

Faculty-Led Education Abroad Program (FLEAP) Full Proposal (Phase 2)

Thank you for completing our FLEAP Interest Form (Phase 1)! Now, please complete Phase 2 to submit your full proposal for a faculty-led education abroad program. It will be reviewed by the FLEAP Reviewing Committee made up of former FLEAP faculty, other faculty, International Affairs staff, and a student.

Our review will evaluate the curriculum, its relevance to the proposed program site(s), and your expertise in the subject matter, and/or location(s). Student interests, costs, support from your department, and potential for long-term sustainability will also be factors. We will keep in mind existing Education Abroad programs, locations and subject areas to ensure diversity and breadth of options.

Please Note: Additional information may be required prior to the delivery of a final decision; we may not accept every proposal; or, we may ask that you run your proposed program at a later date. Approved proposals will commence to Phase 3, where faculty will select a Third-Party Provider (TPP) to build their FLEAP. **Questions?** Please see the [FLEAP FAQs](#) and/or email educationabroad@ucr.edu.

For best practices and additional information on faculty-led education abroad programs, please refer to the [Forum on Education Abroad Standards](#).

First Name Name
Last Name Name
Email name@ucr.edu
Mobile Phone 5555555555

Academic Appointment and Department English Literature

Name of Academic Department Chair Name

Has your department chair approved this program? yes no approval pending

Proposed Program Title Austen and the City

First course title and number (and any approved cross-listings)

English 128J: Jane Austen (4 units)

Second course title and number (and any approved cross-listings)

English 166T: Topics in Romantic Literature (4 units)

Please Note: Both courses must be listed in the [UCR General Catalog](#).

Select desired UCR Summer Session term:

- Session A: Late June to late July
- Session B: Late July to early September
- Session OTHER - Click or tap here to enter text.

- Location 1** (City, Country): Bath, England
- Location 2** (City, Country): Manchester, England
- Location 3** (City, Country): Click or tap here to enter text.
- Location 4** (City, Country): Click or tap here to enter text.

Do you need classroom space? If you need classroom space, **list the equipment needed** (Ex. whiteboards, smartboards, projectors, etc.)

Yes, with the ability to show slide presentations and stream videos

If you need a classroom space, **list days of the week needed** (Ex. MWF / M-Th)

M-Th

If you need a classroom space, **list hours needed and timeframe** (Ex. 4 hours per day, 8am-12pm)

4 hours per day, 10-2

Do you have any other classroom needs or requests? If yes, please provide more details.

no

Do you plan to include a Teaching Assistant (TA)? If yes, please provide more details, and explain the rationale. A TA is optional, and will depend on the number of students. While a TA is allowed, it may increase costs to students' program fees. In working with a Third-Party Program provider (e.g., CAPA, ISA/Worldstrides), many provide on-site ground support and assistance and educational support services.

no

Do you plan to take students on excursions? If yes, please provide more details, such as if the excursions require a fee, entrance type/level, and/or if you need guides.

- Excursion 1 "In the Footsteps of Jane Austen: A Free Audio Walking Tour" (at least 90 minutes), downloaded free audio guide, PDF walking map of Bath.
- Excursion 2 Bus from Bath to Oxford University for a printmaking demonstration of William Blake's visual and verbal art with Michael Phillips.
- Excursion 3 Bus from Bath to Chawton House for a guided tour of Austen's home, what she called the "Great House," and now home to a world-class collection based on the history of women writers, £12.50 with possible group discounts.
- Excursion 4 Jane Austen Centre visit and walking tour with costumed guide, £20.50 with possible discounts with more than 12 in the group, in Bath.
- Excursion 5 Stop at Tintern Abbey on the way from Bath to Manchester to see first-hand the ruined abbey that inspired Wordsworth's most famous poem, £6.60.

