I. General Education Review - Upper-division Writing Requirement

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<tr>
<th>Dept/Program Subject</th>
<th>Course # (i.e. ANTH 455) or sequence</th>
<th>ENLT 355</th>
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<tr>
<th>Course(s) Title</th>
<th>British Romantic Literature</th>
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Description of the requirement if it is not a single course

Prereq., ENLT 301 or consent of instr.

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

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<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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Instructor: Louise Economides

Phone / Email: 243-2263
louise.economides@mso.umt.edu

Program Chair: Casey Charles

III. Overview of the Course Purpose/Description

This class explores British Romantic literature within the context of emergent social justice movements in the late 18th and early 19th century. That is, it examines how major literary texts of the period speak to Enlightenment and post-Revolutionary notions of “universal rights,” particularly the issues of class inequity, slavery, women’s rights and animal rights. We consider how the poetry and prose of Romantic writers negotiates tensions within rights discourse, and how/why literary texts can be seen as either forwarding social justice, working against it, or offering alternative visions of what could constitute social emancipation. Along the way, we also cover major aesthetic innovations within Romantic poetry and prose.

IV. Learning Outcomes: Explain how each of the following learning outcomes will be achieved.

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<tr>
<th>Student learning outcomes: Identify and pursue more sophisticated questions for academic inquiry</th>
<th>Students are encouraged to do multiple drafting on their thesis statements. We address how to write successful thesis statements and/or how inquiry questions can lead to thesis statements.</th>
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<tr>
<td>Find, evaluate, analyze, and synthesize information effectively from diverse sources (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</td>
<td>Both major papers require students to use secondary sources and/or to synthesize critical perspectives addressed in class.</td>
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<td>Manage multiple perspectives as appropriate</td>
<td>An important component of this course is the study of diverse and often conflicting political perspectives</td>
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<tr>
<td>Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline</td>
<td>Students write for an academic audience. General instruction for writing for an academic audience is provided in ENLT 201.</td>
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<tr>
<td>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</td>
<td>Students are encouraged to bring drafts of major papers to my office hours before turning in these assignments. More formally, they have the opportunity to revise either essay one or two for a possible change of grade.</td>
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<tr>
<td>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</td>
<td>Students receive and are expected to follow a “Writing Guidelines” sheet that outlines important M.L.A. writing conventions.</td>
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<tr>
<td>Develop competence in information technology and digital literacy</td>
<td>A library session orienting students to digital databases is required for the course.</td>
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**V. Writing Course Requirements Check list**

| Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance. | XYes □ No |
| Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations? | □ Yes X No No, but we discuss these outcomes in class and the course as a whole is designed to meet these outcomes. |
| Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments? | □ Yes X No No -- Further details about requirements and expectations for the formal term paper appear on an assignment sheet. |
| Briefly explain how students are provided with tools and strategies for effective writing and editing in the major. | The instructor provides detailed written input on each response paper advising students about how to avoid particular writing problems and how to write more clearly and otherwise effectively. |
| Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability. | XYes □ No see comments above. |
| Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations? | □ Yes X No see comments above |

**VI. Writing Assignments:** Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

| Formal Graded Assignments | please see general assignment descriptions on syllabus under “Required Work” |
| Informal Ungraded Assignments | I frequently do informal brainstorming written responses to a question re. reading material in order to prompt lively discussion. The papers aren’t graded, but are part of general “class participation” performance. |

**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. ↓ The syllabus
ENLT 355: ROMANTICISM AND SOCIAL JUSTICE (FALL 2008)
Tues/Thurs 3:40-5pm, Davidson Honors College 120
Prof. Louise Economides (louise.economides@mso.umt.edu)
Office: LA 233  Office hours: TBA

Required Texts:
Equiano, Odaudah. The Interesting Narrative of the Life of Equiano.

Course Description:
In this class we will explore British Romantic literature within the context of emergent social justice movements in the late 18th and early 19th century. That is, we will examine how major literary texts of the period speak to Enlightenment and post-Revolutionary notions of “universal rights,” particularly the issues of class inequity, slavery, women’s rights and animal rights. We will consider how the poetry and prose of Romantic writers negotiates tensions within rights discourse, and how/why literary texts can be seen as either forwarding social justice, working against it, or offering alternative visions of what could constitute social emancipation. Along the way, we’ll also be covering major aesthetic innovations within Romantic poetry and prose. Finally two films, Amazing Grace and Mansfield Park will also be screened for the course.

Required Work:
1) Two major papers: each paper (8-10 pages in length) will require you to use secondary sources (criticism) and to conduct research. Papers must be hard copies – I do not accept e-mailed essays (if you are unable to turn your paper in during class, put a hard copy in my mailbox in LA 133). Late policy: for each day the paper is late, final mark will be reduced by 1/3 letter grade (i.e. B- paper becomes C+, etc.).

2) Group presentation: working with a peer (or peers) you will be presenting literary and/or critical texts on the syllabus for one class period. The major goal of presentations is to foster lively discussion and to engage the class with the material for that day (see “presentation guidelines” for more details). A written overview is also required, to be turned in on the day of the presentation.

