English 560, Literary Movements: Green Romanticism

Fall 2025 ● Wednesday, 6–9:20 pm ● Jamrich 3100

Professor Russell Prather ● Email: rprather@nmu.edu ● Office: Jamrich 3216

Office Hours: Monday 2:40-6 pm, and by appointment

COURSE DESIGN. The influence of the Romantic movement on Western culture (including the history of Western environmentalism) is profound and complex, and the overarching objective of this course is to investigate the ways that the Romantic era in Britain and the rest of Europe transformed, for better or worse, the way people thought about nature and their relationship to it. The course begins by briefly considering 18th-century conceptions of the natural world that the Romantics largely reject. It goes on to consider "Romantic" nature in a broad range of literary and visual texts, sometimes accompanied by contemporaneous theoretical works, from a variety of perspectives—religion, science, philosophy, aesthetics, politics, gender, industry and technology, among others. Though William Wordsworth's conception of nature, itself significantly influenced by Jean-Jacques Rousseau, is most commonly associated with the Romantic movement, the course is likely to reveal significant diversity of opinion and expression among late-18th, early-19th century writers and artists regarding our relationship to the natural environment. The course will wrap up with a look at Modernists of the late-19th, early-20th century, some of whom turn decisively away from Romanticism, implicitly or explicitly privileging "culture." The course is organized by theme—and chronologically as much as this thematic approach will allow. *Note: depending on what direction our day's discussion takes, we may not end up talking about every one of the texts assigned for any particular class session.*

COURSE OBJECTIVES. The objective of this English 560 course is to learn about European—predominantly British—literature, art and culture of the so-called Romantic period. By the end of the course, successful students should be able to:

- demonstrate in-depth knowledge of course topic;
- demonstrate expertise in close reading, analysis, creative and critical thinking, and argument;
- effectively communicate and collaborate with others in class;
- conduct research by developing a research question, locating, evaluating, and utilizing primary and secondary resources;
- write with fluency, clarity, and style.

These abilities will be assessed through specific assignments including a presentation, papers, final project, and class participation—all described below.

COURSE REQUIREMENTS. We meet once a week for just over three hours; we'll take one or more breaks mid-session. Class sessions will combine lecture, discussion and student presentations in our collaborative investigations of assigned literary/visual texts. These are long, evening classes; it is crucial to the success of the seminar that we all arrive prepared and energized! In addition to a research presentation accompanied by a short paper, and a final project due toward the end of the semester, students will submit several response papers on assigned readings/viewings in EduCat, introduce one course text, and serve as respondent for a classmate's presentation.

All written work for this class must be typed and double-spaced, in a 12-point font (Times New Roman preferred), with one-inch margins all around, and your name and "EN 560, Fall 2025" in the upper-right corner. Late papers are docked 10 percent for each day late, including weekends and holidays. *Please do not submit assignments via email, unless asked to do so.* All required assignments must be completed in order to pass this class. Late assignments will be accepted, missed presentations excused, incompletes given, only in extraordinary circumstances.

REQUIRED RESOURCES:

- Duncan Wu, *Romanticism: An Anthology*, fourth edition. Print copies are widely available, but a free copy is also provided in our EN 560 EduCat space which you can read on-line and/or download. (*https://ebookcentral-proquest-com.nmu.idm.oclc.org/lib/nmich/detail.action?docID=843407*)
- EduCat (https://educat.nmu.edu/moodle2/course/view.php?id=10925).

ADDITIONAL ON-LINE RESOURCES:

- Oxford English Dictionary: http://www.oed.com/
- The William Blake Archive: http://www.blakearchive.org/. (Select Illuminated Books > title of work > copy of work; click on the page icon to the right to view subsequent pages.)
- MLA Style Guide (Citing Sources): https://style.mla.org/works-cited/citations-by-format/

ON-LINE RESEARCH:

- Romantic Circles: https://romantic-circles.org/
- Voice of the Shuttle (Romantic): http://vos.ucsb.edu/browse.asp?id=2750
- Voice of the Shuttle (Modern): http://vos.ucsb.edu/browse.asp?id=2747

COURSE ASSIGNMENTS.

