



Faculty of Language Studies

A210B: Approaching Literature (II): Romantic Writings

Course Guide

&

Course Support Materials

Prepared for the course team by Nora Tomlinson and Sue Asbee, and

Adapted & enlarged by Jessica Davies and Ibrahim Dawood

A210B Course Kit
[6 Items]

The following list totalling 6 items show the learning/teaching materials required for A210B: Approaching Literature (II): Romantic Writings. Make sure you receive all items upon registering in the course:

I. One Course Guide

- Course Guide and Course Support Materials [this booklet]

II. One Course book, published by the Open University. It contains teaching materials and includes extracts from relevant critical writings and/or literary texts.

- *Romantic Writings* edited by Stephen Bygrave, OU 2004.

III. Set texts:

- *Romantic Writings: An Anthology* (Vols 1 and 2) edited by W.R. Owens and Hamish Johnson, OU 2004.

IV. One Cassette¹

- AC 02, *Romantic Poetry*

V. One Genre Guide:

- *Approaching Poetry*, prepared by Sue Asbee and adapted by Jessica Davies, OU 2004.

¹ AOU has prepared a new version of the audio cassette in the form of CD.

Preface

Dear Student,

This is an adapted and updated Course Guide which you should find useful. It provides you with an overall view of A210B: Approaching Literature (II): Romantic Writings

You should read this Course Guide before you go to your first tutorial. Of special importance is to know the Course Learning/Teaching materials. Please make sure that you receive all materials including the ACs. The course team places particular importance on the ACs which explores ways of reading and analysing Romantic Poetry works. It is a good idea to listen to it as you are reading the poems.

As you should know A210: Approaching Literature is now offered as two independent courses:

- ***First Course: A210A: Approaching Literature (I): The Realist Novel & Shakespeare and the Canon***
- ***Second Course: A210B: Approaching Literature (II): Romantic Writings***

Other aspects of this course that you should know before going to your first tutorial are the following: course aims; course learning outcomes; course structure; and course assessment. Details on all these aspects are in this guide.

The course is designed to be interesting in its own right, but it is also a course that will give you the skills you need for further study of literature at a higher level. It is a core course for the award of BA in English Language and Literature.

There will be a two-hour tutorial every week. Your contribution to discussions in these tutorials will be appreciated by your tutor, and definitely useful. There will be one office hour during which your tutor will be available to discuss with you all matters pertaining to the course, to answer your questions, and give you guidance in preparing for your TMAs and exams.

In marking your TMAs, MTAs and Final Exam, your teacher will allocate 80% of your total grade to content, and 20% to language. You should be able to improve your language skills while doing this course as this ratio will be 70:30 for level 3 courses. Therefore, we encourage you to read the assignments, attend as many tutorials as you can, and take advantage of office hours in order to improve your reading, listening and speaking skills in English, not to mention your analytical capabilities as a student of English Language and Literature.

Good luck.

Ibrahim Dawood
Course Chair

February 2008

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1. COURSE DESCRIPTOR

Course No and title: A210B: Approaching Literature (II): Romantic Writings

Course Level: A210B is a level-2 course

Credit hours: 8

Prerequisite: A123B: An Introduction to the Humanities (Part II)

Points: 30

2. COURSE AIMS

The broad aims of A210B: The Romantic Period are:

1. To introduce students to the current approach to literature through period studies (Romantic Writings)
2. To introduce students to a wide range of literary texts, mostly poems written in English during the Romantic Period 1780-1830.
3. To prepare students for the study of literature and poetry at more advanced levels, so that they will be able to proceed to study literature courses at higher levels.

3. COURSE DELIVERY

As we explained in the preface, A210B was part of A210: Approaching Literature which was designed to be delivered over a one academic year.

For practical purposes A210 is divided into two independent courses:

- (i) **A210A: Approaching Literature (I): The Realist Novel & Shakespeare and the Canon**
- (ii) **A210B: Approaching Literature (II): Romantic Writings**

Relationship Between A210A & A210B:

The two new courses are independent of each other. This means the following things:

- None of the two courses is a prerequisite for the other.
- A210A and A210B are treated as independent courses for purposes of student registration.
- A210A and A210B are also independent courses for purposes of assessment. This means that you will be assessed independently for each course and that you have to pass each of the two courses. The marks you earn in each of A210A and A210B will be entered separately onto your transcript.
- The teaching/learning materials used in A210B will not be used in A210A.

4. COURSE LEARNING/TEACHING MATERIALS

The following table shows the learning/teaching materials required for A210B totalling 6 items.

In addition, students will be provided at the beginning of each semester with:

1. Course Calendar, and
2. Assignment Booklet: including titles of TMAs you are required to do during the semester in addition to some guidance on how to do these TMAs

No	Category	Title
1	One Course Guide	A210B: Approaching Literature (II): Romantic Writings: Course Guide and Course Support Materials.
2	Course Reader	<i>Romantic Writings</i> (ed. Stephen Bygrave)
3	Set Text	Romantic Writings <i>Romantic Writings: An Anthology</i> (Vols 1 and 2) W.R. Owens and Hamish Johnson
4	Genre Guide	<i>Approaching Poetry</i> , prepared by Sue Asbee and adapted by Jessica Davies
5	Audio-visual material	AC 02, <i>Romantic Poetry</i>

5. COURSE STRUCTURE/ORGANIZATION

A210B consists of only one block; the Romantic Period. This block explores the cultural and historical significance of the Romantic period in both Britain and Europe, using a wide range of poetry and prose from the period 1780–1830. The role of the Romantic artist, Romantic allegory, colonialism and the exotic, and women writers and readers in the Romantic period are among the issues raised in the book, *Romantic Writings*, which forms the basis of your study. The literary texts studied include works by well-known English Romantic writers: William Wordsworth, Samuel Taylor Coleridge, William Blake, Percy Bysshe Shelley, Lord Byron and John Keats. A range of poetry by women writers is used as the discussion ‘text’ to examine the issue of gender in the Romantic movement and the Romantic period. Study of two prose texts – Heinrich von Kleist’s *The Betrothal on Santo Domingo* and E.T.A. Hoffmann’s *The Sandman* – adds European and prose perspective on these issues.

The relationship between the components of the course together with an indicative timetable of study is delineated in the course Study Calendar.

6. COURSE LEARNING OUTCOMES

(Prepared by Pran Pandit, approved by Elizabeth Cripps and adapted by Ibrahim Dawood)

The course will develop and demonstrate the following learning outcomes:

(A) Knowledge and Understanding of:

1. a wide range of literary text, mostly poems written during the Romantic period 1780-1830;
2. the central role of language in the creation of meaning in a literary text (poems);

3. the formal characteristics of the poetic genres (lyric, ballad, sonnet, verse narrative);
4. the different conventions used in the poetic genres (figurative language, rhyme scheme, rhythm, and stanza form);
5. relationship between literary texts (poems) and their contexts (the moral, social, and historical backgrounds);
6. critical theories for interpreting literary texts (poems), like feminist, postcolonial, and psychoanalytical;
7. key critical terms like, cultural stereotype, cult of sensibility, Romantic Renaissance, and allegory;

(B) Cognitive Skills:

To be successful in his/her study of this course, the student is expected to:

1. work with a text that is the product of a culture other than that of the reader, and to appreciate the historical changes with reference to issues like gender and race;
2. construct an argument, comparing and contrasting two poetic texts;
3. engage with literary criticism of the texts.

(C) Key Skills:

To be successful in his/her study of this course, the student is expected to:

1. be able to write in an appropriate academic register, using scholarly conventions, like acknowledging borrowings from other sources, like audio video, the internet, and relevant critics, with proper referencing;
2. be able to read and synthesize from a large range of texts;
3. develop listening strategies, especially in relation to audio-visual course material, and to gain an extended understanding of texts;
4. make effective use of feedback from a tutor to improve performance continually.

