English 4870 A (CRN 3466)   **Dr. Seth T. Reno**
Literary Tourism in England   **Liberal Arts 359A (334-244-3384)**
Summer 2017   **sreno@aum.edu**
Liberal Arts 211   **Office Hours:**
Tuesdays: online   **Tuesdays 8-10am (online)**
Thursdays: 10:15am-12:20pm   **Thursdays 8-10am (in person)**
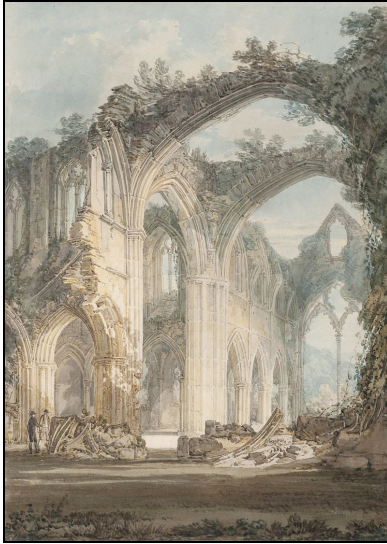
J.M.W. Turner, *The Chancel Crossing of Tintern Abbey* (1794), on the left, and *River Wye (Chepstow Castle)* (1806-7), on the right. Both sites were part of the Wye Tour in the late eighteenth and early nineteenth centuries, which inspired a range of artistic and literary works. They remain two of the most popular tourist sites in the UK to this day.

Course Description and Objectives

In this hybrid course, we will study the roles of travel and tourism in British literature, with special focus on the celebrity status of William Shakespeare, Jane Austen, and William Wordsworth. In addition to an in-depth study of these three authors' works, we will learn about the emergence and evolution of literary tourism in England from the eighteenth century to the present day.

Important Note: This is a study abroad course that includes a two-week trip to England, where the instructor and six students will visit the towns and sites where the authors lives and about which they wrote: Shakespeare in London, Austen in Bath, and Wordsworth in Grasmere. As this is the case, most readings must be completed before the first day of class: **you should read everything except for Shakespeare before the first day of class**. There will also be slightly different assignments and requirements for those students studying abroad and those who are not.

Course prerequisites: C or better in English 1020

Course Objectives

After completing this course, students will learn:
- how to analyze major literary texts and approaches to Shakespeare, Austen, and Wordsworth
- how to analyze major historical and cultural contexts for Shakespeare, Austen, and Wordsworth
- how to understand the roles of travel and tourism in British literature and culture
- how to perform archival research
- how to write and present research in the context of digital humanities

- the basics of website design
- the distinctions between British and American culture

Learning Center

The Learning Center provides free consultations for all students. The Center advisors will assist you with any piece of writing, at any stage of the writing process. All writers need readers, and the Center can be a valuable resource as you work through a draft. **You may visit the Center in connection with any writing project for this class.**

Accommodations

Auburn University at Montgomery attempts to make reasonable accommodations to meet the special needs of its students with disabilities. Students requiring special services should notify their instructor as soon as possible. Assistance is available from the Center for Disability Services, which is located in 101 Taylor Center. They can be reached at 334-244-3631 (phone) or 334-244-3754 (TTY/TDY).

Expectations

You will do a lot of reading for this class, and I hope you do a lot of talking in class and a lot of writing for the online portion of the class. You must bring your readings to each class session to participate. If you don't have your books, you're not really taking the class. You must also take part in the online discussions. I expect you to read the literature each week, and I expect you to participate in every class session. If something is not working for you, please let me know—I'm flexible, and I will consider changing my approach if you're struggling in any way.