Research Presentation and Paper. This assignment asks you to make a contribution to the course content, through an argument-driven presentation and paper, on text(s) selected by you that reflect your own interests and priorities. One obvious place to look for a text is the course textbook—Wu's *Romanticism: An Anthology* (available in EduCat > *Assigned Texts*). But your chosen text(s) could also be visual art, music, architecture, etc. Your presentation will be delivered during class on one of the days designated on the course schedule. A short paper setting out the presentation's argument formally in writing is due the same day as the presentation. Presentation and paper should be thesis-driven, provide textual evidence in support of the points made, be carefully organized, and make judicious and honest use of research as needed. ***Interlocutors:*** Chosen texts become part of the course schedule and as such members of the class are expected to have read/viewed them before they are presented on. Additionally, each of you is asked to serve as an "interlocutor," or respondent, after one of these presentation texts, posing a few questions to the presenter with the goal of initiating a brief class discussion.

Final Project. Members of the class will also submit a final project, developed in consultation with the professor. This could be a seminar paper that *significantly* extends and expands on your presentation topic, or that addresses a new topic. Another option for the final project is a creative work, one that clearly and critically engages one or more of the texts on the course schedule. The final project is due no later than Wednesday, November 26 (during Thanksgiving break), or earlier. This will enable me to provide timely feedback, as you will have the option of revising your project and resubmitting it, by Monday, Dec 8, the first day of exam week. I would like to meet with each of you in advance to discuss your plans for both the presentation and final project.

PARTICIPATION. In addition to participating in discussion and collaboration in-class, over the course of the semester you will also submit Response Papers on assigned texts, introduce one of the scheduled course texts, and respond to a classmate's presentation.

Response Papers. You are asked to submit at least 6 of 12 possible response papers (minimum length: one page) to EduCat > *Response Papers* by 5 pm on days designated on your schedule by an ® icon. These informal papers, focusing on at least one, if not more, of the texts listed on the daily schedule, give you the opportunity to raise issues and pose questions about the course material before we discuss it. Reading them gives me a helpful sense of what's on people's minds even before class has begun. Focus directly on the text(s) you are writing about and refer to specific passages and images.

Response papers are part of your participation grade and not evaluated as such. It is your responsibility to keep track of your submissions; create a folder on your computer hard drive to store them in. Include the due date in the file name, along with your last name (eg: Jan23Response-Smith.docx). Late response papers will not be accepted.

ASSIGNMENTS AND GRADING:

ASSIGNMENT	POINTS	PERCENT
Anthology Presentation	80	20%
Anthology Paper	80	20%
Seminar Paper	160	40%
Participation, including response papers, group work, etc.	80	20%
TOTAL:	**400**	**100%**

GRADE CONVERSION. *Assignments receive numerical grades, as outlined above. To convert your grade from a number to a letter use the chart above, based on the 4.0 grading scale published in the NMU undergraduate bulletin. In the appropriate column find whichever number is closest to the one you received on a particular assignment; you will receive the corresponding letter grade. For example, if your grade is somewhere in the range of 76 to 82.5 out of 100, you would receive a B+; if in the range of 67 to 74 out of 80, that's an A-.*

GRADE CONVERSION CHART:

A	**400**	**160**	**80**	**4.0**
A-	370	148	74	3.7
B+	330	132	66	3.3
B	300	120	60	3.0
B-	270	108	54	2.7
C+	230	92	46	2.3
C	200	80	40	2.0
C-	170	68	34	1.7
D+	130	52	26	1.3
D	100	40	20	1.0
D-	70	28	14	.7
F	0	0	0	0

