ENNC 3110: Visionary Romanticism 415 Bryan Hall

Spring 2016 W 10-12, Th 10-11

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1.21 Introductory Remarks

BLAKE: To the Muses

Mad Song

To the Evening Star

1.26 BLAKE: *Songs of Innocence*

1.28 *Songs of Experience*

2.2 The Book of Thel

Proverbs of Hell

2.4 I askèd a thief

To Nobodaddy

Several Questions Answered

Mock on Mock on Voltaire Rousseau

The Mental Traveller

The Crystal Cabinet

The Grey Monk

Auguries of Innocence

2.9 Preludium to *America a Prophecy*

***PAPER DUE ON BLAKE***

2.11 COLERIDGE: Sonnet: To the River Otter

The Eolian Harp

Kubla Khan

Apologia Pro Vita Sua

Hymn Before Sun-Rise, in the Vale of Chamouni

Limbo

Ne Plus Ultra

*Biographia Literaria* ch 13

2.16 Christabel

The Rime of the Ancient Mariner

2.18 This Lime-Tree Bower My Prison

Frost at Midnight

The Nightingale: A Conversation Poem

Dejection: An Ode

2.23 To William Wordsworth

*Biographia Literaria* chs 14, 17-18, 22

2.25 WORDSWORTH: Simon Lee

Lines Composed a Few Miles above Tintern Abbey

Ode: Intimations of Immortality

*The Prelude* selections t b a

Preface to *Lyrical Ballads* (1800)

3.1 DE QUINCEY: *Confessions of an English Opium-Eater*

3.3 ***PAPER DUE ON STC OR DQ OR BOTH***

***SPRING BREAK***

3.15 P B SHELLEY: On Love; On Life [prose]

*Alastor* 1-191

Hymn to Intellectual Beauty

Mont Blanc

Ozymandias

Sonnet: England in 1819

3.17 Stanzas Written in Dejection

Ode to the West Wind

Ode to Heaven

To a Cloud

To a Skylark

Song of Apollo

Song of Pan

3.22 *Prometheus Unbound*

3.24 The Two Spirits: An Allegory

*Julian and Maddalo* 1-215

Love’s Philosophy

To Jane

BYRON: Prometheus

*Childe Harold’s Pilgrimage* selections t b a

*Beppo*

Maid of Athens

3.29 SHELLEY: The Witch of Atlas

Adonais

*A Defence of Poetry*

3.31 M SHELLEY: *Frankenstein; or The Modern Prometheus*: Introduction, Preface, chs 1-4

4.5 finish *Frankenstein*

4.7 AUSTEN: *Northanger Abbey* T B A

4.12 ***PAPER DUE ON THE SHELLEYS***

4.14 KEATS: To one who has been long in city pent

On First Looking into Chapman’s Homer

On the Grasshopper and Cricket

On Seeing the Elgin Marbles

On the Sea

In drear nighted December

When I have fears that I may cease to be

4.19 Sleep and Poetry

Dear Reynolds, as last night I lay in bed

Mother of Hermes

The Eve of St Agnes

Why did I laugh tonight?

Bright star, would I were stedfast as thou art

*Hyperion: A Fragment*

Sonnet to Sleep

4.21 La Belle Dame Sans Merci

*Lamia*

*The Fall of Hyperion: A Dream*

4.26 Ode to Psyche

Ode to a Nightingale

4.28 Ode on a Grecian Urn

Ode on Melancholy

5.3 To Autumn

This living hand, now warm and capable

***PAPER DUE ON KEATS***

5.9 **9-noon Final Examination**

The instructor will occasionally ascend, or lapse, into settled remarks that resemble a lecture. For the most part, though, we’ll grow our understanding of Romanticism together from the seed of close reading. This growth should germinate in students’ thoughtful study of assigned texts before class, sprout under the irrigation of joint discussion, and be cultivated in the writing of papers (5-pages, 1000-1500 words) for submission on the 4 set due dates, of which each student is to pick 3. We’ll reap and glean the field in May with a comprehensive final exam. Grade based on papers (60%), exam (30%), class participation (10%), with a deduction for each unexcused class absence after the two freely allowed. NB: On three dates – 2/25, 3/24, 4/7 – we will be visited by Professor Stauffer, whose course on Realist Romanticism runs parallel to this one, for a comparative taste of period authors whom this syllabus passes over: William Wordsworth, Lord Byron, and Jane Austen.