(D) Practical/professional skills:

To be successful in his/her study of this course, the student is expected to:

1. be able to keep to the focus of a question while answering;
2. answer within the timescale and word-limit prescribed;
3. write an essay in the correct format, with proper beginning, and in logical and coherent development;
4. use correct language: syntax, grammar, spelling, punctuation and quotation marks;
5. use word processing skills effectively, to present a typed answer in a format that aids understanding, using different fonts, highlighting devices, margins and indentations.

7. COURSE ASSESSMENT

A210B has TWO tutor marked assignments (known as **TMA**s).

TMA 01 (related to the first half of the course and representing 15% of the *overall continuous assessment score* [OCAS]). It will assess your ability to analyse Romantic Poems and texts and put them in their historical and literary context.

TMA 02 (related to the second half of the course and representing 15% of the OCAS) will assess your ability to discuss and compare major themes and topics in Romantic works and put them in their historical and literary context.

In addition to the TMAs, there will be:

1. **One Mid-Term Assessment (MTA);** and
2. **One 3 hour FINAL EXAM** at the end of the course

The balance between components of assessment is shown in the following table:

Components	Form of Assessment & Marks			%
CONTINUOUS ASSESSMENT	TMAs	TMA01	15	50%
		TMA02	15	
	MTA		20	
FINAL ASSESSMENT	FINAL EXAM		50	50%
GRAND TOTAL			100	100%

8. TUTORIALS, TMAs, MTAs & FINAL EXAMS

8.1 Tutorials

For A210B there will be 16 2-hour tutorial sessions as illustrated in the Course Calendar in Section 12 below.

Tutorials are interactive sessions that should not be viewed as traditional lectures. The main objective of tutorials may be summed as follows:

1. to provide you with opportunities to practice your English and hence upgrade your fluency and improve your pronunciation and listening capabilities,
2. to enable course tutors to review teaching materials and activities with you and your classmates [as specified in course Study Calendar] as well as to answer your queries, and hence have an idea about what you have and what you haven't learnt,
3. to provide a forum of discussion where you and your colleagues take a central role, particularly with regard to controversial literary and critical issues,
4. to enable you to voice your opinions with regard to various aspects of the course materials and associated activities.

In addition to weekly tutorials, all tutors have certain weekly office hours (posted on their office doors) where they can meet you to answer your questions or explicate the comments they have made on your TMAs.

8.2 Tutor-Marked Assignments (TMAs)

These assignments are spread out over the duration of course delivery. In addition to gauging student progress of study, they serve to invoke and develop investigative and research skills. TMAs carry 30% of the overall grade of the course.

8.3 Mid-Term Assessment (MTA)

MTAs are viewed to be another contributor to monitoring the progression of students' achievement. They carry 20% of the overall grade of the course. Questions in MTAs typically require short notes/answers/comments: e.g. definitions; exemplification; writing one or two paragraphs, etc. In other words, they are not of the open-ended essay type.

8.4 Final Exams (FEs)

Final exams are typically of the essay type and are divided into three Sections/Parts each covering one or two blocks/themes of the course as in the table below: Students will be required to answer 3 questions in 3 hours.

Part	Questions	Notes
A	1	- ONE compulsory question, but there might be some option within this question (e.g. defining seven key terms out of 10) - The question typically deals with a very important/central topic
B	2&3	- This part consists of 2 questions - Students answer one question only. - Each question is meant to test a certain block/theme
C	4&5	- This part consists of 2 questions - Students answer one question only. - Each question is meant to test a certain block/theme

8.5 Communication & Language Accuracy:

Students majoring in English Language and Literature are expected to possess a reasonably high level of proficiency in English. In writing, they are expected to produce well-written and well-developed essays that are error-free in terms of language accuracy. Students' grades will be lowered if they make grammatical and vocabulary errors as well as errors in writing mechanics (e.g. punctuation, capitalization, spelling) and errors in presentation and paragraphing, etc.

The table below shows that in marking students' TMAs and other types of written work including final exams, a certain percentage of the mark is determined by the student's ability to write well and observe rules of grammar and writing mechanics

Course Level	Courses	Marks Deducted for Improper / Unacceptable Language Use
Level-1	A123A; A123B	Up to 20%
Level-2	A210A; A210B; U210A; U210B	Up to 20%
Level-3	A319A, A319B; E300A; E300B; E303A; E303B	Up to 30%

9. MEDIA NOTES

(Written and presented by Stephen Bygrave. Produced by Amanda Willet, OU)

Romantic Writings

AC 02 Romantic Poetry

Band 1: Reading a poem

The first band of the cassette contains an introduction to reading poetry in general and, more specifically, to reading Romantic poetry. You've had some help with this in the book *Romantic Writings*. Coleridge's poem 'Kubla Khan' is in the Anthology and you may find it helpful to have this open when you listen to Band 1. On the AC, you will find suggestions for a series of questions that might be put when you first encounter an unfamiliar poem. Don't start by worrying about what the poem 'means'. It's better to ask what it *does*. Concentrate first on the effect a poem has on you. You might jot down a list of words or phrases that describe that effect. Then you might start finding out how that effect is achieved by asking a series of questions. For example:

Genre: What kind of poem is it? Is it elegy, dialogue, narrative, description?

Subject: What is it talking about? What or who is it talking to? What situation does it seem to derive from?

Persona: Is the speaker a dramatized figure? Does the poem identify the 'I' of the poem with the poet? What parts of the poem help us to construct a sense of who is speaking? What is the relationship between the speaker and the subject?

Form: Is the poem in stanza form? If so, what effect is produced by breaking up the material? Is it continuous? What metre is it written in? Are there any points that seem rhythmically especially significant? What contribution – if any – does rhyme make? What part does soundpatterning, that is, devices that affect the sound of the poem, for example alliteration, assonance, play in the poem?

Figurative language ('imagery'): What area(s) are the figures or images drawn from? Which of the senses do they appeal to? Do they depend on cerebral connections, for example simile, conceit, allusion or association? What pattern do the figures make?

Repetitions: What words/lines/ideas are repeated? How do these repetitions shape the poem? What do they draw our attention to?

Titles and endings: How does the title shape the way in which we read the poem? Does the ending sum up? Does it surprise and redirect? Does it concentrate our sense of the poem's subject? At this stage you can go on to ask: What is the point of the poem? What is it doing? This is a better question to ask than 'what is it saying?' A paraphrase is often misleading and presupposes that you can separate content from form.

Band 2: A selection of readings

The second band consists of readings of some lyric poems from the Romantic period, and of extracts from some longer narrative poems that are discussed in *Romantic Writings*. There are six readings in all:

1. Wordsworth, ‘Anecdote for Fathers’, from *Lyrical Ballads*, read by John Woodvine. This poem is in the *Anthology* and is discussed in Chapter One.
2. Anna Laetitia Barbauld, ‘The Rights of Woman’, read by Rosalind Shanks. This poem is in the *Anthology* and is discussed in Chapter Two.
3. Wordsworth, *The Prelude* (1805), Book XIII, lines 10–119, read by John Woodvine. This includes the ascent of Snowdon and the hymn to ‘Imagination’. This text is in the *Anthology* and is discussed in Chapter Five.
4. Charlotte Smith, ‘Sonnet XXXII. To Melancholy’, read by Rosalind Shanks. This sonnet is in the *Anthology* and is discussed in Chapter Seven. Please note that this is wrongly referred to on the cassette as *Sonnet XXII*.
5. Keats, ‘The Fall of Hyperion’, Canto I, lines 179–271, read by Anthony Hyde. This passage is reprinted below. In this extract the poet begins to ascend the steps to the altar in the sanctuary of Moneta. The first dialogue between the poet/dreamer and Moneta takes place. She unveils her face.
6. Shelley, *Prometheus Unbound*, Act IV, lines 356–430, read by Rosalind Shanks and Anthony Hyde. This passage is reprinted below. Please note that this is wrongly referred to on the cassette as taken from Act I.