ATTENDANCE POLICY. Regular attendance is expected of all seminar participants and is crucial to your success in this course. You are allowed two absences—the equivalent of eight 50-minute sessions or two weeks of classes——for sickness, emergencies, appointments and activities related to other classes. Use them thoughtfully. After three absences—the equivalent of twelve 50-minute sessions, or three weeks of classes—you forfeit your participation points. After four absences, you cannot pass the course. Exceptions are made only in extraordinary circumstances. Students are responsible for keeping track of their own absences, finding out what went on during any missed class (including any changes made to the course schedule), and coming to the next class prepared. I take attendance once, at the beginning of each class; if you arrive late please remind me at the end of class, and I'll revise the roster.

OFFICE HOURS AND COMMUNICATION. If you would like to meet with me outside of class to discuss course readings and assignments, or anything else, please do! My office hours are listed at the top of this document. If these times are not good for you, we can arrange other times to meet. But even if you intend to come during posted office hours, it helps if you let me know in advance so I can reserve time specifically for you. I will sometimes make announcements to the class via both EduCat Announcements and NMU email, so please make sure to check both of these regularly. The best way to contact me outside class is via email: rprather@nmu.edu.

LAPTOP AND CELL PHONE POLICY. You may require your laptop for certain in-class activities including your presentations. You can use your laptop to take notes. However, if you use your computer, or cell phone, during class to email, text, look at web sites, play games or anything else not directly related to what is going on in class, you will be asked to leave and marked absent. Remember to turn off cell phone ringers before coming into the classroom.

PLAGIARISM. From the NMU Student Handbook, Student Code (section 2.2.3): "No student shall submit as their own to an instructor any work which contains ideas or materials taken from another without full acknowledgement of the author and source." If you buy a paper off the web, or get a friend or ChatGPT to write all or part of it for you, if you paste into your essays unacknowledged phrases, sentences or paragraphs that are not your own, if you even paraphrase someone else's writing in a paper or presentation without giving them credit, you are committing a serious violation of academic ethics that will be dealt with very harshly (as detailed in section 1.2.3 of the student code).
Inspirational message about NOT using A.I. Please do not use artificial intelligence (eg. Chat GPT) on assignments for this class. A.I. is a remarkable technological development to be sure, but using it to do your coursework is a little like going to the gym and having a robot do all of your exercises for you. That won't make your body any stronger, and it's the same with your brain. The real value of this course, beyond fulfilling requirements and accumulating credits toward a degree, is to empower you by making you smarter—a better thinker and a better writer.

CAMPUS RESOURCES. Remember that the following services are available to NMU students, should you find yourself in need.

- **Disability Services** (ADA Statement). If you have a need for disability-related accommodations or services, please inform the Coordinators of Disability Services in the Dean of Students Office at 2001 C. B. Hedgcock Building (227-1737 or disability@nmu.edu). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.
- **Counseling.** Free, confidential counseling is available at Counseling and Consultation Services, at 3405 Hedgcock (227-2980).
- **Health Services.** Medical assistance in a clinical setting is available at the Health Center on the ground floor of Gries Hall (227-2355).

COURSE SCHEDULE. The semester schedule for the course is on the following page. *This syllabus and schedule are subject to change.*

KEY TO SYMBOLS:
📖 - Literature, in Wu Anthology;
👁 - Images, see PowerPoint file in EduCat > Assigned Texts;
- Reading, see EduCat > Assigned Texts;
- Assigned reading or image is on-line (links listed under *On-Line Resources,* above);
® - response paper is due;
- assignment (presentation, paper, etc.) is due.

This syllabus and schedule are subject to change.

