ENGL 500N Prof. Marc Redfield

Spring 2014 Office: 70 Brown St. 340

MWW 11:00-11:50 Office Hours: Tues. 1-3pm

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CRN 24335

**The Romantic Imagination**

The idea of the imagination’s creative power acquired great literary, philosophical, and political significance over the course of the eighteenth century. This course begins with extracts from Milton and from eighteenth-century theories of the “sublime,” studies Romantic-era poetry and prose (1789-1824), and closes with a look at later writers such as George Eliot.

All primary readings, unless otherwise noted, are available in *The Longman Anthology of British Literature* vol. 2A: *The Romantics and their Contemporaries* (abbreviated as L on the syllabus). The only other book you need is Stephen Fry, *The Ode Less Travelled* (noted as Fry on the syllabus).

**Week One:** **Introduction**

January 22 Introductory Lecture: Imagination and Literature

January 24 Milton’s Sublime: *Paradise Lost* Book I (pdf). Fry, 1-20 (iambic pentameter).

**Week Two: The Sublime and the Imagination, and then some Prosody**

January 27 Burke, Kant, and the Sublime (L 37-46); Wordsworth, Book I of *The Prelude* (L 478-492)

January 29 Wordsworth, from *The* *Prelude* Book 6 (L 507-10). Fry, 21-54 (on some of the subtleties of iambic pentameter).

January 31 Prosody Boot Camp! Fry, 55-94 (on meter), 123-46 (on rhyme). Admire Fry’s Table of Metric Feet (Fry 120) and read Coleridge’s “Lesson for a Boy” (quoted in Fry, 119). Also read Blake, “The Tyger” (L 197, and see Color Plate 8 in L; the poem is discussed in Fry, 68-69).

**Week Three: Blake’s Imagination, plus, What is Romanticism Anyway?**

February 3 Blake, from *Songs of Innocence and Experience* (L 178-194). (At home, if you wish—since we are not using computers in class—check the illuminated manuscripts on-line at the wonderful Blake Archive: <http://www.blakearchive.org/blake/> ).

February 5 Blake, same poems, cont., plus “The Marriage of Heaven and Hell” (L 204-216)

February 7 Blake, cont., plus Raymond Williams, “Romantic” (pdf.)

**Week Four: Lyrical Ballads, 1798**

February 10 Wordsworth, *Lyrical Ballads* 1798 (L 412-433), esp: “Simon Lee,” “Anecdote for Fathers,” “We Are Seven,” “The Thorn,” “Old Man Travelling,” “Tintern Abbey.” Fry, 191-201 (on the ballad form).

February 12 Same poems, cont.

February 14 Same poems, continued, plus “I wandered lonely as a Cloud” (L 551) and “The Solitary Reaper” (L 558). **First Paper Due (4 pages).**

**Week Five: Coleridge’s Meditative and Magic Poems**

February 17 [Holiday]

February 19 Coleridge, “The Eolian Harp,” “This Lime-Tree Bower My Prison,” “Frost at Midnight,” (L 626-631); “Kubla Khan” (L 669-671)

February 21 Coleridge, “Christabel,” part I. (L 652-660)

**Week Six: Coleridge’s Meditative and Magic Poems, cont.**

February 24 Coleridge, “Christabel,” parts I and II (L 652-668)

February 26 Coleridge, “Rime of the Ancient Mariner” (L 632-651)

February 28 “Christabel” and “Rime” continued.

**Week Seven: Lyrical Ballads, 1800, 1802**

March 3 “Preface to the *Lyrical Ballads*” (L 433-445); *Lyrical Ballads* 1800, 1802 (L 446-468), esp.: “There was a Boy,” “Strange Fits of Passion,” “She dwelt among th’untrodden ways,” “A slumber did my spirit seal,” “Lucy Gray,” “Poor Susan,” “Nutting,” “Three years she grew in sun and shower,” “The Old Cumberland Beggar,” “Michael.”

March 5 same poems, cont.

March 7 same poems, cont.

**Week Eight: Re-Imagining the Ode and the Sonnet**

March 10 Wordsworth, “Resolution and Independence” (L 545-549; optional: Lewis Carroll’s famous parody, L 549-551); Fry, 184 (on rime royal); “Ode: Intimations of Immortality” (L 552-558); Coleridge, “Dejection: An Ode” (L 674-678). Fry, 209-220 (on the ode form).

March 12 Wordsworth, sonnets from 1802-1807 (L 475-476); Fry, 281-291 (on the sonnet form).