- Excursion 6 Visit the People’s History Museum in Manchester to learn about the city’s industrial connection to the slave trade in the eighteenth century and the gradual emergence of abolitionist thought. Free admission.
- Excursion 7 Guided tour of Chetham’s Library £9-£11, Britain’s oldest public library and where Friedrich Engels researched to write his seminal book on the condition of the English working class in Manchester. Group visits available.
- Excursion 8 Bus to Grasmere for a group tour of Dove Cottage, Wordsworth’s home in the beautiful Lake District just north of Manchester, £13.00, group visits available.

Are you open to suggestions of other excursions?

Yes

Program Narrative

1. **Program Description:** Define the program in terms of subject matter, learning outcomes, instructional models and the UCR courses to be taught on-site.

“Austen and the City” offers students the opportunity to experience the cultural transformation of Romantic-era revolutions by connecting the groundbreaking works of authors like Jane Austen, William Wordsworth, William Blake, Anna Letitia Barbauld, Felicia Hemans, Letitia Landon, Percy Shelley, Friedrich Engels, and more to the places that inspired them. Students will learn how these authors were awed, disgusted, amused, or motivated by the people and places around them.

Bath was a holiday town where fashionable society came to mingle, and Jane Austen was right there to document their human foibles with acerbic wit and moving characterizations, especially in *Northanger Abbey* and *Persuasion*. We begin in Bath to show how the landed gentry lived it up in the southern English countryside, away from the urban noise of London. With walking tours, a visit to the Jane Austen Centre, and a bus trip to Chawton House, students will see how an industrializing empire tried hard to maintain fictions of gentility, picturesque gardens, and bucolic bliss. In addition to English 128J’s focus on Jane Austen, students will also experience in English 166T the darker urbanity of Romantic literature with the work of someone like William Blake. From Bath, students will travel to Oxford University for a hands-on tutorial with Blake’s unique printmaking process that allowed him to meld visual and verbal art into idiosyncratic expression and revolutionary mythmaking. Michael Phillips has recreated Blake’s copper plates, ink blends, and even his star press so that students can experience first-hand how Blake had to create his own printing process to do justice to his anti-industrial, anti-capitalist, and anti-establishment verse. I’ve already spoken to Michael Phillips, and he is more than willing to host our students for this demonstration.

For the final two weeks, we will be based in Manchester to give students a sense of the contrast between the sheltered countryside of the landed gentry and the explosive center of northern manufacturing. Manchester was a powder keg of class conflict that led to the Peterloo Massacre of 1819, a key inspiration of the anarchist poet Percy Shelley. Students will walk through the city to see St. Peter’s Field, the People’s History Museum, and get a guided tour of the oldest public library in Britain, Chetham’s Library. It was there that Friedrich Engels researched and wrote his seminal book *The Condition of the Working Class in England* (1845). Just north of this manufacturing capital of England, however, is the Lake District, another bucolic escape that inspired the rustic idealism and imagination of William Wordsworth when he stayed at Dove Cottage in Grasmere. In a bus excursion to the Lake District, students will experience this

constant push and pull of a world in transition from a bygone agrarian economy to urban, industrial modernity.

This program exposes students to these generative contradictions of Romantic-era England to show how this era dealt with issues that we're still grappling with today. In the ruptures of these contradictions, these authors dared to envision a world without perpetual war, the abolition of the slave trade, the flourishing of professional women writers, and the world-shaking agency of the human imagination.

2. **Course Selection:** You will offer two courses, 8 units total; they can be either both lower division (enrollment minimum = 12) or upper division (enrollment minimum = 8), or a mix. See the [UCR Catalog](#).

English 128J, 4 units

English 166T, 4 units

3. **Location Rationale:** What advantages (academic, professional, experiential) come from teaching these courses at the selected location?

The only way students can fully understand how these writers were trying to think themselves out of the material contradictions all around them is to walk through them themselves. The academic connections are spelled out in the program description above, but students will also come out of the program with the professional advantages that come from traveling, engaging with new cultures, and getting out of their comfort zones. By choosing two locations outside of London, I want students to develop an expansive and deeply experiential connection to the material beyond their cloistered stereotypes of modern British culture. As a first-generation college student myself, I would've loved to have this early exposure this experiential understanding of different cultures. Students will develop both confidence and independence that will serve them well beyond the end of these five weeks.