• **The Fall of Hyperion**

Canto I, Lines 179–271

Into like gardens thou didst pass erewhile,
 And suffer'd in these temples; for that cause 180
 Thou standest safe beneath this statue's knees.'
 'That I am favored for unworthiness,
 By such propitious parley medicin'd
 In sickness not ignoble, I rejoice,
 Aye, and could weep for love of such award.' 185

So answer'd I, continuing, 'If it please,
 Majestic shadow, tell me: sure not all
 Those melodies sung into the world's ear
 Are useless: sure a poet is a sage;
 A humanist, physician to all men. 190
 That I am none I feel, as vultures feel
 They are no birds when eagles are abroad.
 What am I then? Thou spakest of my tribe:
 What tribe?' – The tall shade veil'd in drooping white

Then spake, so much more earnest, that the breath 195
 Mov'd the thin linen folds that drooping hung
 About a golden censer from the hand
 Pendent. – 'Art thou not of the dreamer tribe?
 The poet and the dreamer are distinct,
 Diverse, sheer opposite, antipodes. 200
 The one pours out a balm upon the world,
 The other vexes it.' Then shouted I
 Spite of myself, and with a Pythia's spleen,
 'Apollo! faded, far flown Apollo!
 Where is thy misty pestilence to creep 205
 Into the dwellings, through the door crannies,
 Of all mock lyrists, large self worshipers,
 And careless hectorers in proud bad verse.
 Though I breathe death with them it will be life
 To see them sprawl before me into graves. 210
 Majestic shadow, tell me where I am:
 Whose altar this; for whom this incense curls:
 What image this, whose face I cannot see,
 For the broad marble knees; and who thou art,
 Of accent feminine, so courteous.' 215
 Then the tall shade in drooping linens veil'd
 Spake out, so much more earnest, that her breath
 Stirr'd the thin folds of gauze that drooping hung
 About a golden censer from her hand
 Pendent; and by her voice I knew she shed 220
 Long treasured tears. 'This temple sad and lone
 Is all spar'd from the thunder of a war
 Foughten long since by giant hierarchy
 Against rebellion: this old image here,
 Whose carved features wrinkled as he fell, 225
 Is Saturn's; I, Moneta, left supreme
 Sole priestess of his desolation.' –
 I had no words to answer; for my tongue,
 Useless, could find about its roofed home
 No syllable of a fit majesty 230
 To make rejoinder to Moneta's mourn.
 There was a silence while the altar's blaze
 Was fainting for sweet food: I look'd thereon
 And on the paved floor, where nigh were pil'd
 Faggots of cinnamon, and many heaps 235
 Of other crisped spice-wood – then again
 I look'd upon the altar and its horns
 Whiten'd with ashes, and its lang'rous flame,
 And then upon the offerings again;
 And so by turns – till sad Moneta cried, 240
 'The sacrifice is done, but not the less
 Will I be kind to thee for thy good will.
 My power, which to me is still a curse,

Shall be to thee a wonder; for the scenes
 Still swooning vivid through my globed brain 245
 With an electral changing misery
 Thou shalt with those dull mortal eyes behold,
 Free from all pain, if wonder pain thee not.
 As near as an immortal's sphered words
 Could to a mother's soften, were these last: 250
 But yet I had a terror of her robes,
 And chiefly of the veils, that from her brow
 Hung pale, and curtain'd her in mysteries
 That made my heart too small to hold its blood.
 This saw that Goddess, and with sacred hand 255
 Parted the veils. Then saw I a wan face,
 Not pin'd by human sorrows, but bright blanch'd
 By an immortal sickness which kills not;
 It works a constant change, which happy death
 Can put no end to; deathwards progressing 260
 To no death was that visage; it had pass'd
 The lily and the snow; and beyond these
 I must not think now, though I saw that face –
 But for her eyes I should have fled away.
 They held me back, with a benignant light, 265
 Soft mitigated by divinest lids
 Half closed, and visionless entire they seem'd
 Of all external things – they saw me not,
 But in blank splendor beam'd like the mild moon,
 Who comforts those she sees not, who knows not 270
 What eyes are upward cast.

(Source: J. Stillinger (ed.) *John Keats: Complete Poems*, 1982, pp.365–7, The Belknap Press)

- **Prometheus Unbound**

Act IV, Lines 356–430

The Moon. The snow upon my lifeless mountains
 Is loosened into living fountains,
 My solid oceans flow, and sing, and shine;
 A spirit from my heart bursts forth,
 It clothes with unexpected birth 360
 My cold bare bosom: Oh, it must be thine
 On mine, on mine!

Gazing on thee I feel, I know,
 Green stalks burst forth, and bright flowers grow,
 And living shapes upon my bosom move;
 Music is in the sea and air,
 Winged clouds soar here and there,
 Dark with the rain new buds are dreaming of:
 'Tis Love, all Love!

The Earth. It interpenetrates my granite mass, 370
 Through tangled roots and trodden clay doth pass
 Into the utmost leaves and delicatest flowers;
 Upon the winds, among the clouds 'tis spread;
 It wakes a life in the forgotten dead,
 They breathe a spirit up from their obscurest bowers;
 And like a storm, bursting its cloudy prison
 With thunder, and with whirlwind, has arisen
 Out of the lampless caves of unimagined being,
 With earthquake shock and swiftness making shiver
 Thought's stagnant chaos, unremoved for ever, 380
 Till Hate, and Fear, and Pain, light-vanquished shadows, fleeing,
 Leave Man – who was a many-sided mirror,
 Which could distort to many a shape of error
 This true fair world of things – a sea reflecting Love;
 Which over all his kind, as the sun's heaven
 Gliding o'er ocean, smooth, serene, and even,
 Darting from starry depths radiance and life, doth move:
 Leave Man – even as a leprous child is left,
 Who follows a sick beast to some warm cleft
 Of rocks, through which the might of healing springs is poured; 390
 Then when it wanders home with rosy smile,
 Unconscious, and its mother fears awhile
 It is a Spirit, then weeps on her child restored –
 Man, oh, not men! a chain of linked thought,
 Of love and might to be divided not,
 Compelling the elements with adamant stress,
 As the sun rules, even with a tyrant's gaze,
 The unquiet republic of the maze
 Of planets, struggling fierce towards heaven's free wilderness;
 Man, one harmonious soul of many a soul, 400
 Whose nature is its own divine control,
 Where all things flow to all, as rivers to the sea;
 Familiar acts are beautiful through love;
 Labour, and Pain, and Grief, in life's green grove
 Sport like tame beasts – none knew how gentle they could be!
 His will, with all mean passions, bad delights,
 And selfish cares, its trembling satellites,
 A spirit ill to guide, but mighty to obey,
 Is a tempest-winged ship, whose helm
 Love rules, through waves which dare not overwhelm, 410
 Forcing life's wildest shores to own its sovereign sway.
 All things confess his strength. Through the cold mass
 Of marble and of colour his dreams pass –
 Bright threads whence mothers weave the robes their children wear;
 Language is a perpetual Orphic song,

Which rules with daedal harmony a throng
Of thoughts and forms, which else senseless and shapeless were.

The lightning is his slave; heaven's utmost deep
Gives up her stars, and like a flock of sheep
They pass before his eye, are numbered, and roll on. 420
The Tempest is his steed – he strides the air;
And the abyss shouts from her depth laid bare,
'Heaven, hast thou secrets? Man unveils me; I have none.'

The Moon. The shadow of white Death has passed
From my path in heaven at last,
A clinging shroud of solid frost and sleep;
And through my newly woven bowers
Wander happy paramours,
Less mighty, but as mild as those who keep
Thy vales more deep. 430

(Source: A.D.F. Macrae (ed.) *Percy Bysshe Shelley: Selected Poetry and Prose*, 1991, pp.88–90, Routledge & Kegan Paul)

Band 3: Discussion

The final band contains a discussion about Romanticism with three students and teachers of Romantic writing:

Peter De Bolla is a Fellow of King's College, Cambridge, and the author of *The Discourse of the Sublime* (1989).

