlin to make him look like Igraine’s husband so he could sleep with her even as her husband was dying. This was disturbing enough, but I was really struck by Igraine’s reaction to the news that her husband is dead. The narrator says that “when the lady heard tell of the duke her husband, and by all record he was dead or ever King Uther came to her, then she marveled who that might be that lay with her in likeness of her lord; so she mourned privily and held her peace” (11). What do you think of Igraine’s reaction, and why is it important that she held her peace?
2. When the Green Knight initially announces the game he wants to play, it appears that King Arthur is going to be the mighty man to stand up and accept the challenge; however, an unexpected turn of events occurs. Gawain stands up and says, “I stake my claim. / This moment must be mine” (1.341-342). Why do you think Gawain stands up to take the challenge when he describes himself as weak? Was it an act of chivalry? What are we supposed to think of how King Arthur backs down and allows Gawain to take his place, and why?

- **Find outside materials.** Over the course of the semester, keep an eye out for quotations, images, or other materials you can include that come from outside our course readings—they might be from class discussion, readings from other courses, research, news articles, popular culture, etc. To earn an A, you will need quotations from at least 10 such outside sources.

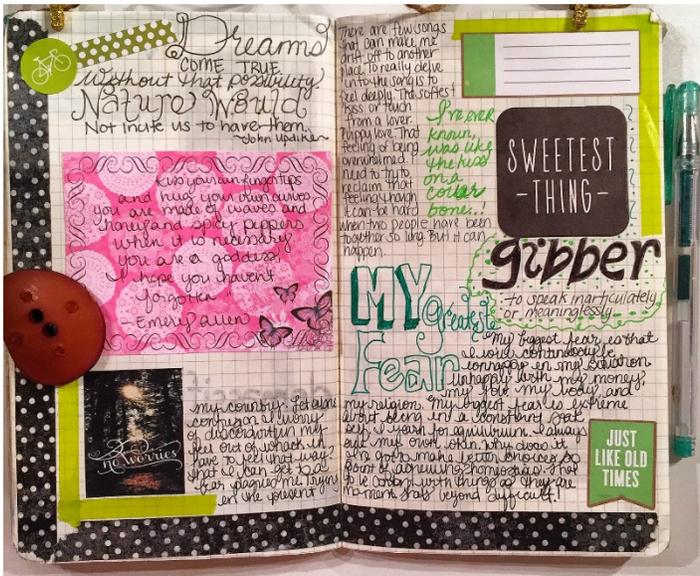
Example Commonplace Books:

Video Example 1:

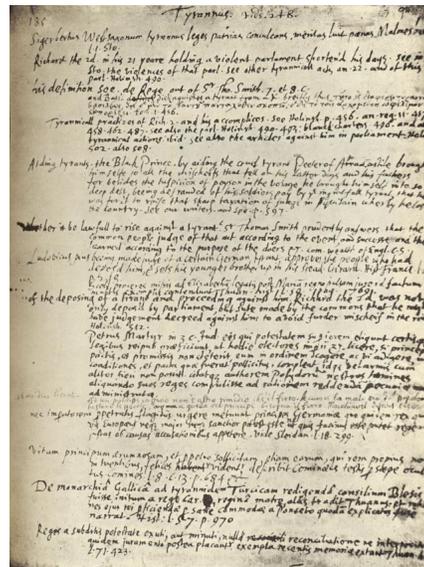
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Video Example 2:

<https://www.dropbox.com/s/gu0s2dnnxcsv3ws/Carnahan.J.cpb.MOV?dl=0>



Nicole Nairobi. "My Commonplace Books." Fair Use. Source: <http://www.nairobinicole.com/2015/04/my-commonplace-books-how-i-use-them.html>



John Milton. "Tyranny." Getty Images.

Criteria

This assignment will be graded in two ways.

1. Discussion questions should be recorded in your commonplace book, and either typed up or photographed and submitted to BrightSpace on the day of the reading. These will be graded out of 10 points for their identification of an important issue, the use of the assigned text, the quality of critical thinking the question demonstrates/prompts, and the clarity of the writing.
2. The rest of your commonplace book will be graded on a contract basis. This means you are graded on completion of different elements; in order to receive a particular grade, you must complete all the elements for that letter grade at the level required. You will receive the highest grade for which you have completed *all* requirements. There are two options for extra credit for all levels, but both require some long-term planning.

