

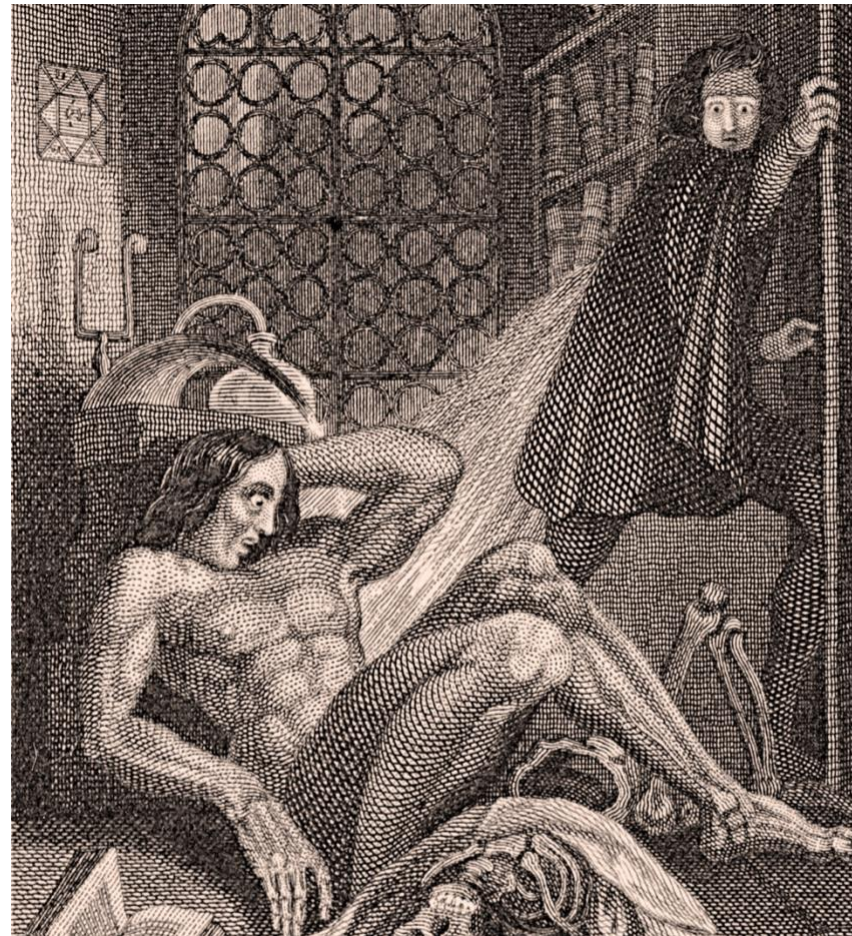


Questions we will be asking:

- ***What is the self?*** How do we understand identity and subjectivity? What is the relationship between self and other? How do our minds and senses shape us?
- ***What is form?*** How do the forms and genres of poetry and the novel create meaning? What does it mean to produce a new or “experimental” form of literature?
- ***What is nature?*** How do humans interact with and comprehend the natural world? How does nature influence culture?

Things we will be doing:

- ***Thinking:*** cultivating habits of reading and interacting with texts that lead to nuanced, perceptive interpretations of language such as diction, imagery, prosody, and narration
- ***Writing:*** developing, drafting, and revising essays that express unique, specific examinations of textual rhetoric and ideas
- ***Speaking:*** contributing daily to in-class conversations and discussions with peers in order to sharpen capacity for verbal expression of arguments and analyses
- ***Exploring:*** examining critical lenses such as formalism, ecocriticism, historicism, queer theory, feminism, and race critique