Paul Hamilton is Professor of English at Queen Mary and Westfield College, London. He is the author of *Coleridge's Poetics* (1983), of a British Council 'Writers and their work' booklet on Shelley, and of numerous essays on Romanticism. He has also edited a selection from Dorothy Wordsworth's journals. At the time this interview was recorded he was Professor of English at the University of Southampton.

Anne K. Mellor is Professor of Women's Studies at the University of California at Los Angeles. Her many books include several on Mary Wollstonecraft (as editor); *Romanticism and Gender* (1993); and *English Romantic Irony* (1980), which is referred to by Richard Allen in Chapter Ten.

On the cassette the participants are asked whether Romanticism is still useful as a term. They agree that it depends on how we define it. The discussion moves, as *Romantic Writings* does, from a formal to a historical definition of Romantic writing. Paul Hamilton and Anne Mellor begin with the formal definition: a Romantic work is usually lyrical and tries to convince its reader that it is peculiarly expressive and cannot be paraphrased.

Anne Mellor says that she has come to think of Romanticism ‘as an aesthetic category parallel to neo-Classicism’. In this aesthetic, the *expressive* is privileged over the *mimetic*. An expressive view of writing (or of any art) is one that supposes the work of art to be representing primarily the state of mind of the artist. She refers to the German idealist tradition – that is, to the philosophical tradition following Immanuel Kant, whom she also mentions – which greatly influenced Coleridge and De Quincey and, it’s often argued, Romantic aesthetics in general. The description of the work of art possessing ‘organic unity’ betrays their influence: organic unity is the notion that the work of art has to be the way it is and can be no other way. These are broadly the characteristics of the Romantic poem that Paul Hamilton describes at the start of this band of the cassette. Mellor cites Coleridge’s term for the poem, a ‘heterocosm’, that is, a different world or, as she translates it, a world unto itself.

Peter de Bolla talks of the need to recover the ‘historical texture of these writings’, meaning the need for a more precise sense of how Romantic texts operated at the time they were produced in regard to all the other kinds of writing and other cultural production present at the time. He refers to Samuel Rogers’ popular reflective poem ‘The Pleasures of Memory’, first published in 1792.

Paul Hamilton describes a larger historical movement of Romanticism as being from *Revolution to Reform*. He mentions the Dissenting preacher Richard Price (1723–91) and the philosopher and novelist William Godwin (1756–1836), author of *Political Justice* and the novel *Caleb Williams* among other works. Godwin married Mary Wollstonecraft and fathered a daughter, also Mary, who eloped with and later married Percy Shelley.

Anne Mellor uses the phrase ‘Foucauldian epistemic break’. This is a reference to the French theorist Michel Foucault (1926–84) and to his notion that in retrospect we can see breaks in the conditions of knowledge, the things it was possible to think, or the episteme, of a particular historical period. She also employs the term ‘Romantic ideology’ and refers to its use by Jerome McGann, the American scholar of Romantic writing whose work is cited in many places in *Romantic Writings*.

Peter de Bolla uses the term ‘Arnoldian’, referring to the poet and cultural critic Matthew Arnold (1822–1888), whose definition of culture as ‘the best that has been thought and said [in the world]’ is paraphrased. He also uses the term ‘micro-histories’, meaning particular histories, such as, here, the history of poetry or of painting existing within a larger history, in this case the period 1780–1830.

Paul Hamilton refers to Scott’s ‘Waverley novels’, the series of immensely popular historical novels on Scottish themes by Walter Scott, beginning with *Waverley* in 1814. He also uses the phrase ‘High Romantic afflatus’, literally ‘divine wind’, to describe the particular elevated tone of some Romantic writing.

10. 1780–1830: A CHRONOLOGY OF THE ROMANTIC PERIOD

<i>Year</i>	<i>Historical events</i>	<i>Publications/Performances</i>	<i>Births and deaths</i>
1780	Gordon Riots ('No Popery' riots led by Lord George Gordon)		
1781	War of American Independence: British forces under Cornwallis surrender to Washington at Yorktown. Frederick William Herschel discovers the planet Uranus	Immanuel Kant, <i>Critique of Pure Reason</i> Jean-Jacques Rousseau, <i>Confessions</i> Johann von Schiller, <i>The Robber</i>	
1782	Pitt the Younger appointed Chancellor of the Exchequer Montgolfier brothers design air-balloon	Frances Burney, Cecilia Pierre Laclos, <i>Dangerous Liaisons</i>	
1783	Coalition ministry under Portland. In response to movement of armed volunteers, Britain concedes legislative independence to Irish parliament Peace of Versailles ends war between Britain, France, Spain and America and establishes American independence	Hugh Blair, <i>Lectures on Rhetoric and Belles Lettres</i> William Blake, <i>Poetical Sketches</i> Thomas Day, <i>Sandford and Merton</i>	
1784	Pitt the Younger wins general election and forms ministry India Act places East India Company under government control		Samuel Johnson dies
1785	Warren Hastings resigns as Governor General of India Matthew Boulton applies steam engine to cotton spinning	William Cowper, <i>The Task</i> Wolfgang Amadeus Mozart, <i>The Marriage of Figaro</i>	
1786	First gas lighting	William Beckford, <i>Vathek</i> Robert Burns, <i>Poems, Chiefly in the Scottish Dialect</i>	Frederick the Great dies
1787	US Constitution signed Association for Abolition of the Slave Trade founded in	Mary Wollstonecraft, <i>Thoughts on the Education of Daughters</i>	

	Britain	Mozart, <i>Don Giovanni</i>	
1788	Celebrations of centenary of 'the Glorious Revolution' <i>The Times</i> founded First steamboat George III's first attack of madness Warren Hastings Impeached	William Blake, <i>Songs of Innocence</i> Mary Wollstonecraft, <i>Mary, A Fiction</i>	George Gordon (later Lord Byron) born
1789	French Revolution: Fall of the Bastille (14 July) Declaration of the Rights of Man (4 August)		
1790	Russians capture Ismail from Turks	Edmund Burke, <i>Reflections on the Revolution in France</i> Blake begins <i>The Marriage of Heaven and Hell</i>	
1791	'Church and King' riots in Birmingham Louis XVI flees, is captured at Varennes Canada given representative government British Ordnance Survey established	James Boswell, <i>The Life of Samuel Johnson</i> Thomas Paine, <i>The Rights of Man</i> , Part I	
1792	London Corresponding Society formed 'Association for the Preservation of Liberty and Property against Republicans and Levellers' formed French royal family imprisoned September massacres Continental allies invade France Denmark becomes first state to abolish slave trade	Paine, <i>The Rights of Man</i> , Part II Samuel Rogers, <i>The Pleasures of Memory</i>	Percy Bysshe Shelley born
1793	February 1, France declares war on Britain, which responds on February 11 Seditious Publications Act limits freedom of the press Scottish Treason Trials Trial and execution of Louis XVI the Terror	William Godwin, <i>Political Justice</i>	John Clare born Felicia Hemans born