	D, 65%	C, 75%	B, 85%	A, 95%
Quotations from Daily Readings	1+ per day, missing no more than 3 days	2+ per day, missing no more than 2 days	3+ per day, missing no more than 1 days	4+ per day, missing no days
Citations for each source (author, title, page/line numbers as appropriate)	For all materials	For all materials	For all materials	For all materials
Index	No Index	Incomplete	Complete	Complete
Quotations, Images, etc., from outside sources	No materials from outside sources	2+ from outside sources (class discussion, readings from other classes, popular culture, news articles, research, etc.)	6+ from outside sources (class discussion, readings from other classes, popular culture, news articles, research, etc.)	10+ from outside sources (class discussion, readings from other classes, popular culture, news articles, research, etc.)

	D, 65%	C, 75%	B, 85%	A, 95%
Reflection	100+ words	300+ words	450+ words	600+ words
Extra Credit 5%	Brief annotations or reflections on each entry (phrases or 1-2 sentences)	Brief annotations or reflections on each entry (phrases or 1-2 sentences)	Brief annotations or reflections on each entry (phrases or 1-2 sentences)	Brief annotations or reflections on each entry (phrases or 1-2 sentences)
Extra Credit 2%	Personalized Artistic Cover	Personalized Artistic Cover	Personalized Artistic Cover	Personalized Artistic Cover

6.2 SHORT PAPERS (PROJECTS 1&2)

Purpose: These assignments will build your ability to understand, interpret, and respond to difficult texts. Outside research is allowed if properly cited, but not required.

Skills you will cultivate:

- Close Reading
- Critical Thinking
- Argumentation
- Clear and concise writing

Knowledge you will use:

- Major issues and themes in Romantic and Victorian Literature
- Literary structures, tropes, and arguments

Criteria:

For your short papers, you will be graded especially on the following elements:

- 1) The construction of a clear, interesting, logical argument, made explicit in a thesis statement (for creative projects, the thesis should appear in the accompanying explanation)
- 2) Extensive use of textual evidence in the form of quotations and accurate paraphrase/summary (with citations) with substantial and thoughtful analysis
- 3) Effective organization
- 4) Notable “so what” factor explaining the significance of your argument or creative approach
- 5) Specificity of language and clarity of writing more generally.

6.2.1 PROJECT 1: OED CLOSE READING¹

Many words have a number of connotations; the variety of meanings can create a multiplicity of ways to read the literature of the Romantic period. Your assignment is to pick one such important word from one of the texts we read during the first three weeks of class (by Equiano, Prince, Burke, Wollstonecraft, Blake, or Wordsworth) and discuss it in terms of the way it is used in the poem or prose you have selected, and in terms of the different definitions you find in the *Oxford English Dictionary*, or OED. The OED not only provides definitions of words; it also provides you a history of the word’s usage through quoted examples. Any dictionary can tell you what a word means now; the OED can tell you what a word like “nice” meant across the centuries. As you can imagine, this makes the OED a useful tool for reading non-contemporary literature.

For this assignment, I would like you to learn two things: (1) how to use the OED; and (2) how to use the OED to read, reread, and even transform the meaning of passages you thought you understood. This assignment thus has a structured process:

1. Choose a word from one of our texts that strikes you as being particularly loaded with meaning. [Note: the first word you choose might not be the best word for this assignment. You may want to go through the next few steps of the process with several words before you settle on one.]

¹ Assignment adapted from [Dr. Carla Mazzio](#).

2. Consider the meanings of the word that you can deduce from context. Does the word appear more than once? What does the word mean where it first caught your eye? Does it change over the course of text? What are its connotations? Does it appear to mean something different in other appearances? Does the word appear in different variations (a verb form, a noun form, adjective, adverb) that might need to each be examined separately?
3. Look up the word and any relevant variations in the OED.
 - a. To get to the OED, go to the Library homepage; click on “Databases,” and then search for the OED (databases are listed alphabetically).
 - b. Search for your word in the OED.
 - c. Consider the various meanings of the word, and make note of the different uses from the examples provided the OED. Does the word appear to have a complicated history?
 - i. The OED cites examples of usage from the beginnings of modern English until now, and you can chart the interesting shifts in the meaning of words. The examples, as you will see, are often from authors you will be reading) **and make sure you get all the appropriate meanings** (definitions with examples only from the eighteenth century onward are not applicable). Note which definitions are “obs” or obscure.
4. Check if the word is derived from another word, or if there are other terms associated with the word that you need to repeat the process.
5. Then, write an essay (around 1000 words or about 3 pages) in which you use your deductions from the text and the different definitions from the OED to **make an argument about the word’s importance to or influence on the text**. What are the possible slants, implications, or innuendoes of the word? How do the different meanings influence the way you read the passage or poem? How does the word affect/complicate a larger theme? How does the word embody/implode its meaning? Take us through what you see as the possible range of interpretations for both the word and the passage or poem.
 - a. You will need to create a logical outline for this paper and meet with Dr. Taylor to discuss it before completing your final draft. Please carefully review the guidelines for the logical outline in the Writing Guide before proceeding.

