

Noah Heringman
326 Tate Hall / 882-0667
Office Hours: Tues 2:15-3:30 or by appt.
HeringmanN@missouri.edu

English 4250 / 7250: Romantic Confessions
Spring 2016 / TR 12:30-1:45 / Ellis Library 3D61

Texts:

Jean-Jacques Rousseau, *Confessions*, trans. Angela Scholar (Oxford)
Mary Wollstonecraft and Mary Shelley, *Mary, Maria, Matilda* (Penguin)
William Wordsworth, *The Five-Book Prelude*, ed. Duncan Wu (Blackwell)
Mary Robinson, *Memoirs of the Late Mrs. Robinson* (Mizzou Publishing)
Thomas de Quincey, *Confessions of an English Opium Eater*, ed. Joel Faflak (Broadview)
Mary Prince, *The History of Mary Prince*, ed. Sarah Salih (Penguin)
Hogg, *The Private Memoirs and Confessions of a Justified Sinner*, ed. Duncan (Oxford)

Please finish each assignment before the date indicated and bring all assigned texts to class. The * designates readings that are photocopies; the rest are all from the books listed above. All will be available in hard copy. **No laptops or other electronics in class, please.** For announcements and other course materials, go to our course page at blackboard.missouri.edu. Please make sure to read carefully the section on writing assignments and class policies that follows this reading schedule.

1/19 Introduction

1/21 Rousseau, *Confessions* Book I (pp. 5-43) and Neufchatel Preface (643-49)

1/26 *Confessions* Books II-III (44-128)
Response Paper 1 due in class (250 words or more)

1/28 *Confessions* Books IV-V (129-219)

2/2 Wollstonecraft, *Maria*, front matter and ch. i-viii (pp. 57-105)

2/4 *Maria*, vol. II and back matter (107-148)
Response Paper 2 due in class (300 words or more)

2/9 *from William Godwin, *Memoirs of the Author of the Vindication of the Rights of Woman*

2/11 Wordsworth, *The Five-Book Prelude*, Book I (pp. 39-63)
Essay 1 (close reading) due today if writing on Rousseau or Wollstonecraft; otherwise, submit Response Paper 3 (300+) today

2/16 *The Prelude* II-III (64-105)
Wu, introduction, pp. 1-12
Response Paper 3 due for those who did not submit it before

- 2/18 *The Prelude* IV (106-33)
Essay 1 due—if you did not submit one already last week, your formal close reading should be of a passage from *The Prelude* in the context of the poem as a whole
- 2/23 *The Prelude* V (134-50)
 Kenneth Johnson, *The Five-Book Prelude* (180-85)
 *one critical essay TBA
 Response Paper 4
- 2/25 *Memoirs of the Late Mrs. Robinson*, pp. 1-39
- 3/1 *Memoirs of the Late Mrs. Robinson* 39-102
 Response Paper 5
- 3/3 *Memoirs of the Late Mrs. Robinson* 102-31
- 3/8 *Memoirs of the Late Mrs. Robinson, continuation by a friend* (pp. 132-97)
 Response Paper 6
- 3/10 Rousseau, *Confessions* Book VIII (pp. 340-91)
Essay 2 (close reading of a passage from Robinson or Rousseau)
- 3/15 De Quincey, *Confessions*, pt. I and introduction to pt. II, pp. 50-87
 Response Paper 7
 Mid-term exam option
- 3/17 *Confessions* pt. II, continued (87-113)
 Faflak, introduction (9-16)
- 3/22 *Confessions* pt. II, continued: “The Pains of Opium” (113-31)
Suspiria de Profundis, intro and pt. 1, “The Affliction of Childhood” (134-51)
 Faflak, introduction (16-30)
 Response Paper 8
- 3/24 From *Suspiria de Profundis*: “The Palimpsest” (187-94) and “Finale” (206-08)
 Appendices: A2 (“Kubla Khan,” pp. 287-89); A8-10 (DeQ and Wordsworth, pp. 300-06); C10 (“Iniquities of the Opium Trade,” 339-41); D8-9 (“Narcotics,” 352-54)

SPRING BREAK

- 4/5 *The History of Mary Prince and Supplement to the History*, pp. 3-65
 Response Paper 9
- 4/7 “Narrative of Louis Asa-Asa” (66-70)
 *Selection TBA from *Life Writings by British Women*
Essay 3 (engagement with one other critic’s reading of De Quincey or Prince)
- 4/12 James Hogg, “Editor’s Narrative,” *Private Memoirs and Confessions*, pp. 5-55

- 4/14 Conclude "Editor's Narrative" (55-71) and begin *Private Memoirs* (75-97)
Response Paper 10
- 4/19 *Private Memoirs* 97-152
*Ian Duncan, introduction, and/or criticism TBD
- 4/21 *Private Memoirs* 152-89
Response Paper 11
- 4/26 Mary Shelley, *Matilda*, pp. 151-76
*Selection TBA from *Life Writings by British Women*
Essay 4 (second critical reading, topic TBD)
- 4/28 No Class; Term paper proposals due Monday May 2nd at noon
- 5/3 *Matilda* concluded (177-210)
*Selection TBA from *Life Writings by British Women*
Response Paper 12
- 5/5 Rousseau, *Confessions*, Book XII (576-642)
- R 5/12 Final Exam at **12:30 PM**
If you are choosing the term paper option, this is your deadline (but you may submit a hard copy of the paper anytime prior to this deadline).
If you are choosing the final exam option, please note: This is the exam day and time assigned by the University of Missouri Registrar for *all* TR 12:30-1:45 PM classes. Double-check your schedule now so potential conflicts can be addressed. *No alternate exam time will be offered.*
<http://registrar.missouri.edu/academic-calendar/final-exam-schedule/>

ASSIGNMENTS

Response Papers due in class, Essays by 5 pm in my box in Tate Hall. Hard copies only!