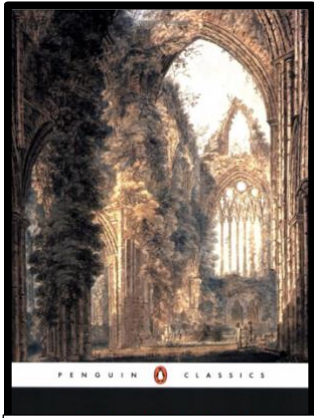
ROMANTIC SELVES

ENGL 170-52: APPROACHES TO LITERARY STUDY

Spring 2020

M & W 1.30 – 2.45 pm
Dr. Talia Vestri (she/her)
tvestri@vassar.edu

MATERIALS



William Wordsworth &
Samuel Taylor Coleridge
Lyrical Ballads

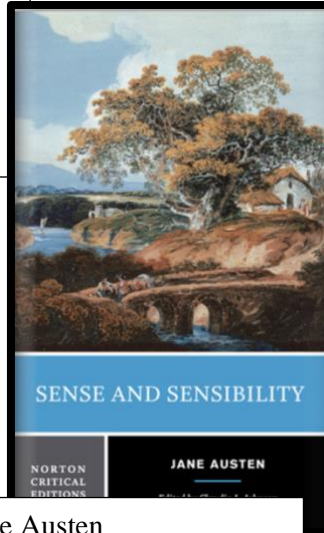
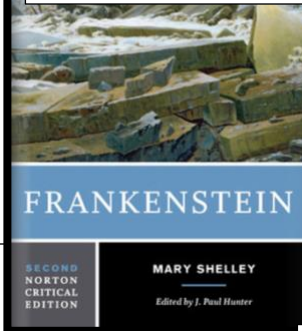
Penguin 9780140424621

* acquire 1798 text, *not* 1800

Mary Shelley
Frankenstein

Norton 9780393927931

* acquire 1818 text, *not* 1831



Jane Austen

Sense and Sensibility

Norton 9780393977516

Access to Texts

Printed editions, new or used, can be purchased at Juliet or online. Copies have also been placed on [Course Reserve](#) at [Main Library](#), available for 2-week checkout periods at the Circulation Desk. Other versions remain on the shelves and can be located through [the Library Catalog](#). If no volumes are available at VC, you can also request a copy through [Connect NY](#) or [Interlibrary Loan \(ILLIAD\)](#) services; just give yourself ample time to receive the physical book.

COMMUNICATION

Moodle

Our Moodle site hosts course info and details, updates, FAQ's, and PDF/online readings, along with key documents such as syllabus & assignments.



Email

I do my best to respond to email within 24 hours, though it is my practice of self-care to refrain from checking my inbox between 8pm and 8am.



Office

My office is located in Sanders Classroom, room 103. Feel free to stop by Mon. through Wed.; if my door is open, then I'd be happy to speak with you.



Chat Hours

I dedicate these times to meeting with students; bookings merely optional:
M 4-5pm @ Retreat
W 10-11.30am @ Sanders
F 12.30-1.30pm via Email



CONTRIBUTIONS

Essays

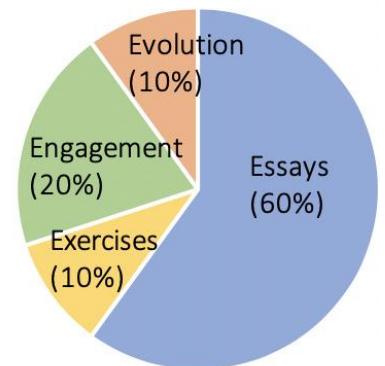
Four papers, ranging from 2 to 6 pages; detailed assignment sheets will be posted on Moodle. Essays provide you an opportunity to present your unique and original thoughts. We will work on developing the skills of argumentation, analysis, and persuasion.

Engagement

Active participation in the course is mandatory. Such engagement might involve speaking aloud to the class, guiding discussions in small groups or with peers, and/or conveying an attentiveness to the work at hand. It requires more than being "present" in a seat.

Exercises

Short written exercises will be assigned both in class and at home; these may involve reflection or response pieces, close analyses, comments or annotations on readings, impromptu brainstorming, and other activities. Come prepared to class.