1794	Habeas Corpus suspended (until 1801) Treason Trials: Thomas Hardy and Home Tooke acquitted	Blake, <i>Songs of Experience</i> Paine, <i>Age of Reason</i> , Part I Ann Radcliffe, <i>The Mysteries of Udolpho</i>	Robespierre dies
1795	Directory in France Treasonable Practices and Seditious Meetings Acts	Matthew Gregory Lewis, <i>The Monk</i>	John Keats born
1796	Failure of attempted French invasion of Ireland British peace talks with the Directory (French Government) fail Napoleon Bonaparte's Italian campaign Edward Jenner introduces smallpox vaccination	Frances Burney, Camilla Samuel Taylor Coleridge, <i>Poems on Various Subjects</i>	Robert Burns dies
1797	Bank of England suspends payment (February) Failure of French landing in Wales British Naval mutinies		Mary Godwin (later Shelley) born Edmund Burke dies
1798	Habeas Corpus suspended again Napoleon invades Switzerland (January) Irish rebellion led by Emmet and Wolfe Tone (May) Rumours of impending French invasion (April) Nelson's victory at the Battle of the Nile	Wordsworth and Coleridge, <i>Lyrical Ballads</i> Coleridge, 'Tears in Solitude', 'Trance: an Ode', 'Frost at Midnight' Mary Wollstonecraft, <i>Mary; or, the Wrongs of Woman</i>	Mary Wollstonecraft dies
1799	Bonaparte returns from Egypt, overthrows Directory in coup of 18th Brumaire, and is made First Consul		George Washington dies
1800	Act of Union unites parliaments of England and Ireland Food riots	Wordsworth, <i>Lyrical Ballads</i> , second edition, including Preface Maria Edgeworth, <i>Castle Rackrent</i> Robert Bloomfield, <i>The Farmer's Boy</i>	Mary Robinson dies
1801	Pitt resigns and is succeeded by Addington Toussaint l'Ouverture		

	liberates black slaves and sets up a republic in Santo Domingo Tsar Paul I of Russia assassinated		
1802	Peace of Amiens marks a brief respite in the Anglo-French war Bonaparte First Consul for life	Walter Scott, <i>Minstrelsy of the Scottish Border</i>	Laetitia Elizabeth Landon born
1803	War resumes French recover Santo Domingo from Toussaint l'Ouverture	William Cobbett begins publishing <i>The Weekly Register</i>	Hector Berlioz born
1804	Addington resigns; Pitt returns as Prime Minister Bonaparte proclaimed Emperor Napoleon I (May) and crowned (November) Napoleon prepares to invade England	Blake, <i>Jerusalem</i>	
1805	Battle of Trafalgar Battle of Austerlitz First factory to be lit by gas, in Manchester	Scott, <i>The Lay of the Last Minstrel</i>	
1806	Pitt's administration succeeded by Grenville's 'Ministry of all the Talents' Napoleon closes Continental ports to British Ships Napoleon abolishes Holy Roman Empire		Elizabeth Barrett (later Browning) born Charles James Fox, Pitt the Younger, and Charlotte Smith die
1807	Portland forms ministry with Castlereagh and Canning Slave Trade abolished French invade Spain and Portugal Treaty of Tilsit between France and Russia	Wordsworth, <i>Poems, in Two Volumes</i> Madame de Stael, <i>Corinne</i>	
1808	Peninsular War begins Convention of Cintra (August) United States prohibits import of slaves from Africa	Johann von Goethe, <i>Faust</i> , Part I Scott, <i>Marmion</i>	
1809	Canning and Castlereagh resign; new ministry under	Ludwig van Beethoven, Piano concerto no. 5 in E	Joseph Haydn dies

	Percival Battle of Corunna	flat ('the Emperor')	Alfred Tennyson born
1810	George III's mental illness Rekurs	Madame de Stael, <i>De l'Allemagne</i> (English translation, 1813)	
1811	Duke of York reigns as Regent Luddite machine-breaking in Nottinghamshire and Yorkshire	Jane Austen, <i>Sense and Sensibility</i> Heinrich von Kleist, 'The Betrothal on Santo Domingo'	
1812	Spencer Percival murdered (May), succeeded as PM by Lord Liverpool French invasion of Russia; retreat from Moscow Britain and America at war	Byron, Childe Harold I and II	Charles Dickens born
1813	Luddite trial in York, many hanged or transported	Robert Southey Poet Laureate Jane Austen, <i>Pride and Prejudice</i> Byron, <i>The Giaour</i> Shelley, <i>Queen Mab</i>	Richard Wagner born
1814	Abdication of Napoleon (April), and banishment to Elba Congress of Vienna formally opened George Stephenson builds first effective steam locomotive	Jane Austen, <i>Mansfield Park</i> Frances Burney, <i>The Wanderer</i> Scott, <i>Waverley</i> (first edition sells 1000 in 5 weeks; 58,000 to 1836) Wordsworth, <i>The Excursion</i>	
1815	Napoleon, 'the Hundred Days' Battle of Waterloo (June)	Wordsworth, <i>Poems</i>	
1816	Lord Elgin sells his collection of sculptures from the Parthenon to the British Museum Spa Fields Riot	Byron leaves England Jane Austen, <i>Emma</i> Coleridge, <i>Kubla Khan</i> , <i>Christabel and Other Poems</i> Shelley, <i>Alastor and Other Poems</i>	Charlotte Brontë born
1817	Attack on Prince Regent's coach leads to 'Gag Acts' Pentridge uprising in Derbyshire Suspension of Habeas Corpus	Coleridge, <i>Biographia Literaria</i> E.T.A. Hoffmann, 'The Sandman'	Jane Austen dies
1818	Burdett's resolution on annual parliaments and	Jane Austen, <i>Northanger Abbey</i> , <i>Persuasion</i>	Emily Brontë born Karl Marx born

	universal suffrage rejected by parliament Congress of Aix-la-Chapelle, by Castlereagh First iron steamship launched	Mary Shelley, <i>Frankenstein</i>	
1819	Peterloo Massacre (August)	Scott, <i>Ivanhoe</i> Byron, <i>Don Juan</i> Cantos I, II	George Eliot born (Mary Ann Evans)
1820	Accession of George IV Cato Street conspiracy to murder the Cabinet (February) Controversy over Queen Caroline	John Clare, <i>Poems Descriptive of Rural Life and Scenery</i> Keats, <i>Lamia, Isabella, The Eve of St Agnes and Other poems</i> (includes 'Hyperion') Shelley, <i>Prometheus Unbound</i>	
1821		Byron, <i>Don Juan</i> , Cantos III–IV De Quincey, <i>Confessions of an English Opium-Eater</i> Scott's <i>Kenilworth</i> sets standard price for new fiction of thirty-one shillings and sixpence Shelley, <i>A Defence of Poetry</i>	Charles Baudelaire born Gustave Flaubert born Keats dies Napoleon dies
1822	Sidmouth replaced by Peel (January) 'Famine summer' in Ireland	Limberd's <i>Mirror</i> : first successful cheap weekly newspaper	
1823	Catholic Association formed in Ireland Peel's penal reforms		
1824			Byron dies
1825	Stockton and Darlington railway opened		
1826	Last state lottery held in Britain until 1994	Franz Schubert, string quartet in D minor ('Death and the Maiden')	
1827	Resignation of Lord Liverpool as PM, succeeded by Canning		
1828	University College London founded (first major extension of higher education)		
1829	Catholic Emancipation	Cadell reissues Scott's novels at five shillings a	

		volume
1830	Accession of William IV Liverpool and Manchester railway opens (Henri Marie Beyle)	Stendhal, <i>Le Rouge et le Noir</i>

11. FURTHER READING

The course book contains suggestions for further reading. The course team recognizes that most students lead very busy lives and simply won't have time for much additional reading. Everything you need to complete the course successfully is contained in the course materials and the set texts, but for those of you who develop particular interests that you would like to pursue further or who have some leisure time, the further reading lists at the end of each chapter in the course book, *Romantic Writings* may be of interest.

