

English 4140--British Romantic Literature

Fall 2012

Dr. Crisp

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Phone: 706-272-2513

OFFICE HOURS:

- I have student hours set aside for you on Tuesday and Thursday from 8:30 to 9:00 and from 2:00-3:00 in my office and from 11:00-12:00 in the Writing Lab.
- I also hold hours as the QEP director on Tuesday and Thursday from 1:00-2:00 and on Monday from 8:30-11:30. I may not always be able to talk during those times because of my administrative duties, but I'll be in my office and you should feel free to drop by and check during those hours or any time.
- If your schedule conflicts with my office hours, see me or email me and we'll set up an appointment time that works for both of us.

REQUIRED MATERIALS:

The Norton Anthology of English Literature, Vol. D: The Romantic Period. Ed. Stephen Greenblatt. ISBN: 978-0-383-91252-4

Frankenstein: A Norton Critical Edition. Ed. J. Paul Hunter. ISBN: 978-0-393-92793-1

These are available as a discount bundle in our bookstore, or you may get them elsewhere separately.

CATALOG DESCRIPTION:

Prerequisite: ENGL 3010

Examines British Romantic literature in its original historical, political, cultural, and aesthetic contexts.

Students must earn a **C** or better in order for an upper-level course to count towards a bachelor's degree.

COURSE DESCRIPTION:

Writers of the Romantic period were reacting against many of the ideas of the writers who came before them, but also they were living in unprecedented times. The Industrial Revolution, the French Revolution, the budding movement for women's rights, and the rising middle class all radically changed the fabric of society during their time, and their works and thoughts reflect this.

We'll examine Romantic poets and fiction writers and the philosophers and thinkers who affected their writing in this course. We'll also look at the historical period and its effects: no movement and no art occurs in a vacuum.

STUDENT LEARNING OUTCOMES:

1. Students will demonstrate the ability to think critically, analyzing and interpreting situations, events, practices, or literary or historical texts. (College-Level Competencies)
2. Students will demonstrate competence in written communication, producing well-organized writing that meets conventional standards of correctness, exhibits appropriate style and awareness of audience, and presents substantial material. (College-Level Competencies)
3. Students will demonstrate an ability to use research and technology effectively in communication and scholarship. (College-Level Competencies)
4. Students will demonstrate a broad knowledge of literature that includes an understanding of theory and an emphasis on multiculturalism and diversity. (College-Level Competencies)

ASSESSMENT OF STUDENT LEARNING OUTCOMES:

1. **Indicator:** A presentation based on research and the students' own analysis of an issue relating to an author, text, or historical context affecting Romantic art. **Measure:** a presentation rubric criterion measuring students' ability to critically analyze and interpret texts, philosophies or events relating to British Literature of the Romantic Era. **Expected/ successful result:** Seventy percent of students will earn 75% or better on this criterion.
2. **Indicator:** A close reading essay examining a work or works of Romantic poetry. **Measure:** an essay rubric criterion measuring their ability to produce writing that meets acceptable standards of content, style and correctness for writing in upper-division literature classes and that demonstrates insight into the poetry of the Romantic period through evidence of careful close reading and explication. **Expected/ successful result:** Seventy percent of students will earn 75% or better on this criterion.
3. **Indicator:** An analytical research essay on an issue relating to an author, text, or historical context affecting Romantic art. **Measure 1:** an essay rubric criterion measuring their ability to locate, consult and correctly use credible scholarly sources and to document those sources **Expected/ successful result 1:** Seventy percent of students will earn 75% or better on this criterion; **Measure 2:** an essay rubric criterion measuring students' ability to engage with their research to produce a synthesis of others' ideas and the student's own insights. **Expected/ successful result 2:** Seventy percent of students will earn 75% or better on this criterion.
4. **Indicator:** An essay examining an issue relating to an author, text, or historical context affecting Romantic art which considers that issues in terms of human diversity.

Measure: a rubric criterion measuring students' ability to integrate theory and the diversity of human populations into their writing. **Expected/ successful result:** Seventy percent of students will earn 75% or better on this criterion.

COURSE REQUIREMENTS:

You should read the assigned selections before class on the day they are listed and come to class prepared to discuss them. If you have genuine difficulty understanding a selection fully, that is ok, but you should be sure that you have read the selection more than once, carefully, and made your best effort before you come to class with that as your commentary. You are, after all, in the business of reading, so difficulty in understanding should be a rare exception in your studies.