ESSAYS

Writing as Process

Essays should not be thought of as exams, where you reiterate content learned from class. Rather, essays present you the chance to expand upon and extend our collective work in order to express your own analyses. Think of the writing process as fluid stages. Avoid binge writing. Revise, edit, re-draft, brainstorm, revise, proof—and start again!

Time Bank

Each student is granted a Time Bank of two (2) days from which you can elect to extend essay deadlines on final version of essays only—not for rough drafts or exercises. You may choose to extend one deadline by two days (1 x 2) or two deadlines by one day each (2 x 1). No further extensions will be permitted, so plan accordingly. You are responsible for emailing me *prior to* a deadline to notify me that you are using the Time Bank.

Academic Integrity

Submitting a paper with your name on it implies that you claim to be its sole author, that all the words and ideas are your own. Integrating material from other sources, whether they be online or in print – or even the “helping hand” of a friend or family member – violates this policy. Plagiarism, whether intentional or not, constitutes the use of words or ideas from someone else. Should any issue of plagiarism arise, the Dean of Studies will be alerted and disciplinary action may follow.

Late Work

A paper is considered late when submitted after a deadline without (a) acknowledged use of the Time Bank or (b) beyond your Time Bank allotment. Late work receives no feedback. Each incident reduces your course grade. All written work must be submitted to pass the course.

ENGAGEMENT

Presence as Present

A significant portion of your work in this course should manifest in active participation. Students enter with varying levels of comfort, however, and participation may look different for each of you: some enjoy thinking “on the fly” while others appreciate time for reflection; some are confident speaking in small groups, while others pose ideas to the class. While I aim to respect your comfort zone, I also encourage you to push those limits, as I have found that externalized engagement correlates to overall performance. Those who rarely contribute or “tune out” during class meetings tend to underperform on essays as well.

Technology

Since being “present” goes far beyond occupying a seat, it requires your focused attention, which cannot be shared well with technology. Please store phones, tablets, and computers on silent and in your bags. You may be counted as missing a class (absent) if you choose to communicate with electronic counterparts rather than the engaged peers around you.

Attendance

Your presence in class is expected at all times, unless foreseen or unforeseen circumstances justify an absence. If possible, please alert me in advance that you will be missing—a brief email is adequate, and you need not share with me details of your personal wellbeing. If you have a special obligation that you know will require you to be absent (religious observance, family travel, varsity athletics, etc.), please notify me as soon as possible. More than three absences, whether for excused or unexcused reasons, will lower your course grade by one full letter. Five absences result in failure of the course.

Evolution

A willingness to put effort into your work for this course speaks volumes. A portion of your final grade represents the evolution you undergo over the course of the semester. This evolution may emerge in your work as a writer as well as a reader, thinker, and speaker. Improvement counts as much as talent.

EXERCISES

We will conduct a range of exercises and activities that may take place at home or in class. To perform well on these, you should come to class ready to think, reflect, and engage

thoughtfully with the course material, readings, and ideas of your classmates. Some formal exercises will be scheduled; check email and Moodle for details.

EXPECTATIONS

Learning

As your instructor, my goal is to help you leave the course having gained greater confidence as a reader, thinker, writer, and speaker. I believe these are interrelated skills that can be honed over time, and that dedicated efforts result in progress. We must keep in mind, however, that “progress” may be neither linear nor always visible; quite often, it emerges later than we might want. Try to remain open to the evolving process of learning, and be patient with yourself and others.

Grading

Your final course grade will holistically reflect your work across the semester, including both your writing and in-class engagement. According to the English department and the college, a passing grade—a C—requires familiarity with the content and methods of a course as well as full participation in it. Beyond that, a B or A grade indicates achievement of a high order or distinction. Further details can be found [on the Department's website](#).

Feedback

A long-standing practice in English is that individual papers [do not receive quantitative marks](#). This tradition is based upon the theory that a literature course forms a conversation between students and teacher; letter grades detract from this conversation. Instead, you will receive substantive comments from me on each of your formal written essays. You should attend to this feedback and apply it between drafts and from one essay to the next.

