363K. **Classic to Romantic.** The theory and practice of Classicism in literature and other arts; the rise of the Romanticists in the eighteenth century. Three lecture hours a week for one semester. Prerequisite: Nine semester hours of coursework in English or rhetoric and writing.

**Requirements, Assignments, Grading**

**Readings:** All readings must be completed by the day specified in the syllabus. Each day I will give you a specific topic or issue to think about as you read the material for the next class. You will be expected to be able to discuss this topic if called upon in class. Intermittently the topics will be addressed in written form for a grade (see “memos”).

**Memos:** You will write 5 memos, and I will count the best 4. Four of the memos (2 pp. typed) will be assigned as a means of addressing significant critical issues in advance of class discussion. One memo (which will be required of all students) will take the form of revisions to the first paper (see below). Memos will be handed in at the end of the given class period. Memos are graded on a 20 point scale. **Late memos lose 5 points per day late.**

**Essays:** You will write two essays (5 pp.), one at the midpoint and one at the end of the term. These essays should be typewritten, double-spaced. I will hand out representative topics when the time comes, but you are free to choose your own topic (clear it with me to be safe). If you have a legitimate need for an extension, notify me beforehand. Excuses after the fact usually won’t be accepted. Papers will be graded on a 100 point scale. **Late papers are accepted but will be penalized 10 points per day late.** This is a substantial writing component class and requires a graded revision exercise. This exercise will require selective revisions of your first paper along the lines suggested in my commentary and will count as a memo.

**Grades**

Four Memos (10% each), 40%; Two Essays (25% each), 50%; participation, 10%.

**Texts**

Price, ed., *The Restoration and the Eighteenth-Century*  
Longman Anthology of English Literature: The Romantics  
Austen, *Sense and Sensibility*
Shelley, *Frankenstein*

online sources

**N.B.** Students will have access to the course’s Blackboard site through UT Direct.
Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259.

**Provisional Syllabus** (subject to alteration upon notice by the instructor)
The subject of each class meeting may be determined from the assigned reading for the day (see following). The instructor retains the right to vary this syllabus.

**Classic & Romantic**

**January**

20: Introduction
22: Classic and Romantic values

25: Pope, *An Essay on Criticism*
27: Pope, *An Essay on Criticism*
29: Pope, *Epistle to Burlington*

**February**

1: *Epistle to Burlington*, "The Garden and the Wild"
3: John Gay, *The Beggar’s Opera*
5: *The Beggar’s Opera*

8: Pope, *The Dunciad Bk. 4*
10: Sense and Sensibility at mid-century
12: Johnson, *Rasselas; Preface to Shakespeare*

15: Reynolds, *Discourses on Art*
17: Burke, *The Sublime and the Beautiful*
19: Gray, *The Bard*

22: Gray, *Elegy Written in a Country Churchyard*
24: Goldsmith, *The Deserted Village*
26: Thomson, *The Seasons*; Cowper, *The Castaway*; selections from *Sense and Sensibility*

back matter.
March

1: Jane Austen, Sense and Sensibility
3: Sense and Sensibility
5: Sense and Sensibility

8: Sense and Sensibility
10: Sense and Sensibility (film)
12: Sense and Sensibility

15-20: Spring Break

22: Romanticism
24: Wordsworth, Preface to Lyrical Ballad
26: Wordsworth, Tintern Abbey

29: Ode: Intimations of Immortality
31: Reading Day

April

2: Coleridge, Dejection: An Ode

5: Wordsworth, Elegiac Stanzas
7: Coleridge, Kubla Khan
9: Keats, Ode to a Nightingale

12: Keats, Ode on a Grecian Urn
14: Keats, To Autumn
16: What is Gothic? The Bard (revisited); Coleridge, Christabel

19: Keats, La Belle Dame Sans Merci; The Eve of St. Agnes
21: The Eve of St. Agnes
23: Mary Shelley, Frankenstein

26: Frankenstein
28: Frankenstein
30: Frankenstein

May

3: Frankenstein
5: Writing day
7: Final paper due