Note on citation: The OED is well known enough that citing it in-text requires little introduction; it is *the* standard dictionary for English majors to use. A definition for any individual word should include that it is from the OED, with the word listed “s.v” or *sub verbo* (“under the word”). Many words will come with primary and sub-senses, indicated by letters and numbers, which must also be referenced in your in-text citations. For example, if you wanted to talk about the definition of the word “rhyme,” you might write something like this:

The most commonly known meaning of the word “rhyme” today is “correspondence of sound between the endings of two or more words or metrical lines” (OED, s.v. “rhyme,” 1b), but the word can also refer more generally to any piece of rhyming poetry (2a, 3).

6.2.2 PROJECT 2: CREATIVE CLOSE READING PROJECT

This assignment asks you to engage in close reading of a particular text, and engage in the kind of artistic creation that was typical of the Romantic and Victorian period.

Part 1: In an essay of 1200-1600 words (4-5 pages), develop an argument about a prose text or poem by an author that we have read in weeks 4-6 (Coleridge, Byron, P.B. Shelley, Keats, M.W. Shelley). As with all papers for this class, your argument should be the answer to an interesting, important question that you develop about the text (see the writing guide on logical outlines and thesis statements), and that you answer through close reading and/or thoughtful connections to the historical context.

Part 2: Then, develop a creative project that expresses and accentuates that argument (see suggested options below), and write a 300-500 word explanation of how your artistic choices reflect the argument in the paper. If you would like to pursue a creative option not listed below, come see me as soon as possible.

Creative Option 1: Illustrated Page

The Romantic and Victorian periods are known for a number of illustrated editions of important texts. Sometimes, authors would create their own illustrations, as in the case of William Blake, or would have their works illustrated by friends or family, as in the case of Christina Rossetti. The illustrations would most likely portray a scene or figure from the text, sometimes with a particular emotional resonance that complemented the meaning, other times in ways that emphasized the structure of the text. For this option, create an illustrated page of your own. This might be an illustration integrated with the text (as in the Blake illustration below), or an image that is simply placed near a particular passage.

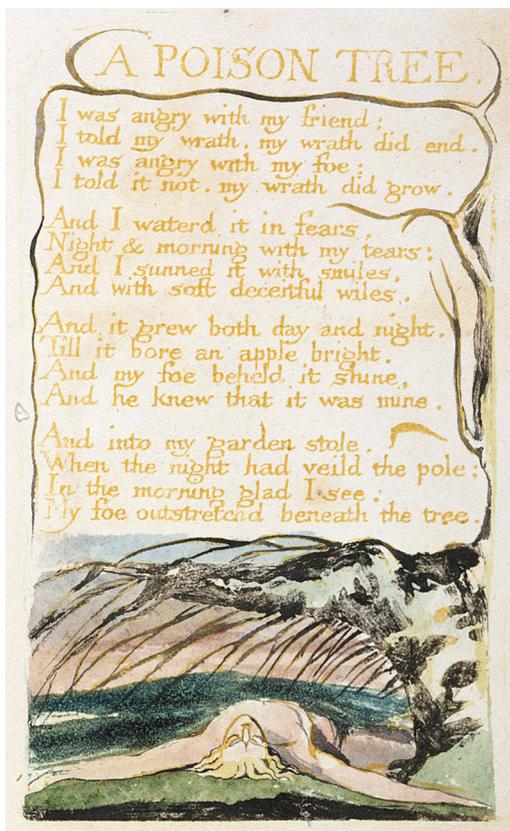


Figure 7: William Blake, "A Poison Tree" (1794)

