

E 379M • Romantic Legends-Eng

Instructor: Baker, S
Unique #: 83325
Semester: Summer 2010
Cross-lists: NA
Areas: II

Flags: NA
Restrictions: Restricted to participants in the Oxford Summer Program.
Computer Instruction: N

Prerequisites: Nine semester hours of coursework in English or rhetoric and writing.

Description: In this course we will read, discuss, and write about works of British Romantic literature that helped invent traditional ideas of ancient Britain cherished since the early nineteenth century. These Romantic works, it turns out, are strangely modern. They present us with multimedia experiences that transport us into antique historical settings while engaging with concerns of their day and of our own. The name these works give to such experiences is "poetry," and this course will serve the uninitiated as an excellent introduction to poetry's forms and functions. Together we will read ballads, stories in song that were collected in the late eighteenth century but composed, in some cases, centuries earlier; sonnets from the turn of the eighteenth century that helped set the tone for the Romance revival; and three longer-form chivalric romances, Samuel Taylor Coleridge's tale of Gothic horror "Christabel," Sir Walter Scott's border war saga "The Lay of the Last Minstrel," and Lord Byron's "Turkish tale" "The Giaour." In addition, we'll spend time with William Wordsworth's epochal philosophical meditation "Tintern Abbey," and later poetic visions from John Keats, Alfred Lord Tennyson, and Christina Rossetti. Finally, all of this poetry will be leavened with two novels concerned with processing the past: Jane Austen's witty tale of a girl obsessed with Gothic crime, *Northanger Abbey*, and Scott's *Kenilworth*, which extends the aura of Romantic legend to include the court of Queen Elizabeth.

Texts:

Jane Austen, *Northanger Abbey*

Walter Scott, *Kenilworth*

Poems available in an online course packet (see details below).

Requirements & Grading:

Punctual attendance and participation 60%

Writing assignments (four short papers) 40%

Schedule:

Week One:

Monday, July 12 *Introduction to the course, to each other, and to the ballad.*

From Arthur Quiller-Couch, *The Oxford Book of Ballads*: "Preface," "The Riddling Knight," "The Cruel Mother" (book I); "The Two Corbies," "The Three Ravens" (book II); "Robin Hood and Guy of Gisborne" (book V).

Tuesday, July 13 *The great ballad collections.*

From Thomas Percy, *Reliques of Ancient English Poetry*: "Sir Patrick Spence," introduction to "Robin Hood and Guy of Gisborne" (vol. I); "The Boy and the Mantle," "The Children in the Wood" (vol. III). From Walter Scott, *Minstrelsy of the Scottish Border*: "Introductory Remarks," pp. 1-13, and "Sir Patrick Spens."

Wednesday, July 14 *The sonnet revival.*

Charlotte Smith, "On Being Cautioned Against ... a Lunatic," "Where the wild woods and pathless forests frown"; Helen Maria Williams, "To Twilight"; Ann Radcliffe, "To the Bat"; Edward Gardner, "Written in Tintern Abbey"; William Wordsworth, "1801"; "Nuns fret not at their Convent's Narrow Room"; "The Faery Chasm."

Thursday, July 15 *Lytic, narrative, and drama in the Lyrical Ballads.*

Wordsworth, "We are Seven," "Lines Composed a Few Miles Above Tintern Abbey." Samuel Taylor Coleridge, "The Dungeon."

Robert Southey, "Inscription for the apartment in Chepstow Castle where Henry Marten the Regicide was imprisoned thirty years." George Canning, "Inscription for the door in the Cell in Newgate where Mrs. Brownrigg, the 'Prentice-cide, was imprisoned prior to her execution."

Week Two:

Monday, July 19 *Romanticism, modern antiquity, antique modernity.*

Coleridge, "Christabel"

Highly recommended that you draft your first paper

Tuesday, July 20 *Legends of the Border.*

Walter Scott, *The Lay of the Last Minstrel*, Cantos I-III.

Wednesday, July 21 *The Magician of the North*.

Walter Scott, *The Lay of the Last Minstrel*, Cantos IV-VI.

Thursday, July 22 *The Romantic novel I: ordinary manners*.

Austen, *Northanger Abbey*, vol. I.

**** First paper due (by dinnertime) on a ballad or sonnet ****

Week Three:

Monday, July 26 *The Romantic novel II: extraordinary terrors*.

Jane Austen, *Northanger Abbey*, vol. II.