Required Texts

Romeo and Juliet, by William Shakespeare
* I ordered the Arden edition at the bookstore. You can find an online edition here: (http://www.folgerdigitaltexts.org/html/Rom.html)
Northanger Abbey, by Jane Austen (Longman Cultural Edition; ISBN 9780321202086)
Persuasion, by Jane Austen (Oxford World's Classics; ISBN 9780199535552)
PDF readings online
Reliable Internet Access

Digital Archives

Folger Shakespeare Library: http://www.folger.edu
British Library Digitised Manuscripts: http://www.bl.uk/manuscripts/
Jane Austen's Fiction Manuscripts: http://www.janeausten.ac.uk/index.html
Digital Wordsworth: http://www.digitalwordsworth.org
Wordsworth Trust: https://wordsworth.org.uk/home.html
Romantic Circles Electronic Editions: http://www.rc.umd.edu/editions
Shelley-Godwin Archive: http://shelleygodwinarchive.org
Blake Archive: http://www.blakearchive.org
Eighteenth Century Collections Online (ECCO): accessible via AUM Libraries

Assignments and Weight Distribution

Active Participation	15%
Facebook Discussion Group	15%
Research Presentation	15%
Website Project	25%
Research Paper (2000-2500 words)	30%

Requirements

Active Participation: This will be discussion-based course, so I want you to come to class prepared to ask questions, to answer questions, to offer your ideas and responses to the readings, to listen and respond to other students, and to contribute during small group work. I really want to hear your thoughts and responses to the readings each day, and I want us all to engage in productive, collaborative, and exploratory conversations about the readings. **We only meet in-person four times, so it's essential that you come to all four in-person class sessions having read the material.**

Facebook Discussion Group: This is the discussion/participation element for the online portion of the course. I have set up a private Facebook group for our class, and you will write a few posts each week. This is a more informal discussion as you make your way through the readings and think about things before/after our face-to-face meetings. I will post lectures and provide you with a series of discussion questions each week, but you are free to post anything you'd like about the readings. You can write as many or as few posts as you'd like, as long as you're making a worthwhile contribution to the discussion. But you must write a few posts each week.

Research Presentation: As emerging literary scholars, you should become familiar with research methods and scholarship in the field. To that end, you will make a five-minute presentation on a particular author, text, topic, or piece of scholarship. This is a short presentation, so it should be precise, thoughtful, well-organized, and clearly practiced: the five minutes should be brimming with research and information, which will then generate a discussion afterwards. The type of presentation you give will depend on whether or not you're studying abroad:

> **Study abroad students**: You will deliver your presentation on-site in England. You will need to sign up for a particular site by the first day of class (or earlier!). Your presentation should provide a clear, concise overview of the site, as well as an explanation of how it relates to our assigned reading/topic/author. You will need to prepare your presentation before we depart for England.

> **Students not studying abroad**: You can deliver your presentation either in class or as a video presentation posted to the Facebook page. You will sign up for a particular day/topic by the first day of class (or earlier!). Ideally, you will find a scholarly article or book chapter on your topic and present the author's argument in your presentation. However, I'm open to other forms of research as you see fit. We'll have a sign-up sheet on the first day of class.

Website Project: One goal of this course is to introduce you to archival research. Archival research involves analyzing primary documents—that is, original manuscripts and documents written by the authors we study and/or the people with whom they interacted. Traditionally, scholars had to travel to libraries and dig through specialized archives, looking for documents relevant to their research. However, many libraries and organizations have begun to digitize their archives and make them available online. I've posted links to several important digitized archives under the required texts above. For the website project, you will find archival material relevant to the texts and authors we're reading and create a little digital archive of your own. The purpose of your website is to illuminate and explain aspects of a literary text through archival research, aspects that someone reading the poem or novel wouldn't realize without your research.

For example, you might highlight multiple versions of a particular passage in Wordsworth's poem *The Prelude*, explaining the changes that he made and what those changes reveal about the poem and his thinking. Or, you might show multiple versions of William Blake's illuminated manuscripts of *Songs of Innocence and of Experience*, analyzing what changes he made in color, presentation, and order of a specific poem or set of poems. Or, you might analyze Jane Austen's early, unpublished manuscripts, and explain how these writings influenced her published novels, like *Persuasion*. Another option is to create an annotated version of a relatively unknown text, like some of those that we're reading for the first week of class (I found these on ECCO). The

possibilities are endless, really. With such a wealth of archival materials now available to us, it's important that we use it to better understand the texts we study. You should begin browsing the digital archives in advance of the first day of class so that you have an idea of what you want to do. The process of archival research is fairly slow, so you'll need to work on your site throughout the semester. I'm more than happy to help you select a topic and work with the digital archives.