Respect

The academic classroom can be a challenging space, but it is one where we value mutual respect for our fellow participants. Each of you will, I hope, share the goal of creating an inclusive environment where everyone feels welcome. If you find yourself feeling uncomfortable with any aspects of our class, including assigned material as well as the behavior or words of others, I invite you to speak with me or to seek resources that best support you.

CAMPUS RESOURCES

Writing Center

Consultants offer free one-on-one and small-group sessions that focus on any aspect of writing, from brainstorming to developing thesis claims and polishing prose.

Library Room 122
Sun-Thurs 3-11pm



Counseling Services

Free, confidential services including counseling, crisis intervention, mental health.

Metcalfe
845-437-5700



Academic Support

Academic Support Specialist, Karen Getter, works with students to develop academic skills, both in general and in the context of specific courses or assignments.

Library Basement
845-437-5789



Accessibility and Educational Opportunity Office

If you feel that you have a physical or mental impairment, whether visible or not, for which you would like support, you have a right to accommodations. The AEO Office provides support and resources for students diagnosed with learning differences, psychological disorders, chronic health conditions, sensory loss, mobility or orthopedic impairments, substance abuse needs, and more.

Old Laundry Building Room 125
845-437-7584



Sexual Assault and Violence Prevention / Sexual Assault Response Team

Vassar is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, relationship abuse, and stalking. If you (or someone you know) have experienced or experience any of these incidents, know that you are not alone. Vassar has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

SAVP: Metcalfe, 845-437-7863



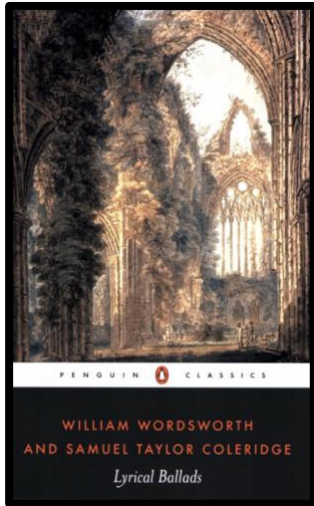
SART: 845-437-7333 (Safety & Security)

READING SCHEDULE

ENGL 170: ROMANTIC SELVES

Spring 2020

Notes: Reading assignments are due on the class date noted below. These readings will be found in the required course texts, with the exception of materials that have been placed on Moodle, which are indicated below with an (M) designation. Please note that this schedule may change to accommodate the class's needs; updates will be disseminated by email and Moodle. Further details for essays and exercises, as assigned, can be found on Moodle.



Lyrical Ballads (1798), William Wordsworth and Samuel Taylor Coleridge

Weeks 1-3 (January 22 – February 12)

Primary Readings

Critical Readings & Writing Deadlines

Jan. 27 M

“The Nightingale”
 “Frost at Midnight” (M)
 “The Eolian Harp” (M)
 “This Lime-Tree Bower” (M)

Abrams, “[Structure and Style](#)” (M)

Jan. 29 W

“Expostulation and Reply”
 “The Tables Turned”

Koelzer, “[Poetics of ‘Divine Chit-Chat’](#)” (M)
Exercise: [Reflection Piece](#)

Feb. 3 M

“Anecdote for Fathers”
 “We are Seven”

Exercise: [Close Reading](#)

Feb. 5 W

* Visit to Special Collections

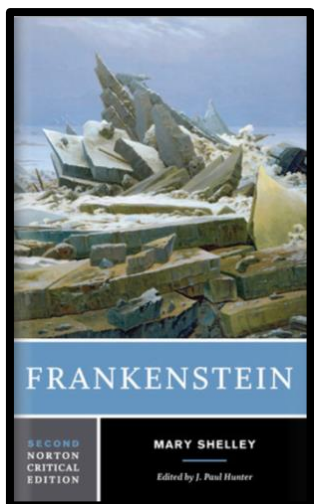
Feb. 10 M

“Lines left upon a seat in a yew-tree”
 “Lines written at a small distance”
 “Lines written in early spring”
 “Lines written ... Tintern Abbey”