English 560 ● Green Romanticism ● Fall Semester 2025 ● Course Schedule

Introduction to the Class — **AUG 27**

The Great Chain of Being and Enlightenment Science — **SEPT 3** ®

RENE DESCARTES, *from Meditations on First Philosophy* (1641)*, Meditation 1*; JOHN LOCKE, from *Essay Concerning Human Understanding* (1690); Alexander Pope, from *Essay on Man* (1733), *Epistle 1*, *Epitaph on Sir Isaac Newton* (1727). Didacus Valades, from *Rhetorica Christiana* (1579); Godfrey Kneller, *Portrait of Isaac Newton* (1689); Maurice Quentin De La Tour, *Mademoiselle Ferrand Meditating on Newton* (1753); Pelagio Palagi, *Newton's Discovery of the Refraction of Light* (1827); William Blake, *Isaac Newton* (1795).

The State of Nature — **SEPT 10** ®

Thomas Hobbes, from *Leviathan* (1660), Chapter XIII; Jean-Jacques Rousseau, from *Discourse on Inequality* (1754), *Introduction*, *First Part.* William Blake, *The Clod and the Pebble* (1794). Thomas Gainsborough, *Landscape in Suffolk* (1748), *Mr. and Mrs. Andrews* (c.1750); Jean-honoré Fragonard, *The Swing*, (1766); Jean-Antoine Watteau, *Embarkation for Cythera (1717);* George Stubbs, *Brood Mares and Foal* (1767), *William Anderson with Two Saddle-horses* (1793), *Horse Attacked by a Lion* (1762-5, c.1763, 1765), *The Moose* (1762-5).

Solitary Walking — **SEPT 17** ®

Jean-Jacques Rousseau, from *Reveries of the Solitary Walker* (1782), Walks 2 and 5; William Wordsworth, *Tintern Abbey* (1798), from *Preface to the Lyrical Ballads (1802 ed.)* J.M.W. Turner, *Chancel and Crossing of Tintern Abbey* (1794); Joseph Wright of Derby, *Sir Brooke Boothby* (1781); Caspar David Friedrich, *Wanderer Above a Sea of Fog* (1818).

Art and Nature — Presentation(s) **SEPT 24** ®

Sir Joshua Reynolds, *Discourse III* from *Discourses on Art* (1778); William Blake, from Annotations to Reynolds' *Discourses* (~1808), Percy Bysshe Shelley, *Ode to the West Wind* (1820); Dorothy Wordsworth, *Floating Island at Hawkshead: an Incident in the Schemes of Nature* (c.1826). Sir Joshua Reynolds, *George Clive and his Family with an Indian Maid* (1765), *Lady Cockburn and her Three Eldest Sons* (1773), *The Brummell Children* (1781-1782); Angelica Kauffmann, *Cornelia Pointing to Her Children as Her Treasures* (ca 1785); William Blake, from *Europe,* Frontispiece and Title Page (1794), *Visions of the Daughters of Albion*, Plate 1—copy P.

Natural Religion, Pantheism, Atheism — Presentation(s) **OCT 1** ®

William Wordsworth, *The Tables Turned* (1798), *The world is too much with us* (1807); Samuel Taylor Coleridge, *The Eolian Harp* (1796); Percy Bysshe Shelley, *Mont* Blanc (1817). William Blake, *There Is No Natural Religion*—copy L (ca 1788); *All Religions Are One*—copy A (ca 1788); *Marriage of Heaven and Hell*—copy F (1794).

Discussion Forum (on-line): Nature, Feminized — **OCT 8** ®

Mary Wollstonecraft, from *A Vindication of the Rights of Woman* (1792); Anna Letitia Barbauld, *The Rights of Woman* (1795). William Blake*, Earth's Answer* (1794), *Visions of the Daughters of Albion-copy G* (1793); Dorothy Wordsworth*, from Grasmere Journals* (1800-03); William Wordsworth, *Daffodils* (1807), *Tintern Abbey* (revisited); Felicia Dorothea Hemens, *Indian Woman's Death Song* (1828).

Mice and Men, Ecology and Ethics — Presentation(s) **OCT 15** ®

Anna Letitia Barbauld, *The Mouse's Petition* (1773), *The Caterpillar* (1825); Robert Burns, *To a Mouse* (1785); John Clare, [Mouse's Nest] (1832); William Blake, *The Fly* (1794). Joseph Wright of Derby, *Experiment on a Bird in the Airpump* (1768).