12. COURSE CALENDAR

Week/ Tutorial	Course books, Study Guides, Set Books and other texts	Anthology	ACs	Assignments Cut-off Date
1	▣ <i>Romantic Writings 1</i> , (RW1) Introduction Ch. 1: Romantic poems and contexts		AC2, Band 1	
2	▣ <i>Romantic Writings 2</i> , (RW2) ‘The concept of Romanticism in literary history’: Wellek		AC2, Band 2	
3	▣ <i>RW1</i> , Ch. 2: Versions of British Romantic writing			
4	▣ <i>RW1</i> , Ch. 3: Defences of poetry	Wordsworth, "Preface to Lyrical Ballads" of 1802, Coleridge, <i>Biographia Literaria</i> ,		
5		Shelley, "A Defense of Poetry," John Gibson Lockheart, "from the Cockney School of Poetry"		
6	▣ <i>RW1</i> , Ch. 4: ‘Women writers and readers’			TMA01 by end of week
7	▣ <i>RW2</i> , Romantic poetry: ‘The I altered’: Curran			
8	▣ <i>RW1</i> , Ch. 5: Reading <i>The Prelude</i>	Wordsworth 'Tintern Abbey', Wordsworth, <i>The Prelude</i> : Book XI, 11.258-79; Book VI, 11.452-572	AC2, Band 2	MTA
9		Book XIII, 11.1-119; Book VII, 11.589-741; Book X, 11.466- 538,878-976		
10	▣ <i>RW1</i> , Ch. 6: Romantic verse narrative	Keats, 'La Belle Dame sans Merci', 'The Eve of St. Agnes';	AC2, Band 2	
11		Shelley; 'Alastor': Preface, 11.1-49, 129-39, 140-222, 469-92, 672-720		
12	▣ <i>RW1</i> , Ch. 7: Women Poets 1780-1830	Charlotte Smith, 'Sonnet XXXII. To Melancholy'; Felicia Hemans, 'The Grave of a Poetess'; Laetitia Elizabeth Landon, 'Stanzas on the Death of Mrs Hemans'; Elizabeth Barrett Browning, 'L.E.L's Last Question'; Dorothy Wordsworth, 'Floating Island'	AC2, Band 2,	TMA02 by end of week
13	▣ <i>RW1</i> , Ch. 8: Romantic Allegory	S.T.Coleridge <i>The Rime of the Ancyent Mariner</i> ; Shelley, 'Prometheus Unbound"	AC2, Band 2	
14	▣ <i>RW1</i> , Ch. 9: ‘Colonialism and the exotic’ ▣ <i>RW2</i> , The Oriental Renaissance, Raymond Schwab; Byron, The Corsair	S.T. Coleridge, 'Kubla Khan'; Shelley, 'Ozymandias'; Byron, 'The Corsair',	AC2, Band 1	
15		Thomas De Quincey, 'The Confessions of an English Opium Eater'		
16	READING WEEK: REVIEW AND FINAL EXAM			

13. COURSE CURRICULUM MAP: A210B

Key: T: tutorial; TMA: tutor marked assignment; MTA: mid-term assessment; F: final exam; OH: office hours.

Learning Outcomes	A210B
(A) Knowledge and Understanding of:	
1. a wide range of texts written mostly in English in the period 1780-1830 (Romantic Writings);	TMA F
2. the central role of language in the creation of meaning in a literary text;	TMA1 F ; T
3. the formal characteristics of the principal genres especially poetry (lyric and narrative);	T ; F MTA
4. the different conventions used in the poetic genres (figurative language, rhyme, rhythm and metre in lyric poetry, narrative techniques and characterization in narrative verse);	T; F TMA2
5. relationship between literary texts and their contexts (the moral, social, and historical backgrounds);	F TMA1
6. critical theories for interpreting literary texts, like feminist, postcolonial, and psychoanalytical;	TMA2 MTA
7. key critical terms like, cultural stereotype, cult of sensibility, Romantic Renaissance, and allegory;	MTA
(B) Cognitive Skills:	
To be successful in his/her study of this course, the student is expected to:	
1. work with a text that is the product of a culture other than that of the reader, and to appreciate the historical changes with reference to issues like gender and race;	T TMA1
2. construct an argument, comparing and contrasting two poetic texts;	F TMA2
3. engage in literary criticism of the texts.	TMA2 T ; F
(C) Key Skills:	
To be successful in his/her study of this course, the student is expected to:	
1. be able to write in an appropriate academic register, using scholarly conventions, like acknowledging borrowings from other sources, like audio video, the internet, and relevant critics, with proper referencing;	TMA1
2. be able to read and synthesize from a large range of texts;	TMA2
3. develop listening strategies, especially in relation to audio video course material, and to gain an extended understanding of texts;	T
4. make effective use of feedback from a tutor to improve performance continually.	OH
(D) Practical/professional skills:	
To be successful in his/her study of this course, the student is expected to:	
1. be able to keep to the focus of a question while answering;	MTA F TMA
2. answer within the timescale and word-limit prescribed;	TMA
3. write an essay in the correct format, with proper beginning, and in logical and coherent development;	TMA2
4. use correct language: syntax, grammar, spelling, punctuation and quotation marks;	TMA
5. use word processing skills effectively ,to present a typed answer in a format that aids understanding, using different fonts, highlighting devices, margins and indentations.	TMA

14. GENERAL GUIDANCE ON WRITING ASSIGNMENTS (TMAs):

(This part is extracted from *A210 Assignment Booklet* and *Study Guidance*, publication of the Open University, 2004)

14.1. Rationale for the Assignments (TMAs):

The assignments you write and the comments and marks you get back from your tutor have two functions. The one that tends to be uppermost in most students' minds is that they measure your performance and have an important effect on your final mark for the course. In this respect, the assignments seem like the end of a topic or a period of study. In fact, we hope this is not the case, since the second function of the assessment process is to continue the teaching of the topic. We hope that in preparing and writing each assignment, you will teach yourself something – you will, for example, realise that you are not sure of an area or an issue and go back over it before writing the assignment. In turn, tutors will use their comments to teach you both about the substance of the issues raised in each assignment and about how to tackle future assignments. They might go back over points if it looks as if you may not have understood, or suggest ways in which you might have strengthened your argument or communicated it more effectively. They will also know, generally, the kind of question you will be asked in the examination and may suggest ways in which your assignment will be useful for your revision.

14.2. Preparing to write your TMA:

In an individual TMA, you will be going a long way towards showing you possess the knowledge, understanding and skills required of you if you:

- create an argument that is your own, even if it closely follows models laid down in the course material;
- use evidence from the texts to support that argument (imagine your tutor reading your essay and thinking 'How/why does he/she think this?');
- use language that effectively communicates ideas (that means you should aim for accurate spelling, sentences that are grammatically correct and not too long or trying to include too many ideas, and paragraphs that divide the argument into appropriate sections);
- are selective in your use of argument and evidence in order to make the strongest case possible for the point of view you wish to advance;
- use 'proper academic methods' (in particular, give references in the correct form for every quotation and provide an accurate bibliography; see Part 14.4 below).

14.3. Understanding the questions:

TMAs for A210B are likely to be two kinds. The first requires analysis of a text, the second discussion of a theme or topic. Each has its own particular requirements.

Questions involving close analysis of a text (an extract from a long poem or a lyric poem) will often have two elements. For example, 'Explain how the language of this

extract/poem works to create meaning [part 1] and say how it relates to the work as a whole [part 2]’. Almost always we will want you to spend most of your time focusing on the text. There are examples in the genre guide (*Approaching Poetry*) of how to approach this task, but broadly you need to sit down with the text and work through it word by word, asking yourself ‘Why was this the right (or the only) word the author felt he or she could use here?’. This is likely to give you a wealth of material to work with, and the next step is to decide how to organize it. Think through your argument again and then think about how it can best be arranged. Try not to take an approach based on the idea ‘Before I tell you what I think I need to give you a lot of background information’; instead, try to lead off with a really significant point that will capture your tutor’s attention.

Tackling a thematic essay involves a similar need to create the most effective argument, but you need to prepare for it in a different way. Often, for example, we will ask you to choose one or even all of the texts/poems you are going to discuss. Spend a little time thinking about this. When you have decided on your texts, look closely at the question and make sure you understand what is required. Almost always there will be scope to discuss a position or a comment rather than simply agreeing with it, so try to think about both sides of the question. You may remember that the course includes ‘discussion’ texts – texts designed to be a little different from the others (poems by women poets). You may not always be able to use the discussion text in your essay, but do bear in mind that it is almost always good to offer arguments for and against a particular position.

14.4. Things to DO and things to AVOID:

(A) Presentation and academic conventions and documentation

Grammar and spelling are important because through them you will be able to communicate your ideas effectively. Refer to a dictionary if you know your spelling is weak, and do try to make sure you always spell the names of characters correctly. It is easy to make mistakes, but the effect can be quite damaging. Your tutor might feel doubts as to how well you know the set texts if you misspell the name of an author, character, or persona. Continuing poor presentation will affect your marks.