Here's the assignment: you will create your own Weebly website dedicated to a particular text or author of your choosing (doesn't have to be an author or text we're reading in class). If you'd like to use another free website creator, that's fine too (I just find Weebly to be the easiest to use). You will send me the url for your site, and I'll post a link on our shared course site (www.literarytourism.weebly.com). On your site, which you can design in any way you see fit, you must have a minimum of five pages:

> (1) A home page with some combination of images and text that establishes what the site is;

> (2) An "About" page with a more detailed explanation of the content and purpose of your site, including references/citations for your research; and

> (3) Three content pages, each of which contains at least one manuscript image you found during your archival research, along with a detailed analysis and explanation of how that research illuminates an aspect of the literary text. You're free to have more than three content pages if you find a lot of cool stuff.

Similar to the research presentation, there are different requirements for the study abroad students:

> **Study abroad students**: We will be conducting in-person archival research in England, so I expect you to use material from the trip on your website. We will also have the pleasure of actually visiting physical sites—like Wordsworth's grave, Tintern Abbey, the Globe Theatre, etc.—which is a different kind of archival research. To that end, you should include some combination of archival manuscripts and first-hand accounts of historical sites on your website.

Research Paper: There's only one paper for this class: a final research paper. You have two options:

> **Option #1**: Write a standard academic essay in which you analyze one (or more) assigned text(s) using the knowledge, tools, and ideas as discussed during class sessions. You should develop a clear argument about the text, and you should situate that argument in relation to the ongoing conversation about the text—that's where the research comes in. You'll need to do a bit of secondary research to figure out the scholarly conversation, and you'll need to cite those sources in your paper. What I'll be looking for is your ability to develop an argument about the text supported through detailed analysis (i.e., close reading).

> **Option #2**: Write an essay that focuses on a connection between an assigned reading and an outside text or topic. That outside text can be anything from an historical event to a scientific discovery to a song to a movie to a contemporary political policy to a philosophical system to a literary text that we did not read in class. You can think of this as a dual focus paper: you're writing about the literary text AND something else: "Jane Austen and Feminism," "William Shakespeare and Performance Theory," "William Wordsworth and Environmentalism," "Literary Tourism and the Graves of Poets," "Cinematic Adaptations of *Romeo and Juliet*," and so on. I'm open to you taking this paper in any direction that is useful to your interests and area of study. For example, if you're focusing in creating writing, you could develop a creative piece with connections to an author we've studied. If you're double majoring (or minoring) in English and Biology, you can develop a science-based project. You will need to perform some secondary research for this final essay.

Electronic Devices: I do not permit the use of electronic devices during class. This includes laptops, cell phones, iPads, Kindles, and any other versions of these kinds of devices. Please put these devices away before coming to class.

Attendance is required. You are expected to attend all classes. If you miss more than four class sessions, you will automatically fail the course. It is your responsibility to keep track of your absences.

The only excused absences are those recognized by the university: official university events with excuses provided in advance by the head of the university unit involved; illness/medical emergency or medical emergency for a member of student's immediate family; death of a member of student's immediate family; military orders (notification should occur prior to the absence); jury duty or court subpoena (notification should occur prior to the absence); religious holiday (notification should occur prior to the absence); and weather emergencies or perilous driving conditions (with notification if feasible). These absences will require official university notification that students should provide instructors.

If I need to miss class for illness or an emergency, I will: send you an email and/or post the assignments on Blackboard, with appropriate assignments that will count in lieu of a class meeting; send the assignments to the English Department administrative associate (as back up); alert the Chair of the Department of English and Philosophy that I will need to be away from class; and arrange to have a sign posted to the classroom door alerting anyone to the situation. Classes may have substitute instructors or proctors for exams.

Tardiness: You are expected to be in class on time. Excessive tardiness will lower your participate grade and may result in unexcused absences.

Make-up Policy: I allow make-ups for excused absences. In those cases, we will meet to schedule alternate dates/times to submit missed work, discuss readings, and/or take exams/quizzes. I will schedule make-ups on a case-by-case basis.

