

## ENGL 427 Romantic Studies

*John Keats*

**Trimester 2 2012**

16 July to 17 November 2012

**30 Points**

### TRIMESTER DATES

Teaching dates:	16 July to 19 October 2012
Mid-trimester break:	27 August to 9 September 2012
Study week:	22 to 26 October 2012
Examination/Assessment period:	26 October to 17 November 2012

**Note:** Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period.

### WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

### NAMES AND CONTACT DETAILS

Dr Heidi Thomson   heidi.thomson@vuw.ac.nz                      463 6817                      vZ814

Office Hours: by appointment. Send me an email [heidi.thomson@vuw.ac.nz](mailto:heidi.thomson@vuw.ac.nz) to set up a time.

### CLASS TIMES AND LOCATIONS

**Seminars** are held on Monday 10:00 am – 12:50 pm (see schedule below) in von Zedlitz 802 + 1 Library Seminar (in the Library, room tbd).

### TEACHING LEARNING SUMMARY

This course is taught in a seminar format, which means formal lecturing is minimal and that your active participation determines the success of the course. You are expected to attend *every* scheduled meeting. You are expected to have read all the assigned materials before each seminar. To facilitate group

discussion we will start most seminar sessions with one or two oral presentation on an assigned topic (based on the readings). You will each deliver such a presentation: you summarize the material and you think of a couple of fascinating questions for further discussion. You should send a *one* page outline of your report (email attachment) to me on the day *before* the seminar meets. A xerox of this outline will be distributed to your fellow students and the attachment will be uploaded on the Blackboard course site.

### COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information will be made available on the ENGL427 Blackboard site. You must check the Announcements on Blackboard and your student email regularly. I only send emails to your student email address. Bear in mind that the Blackboard email system also uses your *student* email address, which means that it is *your* responsibility to set up a forwarding prompt if you do not use your student email.

### COURSE PRESCRIPTION

This course explores texts, topics, and authors of the Age of Sensibility and of the Romantic Period. Topics vary from year to year. In 2012 the topic is "John Keats: Poetry and Poetics".

### COURSE CONTENT

This course is about John Keats's poetry and poetics. In addition we will examine Keats's letters and we will read criticism about Keats's poetry and poetics. The aim of the course is to make you aware of Keats's extraordinary poetic development and achievement, his perceptiveness as a reader and critic, and his position within British Romanticism.

### LEARNING OBJECTIVES

Students passing the course should be able to meet the following objectives:

- An understanding of the works by Keats
- An understanding of the critical issues which are associated with this author
- An understanding of the literary traditions and the cultural climate in which this author operated
- An understanding of the process of literary research and its resources (print and databases)
- Increased practical research and writing skills
- An appreciation of beautiful works of literature

### EXPECTED WORKLOAD

The expected workload for a 30 point course is 300 hours spread evenly over the 12 week trimester and breaks, or 20 hours per teaching week. In addition to attending and participating in our seminars, you will

be reading primary and secondary texts, preparing for your seminar, researching your essays, and preparing for the exam. Honours courses require more independent study than undergraduate courses.

## READINGS

### Essential texts:

- *Selected Letters of John Keats, Revised Edition*, ed Grant Scott (Harvard University Press)
- *John Keats: Complete Poems*, ed Jack Stillinger (The Belknap Press of Harvard University Press)
- *The MLA Handbook for Writers of Research Papers, Seventh Edition* (Modern Language Association)
- *In addition, you will be required to access and download critical essays from various VUW library databases. I expect all students to be familiar with accessing the VUW library databases.*

### Recommended reading:

Recommended readings will occasionally be posted on Blackboard. You are strongly recommended to read at least one biography (e.g. Gittings, Bate, Ward).

Postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from nominated collection points at each campus. You will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

### Other materials:

**Field trip:** You are expected to attend the '**Romantic Voyagers – Voyaging Romantics' International Conference**' (29-30 September 2012; venue: Rutherford House). The registration cost is \$40 and it covers the following meals for the two days of the conference: morning tea, lunch, afternoon tea. More information about this conference will be put on Blackboard.

## ASSESSMENT REQUIREMENTS

Assessment for this particular course is based on two essays (4,000-5,000 words in total, 70%) and a final exam (3 hours, 30%). The exam is open book. You may take both your books and notes into the examination room. In the exam you may not write on the poem which you wrote on for your essays.

1. Essay 1: 30% of final grade (1,500-2,000 words). Due date: **Monday 10 September, 10 am**
2. Essay 2: 40% of final grade (2,500-3,000 words). Due date: **Friday 19 October, 5 pm**
3. Final examination (3 hours): 30% of final grade (date to be announced; examination period: **26 October to 17 November 2012**)

The Essay Topics are attached and bear a direct relationship to all of the learning objectives of the course (see above). Both assignments are based on the choice of one major poem by Keats. A list of options is attached. Please email me with your choice by **Monday 23 July**. Because of the significant research component of both assignments, you are advised to start work on your essays as early as possible. Do let me know if you want books to be put on Closed Reserve or Three-Day Loan.