It is one of the stated aims of A210B that by the end of the course you should not only be able to use what might be called ‘proper academic methods’, for example attributing quotes, presenting references in the correct form and providing an accurate bibliography, but understand what lies behind such methods. Broadly speaking the use of academic conventions enables the kind of ongoing discussion and argument that is at the heart of study of the humanities. By presenting your work in a consistent and scholarly way and using academic conventions, you assist any reader of your essay to understand the basis of your argument and develop a response (agreeing or disagreeing). You also help yourself, particularly later if you want to use your assignment work as an aid to revision. The purpose of giving references is to enable any reader to trace the source of quotations or material cited in an essay. Never leave a quotation unattributed and always give references to books accurately.

(B) Titles

In print, the titles of books are always given in italics. To indicate this in handwriting or typing you should underline them. If you use a word processor, try to use the italic

font for titles in the same way as in the course books. Titles of short stories, individual short poems, chapters in books and articles in journals are not italicized, but are enclosed within single quotation marks.

For example, Philip Larkin wrote a poem called ‘Whitsun Weddings’ (note, in quotation marks); the book the poem was first published in was also called *Whitsun Weddings* (note, in italics). As you can see, the presentation of the title tells readers whether you are referring to the poem or the book. The convention also allows readers to distinguish between fictional characters, and books of the same name, for example, *Jane Eyre* and *Jane Eyre*, *Tom Jones* and *Tom Jones*. Above all, the convention shows readers how they should look for the publication in a library. There would be no point in looking up Robert Frost’s poem ‘The Lockless Door’ in a library catalogue: you would need to find the volume in which it was printed and his *Selected Poems* or *Collected Poems* would be the best places to start.

(C) Quotations

Short quotations (under 50 words of prose or up to two lines of verse) should simply be enclosed within single quotation marks and run on as part of the sentence. A longer quotation should be set out as a separate paragraph, slightly indented on both sides of the page. As a general rule you should avoid lengthy quotations. It is better to try to pick out the *key* words or sentences, making points in your own words as much as possible. Be sure to include full source details.

Within the essay itself a short form of reference may be used, from which the reader can locate the full reference in the bibliography. For example, if a quotation was taken from page 42 in *The Rise of the Woman Novelist* by J. Spencer published in 1986, the short form might be: Spencer, 1986, p.42.

Because you can be certain that your course tutor will be familiar with the course materials, your references to these in the body of the essay can be quite informal. The following are a few examples.

Pam Morris refers to the ways realist novelists use language to consolidate the illusion of reality (*The Realist Novel*, p.9).

(D) Bibliography

At the end of your essay you should always provide a list of all the material you have used, including chapters and articles in the co-published books, study guides, set texts, and any other books and articles to which you have referred. References should be in alphabetical order according to the authors’ surnames. You should also include references for internet sources and audio-visual material.

The following are examples of references to a book and an article in a book.

Spencer, J. (1986) *The Rise of the Woman Novelist: From Aphra Behn to Jane Austen*, Oxford, Blackwell.

Wellek, R. (1963) ‘The concept of Romanticism in literary history’, in Nichols, S.G. (ed.) *Concepts of Criticism*, London, Yale University Press.

Information about place of publication and publisher can usually be found on the title page of a book, with the date of publication given overleaf. For journals, although other details may be included at the front, all that is needed is volume, number, year and page(s). There is no need to give full publishing details for course books.

Even though there is as yet no international standard of citation for internet sources, they may be treated in an analogous way to book references. If the information comes from a large website (for example, a university site) that may be cited as the publisher and the full internet address will then act as a kind of page reference. The date of the source is as important here as in the case of a book. If the web source itself carries a date of creation or last revision then that should be given. Otherwise you may use the formulation ‘n.d., consulted ...’, that is, ‘no date, consulted ...’ An example of this kind of reference would be:

To recreate authentic period costumes, the London Globe Company researched Renaissance paintings in the National Portrait Gallery, London, and other similar sources (University of Reading *Shakespeare’s Globe* website, www.reading.ac.uk/globe/Globe.html, updated 18 May 1999).

You should also aim to give as full a reference as possible for AC and video cassette sources. This should be relatively easy for the course audio cassette as it will usually carry a clear title, a date of production and an index code that you can quote.

However, you will also be using ACs made for broadcasting that do not carry such codes; if you wish to cite evidence from these sources in your essay you should give at least the full title of the item together with any sub-heading or section that you can identify.

(E) Beware of plagiarism

Students are warned that the Arab Open University takes plagiarism very seriously. Plagiarism is the deliberate use of another person’s words without attribution. No credit is awarded for plagiarized work. We are aware that students new to academic work may commit this offence innocently, so here is some guidance.

Do not construct your assignments by relying on sentences or phrases taken from the printed work of others, joined together with a few words of your own. There is no objection to your using arguments or ideas from the course material, provided you restate them in your own words and always state the source clearly. This allows us to judge how well you have understood what has been said. *However, unacknowledged and unattributed use of someone else’s words is plagiarism*, and this is not permissible. Unacknowledged quotation from internet sources of any kind is just as much plagiarism as any other form of copying and liable to the same severe penalties.

14.5. Marks and How They Relate to Your Course Result²

(A) Deciding the mark

In marking work on A210B, tutors are asked to look out for:

² This part is mostly extracted from *A210 Marking Guidance 2004* publication of The Open University

- good knowledge of texts leading to argument based on sound evidence;
- good presentation and scholarly method, making it possible for others easily to follow and engage with the argument and evidence;
- good argument and response to the assignment question, demonstrating developing skills in written argument as well as clear understanding of the course;
- clear engagement with the issues raised in the course, demonstrating that the student has carefully and thoroughly studied the course.

(B) What the mark means

The paragraphs in the Marking Grid below [see 14.6] describing the kind of work that will earn the different marks may help you to understand how your tutor rates your work, using the four categories in 14.5 above. In reading the description, remember that the quality of work in an essay might well not be even across the four categories. Your final mark might then reflect, for example, that you have done very well so far as argument and response to the assignment are concerned but not so well in presentation and scholarly methods (or vice versa).

(C) The marking system

The assessment for A210B consists of two components. The TMAs and MTAs make up the continuous assessment component and are weighted at 30% and 20% respectively. The three-hour course final examinations make up the remaining 50% and is the examinable component. Your final course result will depend on your achievements in each component independently. In order to be sure of a pass on the course you need to score at least 40 per cent overall in the continuous assessment component, and, separately, at least 40 per cent in the examination.

The comments your tutor puts on your essays will, we hope, help you to understand where your essays succeed or fall short as arguments responding to particular assignment tasks. The following section is designed to try to help you understand in more general terms the marks you are given. We hope you will find it useful, not only in demystifying the whole marking process but in adjusting your way of working for future assignments. The points made below correspond with those issued to tutors in the guidance notes they receive.

14.6 Marking Grid

A210B uses a numerical marking system. As is the case generally in the Arab Open University, tutors are encouraged to use the full range of numbers. The following list indicates how A210B results are characterized, in terms of letter grades – a system used by many universities.

Excellent ('A')

It is tempting to put forward more impressionistic criteria, suggesting that essay which deserves this grade should show some kind of intellectual 'spark'. One might make such a criteria more manageable if one construed it to mean that essays which show the students have internalized the texts, methods and arguments of the course to the degree that they are able to freely put them in their own words should earn this grade.

What is important is that students clearly demonstrate their ability to identify the literary qualities of the texts chosen for discussion – through apt citation and quotation but also through successful and consistent use of literary terms. The texts chosen for discussion should also be the ones that sustain the argument and allow it to be well developed. The ability successfully to combine discussion of texts from different literary forms may also be a good marker for this grade. Even if the treatment of issues remains within the parameters set up in the course material at this level essays should show some sign that the student has reflected on the issues and is able to treat them in a rounded way – perhaps arguing pros and cons, perhaps exploring issues in a detailed way, certainly dealing with all parts of the TMA.