Feb. 12 W

“Tintern Abbey” (cont’d)

Hutchings, “[Ecocriticism in Romantic St.](#)” (M)



Frankenstein (1818), Mary Shelley

Weeks 4-6 (February 17 – March 4)

Primary Readings

Critical Readings & Writing Deadlines

Feb. 17 M

Volume I, Letters (all)

Stryker, “My Words to Victor” (M)

Feb. 19 W

Volume I, Chapters (all)

Draft: Essay 1

Feb. 24 M

Volume II

Exercise: Close Reading

Feb. 26 W

Mellor, “Racial Science, and Yellow Peril”
 Malchow, “Images of Race” (M)
Exercise: Respond to Prof. Comments

Mar. 2 M

Volume III

*Due: Essay 1 (on *Lyrical Ballads*)*

Mar. 4 W

Moers, “Female Gothic”
 Mellor, “Possessing Nature”
Recommended: Poovey; Gilbert and Gubar

[Mar. 7-22 *Spring Break*]

Mar. 23 M P.B. Shelley, "Mont Blanc" *Exercise: Close Reading*

Mar. 25 W TBD *Draft: Essay 2 – first page*

***Sense and Sensibility* (1811), Jane Austen**

Weeks 8-10 (March 30 – April 15)

Primary Readings

Critical Readings & Writing Deadlines

Mar. 30 M Volume I, Chapters I-XIII

Gonzalez, "Enduring Whiteness" (M)

*Due: Essay 2 (on *Frankenstein*)*

Apr. 1 W Vol. I, Chs. XIV-end

Exercise: Close Reading

Apr. 6 M Vol. II, Chs. I-VIII

Wollstonecraft, from *Vindications*

More, from *Strictures on...Female Education*

Apr. 8 W Vol. II, Chs. IX-end

Exercise: Reflection Piece

Apr. 13 M Vol. III, Chs. I-VII

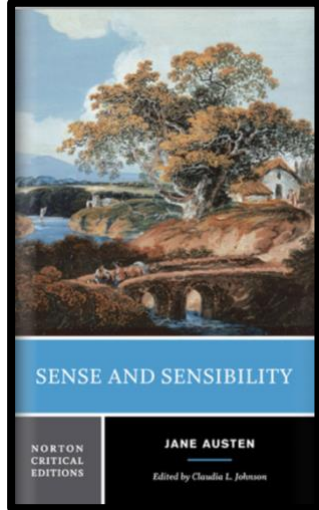
Apr. 15 W Vol. III, Chs. VIII-end

Sedgwick, "Austen and the Masturbating Girl!"

Recommended Readings:

Castle, "Sister-Sister" (M)

Siegel, "The Gay Science" (M)



Odes (1819), John Keats

Weeks 11-12 (April 20 – April 29)

Primary Readings

Critical Readings & Writing Deadlines

Apr. 20 M "Ode on a Grecian Urn" (M)

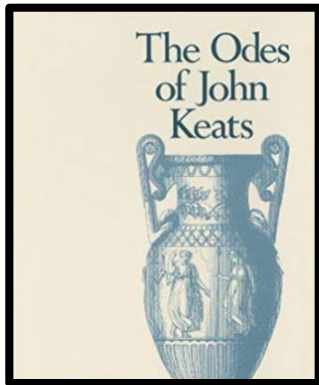
Apr. 22 W "Ode on Melancholy" (M)

*Due: Essay 3 (on *Sense and Sensibility*)*

Apr. 27 M "To Autumn" (M)

McGann, "Keats and the Historical Method" (M)

Apr. 29 W "Ode to a Nightingale" (M)



Closing Weeks

Weeks 13/14 (May 4 – May 19)

May 4 M Last Class

Due: Essay 4 (on Keats' odes)

May 6-12 Study Period [*good luck!*]

May 13-19 Final Examinations [*none for this class*]