Plagiarism is the unauthorized use of the words or ideas of another person. All writing submitted for this class must be your own writing and must be written exclusively for this class. Any use of quotations, paraphrases, or ideas from outside sources, including Internet sources, must be properly documented (in this case an "outside source" means anything other than your own unique creation). You may not recycle or reuse writing that you wrote for another class, including any other English course at AUM or another university—you also may not use any work from a class previously taken but not passed. While re-using your own text is not improperly using outside sources, it is academic dishonesty because it does not require new work specifically for this class, and it is subject to the penalties described below.

In cases where plagiarism or other academic dishonesty is clearly established, you will automatically fail the course, regardless of the value of the assignment. You will also be reported to the AUM Committee on Discipline, which may choose to impose additional sanctions. An "F" for plagiarism in a course will be clearly noted on your transcripts. Should students ever need to share their transcripts, to be eligible for employment or for an application to graduate school, there will be no question that they failed because they cheated. If you are confused or uncertain in any way as to whether your paper constitutes plagiarism, come talk to me before submitting your writing. Once you have submitted an assignment, there's nothing I can do. The full policy on academic misconduct can be found in the Student Handbook.

A note here: I have at least one student fail a class each semester due to plagiarism. Please don't be this student. If you are struggling to complete an assignment, come talk to me. If you are using outside sources and you're not sure if you're citing correctly, come talk to me. If there's any doubt in your mind at all regarding using outside sources, come talk to me.

Grading

You will need to complete all assignments in order to receive credit for the course. For any assignment, and for the course overall, I do want to stress that I consider **A-work (93-100)** as exceptional. Such work goes above and beyond the requirements; it shows not only an effort to wrestle with ideas, readings, and writing, but also a successful outcome. **B-work (83-92)** is good, quality work. Such work pushes beyond the general requirements and shows thoughtfulness and time spent on the ideas, readings, and writing. **C-work (73-82)** satisfies the requirements of an assignment. It is work that meets all the criteria, yet it does not step beyond those original goals. **C** is an average grade; most work generally falls near this category. **D (66-72)** and **F (65 and lower)** work is work not completed or work that fails to achieve the goals of the assignment.

You may talk with me at any point in the semester about your standing in class. If something is keeping you from completing work or attending class, let me know immediately. I can work with you if I am aware of a situation, but I cannot offer a retroactive solution at the end of the semester.

I reserve the right to make changes to this syllabus throughout the semester if necessary.

  *   *   *   *   *

Daily Schedule

As this is a hybrid course, and as we're in England for two weeks, we don't have a consistent in-class meeting schedule. So, beside each class session, I've indicated if it is an online or face-to-face meeting.

Week One
R 6/1 – Introduction: The Wye Tour (in class)
Introduction to the course, texts, and syllabus
Thomas West, *Guide to the Lakes* (1778)
William Gilpin, *Observations on the River Wye* (1782)
William Gilpin, *Observations on the Lake District* (1786)
William Wordsworth, "Tintern Abbey" (1798)
Edmund Burke and William Gilpin, selections on the sublime, beautiful, and picturesque
Nicola J. Watson, "Introduction: Literary Tourism and Nineteenth-Century Culture"
Harold Hendrix, "From Early Modern to Romantic Literary Tourism"
"A Visual Revolution on the Wye Tour"
https://www.rc.umd.edu/gallery/exhibit/a-visual-revolution-on-the-wye-tour
"Global Gilpin: The Picturesque Takes a Tour"
https://www.rc.umd.edu/gallery/exhibit/global-gilpin-picturesque-takes-tour
"Tintern Abbey and Romantic Tourism in Wales"
https://www.lib.umich.edu/enchanting-ruin-tintern-abbey-romantic-tourism-wales/mirror.html
"Thomas Pennant and the Welsh and Scottish Tour (1760-1820)
http://curioustravellers.ac.uk/en/