THINGS TO KNOW ABOUT THE QEP (QUALITY ENHANCEMENT PLAN)

- Dalton State College is accredited by the Southern Association of Colleges and Schools (SACS).
- SACS requires its schools to make improvements in student learning by developing a Quality Enhancement Plan. (QEP)
- The improvements to be made at DSC are in Learning Support English, ENGL 0098.
- ENGL 0098 class sizes will be reduced, and the course will incorporate greater use of technology, maximize use of the Writing Lab, and improve students' ownership and control over their own learning.
- ENGL 0098 will also be joined to First Year Experience (FYES) courses, which teach success skills.
- SACS also expects the entire campus to know about the QEP.
- SACS representatives will be coming this September to evaluate our campus. Please welcome them to campus.
- The QEP title is "Getting on the 'Write' Path: Improving the Academic Performance of High-Risk Students through Learning Support English."

Emergency Instructional Plan:

If the college is closed for inclement weather or other conditions, please consult the course calendar that I gave you at the beginning of the semester and complete the assigned readings. Then, check the current unit in Georgia View for additional assignments, activities, and due dates. If it is not possible for me to upload additional assignments because of loss of power, please write a summary of the assigned reading, write a one-page analysis of some aspect of the reading that interests you, and bring them to the next class. If conditions allow, I will load a PowerPoint, lecture notes, or video of the missed lecture in Georgia View, and I will be available to answer questions through email. Compensatory make-up days may be required if the total number of days lost exceeds the equivalent of one week of class time.

EVALUATION:

Assignments:

1. A close reading of a poem or poems by a Romantic author. This is an essay that does not involve research 20%
2. A presentation done during or before the eighth week of class on a research project relating to Romanticism (inclusive of the Gothic) 20%
3. A complete draft of an analytic essay in which you present your synthesis of the perspectives of theorists and your own interpretation of a work of literary Romanticism. This should ideally be an expansion of your presentation topic, though I recognize that changes are sometimes unavoidable 10%
4. The completed essay based on the draft above and on instructor and peer feedback as well as your own considered revisions 40%
5. Reading quizzes given at the beginning of class on selected days 10%

Note: at least one of your written assignments must examine some aspect of diversity during the period (see Student Learning Outcome #4 above).

LATE WORK/MAKE-UP POLICY:

If you discover you will have a conflict with a due date, set up an appointment with me or see me during my office hours at least one week beforehand. I'm almost always happy to work out an extension with notice for reasonable causes. Don't surprise me on the due date or the days leading up to it with a sudden delay unless you have a genuine emergency and can document it.

CHEATING AND/OR POOR CONDUCT:

I'll deal with any dishonest or disruptive behavior as specified in The *College Catalog*, which contains the *Student Handbook*.

Personal peeves are ringing phones and texting instead of paying attention; I'm even more annoyed if you do this to your peers than if you do this to me. If you think you may have an emergency come up during class time, put your phone on vibrate and let me know, then step out to take calls so you don't disrupt class.

PLAGIARISM:

Plagiarism will not be tolerated; having completed English 1101, you should know what not to do! Presenting others' work or ideas, or portions thereof, as your own will result in a failing grade for the course. The student will be referred for disciplinary measures detailed in the Catalog and Student Handbook.

Turn-It-In

By taking this course, you agree that all required papers are subject to submission for textual similarity review to Turnitin.com. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism in other papers. Use of the Turnitin.com service is subject to the Terms and Conditions of Use posted on the Turnitin.com site (<http://www.turnitin.com/static/usage.html>).

Turnitin is also a service for peer review and draft feedback as well as a grading platform that allows rich feedback. We'll be using all of these functions this semester, and while you do not have to choose to participate, your access to responses and feedback will be delayed until the next class meeting if you choose not to access the service.

According to the Family Compliance Office of the U.S. Department of Education, your papers are education records within the meaning of the Family Educational Rights and Privacy Act of 1974 (FERPA) (<http://www.ed.gov/policy/gen/guid/fpcos/ferpa/index.html>). Education records may not be disclosed to third parties in a form that identifies you without your consent. Since Turnitin.com is a third party, you must choose one of the two ways below (not both) to submit papers to Turnitin.com in order to comply with FERPA:

1. YOU CONSENT TO DISCLOSE PERSONAL IDENTIFICATION TO TURNITIN.COM.

You may consent to release your personal identification to Turnitin.com by establishing an account and uploading your paper. If you do not already have a Turnitin.com account, go to <http://www.turnitin.com>, click the "New Users" link in the upper right, and follow the instructions to create your student account. When you have an ID, add this class. The class ID for this class is **5328885**; the enrollment password is **sublime**

OR

2. YOU DO NOT CONSENT TO DISCLOSE PERSONAL IDENTIFICATION TO TURNITIN.COM.

If you choose not to consent to release your personal identification to Turnitin.com, you must send your paper to your instructor by email as an electronic attachment that can be opened by Microsoft Word, by the deadline given in the syllabus. Your identifying information will be removed and the paper uploaded to Turnitin.com for you. Because your paper will not be in a Turnitin.com account that is accessible to you, you will not be able to view your report on-line. Instead, after the deadline has passed and all papers have been processed by Turnitin.com, your instructor will email an electronic copy of your paper's report to you.