Tuesday, July 27 **Day trip to Tintern Abbey and Chepstow Castle.**

Wednesday, July 28 *Victorian Legends I: Later Magic*

Alfred, Lord Tennyson, "The Lady of Shalott"

Thursday, July 29 **All Day Performance at the Globe: I and II Henry IV**

Friday, July 30 *The Romantic novel III: historical romance*.

Walter Scott, *Kenilworth*, vol. I

**** Second paper due (by dinnertime) on "Tintern Abbey" ****

Week Four:

Monday, August 2 *The Romantic novel III: intimations of modernity*.

Walter Scott, *Kenilworth*, vol. II.

Tuesday, August 3 **Day trip to Bath, with a stop at Prior Park.**

Wednesday, August 4 *The Romantic novel V: comedy and tragedy*.

Walter Scott, *Kenilworth*, vol. III.

Thursday, August 5 *The Romantic novel VI: verse romance and popular fiction*.

Lord Byron, "The Giaour."

Friday, August 6 *Victorian legends II: The Romantics themselves*.

John Keats, "La Belle Dame Sans Merci." Christina Rossetti, "The Lambs of Grasmere."

**** Third paper due (by dinnertime) on a novel or romance ****

Week Five:

Monday, August 9 *Legend of Oxfordshire*.

Matthew Arnold, "The Scholar-Gipsy."

Tuesday, August 10 **Day trip to Chawton (Austen home) and Winchester Cathedral.**

Wednesday, August 11 *Romantic lyrics reprised, with student views*.

Discussion of readings from week I to be determined.

Various class members' course papers thereupon.

Thursday, August 12 *Romantic narratives reprised, with student views*.

Austen, *Northanger Abbey*.

Scott, *Kenilworth*.

Byron, "The Giaour."

Various class members' course papers thereupon.

**** Fourth Paper due (on an unexpected connection) ****

**** Rewrites of previous course papers due (by dinnertime) ****

Policies:

Documented Disability Statement: The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone) or <http://www.utexas.edu/diversity/ddce/ssd>

Communications. The key to success in this class will be maintaining clear communications with the professor. Be sure to get in touch with me before the program, by email or in person, with any and all questions, and don't hesitate to come to me with any questions or special needs while we are in Oxford.

Reading. Read the assigned texts (literature and criticism alike, including, if shared, your colleagues' written responses) actively, formulating remarks, questions and concerns you can voice in our discussions. Make use of the reading questions that will occasionally be provided, but go beyond these as well. Come to class with copies of the day's readings in hand. It is fine with me if

you use alternate editions to those ordered at the coop or placed in the packet (although you are responsible for being aware of editing discrepancies).

Attendance. Given the nature of this class, virtually perfect attendance is expected. Exceptions may be made on a case-by-case basis but they must be negotiated with the professor directly. I will endeavor to be at the classroom early each day, and class will start promptly on the hour.

Discussion Sections. Because we are a large class, I will be arranging some mandatory smaller group sessions in which students can have more opportunities to speak.

Participation. While no student is absolutely required to participate at any given moment of a classroom session, all students should contribute regularly to the overall discussion. While the quality of student contributions outweighs their quantity, risk-taking will be rewarded.

Papers. Drawing on what you record in your reading journal, you will write four short papers (around 400 words each, printed on one sheet of paper only). The first three will be based on our main units: on ballads and sonnets, on Wordsworth's "Tintern Abbey," and on our longer narratives: *Northanger Abbey*, *The Lay of the Last Minstrel*, *Kenilworth*, and "The Giaour." The fourth paper will treat an unexpected connection you find across the texts we've read. These papers must present analytic arguments about the texts; yet they will hopefully also draw inspiration from your evolving personal relationship with the texts. We will discuss at length how such papers might be created. The papers will be graded in the usual manner; also, before the final week of the session, you will have the chance to revise the first three of the four papers. (Final paper grades will average the original grade and that given the revision.) One or more of your papers will be circulated to your classmates to read and respond to in discussion.

Paper Format. Ideally your papers should fit on one sheet of paper (one side, single-spaced, or both sides, if double-spaced); this will make them easy to copy and distribute. You should include the edition cited, and citations to any secondary work that has influenced your argument (although you ought not to be seeking out secondary sources, but rather writing out of your own direct engagement with the texts).

Web Site: Blackboard

Instructors: Samuel Baker