4. **Local Expertise:** Describe your experience living, working, or traveling in the location, as well as fluency in any local languages, if any.

For the past decade, I have been constantly traveling to the UK for research and conferences. Just recently (Summer 2022), I spent a month in the UK to present at a Percy Shelley conference in London and to scout out locations and excursions for this summer 2024 FLEAP. From London, I went to Bath, Birmingham, Manchester, Glasgow, Inverness, Aberdeen, Edinburgh, and Sheffield. Along this road trip, I planned out the excursions in detail and decided on the two locations of Bath and Manchester. I now know the area well and will be able to handle the logistics of the excursions.

5. **Guest Lecturers:** List in-country faculty/guest speakers, and aspects of the host culture and environment that will be woven into the program and courses. Do you intend to provide an honorarium?

[Name] will give us a talk and a hands-on demonstration of William Blake's printing process at Oxford University. He would require an honorarium.

6. **Other Logistical Arrangements:** Please describe other logistical arrangements, including your specific housing needs/accommodations, if any.

The students would stay in dormitories in Bath and Manchester, and I would stay at nearby hotels or Airbnbs.

7. **Student Enrollment and Program Marketing:** Identify the target audience for your program, considering the number of students who need the course for major/minor requirements, if the course will satisfy breadth requirements, and how many students generally take the course on campus. If possible, provide evidence of student interest.

These are upper division English courses, so the target audience would be English majors or minors. These courses are popular since they satisfy the requirement of “English Literature 1660-1900.” Due to low faculty numbers in this area, this requirement has become relatively difficult to satisfy, and this summer program would help alleviate that problem. Beyond just requirements, my Jane Austen course, English 128J, has consistently proven to be one of the most popular classes in the department, regularly enrolling 60-100 students. Because of constant adaptations of her novels, Austen remains a perennial favorite and a relevant part of the cultural conversation.

8. **Recruitment:** Indicate your availability to recruit students via information sessions, class visits, tabling, and other forms of recruitment, which typically happens fall and winter quarters. Please note: FLEAP is “open enrollment”

I'd be happy to recruit via Zoom or class visits.

9. **Diversity, Equity & Inclusion (DEI):** Please share your ideas on how you will incorporate DEI into your curriculum and outreach strategies. Please see [NAFSA Resources for Supporting Diversity and Inclusion in Education Abroad](#), [Forum on Education Abroad Standards](#), and Forum’s [“Responsible Education Abroad: Best Practices for Health, Safety, and Security.”](#)

As a first-generation college student and queer of color, I didn’t come to Jane Austen or British Romanticism easily. Since I couldn’t relate immediately to the white, heteronormative romances of Austen’s novels, I initially wrote them off as mainstream trash. Since then, I’ve developed a deep fascination with the British Romantic era since it was a time when thinkers and writers were first seriously developing questions about diversity, equity, and inclusion. Abolitionists were rejecting the racial science of difference, women writers were starting to become professionally successful, Mary Wollstonecraft published the foundational statement of first-wave feminism, and, as I have argued in my own work, Romantic-era authors were theorizing for this first time the place of non-normative embodiments, deformity, debility, and disability.

By centering a woman writer like Jane Austen, I want to show students how groundbreaking authors like Austen, Wollstonecraft, Barbauld, Hemans, Aikin, and Landon (see syllabus) carved out a space for gender equity in the public and political sphere. And by moving the students from Bath to Manchester, I will show the students how public policy was swayed away from economic and industrial profit to the humanitarian abolition of the slave trade. I now know that Austen’s novels aren’t the mainstream trash I thought they were. They were part of a cultural conversation that we now call DEI, and we are still reckoning with these authors’ aesthetic, ethical, and political impacts.