Your paper will be processed by Turnitin.com whichever option you choose. The different options simply determine how the paper is submitted to Turnitin.com, whether

the paper has your name on it, and how you receive the Turnitin.com report.

Please note that in Turnitin.com there is a "test upload" assignment area for practice as well as the real assignment area for your paper. Because test uploads are not required or graded, and need not be a sample of your own work, they are not "education records." Therefore, test uploads will not be submitted for you.

Important note: If you upload an early draft of your paper to the test upload assignment, and then upload the final assignment, the final originality report will show that a substantial part of your paper is identical to your draft. That is as expected.

You can read more about Turnitin.com here: <http://www.turnitin.com>

COURSE CALENDAR:

The attached calendar is subject to change at the instructor's discretion or as needed. Check GeorgiaView for the latest version.

ATTENDANCE POLICY:

Come every day if at all possible; I'll do the same. Missed reading quizzes, including those from days when you were late, may not be made up.

REVISIONS:

At least one revision is built in to the analytic essay since a rough draft is required. If you would like to revise the close reading essay, you must turn in a draft through turnitin.com at least a week before the due date and notify me that you have done so. I'll provide feedback on the draft so that you can revise before the deadline.

ENGLISH SECONDARY EDUCATION MAJORS:

Conceptual Framework Vision Statement:

The unit's vision is to become a 21st-century regional teacher education preparation program of choice. We firmly believe that our teacher candidates, as they enter the classroom, will

have the self-efficacy to appropriately apply their professional content and pedagogical knowledge in a variety of teaching contexts (Gorrell & Capron, 1990). The unit will accomplish this vision by closely working with our public school partners. Through sharing in the preparation of teacher candidates, we will produce teachers who are ready to enter the teaching field demonstrating competence, collaboration, caring, and reflection to build effective

classrooms environments to support all learners (Eisner, 2005; Gardner; 1985; Lezotte, 1997).

Georgia Performance Standards

- The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main

ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation. (ELAALRL1)

- The student deepens understanding of literary works by relating them to their contemporary context or historical background, as well as to works from other time periods. (ELAALRL3)
- The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in selected literary works. The student composes essays, narratives, poems, or technical documents. (ELAALRL4), (ELA9RL4), (ELA10RL4)
- The student deepens understanding of literary works by relating them to contemporary context or historical background. (ELA9RL3), (ELA10RL3)
- The student uses research and technology to support writing. (ELA11W3)
- The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing. (ELA11W4)

GACE English Framework

- Understand various genres (i.e., prose, poetry, and drama) and identify the use and purpose of literary elements, themes, styles, and structures in works of literature.
- Understand the use of research and technology in writing.
- Understand the purposes, structures, elements, and meanings of British and Commonwealth prose, poetry, and drama of different movements and periods.
- Understand writing as a process.
- Understand the use of research and technology in writing.
- Understand techniques for developing organized, focused writing for the analysis of literary and informational texts
- Understand principles and techniques for preparing and delivering oral and visual communication.

Conceptual Framework Professional Outcomes

Professional Outcome #1: Competent

Candidates will demonstrate competency inherent in a liberal arts curriculum, advanced competency in content areas, and specific competency in professional pedagogy.

INTASC Principles

Interstate New Teachers Assessment and Support Consortium

Principle 1: Making content meaningful

Principle 6: Communication/knowledge

DISABILITY SUPPORT SERVICES: Revised July 18, 2012

Students with disabilities or special needs are encouraged to contact Disability Support Services in Academic Resources. In order to make an appointment to obtain information on the process for qualifying for accommodations, the **student** must contact the Coordinator of Disability Support Services.

Contact information:

Andrea Roberson

Pope Student Center, lower level

706/272-2524

aroberson@daltonstate.edu

DROP/WITHDRAWAL POLICY:

Students wishing to withdraw from the course may do so without penalty until the mid-point of the semester, and a grade of **W** will be assigned. After that point, withdrawal without penalty is permitted only in cases of extreme hardship as determined by the Vice President for Academic Affairs; otherwise a grade of **WF** will be issued. (Please note: At Dalton State College, the Hardship Withdrawal process requires students to withdraw from all classes at the college.) The proper form for dropping a course is the **Schedule Adjustment Form**, which can be obtained at the Enrollment Services Office in Westcott Hall. The Schedule Adjustment Form must be submitted to the Enrollment Services Office. Students who disappear, completing neither the official withdrawal procedure nor the course work, will receive the grade of **F**. **This instructor will not withdraw students from the class. Withdrawal from any Dalton State College classes is a student responsibility.** The last day to drop classes without penalty is October 23.