March 14 Keats, “Incipit altera Sonneta” (L 1003); Keats, “On First Looking into Chapman’s Homer” L 977); Shelley, “Ozymandias,” “Sonnet (“Lift not the painted veil”)” **Second Paper Due (4 pages)**

**Week Nine: Percy Shelley’s Visionary Poetry**

March 17 Shelley, “Mont Blanc,” “Hymn to Intellectual Beauty” (L 871-876)

March 19 “The Mask of Anarchy,” “Ode to the West Wind” (L 878-891). Fry, 179-181 (on terza rima).

March 21 [class cancelled]

**[Spring Break]**

**Week Ten: The Modern Prometheus**

March 31 Mary Shelley, *Frankenstein*, pp. 5-97

April 2 Mary Shelley, *Frankenstein,* pp. 98-156

April 4 James Whale, *Frankenstein* (1931) (Streaming video.)

**Week Eleven: Keats, the Great Odes and the Imagination**

April 7 “Ode to Psyche,” “Ode to a Nightingale,” “Ode on a Grecian Urn” (L1003-1010); Letter to Benjamin Bailey (L 1045).

April 9 same poems, continued.

April 11 [class cancelled]

**Week Twelve: Experiments in Epic**

April 14 “Ode on Indolence,” “Ode on Melancholy,” “To Autumn” (L 1010-1014). Byron, *Don Juan*, “Dedication” (L 781). Fry, 185 (on ottava rima).

April 16 Byron, Canto 1 of *Don Juan* (L 781-832).

April 18 Keats, *The Fall of Hyperion* (L 1031-1044).

**Week Thirteen: Telepathy and the Sympathetic Imagination**

April 21 George Eliot, “The Lifted Veil” (E-text available on internet)

April 23 George Eliot, “The Lifted Veil” (E-text available on internet)

April 25 Shelley, *A Defence of Poetry* (L 919-930).

April 28: **Third Paper Due (6 pages, with reference to 3-4 secondary works)**

**Reading Period April 25- May 6 (extra classes may be scheduled during this time if needed)**

**OCRA Password: imagination**

**Final Exam: Exam Group 4: May 14, 2:00p.m.**

**Requirements:** Attendance, class participation, two short papers (one 4 pages, one 6-8 pages with reference to 4-5 secondary works), a final exam. Reading assignments are to be completed ahead of class meetings.

**Evaluation:** Class participation: 20%

 Paper 1: 20%

 Paper 2: 20%

 Paper 3: 20%

 Final Exam: 20%

Unexcused absences will lower your grade. Active participation is expected. Extensions on paper deadlines will only be granted if you contact your instructor in advance. Unexcused late papers will be graded down one-third letter grade per day.

**Texts available at the Brown Bookstore:**

*The Longman Anthology of British Literature*, ed. David Damrosch and Kevin J. H. Dettmar, vol. 2A: *The Romantics and their Contemporaries*. Ed. Susan Wolfson and Peter Manning. Pearson, 2012. ISBN-10: 0-205-22316-8.

Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. New York: Gotham Books, 2005. ISBN: 978-1-592-40311-0.

**PDF Files posted on Canvas:**

Milton, Book I of *Paradise Lost*

Raymond Williams, “Romanticism.”

Syllabus, Literary Terms, other course materials

Possibly some other texts, tba.

**More on the Course Requirements:**

This course is a gateway course to the concentration in English. It presupposes that you’re interested not just in reading great literature but writing about it. Your essays should be well-written, should make an argument, and should conform to the stylistic norms that you’ll find explicated in the *MLA Handbook* or the *Chicago Manuel of Style* (either format is fine, so long as you are self-aware and consistent). Please familiarize yourself with these conventions. One good way to do this—and to remind yourself what a close reading is, and why and how we do it—is to browse through **Jeannine DeLombard and Dan White’s excellent web site, “Papers: Expectations, Guidelines, Advice, and Grading”**: <http://www.utm.utoronto.ca/~dwhite/papers.htm>

You are expected to familiarize yourself with the basic vocabulary of literary criticism. (I’ll supply you with a list of terms you definitely need to know; others are optional.) There are many dictionaries and encyclopedias of literary terms available. The best-known is M. H. Abrams, *A Glossary of Literary Terms*.

The first and second papers are an **analysis** or **close reading** of a short poem (or a short section of a longer text). The third paper is a **short research paper** for which you will read a few secondary texts about the text or topic you’re analyzing in order to enrich your analysis. All three papers should center on a careful analysis or close reading of a Romantic-era text.

The **final exam** will test your knowledge of basic terms for literary study (simple prosody) and your retention and comprehension of the literary texts we are studying in this seminar. You will be asked to define and use certain terms correctly, and to identify and comment intelligently on passages drawn from the texts on the syllabus.