10. **United Nations [Sustainable Development Goals \(SDG\)](#):** Education abroad is part of the travel industry, which produces large amounts of carbon emissions. To minimize our footprint, we must do more to create sustainable education abroad programs as much as possible, in addition to ensuring our programs meet DEI goals from question 9. From the seventeen SDGs, please select

at least one goal to integrate into your program design (you may address more than one, if desired). Please explain how your program will address your selected SDG. Together, we can help students develop a well-rounded understanding of how global challenges need to be addressed!

I'd like to focus just on goal 12 to avoid repeating material from the previous DEI question. This goal is to ensure sustainable consumption and production patterns. By taking students to the heart of the Industrial Revolution, I want them to get a sense of the enormous historical impact of human activity and the built environment on the world. When Friedrich Engels started his research in Chetham's Library in Manchester (see Excursion 7), he came to the foundational revelation that industrialization had produced unfathomable wealth but at the cost of environmental destruction and the dehumanization of the working class.

By contrasting Austen's delicately constructed fictions of polite society in the beautifully groomed countryside of southern England with Manchester's bustling center of industrial activity and labor exploitation, students will see first-hand the unseen costs of the culture of consumption among the landed gentry. In *Mansfield Park*, for example, the Bertram family's fun and wealth is built on enslaved labor in Antigua. And when Fanny Price, the only Austen heroine who dares to talk explicitly albeit briefly about the slave trade, she is promptly told that it isn't polite to talk about such unsavory subjects. This FLEAP program will get students to move beyond these silences and complacencies and toward thinking about sustainable consumption and production patterns.

Course Syllabi – Please attach sample(s) or working draft(s) of course syllabi for each course, and include excursion ideas with a day-by-day breakdown, if possible, and HOW they complement the UCR coursework.

Summer 2024 FLEAP Program: “Austen and the City”

English 128J: Jane Austen
English 166T: Romantic Literature

Prof. Name

This accelerated, five-week, two-course program will immerse students in the transformative and revolutionary Romantic era in England (1780-1830) with a special emphasis on Regency Romanticism (1811-1820). The program will feature two locations in the United Kingdom, Bath and Manchester, to highlight the conflicting worlds of rustic domesticity and bustling industrialism that animated the literary, political, and philosophical discussions of the British Romantic era. We will read and experience first-hand Austen’s fashionable world that has survived into contemporary Regency romances, Netflix shows and films, PBS fanfiction, and queer adaptations. Along with Austen’s love/hate relationship with the glamor of Bath, students will also experience the exponentially increasing pace of industrial life when they arrive in Manchester, the center of British manufacturing. In contrast to Austen’s carefully controlled polite society, students will be exposed to dark undercurrents of revolution, class warfare, and even anarchism. Austen’s Romantic happy endings were also the fascinating beginnings of Marxist upheavals, anti-racist work, and first-wave feminism.

Required Texts:

Everything can be found for free online.

YouTube Lectures:

I have uploaded 60 video lectures to YouTube that I use to teach English 128J, 166A, and 166B. You are NOT required to watch all of them. I will indicate which lectures you’ll need to watch. Please read the assigned material and watch the assigned lecture BEFORE the class meeting.

WEEK 1: Course Introduction

Monday

10AM-11:30AM	128J: Watch 128J Lecture 1. In-class reflection assignment and introductions. Discussion of material.
11:30AM-12:30PM	Lunch
12:30PM-2PM	166T: Watch 166A Lecture 1. In-class reflection assignment. Discussion of material.

Tuesday

10AM-11:30AM	128J: Watch 128J Lecture 2. Discussion of material.
11:30AM-12:30PM	Lunch

12:30PM-2PM 166T: **Watch** 166A Lecture 2. Discussion of material.

2:30PM-4PM **Excursion 1:** “In the Footsteps of Jane Austen: A Free Audio Walking Tour” (90 minutes), downloaded free audio guide, PDF walking map of Bath, self-guided, could take longer than 90 minutes depending on stops along the way.