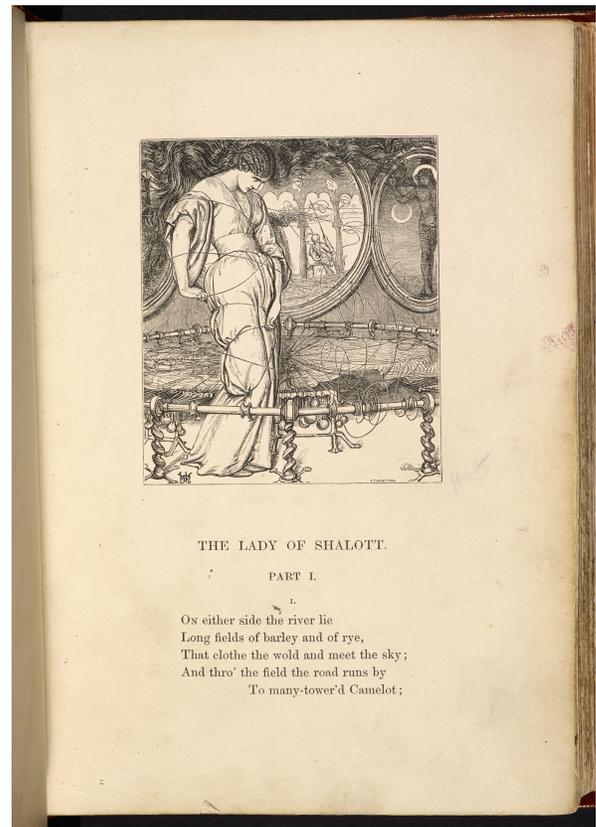


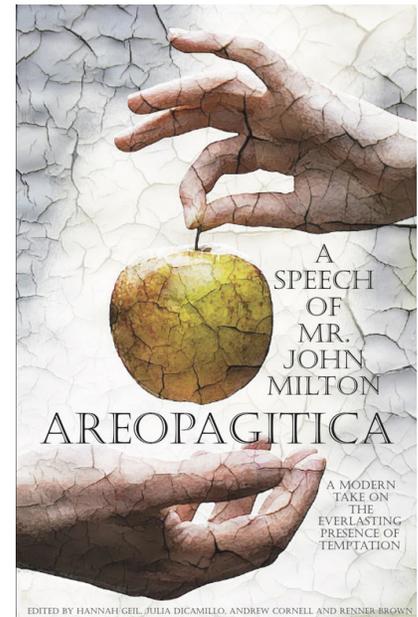
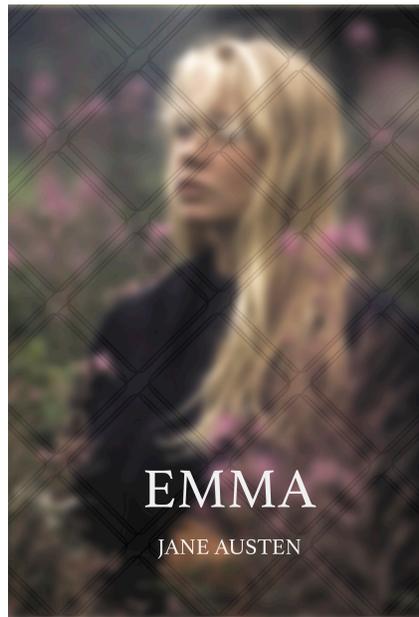
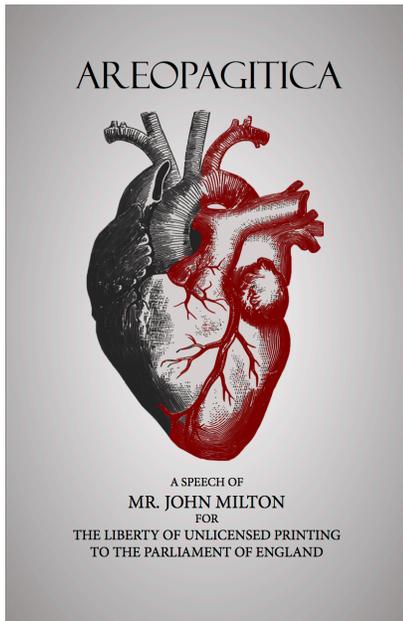
Figure 6: John Everett Millais, "The Lady of Shalott" (1857)

Creative Option 2: Book Cover

A book cover will engage in some of the same intellectual work as an illustration, but requires less trained artistic talent. You can use pre-made images, basic design techniques, and your own writing to develop a cover for the text you are working on that represents your argument. The style of a book cover is entirely up to you: you can choose to represent a scene, a setting, a character, a theme, or even an emotion that reflects the argument you are making. You can make a book cover by hand, including photographs, paintings, drawings, collage, etc., or you can create a digital rendering. You will need to make several choices:

- Image: Covers can directly represent the content (perhaps with an image of a particular scene or character) or they can work symbolically.
- Color: Will you use lots of color, one or two colors, shades of gray, or black and white?