Although an occasional slip is forgivable, generally speaking style should – needless to say – be fluent, and scholarly presentation should be consistent and accurate.

Very Good ('B, B+')

Normally essays earning this grade will show good ability across the range of qualities. At the risk of introducing even more impressionistic criteria they will be likely to be those it is a pleasure to read. However on occasion it will also be appropriate to give this grade to provide an additional reward for a student whose work has been consistently and clearly earning the 'Good' Pass.

Generally here essays should show an acceptable choice of texts for discussion, provide evidence of knowledge of the texts, and the developing ability to analyze them in literary terms. The main issues of the TMA should be thoroughly addressed and the essay should have a clear beginning, middle and end and be organized in a way that articulates the argument. Typically, perhaps, the student will demonstrate his or her understanding of the issues of the TMA by using the key words and concepts used in the course material (albeit perhaps at a relatively basic level). To earn this grade an essay should be made up of sentences and paragraphs that effectively communicate the student's ideas.

At this level references to texts and particularly quotations should be used in a way that shows a clear understanding that they are important as evidence in a literary argument. (In other words the essay should be written in such a way that you feel you can understand the basis in the texts and the Block of the majority of the points made by the student.) At this level there should be serviceable references throughout, although some lapses from a scholarly style are acceptable.

Good (C, C+)

These grades have in the past sometimes been known as 'clear pass' grades; statistically most students' work is likely to fall within this area. This grade should be awarded for acceptable but not outstanding performance which is consistent across the four qualities. Such an essay would show a clear understanding of the question set and the content and approach of the Block, and the grade should be awarded even if the address to the question and the knowledge of the issues is not sustained or if there are obvious ways in which the argument might have been extended. To earn this grade a student needs to make an acceptable choice of texts, to show good knowledge of their content, and to attempt to draw attention to

some of their literary features. Typically, again, you may see ways in which the essay could have been strengthened by greater or better use of evidence and by a more literary analytic approach.

To earn a 'Good' pass students should be able to write clearly comprehensible sentences, drawn together into sensible paragraphs and show evidence of a concern to spell correctly. Again however it would be appropriate for there to be scope for improvement. The essay should also reflect a sense of the need to identify sources, again even if this is not in practice fully carried through.

The description above sets out what might be expected from an essay which showed consistent performance across the four qualities. This grade is also appropriate for essays which show strong performance in one or more areas but poor performance in another. For example it would be appropriate for an essay which showed particularly clear and strong understanding of the issues but carried through the argument in a sloppy way (e.g. poor style, unreferenced quotations etc.), or for one which was consistently well written and presented but achieved only the kind of purchase on the issues one expected to see in a basic pass essay.

Pass ('D')

This grade might be described as a 'bare pass'. To achieve a pass grade on A210B we expect students to show some rudimentary knowledge of the texts and issues of the Block. The essay should show this through references to the texts and should still pass even if these are brief and only address 'content' rather than the 'literary' dimension of the work. Equally at this level we are looking for predominantly accurate understanding of the themes and issues of the Block; an essay should pass if it shows this even if there are occasional misunderstandings. Essays should earn the 'Pass' grade if they show some acknowledgement of the need to give evidence and construct an argument even if the student has been unable to build these qualities into a totally coherent flowing essay.

Fail Grades ('F')

At the worst, the student will have made no attempt at an answer at all. At the bottom end of the scale level the content will be wholly irrelevant or incoherent. Middling fails will display some evidence of a rudimentary discussion but few relevant statements, and towards the top end the essay will be seriously marred by vagueness of argument, error either in information or in argumentative technique, poor grammar and spelling, lack of evidence, and a failure to address the question.

14.7 TMA Cover Form



FACULTY OF LANGUAGE STUDIES

TMA COVER FORM: A210B: Approaching Literature (II): Romantic Writings

TMA No:

Part (I): STUDENT INFORMATION (to be completed by student)			
1. Name:		2. Registration No:	
3. Section No:	4. Tel. :	5. E-mail:	
I confirm that the work presented here is my own and is not copied from any source.			
Student's signature:			
Part (II): TUTOR'S REMARKS (to be completed by tutor)			
Tutor name:		Signature:	
Date TMA received:		Date returned:	
TUTOR'S REMARKS:			
Mark Allocated to TMA	STUDENT MARK		
	for content : a max of 15 marks	marks deducted for lang. & communication errors: a maximum of 3 marks	Earned Mark
15%			

15. SPECIMEN FINAL EXAM PAPER

A210B: Final Examination Sample

Course No & Title: A210B: Approaching Literature (II): Romantic Writings

Time Allotted: 3 hours

INSTRUCTIONS:

1. There are **THREE** parts in this exam paper: A, B, and C.
2. You are required to answer **THREE QUESTIONS** as follows: **the compulsory question in Part A, one question from Part B, and one question from Part C.**
3. We advise you to devote 10 minutes for reading through the whole paper and making the appropriate selection of questions.
4. The following table shows the structure of the exam, the marks allotted for each part, and the time you are advised to spend on each question

PART	Question No	Marks	Minutes
A	1	18	60
B	2	16	55
	3		
C	4	16	55
	5		
TOTAL		50	

5. At the end of the examination,

- Make sure that you have answered all required questions
- Edit your answers paying attention to grammar, punctuation, and spelling
- Cross out any notes you make which you do not want to be considered.

PART (A): YOU MUST ANSWER THE QUESTION IN THIS PART

QUESTION 1:

A major characteristic of Romantic writing is the fact that it is introspective. Another characteristic is the authors' desire to transcend or transfigure harsh realities and particular circumstances. (*Romantic Writings*, pp 6-7). With reference to at least two poems from the Romantic period, write an essay in which you discuss these tendencies and show how they may be illustrated by the poems of your choice.

PART B: ANSWER EITHER QUESTION 2 OR QUESTION 3

QUESTION 2:

Write an essay in which you discuss the historical background of Percy Shelly's poem 'England in 1819 and show the ways in which form and poetic language enhance the meaning of the poem.

England in 1819

An old, mad, blind, despised, and dying king,--
 Princes, the dregs of their dull race, who flow
 Through public scorn,-- mud from a muddy spring,--
 Rulers who neither see, nor feel, nor know,
 But leech-like to their fainting country cling,
 Till they drop, blind in blood, without a blow,--
 A people starved and stabbed in the untilled field,--
 An army, which liberticide and prey
 Makes as a two-edged sword to all who wield,--
 Golden and sanguine laws which tempt and slay;
 Religion Christless, Godless—a book sealed;
 A Senate,-- Time's worst statute unrepealed,--
 Are graves, from which a glorious Phantom may
 Burst, to illumine our tempestuous day.

QUESTION 3:

Discuss Charlotte Smith's "Sonnet XXXII- To Melancholy".

How does the poem belong to the tradition of the cult of sensibility? Focus especially on how the features of language (words, imagery, poetic devices, rhyme, rhythm) convey elements of that tradition. The text of the poem is given below.

SONNET XXXII- To Melancholy By Charlotte Smith

When latest Autumn spreads her evening veil
 And the grey mists from these dim waves arise,
 I love to listen to the hollow sighs,
 Thro' the half leafless wood that breathes the gale.
 For at such hours the shadowy phantom, pale,
 Oft seems to fleet before the poet's eyes;
 Strange sounds are heard, and mournful melodies,
 As of night-wanderers, who their woes bewail!
 Pity's own Otway, I methinks could meet,
 And hear his deep sighs swell the sadden'd wind!
 Oh Melancholy! -- such thy magic power,
 That to the soul these dreams are often sweet,
 And soothe the pensive visionary mind!

PART C : ANSWER EITHER QUESTION 4 OR QUESTION 5**QUESTION 4:**

With reference to two poems in the Romantic period, write an essay in which you discuss the ways in which myth and allegory are invested to convey different levels of meaning.

QUESTION 5:

Write an essay in which you compare the treatment of the supernatural in Hoffman's 'The Sandman' with that in Keats's 'Eve of St. Agnes'.