Wednesday

10AM-11:30AM 128J: Excursion 1 in-class reflection assignment. Discussion of experience.

11:30AM-12:30PM Lunch

12:30PM-2PM 166T: **Watch** 166A Lecture 2. Discussion of material.

Thursday

10AM-11:30AM 128J: **Read** *Northanger Abbey* Volume I. **Watch** 128J Lecture 3. Discussion of material.

11:30AM-12:30PM Lunch

12:30PM-2PM 166T: **Read** William Blake, *Songs of Innocence*. **Watch** 166A Lecture 15. Discussion of material.

WEEK 2

Monday

10AM-11:30AM 128J: **Read** Sandra Gilbert and Susan Gubar, “Jane Austen’s Cover Story” in *The Madwoman in the Attic* (pp. 148-85). **Watch** 128J Lecture 5. Discussion of material.

11:30AM-12:30PM Lunch

12:30PM-2PM 166T: **Read** William Blake, *Songs of Experience*. **Watch** 166A Lecture 16. Discussion of material.

Tuesday

10AM-3PM **Read** William Blake, *The Marriage of Heaven and Hell*. **Watch** 166A Lecture 17.

Excursion 2: Meet at the bus to go to Oxford University for a talk and demonstration from [Speaker] about Blake’s unique printmaking process. Self-guided tour of Oxford University.

3PM-5PM Meet back at bus to return to Bath

Wednesday

- 10AM-11:30AM 128J: **Read** *Persuasion* Volume I. **Watch** 128J Lecture 18. Discussion of material.
- 11:30AM-12:30PM Lunch
- 12:30PM-2PM 166T: Excursion 2 in-class reflection assignment. Discussion of experience.

Thursday

- 10AM-3PM **Read** *Persuasion* Volume II. **Watch** 128J Lecture 19.
- Excursion 3:** Meet at the bus to go to Chawton House for a guided tour of Jane Austen's "Great House" and now a top-notch collection focusing on the history of women writers.
- 3PM-5PM Meet back at bus to return to Bath

WEEK 3

Monday

- 10AM-11:30AM 128J: Excursion 3 in-class reflection assignment. Discussion of experience.
- 11:30AM-12:30PM Lunch
- 12:30PM-2PM 166T: **Read** William Wordsworth, *Lyrical Ballads* Volume I ("Preface," "Expostulation and Reply," "The Tables Turned," "Animal Tranquillity," "Complaint of a Forsaken Indian Woman"). **Watch** 166A Lecture 3. Discussion of material.

Tuesday

- 10AM-11:30AM 166T: **Read** William Wordsworth, *Lyrical Ballads* Volume I ("The Last of the Flock" to "The Mad Mother"). **Watch** 166A Lecture 4. Discussion of material.
- 11:30AM-12:30PM Lunch
- 12:30PM-3:30PM 128J: **Excursion 4:** Visit to the Jane Austen Centre in Bath and go on a walking tour with costumed guide.

Wednesday

- 10AM-11:30AM 128J: Excursion 4 in-class reflection assignment. Discussion of experience.
- 11:30AM-12:30PM Lunch
- 12:30PM-2PM 166T: **Read** Samuel Taylor Coleridge, "Rime of the Ancient Mariner" and William Wordsworth, "Tintern Abbey." **Watch** 166A Lecture 5. Discussion of material.

Thursday

- 10AM-11:30AM 128J: **Read** “Virginia Woolf on Jane Austen.” Discussion of material and concluding thoughts on the Bath experience.
- 11:30AM-12:30PM Lunch
- 12:30PM-2PM 166T: **Read** William Wordsworth, the “Lucy” poems. **Watch** 166A Lecture 7. Discussion of material.

WEEK 4

Monday

- 10AM **Excursion 5:** Meet at the bus to depart from Bath to go to Manchester. Along the way, we will stop at Tintern Abbey, the site that inspired Wordsworth to write one of his most famous poems.
- 5PM Arrive at accommodations in Manchester.