- Font: Each font has a different connotation or emotional resonance. How will you convey the meaning of the text and the approach you are taking by your choice?
- Text: Beyond the title and author, are there other elements that could or should appear on the cover?
- Medium: Book covers display a variety of mediums including drawings, paintings, collage, comics, photography, etc. You will need to choose a particular medium for your cover.



There are several free online options to use to create your cover. Students in the past have had the best success with Canva (<http://www.canva.com>), but you might also consider DesignBold (<http://designbold.com>) and Snappa (<http://snappa.com>). Additionally, the library has a subscription to Adobe's Creative Cloud Suite, which includes both InDesign and Photoshop. If you have pre-existing graphic design experience, you may want to use these tools.

Option 3: Creative Performance

Record yourself performing a text (or, in the case of longer texts, a passage) in a way that expresses the meaning and complexity that you draw attention to in your essay. You will want to pay attention to vocal inflection, volume, and pacing, as well as scene and costume.



Figure 8: Austin Braswell, a student in a Spring 2016 course with Dr. Taylor, prepares to deliver a performance of a section of John Milton's poem *Paradise Lost* in the character of Moloch.

6.3 RESEARCH PAPER

Over the course of the semester, if you have been keeping up with your commonplace book, you have been tracing out common themes, terms, issues, and ideas that appear across the Romantic and Victorian eras. For your research paper, I want you to flesh out your understanding of one of these concepts, situating it in the historical and cultural context of the period. Your paper must take a comparative approach, examining how two texts are in conversation with one another.

Skills You Will Need to Use:

- The ability to identify and analyze important concerns within individual works of literature and across the body of literature produced in the long 19th century
- The ability to engage in genuine inquiry, identifying a serious question and pursuing answers
- The ability to identify, summarize, and synthesize important research on relevant history and culture as it pertains to your chosen topic
- The ability to integrate your own ideas with existing scholarship on 19th Century literature and history.
- The ability to formulate a well-planned, logical argument, supported by textual evidence

Knowledge you will need to use:

- Romantic and Victorian literary genres, devices, and themes
- Historical and cultural changes of the Romantic and Victorian periods

Things you must do as you write this paper:

1. Engage in “close reading,” or, to use the language from the syllabus: “identify the meaning of and lines of reasoning in individual passages and larger texts.” In other words, use lots of textual evidence and analysis to develop your argument.
2. Use 5-6 scholarly sources, carefully selected from a broader range of research. (See instructions for paper proposal and annotated bibliography.)
3. Keep the historical and cultural context of the 19th Century British Empire in mind by thinking about the “so-what” factor. I want to know that you can not only identify important, recurring ideas, but that you can think about their significance to our understanding of the time period and develop your own justification of why they are important.
4. Consider consulting me for help as you develop a topic, start your research, get stuck on your research, write your outline, develop an argument, etc. I’m here to help at any point, but you need to determine when you’ve exhausted your own ideas or abilities at a certain stage and require help. Don’t be afraid to e-mail me with a question or for an appointment.

6.3.1 RESEARCH PAPER: PAPER PROPOSAL

Your paper proposal should be 400-500 words plus a bibliography.

In the narrative section, you should identify the topic you are focusing on, the primary texts you will be working with, the questions you will be asking about your topic, and the areas or issues you feel you need to learn more about. And, above all, you must explain to me *why* you think it is important for you to work on this particular topic or issue. Quoting from your primary sources to explain what prompts your interest in the topic is acceptable and even encouraged!

Your bibliography should include **10 scholarly sources** that you think might be potentially useful. These can be books, book chapters or sections, or journal articles. You need to access them through online databases or request them through interlibrary loan. I do not expect you to have read all of them before you turn in your proposal, though having read some of them carefully will help you write a better proposal.

If you are unsure what constitutes a scholarly source, or how to find the best scholarly sources, come to office hours early and often! Feel free to also see the research mentors in the library.

Sample Proposal Narrative

In my research paper, I would like to examine the theme of corruption that has appeared throughout early modern literature, though I will focus primarily on Webster's *The Duchess of Malfi* and Milton's *Areopagitica*. As I have kept my commonplace book, I have noticed a distinct link between gender and corruption, and power and corruption; both Webster and Milton consider these issues in detail, considering corruption as an individual trait and something that can occur as a social phenomenon. Both texts also offer strategies for fighting corruption, though they are very different; I would like to examine some of the research on attitudes of sexual and political corruption, and the extent to which both texts are in line with or in conflict with other attitudes in the period.