Written work should be presented according to the **MLA guidelines** as you find them in the *MLA Handbook* which is a required text for this course. Appropriate references and bibliographies are essential requirements. Work which does not meet the requirements of formal academic presentation will be returned to you unmarked. Word limits and deadlines must be observed. Essays (2 copies) must be submitted in hard copy (not as email attachments). They must also be electronically submitted to Turnitin on Blackboard.

You *must* make a photocopy and an electronic backup copy of your assignments for your own records. We cannot assume responsibility for lost work and may ask you for a new copy if necessary. Essays should be delivered to the English Programme 400-level assignments mailbox on the eight floor of von Zedlitz on or before the due date.

Note: Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Note also that honours grades gained in individual courses remain provisional until the overall final classification made by the Honours programme examination committee.

### **ASSIGNMENT COVER SHEETS**

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your lecturer's name.

### **EXTENSIONS AND PENALTIES**

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do **not** constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments.

## MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must accomplish each of the following in a satisfactory fashion:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend every scheduled meeting, any absence needs to be accounted for
- Deliver an oral report
- Sit a three-hour final examination

## CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

## STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Where handwritten work is required you are expected to write clearly. If this is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

## ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet

- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

## TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

## WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study).

Find out how academic progress is monitored and how enrolment can be restricted at

[www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at

[www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

## COURSE PROGRAMME

Please read *Complete Poems* and *Selected Letters* before the course starts. This course observes, roughly, a chronological order, but it is absolutely necessary for you to have read the later poems right from the beginning of the course in order to appreciate Keats's extraordinary poetic development.

You are also expected to read, by yourself, *The MLA Handbook for Writers of Research Papers, Seventh Edition* (Modern Language Association).

**Please note:** I will be away on Conference Leave from 1 August until 12 August. Professor Nicholas Roe (U of St Andrews, Scotland) will be participating in our seminars on 24 September and 1 October. He is also a keynote speaker at the Romantic Voyagers Conference.

Week 1	16 July	Introduction: Keats and British Romanticism  The first assignment. Readings: <i>Complete Poems (CP)</i> xiii-xxx, 1-26, 413-415
Week 2	23 July	<b>Please note: essay choices due</b>  Early Poems: <i>CP</i> 26-63; <i>Selected Letters (SL)</i> 3-61
Week 3	30 July	Library seminar led by Koichi Inoue in a seminar room (tbd): you will learn to search the databases.
Week 4	6 August	No seminar – I am at the Wordsworth Summer Conference, Grasmere, UK
Week 5	13 Aug	<i>Endymion (CP</i> 64-162)
Week 6	20 Aug	Transition to <i>Isabella</i> : <i>CP</i> 163-198; <i>SL</i> 61-130
Mid Trimester Break:	Monday 27 August to Sunday 9 September 2012	
Week 7	10 Sept	Scottish tour and after: <i>CP</i> 199-228; <i>SL</i> 130-238  <b>Please note: First assignment due on 10 September 2012.</b>
Week 8	17 Sept	<i>The Eve of St Agnes</i> and <i>Bright Star</i> , <i>CP</i> 229-247; <i>SL</i> 238-308
Week 9	24 Sept	<b>Professor Nicholas Roe (U of St Andrews)</b>  <i>Hyperion</i> , <i>The Fall of Hyperion</i> , <i>La Belle Dame Sans Merci</i> , <i>Lamia</i> , <i>CP</i> 248-271, 342-359, 361-373; <i>SL</i> 309-411.  <b>Saturday 29 September and Sunday 30 September:</b>

**Romantic Voyagers – Voyaging Romantics Conference**

Week 10	1 Oct	<b>Professor Nicholas Roe (U of St Andrews)</b> The Odes, CP 275-77, 279-286, 360-361; SL 411-486
Week 11	8 Oct	<i>This Living Hand</i> , CP 374-377, 384; SL 487-516
Week 12	15 Oct	Review: Reports about essays <b>Please note: Second assignment due on Friday 19 October 2012.</b>

**Study Week:** Monday 22 October to Friday 26 October 2012

**Examination Period:** Friday 26 October to Saturday 17 November 2012



## First Assignment – ENGL 427 – 2012

Please note: your first and second assignment are closely connected. Your research for your entire project (i.e. both assignments) should start from the very beginning of the trimester.

Essay 1: 30% of final grade (1500-2000 words, not including the bibliography) - due on Monday 10 September 2012.

