

ENG 410
Winter 2016
195 Anstett
MWF 10-10.50

Prof. Forest Pyle
Office: PLC 270
trespyle@uoregon.edu
Hours: M 2-4 & W 2-3

Romanticism and Contemporary Culture

What is “romanticism” and did it come to an end on or around 1832? Or is romanticism not merely a discrete historical period in literary and cultural history but a set of motifs or themes or ideas that remain as vital to certain strains of contemporary culture as they were in early nineteenth-century Britain? In this seminar, we will address these questions and the various literary and cultural issues that arise from them. We will have two principal objectives: a careful examination of some defining texts of British Romanticism and a critical reflection on the ways in which some important strains of contemporary culture are continuations or “revisitations” of what we call romanticism.

Assignments and Policies Students will write **three** brief (2-page max) close readings of an assigned text (10% each), a take-home final essay-exam (30%), and a final critical project that includes a five-minute preliminary presentation (30% project, 10% presentation). Attendance in this seminar is mandatory. Students are expected to arrive on time having read or viewed all assigned texts. Students who miss **five** classes for any reason will lose one full letter from the final course grade.

Texts Norton Critical Editions of *Frankenstein* and *Wuthering Heights* are available at the UO bookstore. Otherwise, assigned literary and critical texts will be uploaded to the seminar’s Canvas site. Students will be expected to view films and access songs on their own prior to the class meeting.

Romanticism and Contemporary Culture Schedule of Readings, Viewings, and Listenings

4 Jan: Introduction. Two Case Studies: **Keats**, "Ode on Melancholy," **Elliott Smith**, "Miss Misery," **Shelley**, "Ozymandias" (the "Breaking Bad" Bryan Cranston version)

1. Lyricizing Ballads: Experimentation and the Popular

6 Jan: **Wordsworth**, "Preface to the Second Edition" of *Lyrical Ballads*

8 Jan: **Wordsworth**, "A slumber did my spirit seal," "Strange fits of passion," "She dwelt among the untrodden ways," "Three years she grew in sun and shower"

11 Jan: **Leonard Cohen**, "Suzanne," "The Stranger Song," **Bob Dylan**, "Visions of Johanna," "It's All Over Now, Baby Blue," **Nirvana**, "Where did you sleep last night?"

13 Jan: **Coleridge**, "Christabel," **Keats**, "La Belle Dame Sans Merci," "The Eve of St. Agnes"

15 Jan: **Cat Power**, "Cross Bones Style," "Moonshiner," "Werewolf," **Karen Dalton**, "Katie Cruel," **Nick Drake**, "Pink Moon," **Neutral Milk Hotel**, "King of Carrot Flowers Part 1"

2. Romantic Artists, Dead or Dying

A. "drunk the milk of paradise"

18 Jan: **Martin Luther King, Jr.** Birthday Holiday

20 Jan: **Coleridge**, "Kubla Khan," "The Eolian Harp," **Percy Shelley**, "To a Skylark," **Corbin**, *Control*, **Coleridge**, "Kubla Khan," "The Eolian Harp," **Percy Shelley**, "To a Skylark"

22 Jan: **Joy Division**, "Shadowplay," "Transmission," "Dead Souls," **Nirvana**, "Aneurysm," **Georges Bataille**, "The Sacred," "Sacrifices"

B. Bigmouth Strikes Again

25 Jan: **Byron**, selections from *Childe Harold's Pilgrimage*

27 Jan: **The Smiths**, "How Soon is Now?" "Bigmouth Strikes Again," "Heaven Knows I'm Miserable Now," **Radiohead**, "Creep" (acoustic), **Raymond Williams**, "The Romantic Artist" **first two-page paper due**

C. All Apologies: The Aura of Painful Regret

29 Jan: **Keats**, "When I have fears that I may cease to be," "On Sitting Down to Read *King Lear* Once Again," "Ode on Melancholy," "Ode to a Nightingale," "Ode on a Grecian Urn"

1 Feb: **Percy Shelley**, *Adonais*, **Radiohead**, "Weird Fishes," "How to Disappear Completely," **Cat Power**, "Hate," "Metal Heart," **Nick Drake**, "Way to Blue," "Pink Moon," **Elliot Smith**, "Miss Misery," "Between the Bars," **Nirvana**, "All Apologies"

D. The Agency of Dead Men

3 Feb: **Jarmusch**, *Dead Man*

5 Feb: **Blake**, *The Marriage of Heaven and Hell*

8 Feb: **Blake**, from *Songs of Innocence and Experience*

3. Aesthetic Experience: Beauty and the Sublime

A. "A Sight to Behold"

10 Feb: **Keats**, "On First Looking into Chapman's Homer," "Ode on a Grecian Urn," "On Sitting Down to Read *King Lear* Once Again," "On Seeing the Elgin Marbles," **Devendra Banhart**, "A Sight to Behold," **Cat Power**, "Nude as the News"

B. The Truth of Beauty

12 Feb: **Kant**, from *A Critique of Aesthetic Judgement*, **Shelley**, "Hymn to Intellectual Beauty," **Nick Drake**, "The Cello Song," "Way to Blue," **Bon Iver**, "Re: Stacks," **Radiohead**, "Reckoner," **Velvet Underground**, "Pale Blue Eyes"

second two-page paper due

C. The Might of the Sublime

15 Feb: **Kant**, from *A Critique of Aesthetic Judgment*

17 Feb: **Shelley**, "Mont Blanc," **Patti Smith**, "Land," "Gloria," **Velvet Underground**, "Heroin," **Yo La Tengo**, "Deeper Into Movies," **John Coltrane**, "My Favorite Things," **Neutral Milk Hotel**, "King of Carrot Flowers Parts 2 & 3"

4. The Constellations of a Clandestine History

19 Feb: **Walter Benjamin**, "Theses on the Concept of History," **Leonard Cohen**, "Tower of Song," **Nirvana**, "Pennyroyal Tea," "Frances Farmer Will Have Her Revenge on Seattle," **Hank Williams**, "Alone and Forsaken"

22 Feb: **Percy Shelley**, "A Defense of Poetry," "England in 1819," "To Wordsworth," "Ode to the West Wind"

24 Feb: **Todd Haynes**, *Velvet Goldmine*

third two-page paper due

5. Romanticism's Critique of Romanticism; Or, Love Will Tear Us Apart Again (Parts One and Two)

26 Feb: **Mary Shelley**, *Frankenstein*

29 Feb: **Mary Shelley**, *Frankenstein*

2 Mar: **Emily Bronte**, *Wuthering Heights*

4 Mar: **Emily Bronte**, *Wuthering Heights*, **Joy Division**, "Love Will Us Apart Again," Jose Gonzalez, "Love Will Tear Us Apart Again," **Kate Beaton**, from *Hark, A Vagrant*

7 Mar: Project Presentations

9 Mar: Project Presentations

11 Mar: Project Presentations

17 Mar: Final Due date for Projects and Take Home Exams