Sublime and Apocalyptic Landscapes — Presentation(s) **OCT 22** ®

Edmund Burke, from *A Philosophical Inquiry into the Origin of Our Ideas of The Sublime and Beautiful* (1757); William Wordsworth, *Elegiac Stanzas Suggested by a Picture of Peele Castle in a Storm* (1807); Lord Byron. *Darkness* (1816). George Beaumont, *Peele Castle in a Storm* (1805); John Martin, *Destruction of Pompeii and Herculaneum* (1822); J.M.W. Turner, *The Slave Ship (1840)*, *Shade and Darkness-Evening of the Deluge* (1843), *Sunrise with Sea Monsters* (1845); Samuel Colman, *The Edge of Doom* (1836-8).

The Wilderness — Presentation(s) **OCT 29** ®

Samuel Taylor Coleridge, from *Lyrical Ballads*, *The Rime of the Ancyent Marinere* (1798 version*); William Blake, *Marriage of Heaven and Hell* (revisited). John Martin, *The Bard* (1817); Caspar David Friedrich, *The Sea of Ice, or, The Wreck of Hope* (1824).

Picturesque Landscapes and the Invention of Photography — Presentation(s) **NOV 5** ®

Jane Austen, from *Northanger Abbey* (1803), Chapter 14; William Gilpin, from *Three Essays on the Picturesque* (1792); Henry Fox Talbot, from *The Pencil of Nature* (1844). Claude Lorrain, *A View of the Roman Campagna from Tivoli*, *Evening* (1644–5), *Ideal View of Tivoli* (1644), *View of La Crescenza*, 1648–50, *Landscape with the Rest on the Flight to Egypt* (1661); Anna Atkins, *Cyanotypes of British Algae* (1843); Joseph Nicéphore Niépce, *View from the Window at Le Gras* (1826); Louis Jacques Mande Daguerre, *Boulevard du Temple* (ca 1838).

The Rise of Modernism — **NOV 12** ®

T.E. Hulme, from *Romanticism and Classicism* (1911-12), T.E. Hulme, *A City Sunset* (1909); Ezra Pound, *In a Station of the Metro* (1913), *A Few Don'ts by an Imagiste* (1913); HD, *Oread* (1919). William Butler Yeats, *The Lake Isle at Innisfree* (1890); D. H. LAWRENCE, *Snake* (1923); Filippo Tommaso Marinetti, *Futurist Manifesto* (1909). Wyndham Lewis, et al, *Blast!* (1914), *Composition* (1913); Umberto Boccioni, *The City Rises* (1910); Giacomo Balla, *Dynamism of a Dog on a Leash* (1912).

Modernism and the City — **NOV 19** ®

Charles Baudelaire, from *The Salon of 1846* (1846); Virginia Woolf, *Street Haunting: A London Adventure* (1930); T.S Eliot, *The Love Song of J. Alfred Prufrock* (1915), *Tradition and the Individual Talent* (1922); Édouard Manet, *Le Bar aux Folies-Bergère* (1881-2); Gustave Caillebotte, *Rue de Paris, temps de pluie* (1877); James McNeil Whistler, *Nocturne In Blue And Gold* (1877); Mary Cassatt, *In the Loge* (1878); Pablo Picasso, *Les Demoiselles d'Avignon* (1907) ; Marcel Duchamp, *Fountain* (1916-7), *L.H.O.O.Q.* (1919).

THANKSGIVING — **NOV 26**

Final Project Due (*no later than today)*

Unfinished Business, Course Evaluation — **DEC 3**

Werner Herzog, *The Enigma of Kaspar Hauser* (1974)

MON DEC 8	TUES DEC 9	WED DEC 10	THURS DEC 11
Final Project Revision Due, by 6 pm			