I am still picking through the fine details of the texts, but I currently plan to look primarily at corrupt figures deflect their own corruption onto others. This is most prominent in *Duchess of Malfi*, and seems to happen particularly with men attributing corruption to women—either the Cardinal seeing it in Julia (“You fear / My constancy, because you have approved / Those giddy and wild turnings in yourself” [2.4.10-12]), the accusations leveled at the Duchess, and even in the general assumptions made about women (Ferdinand: “Foolish men,/ That e’er will trust their honor in a bark/ Made of so slight weak bulrush as is woman,/ Apt every minute to sink it” [2.5.33-36]). I will link Webster’s depiction of feminine corruption to Milton’s focus on the “fortunate fall”, exploring why Milton presents something typically considered as being the “fault” of a woman, can be celebrated in its release of corruption upon mankind (“It was from out the rind of one apple tasted, that the knowledge of good and evil, as two twins cleaving together, leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good and evil, that is to say of knowing good by evil” [1817]). I will also look at Milton’s attitude towards authority, particularly religious authority, and how this relates to Webster’s corrupt Cardinal (“They are the troublers, they are the dividers of unity, who neglect and permit not others to unite those dis severed pieces which are yet wanting to the body of Truth” [1821]).

I plan to conclude my essay by looking at how each text frames the attainment of virtue as a solution to corruption; in *The Duchess of Malfi* the audience is faced with the demise of almost the entire cast, virtuous and corrupt alike, but it does seem to offer some hope for the character of Bosola (“My estate is sunk / Below the degree of fear. Where were / These penitent fountains while she was living?” 4.2 340-342). Milton suggests that one can only truly become virtuous through the knowledge of evil, so I will consider whether Bosola could ever have claimed to have become “virtuous,” and whether the Duchess had enough knowledge of evil to truly earn the title of “virtuous” for herself.

6.3.2 RESEARCH PAPER: ANNOTATED BIBLIOGRAPHY

I suggest you complete your annotated bibliography before writing your logical outline, though they are due at the same time. Begin by skimming your 10 sources. Then, choose **six (6)** of the sources that you think will be useful to your project for an annotated bibliography. This will give you the opportunity to practice winnowing your research to find the most useful sources for your paper.

- Each entry in your bibliography should have full bibliographic information (the example below is MLA 8th edition, but MLA 7th edition and CMS 16th edition are also acceptable). The bibliography entry should be bolded, with a hanging indent of ½ inch.
- Each annotation should be 150-200 words, concisely summarizing the project of the entire article and the most important points and evidence supporting that argument, using paraphrase and very brief quotations. The annotation should not be bolded.
- One sentence in your annotation should also explain the specific use you will make of the source in your project; if a source is not useful to your project, it should not be included in the bibliography.

- The list of sources should be alphabetized.

Sample Annotation

Kerrigan, William, and Gordon Braden. “Milton's Coy Eve: *Paradise Lost* and Renaissance Love Poetry.” *English Literary History*, vol. 53, no. 1, 1986, pp. 27-51.

Braden and Kerrigan examine the influence of Petrarchan conventions on Milton's portrayal of Adam and Eve's relationship. Their main argument is that Adam and Eve's relationship is actually a poetically re-imagined version of the dominant sexual fantasy of the Renaissance—the idea of the ‘coy’ lover who is eventually won over; the man chases, the woman ultimately yields. They also argue that Petrarchan devotion is a way of measuring female worth. Historically speaking, a woman measures her worth by the degree of her elusiveness, so by fleeing initially, Eve was expressing “the consciousness of her worth.” Braden and Kerrigan go on to say that Eve is actually the reason why Adam fell; he was so enamored by her looks that he was persuaded to eat the fruit—which then they relate back to the Renaissance tradition of love poetry: courtly love was charged early on with idolatry. This source helps me connect Milton's poem to the sonnet tradition that is the focus of the first half of my paper.

6.4 QUALITY OF FAILURE ESSAY

At the end of the semester you will be expected to write a short essay in which you reflect on your quality of failure. The exam will be open note. As stated in the syllabus, part of this course is learning to embrace failure without letting it define you. “The road to innovation is a perilous one,” writes Bengt-Arne Vedin, “paved with failure” (83). Repeated studies prove that failure is integral to learning, creativity, growth, and success (83-91). Moreover, reflecting on failures is an expected part of common workplace development.