Week Two
T 6/6 – The Wordsworths and the Lake District (online)
Dorothy Wordsworth, *Grasmere and Alfoxden Journals* (1798-1803)
William Wordsworth, *Home at Grasmere* (1800)
William Wordsworth, *The Prelude* (1805)
William Wordsworth, *Guide to the Lakes* (1835)
William Wordsworth, selection of shorter poems
*Recommended: read all of *Lyrical Ballads* (1798) (http://www.rc.umd.edu/editions/LB/)

R 6/8 – The Wordsworths and the Lake District, cont. (in class)
Continue discussion of the Wordsworths
Polly Atkin, "Ghosting Grasmere: The Musealisation of Dove Cottage"

Week Three
T 6/13 – Jane Austen and Bath: *Northanger Abbey*, Her First Novel (online)
Jane Austen, *Northanger Abbey* (composed 1799, published 1817)

R 6/15 – Jane Austen and Bath: *Persuasion*, Her Last Novel (in class)
Jane Austen, *Persuasion* (1817)

Week Four
T 6/20 – Jane Austen and Bath, cont. (online)
Continue discussion of Austen novels
*Optional: read *Pride and Prejudice* (1813)

R 6/22 – Study Abroad

Week Five
T 6/27 – Study Abroad

R 6/29 – Study Abroad

Week Six
T 7/4 – No Class, Independence Day

R 7/6 – No Class

Week Seven
T 7/11 – Shakespeare and the Globe (online)
William Shakespeare, *Romeo and Juliet* (c. 1595)
*Study abroad students: don't read until after the Globe performance
*Students not studying abroad: don't read until you watch a performance of the play—any film adaptation or recorder performance online should do

R 7/13 – Shakespeare and the Globe, cont. (online)
Continue discussion of Shakespeare

Week Eight
T 7/18 – Austen revisited (online)

R 7/20 – Wordsworth revisited (online)

Week Nine
T 7/25 – WEBSITE PROJECT DUE (online)

R 7/27 – RESEARCH PAPER DUE (online)

Requirements for Research Paper

Your paper should be 2000-2500 words, and it should articulate an interpretation of a text or set of texts by analyzing in detail the text's language, imagery, and ideas. The paper should contain a clear, analytical thesis statement, and you should develop your argument through close reading, textual analysis, and secondary research. Please also see the descriptions of the two options above. If you are having difficulty coming up with an idea for either paper, I can provide you with a few prompts regarding specific texts.

Your paper must follow MLA style and formatting.

Your essay should include a crafted introduction and conclusion; a clear thesis statement that develops throughout the paper; analytical claims supported with textual evidence; logical structure and organization; and MLA citations. You should demonstrate the skills you learned in English 1020, but you should also move beyond first-year level writing. A strong paper contains the following:

A crafted introduction and conclusion
* A strong introduction identifies the text(s) you will analyze; defines the topic of your essay; states why your argument matters; provides appropriate background/context; and contains a thesis statement that you will develop, expand, and/or explore in the paper.

* A strong conclusion makes a judgment about your original question/topic (but does not restate your thesis statement); makes a point that ties everything together; and gives the reader a "send-off."

A clear thesis statement that develops throughout the paper
* A thesis statement is a crystallized and concise sentence or set of sentences that assert/s your argument (the overall argument is the thesis). Your thesis statement should appear near the end of your introductory paragraph(s).

* Thesis development relies on effective and logical organization and close reading/s of your selected text/s. Your paper should evolve as a development and exploration of your thesis statement through direct quotation, paraphrase, discussion, and analysis of the text/s.

Analytical claims supported with textual evidence
* Analytical claims are interpretations or ideas regarding texts (as opposed to opinions which offer no evidence); textual evidence is the documentation, paraphrase, or analysis of the text(s) linked to specific claims. Basically, this means close reading in which you link your ideas and statements about the text/s to specific words, phrases, lines, images, paragraphs in the text/s.

Logical structure and organization
* Coherent paragraphs have strong topic sentences that develop systematically throughout the paper. Each paragraph should have a clear main point as well as effective transitions that provide a sense of coherence.

* At the sentence level, you should demonstrate clear phrasing, apt word choice, and a command of Standard English.

MLA citations
* See the *MLA Handbook*, the Purdue OWL, or another MLA resource.