3) Class participation: a certain percentage of your final grade will be based upon demonstrated participation throughout the term. This includes: 1) no more than 3 absences (more than 3 will result in a maximum grade of “C” for participation) 2) coming to class with annotated reading materials for that day 3) participating regularly in class discussions 4) showing evidence that you have read and thought about texts when instructor asks for your input during class discussions 5) active participation in small group work and presentations 6) coming to class on time (arriving late may result in an “absence” for that day).

GRADING: Papers 70% (350 points each); Presentation: 20% (150 points); Participation: 10% (100 points)
**Departmental Assessment:** The English Department’s ongoing process of assessing its curriculum requires professors to read student papers to learn how students in general are progressing through the program. Your professor may request to use a copy of one of your papers for this purpose. All identifying information will be removed and participation in the evaluation process will not play any role in determining your grade. If you do not want your work used in this way, please inform your professor: non-participation will also not affect your grade for the course.

**COURSE SCHEDULE** (subject to changes)  
password for e-res: JUSTICE  
*All readings, unless otherwise indicated, are from Norton Anthology*  
ER= material on e-reserve; please print these texts and bring them to class

**THE AGE OF REVOLUTION**  
**Week One**  
Tues. 8/26: Course introduction – lecture on the Age of Revolution  
Thurs. 8/28: “The English Controversy about the Revolution” (pgs. 117-133)  
“The Arts in an Age of Revolution: 1760-1790” (ER)

**Week Two**  
Tues. 9/2: Blake, “The Marriage of Heaven and Hell”  
“The Lamb” and “The Tyger” from *Songs of Innocence and Experience*  
Thurs. 9/4: Blake, “America: A Prophecy” (ER); from *The French Revolution*;  
“A Song of Liberty”

**Week Three:**  
Thurs. 9/11: Barbauld, “Eighteen-Hundred and Eleven” (ER)

**POVERTY AND CLASS REFORM**  
**Week Four:**  
Tues. 9/16: Blake, “The Chimney Sweeper,” from both *Songs of I and E*;  
“London”; Wordworth, “Simon Lee” from *Lyrical Ballads*  
Thurs. 9/18: Wordsworth, “Tintern Abbey”  
Levinson, “Insight and Oversight ...” (ER)

**Week Five**  
Tues. 9/23 Wordworth, “The Ruined Cottage”  
McGann, from *The Romantic Ideology* (ER)  
Thurs. 9/25: Wordworth, “Preface to *Lyrical Ballads*”  
Gray, “Elegy Written in a Country Church-Yard” (ER)  
Robinson, “The Poor Singing Dame”  
Clare, “The Peasant Poet”
SLAVERY AND ABOLITIONISM

Week Six
Tues. 9/30: Interesting Narrative of the Life of Olaudah Equiano (Intro + Chaps 1-6)
   **Group Presentation #1**
Thurs. 10/2: Equiano, continued (Chaps 7-12)

Week Seven
Monday 10/6: Evening screening, *Amazing Grace* (time/room TBA)
Tues. 10/7: Discussion of *Amazing Grace*
Thurs. 10/9: Blake, “The Little Black Boy” (*Songs of Innocence*)
             Barbauld, “Epistle to William Wilberforce” (ER)
   **ESSAY ONE DUE**

WOMEN’S RIGHTS

Week Eight
Tues. 10/14: Wollstonecraft, *A Vindication of the Rights of Woman*
   **Group Presentation #2**
Thurs. 10/16: Barbauld, “The Rights of Woman”; “Washing-Day”; “A Summer Evening’s Meditation”

Week Nine
   **Group Presentation #3**
Thurs. 10/23: *Mansfield Park* – Volume II

Week Ten
Tues. 10/28: *Mansfield Park* – Volume III
Thurs. 10/30: Johnson, “Mansfield Park: Confusions of Guilt and Revolutions of Mind”

Week Eleven

ANIMAL RIGHTS
Thurs. 11/6: Taylor, “A Vindication of the Rights of Brutes” (ER)
           Bentham, from *Introduction to the Principles of Morals and Legislation* (ER)
           Perkins, “Preface” to *Romanticism and Animal Rights* (ER)
   **Group Presentation #4**

Week Twelve
Tues. 11/11: Barbauld, “The Mouse’s Petition” (ER)
           Coleridge, “To a Young Ass ...” (ER)
Perkins, “Work Animals, Slaves, Servants: Coleridge’s Young Ass” (ER)
Thurs. 11/13: Barbauld, “To a Caterpillar” (ER)
Economides, “Animal Rights, Romantic Individualism and the Challenge of Multiplicity” (on-line – Rhizomes 15: Deleuze and Guattari’s Ecophilosophy) – optional revision Essay #1 due

ROMANTIC UTOPIANISM AND DYSTOPIANISM
Week Thirteen
Tues. 11/18: Shelley, “Prometheus Unbound”

Week Fourteen
Tues. 11/25: Shelley, “The Triumph of Life” ESSAY #2 DUE
Thurs. 11/27: THANKSGIVING HOLIDAY

Week Fifteen
Tues. 12/2: “The Triumph of Life” + de Man, “Shelley Disfigured” (ER)
Thurs. 12/4: Barbauld, “Eighteen-Hundred and Eleven”