Skills you will need for this project:

- Reflection
- Creating and organizing an argument
- Using evidence and analysis

Knowledge you will need:

- Self-awareness of your failures
- Purpose of course projects
- What you have learned this semester

Task:

- Provide insight into where and why failure occurred and how failure helped you grow as a student, intellectual, or human being.
- Consider: Have you been willing to challenge yourself and take risks that might result in failure? Have you been aware of when you have failed, and refused to give up in the face of failure? Have you found ways to use your failure to create something new and interesting? Have you grown from your failures?

Works Cited

Vedin, Bengt-Arne. “On the Quality of Failure.” *International Journal of Business and Social Research*, vol. 4, no. 5, 2014, pp. 82-92.

6.4 COMMUNAL FINAL EXAM

At the end of the semester, the class will participate in a communal final exam, in which all the students create a mind-map of the texts, themes, issues, and historical events of Romantic and Victorian Literature.

Information about Mind-Mapping can be found here: <http://www.mindmapping.com/>

Suggestions for process can be found here: <http://www.lifehack.org/articles/work/how-to-mind-map-in-three-small-steps.html>

Sample mind-maps can be seen here: <http://www.tonybuzan.com/gallery/mind-maps/>

Students will be graded less on the final product, and more on individual contributions to the process of creating the mind-map in the following areas:

1. **Knowledge/Comprehension:** Does each student clearly comprehend the course material? Students can demonstrate this by:
 - a. Accurately summarizing key concepts, plots, issues, and historical context in the group discussion
 - b. Providing textual evidence from primary and secondary readings in the group discussion
2. **Application:** Can each student apply the course material? Students can demonstrate this by:
 - a. Using generalizations from secondary sources to interpret specific elements of primary texts
 - b. Contributing to the organization of the mind-map
3. **Analysis:** Can each student analyze the major patterns, themes, and issues of the Romantic and Victorian periods? Students can demonstrate this by:
 - a. Comparing major texts and drawing conclusions
 - b. Categorizing texts and authors within the mind-map
4. **Synthesis:** Can each student synthesize the material from across the semester? Students can demonstrate this by:
 - a. Contributing to the overarching organization of the mind-map
 - b. Connecting different texts and authors to their historical contexts and effectively explaining the connections to fellow students (and the instructor)
 - c. Connecting different texts and authors to one another, effectively explaining the connections to fellow students (and the instructor)
 - d. Drawing (literally and figuratively) connections between their own suggestions and those made by another student, or between the ideas of multiple students
5. **Evaluation:** Can each student evaluate the strengths and weaknesses of their own and others' ideas? Students can demonstrate this by:
 - a. Supporting their own suggestions with evidence and explanation
 - b. Assessing suggestions made by other students, and offering additional support to strong ideas or evidence-based critique of weak ideas
 - c. Responding to criticisms or support with additional evidence
 - d. Recognizing the flaws in their own thinking when pointed out by others and making adequate adjustments

Note: This assignment is especially subject to change based on the classroom dynamics. I reserve the right to alter the form of this exam at any point up through week 15 on the course calendar.

7.1 COURSE WITHDRAWAL

Withdrawal deadline before the institution of penalty grading is **April 4th**. After the withdrawal deadline students may withdraw, but will receive a penalty grade of WP (withdrawal passing) or WF (withdrawal failing). Withdrawals are not permitted during finals week.

8.1 COURSE SCHEDULE

This schedule is subject to change in the case of blizzards, plague, alien invasions, etc. Readings must be completed before class; assignments (other than the daily CPB entries) must be turned in BrightSpace by 9AM unless otherwise noted.

RCP = Romantic Course Pack; VCP = Victorian Course Pack; all other readings are in the textbooks.