Complete Withdrawal Statement: Revised July 17, 2012

"The proper form for withdrawing from all classes at the college after the official drop/add period but before the published withdrawal date is the **Schedule Adjustment Form**. All students must meet with a staff member at the Office of Academic Resources in the Pope Student Center to initiate the withdrawal process. After meeting with the staff member, students will then finalize the withdrawal process in the Enrollment Services Office."

WORKFORCE DEVELOPMENT:

Contact: Mr. Scott McNabb, Workforce Investment Act

If a student receiving aid administered by the DSC Workforce Development Department drops this class or completely withdraws from the College, the schedule adjustment form must be taken to the Workforce Development Office first. The office is located in the Technical Education Building, Room 214, and students can contact Mr. McNabb at 706-272-2635 from 8:00 a.m.-4:00 p.m. on Mondays, Tuesdays and Fridays. He is in the Georgia Department of Labor office on Wednesdays and Thursdays and can be reached at 706-272-4412.

Humanities Department Plagiarism Policy

You probably have heard of lawsuits about plagiarism in the publishing and recording industries. You may also have had classroom discussions about academic plagiarism.

Derived from the Latin word *plagiarius* (kidnapper), *plagiarism* refers to a form of cheating that has been defined as ~~A~~the false assumption of authorship: the wrongful act of taking the product of another person's mind and presenting it as one's own (Alexander Lindey, *Plagiarism and Originality* [New York: Harper, 1952] 2). To use another person's ideas or expressions in your writing without acknowledging the source is to plagiarize. Plagiarism, then, constitutes intellectual theft and often carries severe penalties, ranging from failure in a course to expulsion from school.

Is the above paragraph an example of plagiarism even though it contains quotation marks and documentation within it? Yes, it is plagiarism because it was copied word for word from the MLA Handbook for Writers of Research Papers, Fourth Edition by Joseph Gibaldi. It should be introduced and cited as follows:

Note the definition of plagiarism offered by the primary writer of a handbook for writing research papers:

You probably have heard of lawsuits about plagiarism in the publishing and recording industries. You may also have had classroom discussions about academic plagiarism. Derived from the Latin word *plagiarius* (kidnapper), *plagiarism* refers to a form of cheating that has been defined as ~~A~~the false assumption of authorship: the wrongful act of taking the product of another person's mind and presenting it as one's own (Alexander Lindey, *Plagiarism and Originality* [New York: Harper, 1952] 2). To use another person's ideas or expressions in your writing without acknowledging the source is to plagiarize. Plagiarism, then, constitutes intellectual theft and often carries severe penalties, ranging from failure in a course to expulsion from school (Gilbaldi 26).

In writing a research paper, every direct use from another source must be put into quotation marks and then cited within the body of the paper with the author's last name and the page number. Also, every phrase, word, idea, or passage which has been put into the writer's own words (paraphrased) and used in the paper must be cited at the end of the paraphrased material with the author's last name and page number, but the quotation marks are not necessary.

What Plagiarism Is:

The use of another's writing without proper use of quotation marks

The borrowing or buying of a term paper or speech

The borrowing of a phrase, use of an idea, or the paraphrasing of material if that information is not properly documented

What Plagiarism Is Not:

A summary of a total work based on the writer's impression

Original ideas and reactions based upon reading critical views in secondary sources

Common knowledge about the particular author, works, or topic

Instructors May Suspect Plagiarism If:

Writing or speaking style is significantly different from the student's normal style
Vocabulary used is that which is not commonly used by the student
Sentence structure varies widely from the student's writing
Specific and limited knowledge is treated as common knowledge

Consequences Of Plagiarism May Include:

0 on the paper or speech
F in class at the Instructor's discretion, if stated in the Instructor's syllabus
Referral to the Dean of Student Affairs with a conference pending
Referral to the Discipline Committee for appropriate action

Cases of plagiarism may be submitted to Student Conduct for a hearing and possible sanctioning.

These sanctions could include:

Disciplinary Warning
Disciplinary Probation
Disciplinary Suspension
Disciplinary Expulsion

Examples

Following you will find examples, both correct and incorrect, of various ways to use sources in your papers. First, read the **original material** and then compare the various styles of documentation.