The main objective of this first assignment is to develop your research skills, and to increase your understanding of the criticism about a major Keats poem. This assignment *requires* you to apply the format outlined in the *MLA Handbook for Writers of Research Papers* to your bibliography.

This is what you need to do:

- Select a poem from the provided list and notify me of your choice by email (heidi.thomson@vuw.ac.nz).
- Write up a selective bibliography of fifteen scholarly items, i.e. articles in internationally refereed journals, chapters in books, or books published *primarily* during the last twenty years (i.e. from c. 1990 onwards), which address, or are somehow relevant to your selected poem. In some cases you may want to go further back in time. Your obvious starting point will be the online databases (e.g. *MLA*, *Literature Online*), supplemented by the relevant chapters in the established bibliographies such as Frank Jordan's or Michael O'Neill's. At the end of your bibliography add a statement in which you list the particular databases or sources you have used for this exercise (e.g. an annual bibliography in *Studies in English Literature*, the *MLA* database, etc.).
- Out of those fifteen items, select five which you consider of particular interest.
- Write a 1,500-2,000 word essay in which you briefly describe the usefulness of each article. How does the article contribute to your study of this particular poem? Which aspects are emphasized?
- Your essay must be typed and neatly presented in *MLA* documentation style.

For the sake of external examining you must hand in two identical hard copies of your work. One copy will be marked and returned to you. You must almost submit an electronic copy to Turnitin.

Extensions must be arranged with me in advance, and not on or after the due date. No feedback will be provided on late work.

We cannot assume responsibility for lost work, and you are responsible for making a photocopy and electronic copy of your work for your own records. Never place essays under my office door; such essays may be lost or dated days after they were submitted.

Please do come and see me to discuss your work in progress. I am available by appointment (send me an email to set one up: [Heidi.Thomson@vuw.ac.nz](mailto:Heidi.Thomson@vuw.ac.nz)).

## Second Assignment – ENGL 427 – 2012

Essay 2: 40% of final grade (2500-3000 words, not including the bibliography). Due on Friday 19 October 2012.

The main objective of the second assignment is to enhance your research and critical skills by the (relatively!) exhaustive study of one particular Keats poem. This research project enables you to become a specialist in a particular poem. Your essay should consist of the following sections:

1. Preliminary description of the poem: This description includes a brief narrative account of the poem and an indication of its genre (or what kind of label scholars have stuck on this poem). You will probably write this section after you have done your homework for the whole assignment.
2. Known facts of composition: What do we know about the context in which the poem was created? What do we know about the poet's activities and interests at the time of composition? Any particular influences? What was he reading? For this section you will have to read the relevant sections in Keats biographies, letters, the Keats Circle.
3. Textual history: How many manuscripts do we know of? Where was the poem first published? What about later editions? Any major textual variants? Jack Stillinger's *The Poems of John Keats* is the obvious source here. Please note that this is *not* the edition we are using in class, but this edition will give you the textual history of each poem.
4. Contemporary reception: How did the poet's contemporaries respond to this poem?
5. History of critical interpretation of the poem: This section will necessarily be incomplete, but I expect you to identify the main trends in the criticism. You can incorporate some of your findings of the first assignment. Any major breakthroughs? Any periods of neglect or heightened interest? You are expected to consult the major critical works on your poem, with an emphasis on the developments in the last two decades or so.
6. Critical analysis of the poem: Now that you have done all this homework: what do *you* make of the poem?

Your essay must be typed and neatly presented in MLA documentation style. For the sake of external examining you must hand in two identical hard copies of your work. One copy will be marked and returned to you.

Extensions must be arranged with me in advance, and not on or after the due date. No feedback will be provided on late work.

We cannot assume responsibility for lost work, and you are responsible for making a photocopy of your work for your own records. Never place essays under my office door; such essays may be lost or dated days after they were submitted.

Please do come and see me to discuss your work in progress. I am available by appointment (send me an email to set one up: [Heidi.Thomson@vuw.ac.nz](mailto:Heidi.Thomson@vuw.ac.nz)).

### **First and Second Assignment – ENGL 427 – 2011**

Both assignments are based on one major poem. All poems are in *CP*. Please email me with your choice by 23 July 2012.

Choose one option from the following list:

- **One** of the major odes (Psyche, Nightingale, Urn, Indolence, Melancholy, Autumn)
- *Isabella; or, The Pot of Basil*
- *The Eve of St. Agnes*
- *Lamia*
- *Hyperion: A Fragment*
- *The Fall of Hyperion: A Dream*

Please note that work on any of these poems will of course mean that you will read a lot about the other poems, the genre in general, and the larger context as well. For instance: if you work on “To Autumn” you will, in the course of your research, encounter criticism about, for instance, “Ode on Melancholy,” which may well be relevant for your discussion of “To Autumn.”