Wk	Day	Date	Readings	Assignments
1	T	1/16	Syllabus RCP: "British Slave Narratives" (3-6) RCP: Equiano (7-25)	
	Th	1/18	RCP: Prince (26-54)	CPB & Discussion Question
2	T	1/23	RCP: "The Impact of the French Revolution" (55-59) RCP: Burke (60-75); Wollstonecraft (76-83)	CPB & Discussion Question
	Th	1/25	RCP: "The Romantics" (84-89) RCP: Blake (90-102) RCP: "William Blake's Radical Poetics" (103-107)	CPB & Discussion Question
3	T	1/30	RCP: Wordsworth (108-128)	CPB & Discussion Question
	Th	2/1	RCP: Wordsworth (129-136)	CPB & Discussion Question OED Paper Outline due Friday, 2/3 at 10PM
4	T	2/6	RCP: Coleridge (137-157)	CPB & Discussion Question Meeting with Dr. Taylor (2/5-7)
	Th	2/8	RCP: Coleridge (158-179) RCP: "An Introduction to 'The Rime of the Ancient Mariner'" (180-184)	CPB & Discussion Question OED Paper due Friday, 2/9 at 10PM
5	T	2/13	RCP: "Lord Byron, 19 th Century Bad Boy" (185-88) RCP: Byron (189-94) RCP: Shelly (195-198)	Participation Evaluation 1 CPB & Discussion Question
	Th	2/15	RCP: "John Keats and Negative Capability" (199-201) RCP: Keats (202-206) RCP: "The Origins of the Gothic" (207-210) <i>Frankenstein</i> : Intro, Preface, Chapters 1-2 (5-42)	CPB & Discussion Question (We will start with Keats, so please focus your DQ on his work)
6	T	2/20	<i>Frankenstein</i> : Chapters 3-16 (42-144)	CPB & Discussion Question
	Th	2/22	<i>Frankenstein</i> : Chapters 17-24 (144-223)	CPB & Discussion Question Creative Project Outline/Draft by Sunday, 2/25 at 10PM
7	T	2/27	VCP: "Intro to the Victorian Era" (3-5) VCP: "Victorian and Victorianism" (6-7) VCP: "The Woman Question" (8-10) VCP: Wollstonecraft (11-43)	CPB & Discussion Question Meeting with Dr. Taylor (any day this week)
	Th	3/1	VCP: Patmore (39-41) VCP: Mill (42-59)	CPB & Discussion Question
8	T	3/6	Spring Break	Spring Break

Wk	Day	Date	Readings	Assignments
	Th	3/8	Spring Break	Spring Break
9	T	3/13	VCP: "Echoes of Empire" (66-70) VCP: Seacole (71-90); Thomas (91-93); Murkharji (94-99)	CPB & Discussion Question Creative Project Final Draft Due 3/13 at 9AM
	Th	3/25	<i>Jane Eyre</i> Chapters 1-7 (9-64) VCP: "Jane Eyre and the Rebellious Child" (100-103)	Participation Evaluation 2 CPB & Discussion Question
10	T	3/20	<i>Jane Eyre</i> Chapters 8-14 (64-128) VCP: "Gothic Motifs" (104-107)	CPB & Discussion Question
	Th	3/22	<i>Jane Eyre</i> Chapters 15-20 (128-198) VCP: "The Figure of the Governess" (108-111)	CPB & Discussion Question
11	T	3/27	<i>Jane Eyre</i> Chapters 21-26 (198-266) VCP: "Jane Eyre and the 19 th -Century Woman" (112-113)	CPB & Discussion Question
	Th	3/29	<i>Jane Eyre</i> Chapters 27-32 (266-336) VCP: "The Figure of Bertha Mason" (115-117)	CPB & Discussion Question Research Paper Proposal and Bibliography Due Friday, 3/30 at 11PM
12	T	4/3	<i>Jane Eyre</i> Chapters 33-36 (336-382)	CPB & Discussion Question [Recommended: Meet with Dr. Taylor 4/2 or 4/3]
	Th	4/5	<i>Jane Eyre</i> Chapters 36-38 (382-403) Gilbert and Gubar (in <i>Jane Eyre</i>) (464-87)	CPB & Discussion Question
13	T	4/10	VCP: Tennyson (118-133) VCP: Kipling (134-138) "The Last of the Light Brigade"	Participation Evaluation 3 CPB & Discussion Question
	Th	4/12	VCP: Barrett Browning (139-49) VCP: "Elizabeth Barrett Browning: Social and Political Issues" (150-153) VCP: Browning (154-159)	CPB & Discussion Question Annotated Bibliography and Outline due Friday, 4/13 at 11PM
14	T	4/17	Stevenson, <i>Strange Case of Dr Jekyll and Mr Hyde</i> (1-66) VCP: "Post Darwin: Social Darwinism, Degeneration, Eugenics" (160-65)	CPB & Discussion Question
	Th	4/19	No Class: Meet with Dr. Taylor about Rough Draft	Research Paper Rough Draft
15	T	4/24	VCP: "The Pre-Raphaelites" (166-176) VCP: Rosetti (177-201)	CPB & Discussion Question
	Th	4/26	VCP: Hopkins (202-206)	CPB & Discussion Question Research Paper Final Draft, Due Friday, 4/27 at 11PM.
16	T	5/1	Wilde, <i>The Importance of Being Earnest</i>	CPB & Discussion Question
	Th	5/3	Wilde, <i>The Importance of Being Earnest</i>	Participation Evaluation 4 Final CPB with Reflection
17	M	5/7	[Communal Final Exam]	Quality of Failure Essay