Original Material

Although commentators differ on the question of which models and sources proved most significant, they tend to concur on the question of how *Huckleberry Finn* transformed American literature. Twain's innovation of having a vernacular-speaking child tell his own story *in his own words* was the first stroke of brilliance; Twain's awareness of the power of satire in the service of social criticism was the second. Huck's voice combined with Twain's satiric genius changed the shape of fiction in America (Fishkin 3).

Direct Quote

Even though literary critics may differ on the finer points of Twain's novel Huckleberry Finn, most tend to agree that Mark Twain's satiric genius and his use of the youthful Huck's voice as narrator change the shape of fiction in America (Fishkin 3).

It is widely felt that critics believe Mark Twain forever change American literature with his masterpiece Huckleberry Finn. According to critic Shelley Fishkin, Twain's

innovation of having a vernacular-speaking child tell his own story in his own words was the first stroke of brilliance; Twain's awareness of the power of satire in the service of social criticism was the second (3).

Short Paraphrase

Critics agree that Mark Twain changed the course of American fiction in his novel Huckleberry Finn with his skillful treatment of point of view and social satire (Fishkin 3).

Long Paraphrase

Even though there is great dissension among commentators concerning the model Twain used to create Huckleberry Finn, almost all are in agreement on one aspect: how Huckleberry Finn permanently changed the face of American literature. Having a child tell the story in his own dialect combined with utilizing satire as a means of criticizing society were Twain's two strokes of genius that forever altered American literature (Fishkin 3).

Incorrect Paraphrase

Mark Twain changed American literature. His innovation of having a vernacular-speaking child tell his town story in his own words was a stroke of brilliance. Also, the fact that he used the power of satire in the service for social criticism was innovative (Fishkin 3).

Works Cited

Fishkin, Shelley Fisher. Was Huck Black? Mark Twain and African-American Voices. New York: Oxford UP, 1993.

Calendar Dr. Crisp English 4140 Fall 2012

Subject to revision as needed; check GeorgiaView for the updated version.

All pages and selections listed are things you should read before class on the day listed.

August

M	T	W	Th	F
13	14 Intro to class <i>An Age of Revolutions</i>	15	16 Present notes on introduction to the period Revolution: Burke's <i>Reflections</i> , Wollstonecraft's <i>Vindication</i> (Men, in this case), and Paine's <i>Rights of Man</i> pp. 187-203	
	21 Transition from Revolution to Individual: Wordsworth biography and selections		23 Individual, add Nature: Coleridge biography and selections from both Ww. and Coleridge	
23	28 <i>Lyrical Ballads</i>		30 While we're talking about individuals: Blake biography, <i>Songs of Innocence, Songs of Experience</i>	

September

M	T	W	Th	F
3 LABOR DAY CAMPUS CLOSED	4 Blake: <i>All Religions are One, The Marriage of Heaven and Hell</i>		6 Imagination: back to Ww, <i>The Prelude</i> Close reading essay due	
	11 <i>The Prelude</i>		13 Sublime: Burke's <i>Notes on the Sublime and Beautiful</i> (not in your book; linked on GeorgiaView and on reserve)	
	18 Research project work (library)		20 Research project work	
	25 Presentations		27 Presentations	

October

M	T	W	Th	F
	1 Presentations		4 Presentations	
8 FALL BREAK	9 FALL BREAK		11 Byron biography, selections	2
	16 <i>Don Juan</i>		18 Byron and Percy Shelley; selections from Shelley	
	23 Selections from Shelley Last day to drop any classes	24 Spring registration begins	25 Selections from Shelley	
	30 Keats biography, selections	31		

November

M	T	W	Th	F
			1 Keats selections Full draft of analysis due	
	6 TBD		8 TBD	
	13 Mary Shelley, <i>Frankenstein</i> , Mellor, "Choosing a Text of <i>Frankenstein</i> to Teach"		15 <i>Frankenstein</i> , selections from influences and composition, pp 165-203	
	20 <i>Frankenstein</i> , selections from contemporary criticism, pp 213- 238		22 Thanksgiving	
	27 <i>Frankenstein</i> , science, and feminism		29 <i>Frankenstein</i> and the Monstrous Other Last Class	

December

M	T	W	Th	F
	4 Finals Week Analysis due		6	
Last finals	11 Grades due			14 Graduation

Name: _____

Sign-Off Sheet

English 4140

Fall 2012

Dr. Crisp

I have received and read this syllabus; my professor has explained it to me and has given me the opportunity to ask questions about anything I did not understand. I do understand the syllabus and agree to abide by its provisions.

Signature: _____

Date: _____