Four short papers (750 words): two close readings, two critical readings (best 2)	20%
Weekly response papers (best ten)	20%
Participation (includes one day of leading discussion)	20%
Presentation	10%
3,000-word final paper with historical (primary source) research component	30%

1) Response Papers

Please bring these 300-word minimum informal papers to class on the day assigned. In these papers you should analyze closely at least one quotation from the day's reading (cited by page or line number in your text). The purpose is twofold: to structure your contribution to class discussion and to explore possible topics for longer papers. The

quotation can be shorter or longer (it doesn't count toward the 300 words anyway). In paraphrasing and interpreting the author's words, you should reflect on why your chosen passage is important, how it exemplifies a larger concern or issue at stake in the work or assignment as a whole. Always give page numbers for any reference to the text.

2) Essays (Formal 750-word papers)

Two of these should be close readings of a primary text and two should assess a piece of criticism on one of our works, as indicated on the syllabus. Only the best of each will count toward your grade. You can revise one of your response papers into a polished close reading, but make sure not just to replicate the sentences from your response paper and add to them. The prose and the ideas should be substantially improved, restructured, elaborated. In these papers you won't just be explicating a quotation, but really making an argument about a larger text. You'll support your argument with multiple short quotations drawn from different parts of your text. Always explain exactly how the evidence supports the point you're making in a given paragraph. In the two critical papers, try to find points both of agreement and disagreement between the critic's view and your view of the text under discussion. I'll be happy to make suggestions of critical essays to read—just ask.

2a) There will be a separate handout explaining the final research paper (proposal due: May 2nd; paper due: May 12th). All papers must be typed and double-spaced. Please **number your pages**. For every quotation or paraphrase of your text (or any other source), you must **cite the specific page number** (or line number, if poetry) to which you are referring. I prefer MLA style—parenthetical citation in the text and a complete bibliography list of references at the end—but this class is not about citation style and I'm happy as long as I can easily find any passage that you're referring to.

3) Participation

This class is both our lecture and our lab. In the humanities, the experiment is the conversation and you learn by participating. The response papers will help you prepare the things you want to say. Attendance and preparation are prerequisites, of course.

4) Presentations, Socratic Seminars, and Leading Discussion: Choose Two out of Three

4a) Presentation: If you choose this option, you will choose one short reading—either primary or secondary—that in your opinion illuminates the assigned class reading for that day. You should hand out a section (less than one page) of that reading, explain what it is and why it's relevant, and then take questions. I will photocopy these for you as long as I get them 90 minutes before class. You should speak, from notes if you like but not reading aloud, for about ten minutes and then take questions. Our job as an audience is to listen carefully and ask good questions. It could be you presenting next, so apply the golden rule. I will be very happy to help you find/identify the text you present on.

4b) Leading Discussion: If you choose this option, you will lead discussion for a portion of the class (roughly 20 minutes for individuals, 30 minutes for pairs). The most important thing is questions. Spend time developing a handful of really good

discussion questions on the day's reading (not too many!). Again, if you send them to me 90 minutes before class I can print and xerox them for you. You can, of course, use any other methods you can think of besides just handing out questions. Our group is small enough that you can probably show a clip of something on a laptop at the end of the table; you can also organize the discussion as a quiz show, a debate, a parlor game, or what you like.

4c) Socratic Seminar: You can think of this as a panel discussion. Following my retired colleague, Marty Patton, I call these Socratic seminars because Plato tends to depict Socrates as eliciting a response from his audience by modeling himself the kind of inquiry that he wants them to make. So for this assignment, two or three students (your group) begin by having a discussion amongst themselves. If your discussion is interesting (or silly) enough, the rest of the group will eventually join in—if not, you can draw them in through questions after ten minutes or so. The point is to model your response to the text and the issues you think are important. This assignment offers you the opportunity to role play, to make our texts relevant to your everyday lives, or to try out outrageous ideas that will stir people up. At the same time, you have to prepare so that the discussion you model for the group is believable and teaches us something new. You should start with a little piece of extra reading done together by the group—again I am happy to suggest sources.

Write it up: After your presentation, discussion, or seminar, hand in a typed one-page summary of what you did, including bibliography and, if group work, a list of who did what.

5) Exam Option

As indicated on the schedule, you can choose to take the comprehensive final exam instead of writing the research paper at the end. If you have a strong preference for exams, we can also make arrangements for you to take a mid-term so that portion of the grade is more evenly distributed (10%+20% instead of 30%). If you are interested in the midterm option, let me know *by March 1st*.

6) COURSE POLICIES

Always cite your sources. If you ever have any doubts about an issue of documentation or academic honesty, please ask before you submit your paper. MU's policies on **plagiarism**, **disabilities**, and "intellectual pluralism" are readily available on Blackboard and other university web pages.

Attendance is required, but you get two free absences or "sick days" to use at your discretion. If you have extracurricular or other activities that make an absence unavoidable, use your sick days for this purpose. More than three absences will damage your grade. If you miss more than five classes you may be dropped for non-attendance. Everyone gets one "free" 24-hour extension (note it on the paper); otherwise late papers are marked down a little bit each day.