Tuesday

- 10AM-11:30AM 128J: **Read** Jane Austen, Volume I of another chosen novel. Form four groups and each group will oversee one of the following novels: *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, or *Emma*. **Watch** 128J Lecture to match your group choice. Group presentations in class.
- 11:30AM-12:30PM Lunch
- 12:30PM-2 PM 166T: **Read** Anna Letitia Barbauld, “Epistle To William Wilberforce, Esq. on the Rejection of the Bill for Abolishing the Slave Trade” (1791); William Wilberforce, *A Letter on the Abolition of the Slave Trade* (1807, The ending from “But the enormous dimensions” to “the forbearance of the Almighty”); Maria Edgeworth “The Grateful Negro” (1804). **Watch** 166B Lecture 3. Discussion of material. Excursion 5 in-class reflection assignment.
- 2PM-5PM **Excursion 6:** Visit the People’s History Museum in Manchester to learn about the city’s industrial connection to the slave trade in the eighteenth century and the gradual emergence of abolitionist thought.

Wednesday

- 10AM-11:30AM 128J: **Read** Jane Austen, Volume II of your chosen novel. **Watch** 128J Lecture to match your choice. Group presentations in class.
- 11:30AM-12:30PM Lunch
- 12:30PM-2PM 166T: **Read** William Cowper, “The Negro’s Complaint” (1788); Mary Prince and Thomas Pringle, *The History of Mary Prince* (1831, just the Mary Prince part, not the supplements or the history of Asa-Asa). **Watch** 166B Lecture 4. Discussion of material and in-class reflection assignment on Excursion 6.

Thursday

- 10AM-11:30AM 128J: **Read** Jane Austen, Volume III of your chosen novel. **Watch** 128J Lecture to match your choice. Group presentations in class.
- 11:30AM-12:30PM Lunch
- 12:30PM-2PM 166T: **Read** Percy Shelley, "Ode to the West Wind," "England in 1819," "Mont Blanc," "Ozymandias." **Watch** 166B Lecture 13. Discussion of material.
- 2PM-5PM **Excursion 7:** Visit to and guided tour of Chetham's Library, Britain's oldest public library. There, Friedrich Engels researched and wrote his book on *The Condition of the Working Class in England* to show that the hyper-industrialization of a city like Manchester had dehumanized the working class.

WEEK 5

Monday

- 10AM-11:30AM 128J: **Watch** adaptations of your group's chosen novel. Group presentation on a *Sense and Sensibility* adaptation in class. Group presentation on a *Pride and Prejudice* adaptation in class.
- 11:30AM-12:30PM Lunch
- 12:30PM-2PM 166T: **Read** Felicia Hemans, selections from *Records of Woman* (1828): "The Bride of the Greek Isle," "Properzia Rossi," "The Homes of England," and "The Graves of a Household." **Watch** 166B Lecture 5. In-class reflection assignment on Excursion 7 and discussion of material.

Tuesday

- 10AM-11:30AM 128J: **Watch** adaptations of your group's chosen novel. Group presentation on a *Mansfield Park* adaptation in class. Group presentation on an *Emma* adaptation in class.
- 11:30AM-12:30PM Lunch
- 12:30PM-2PM 166T: **Read** Lucy Aikin, "Introduction" and Epistles I and II from *Epistles on Women* (1810); Letitia Elizabeth Landon, "Sappho's Song" from *The Improvisatrice* (1824), "The Proud Ladye" from *The Troubadour* (1825), and "Love's Last Lesson" from *The Golden Violet* (1827). **Watch** 166B Lecture 6. Discussion of material.

Wednesday

- 10AM-3PM **Excursion 8:** Meet at the bus to depart from Manchester to Grasmere, where we will get a guided tour of Dove Cottage. Departing the industrial city of Manchester, we will see again the natural beauty of England in the Lake District that so inspired the poetry of William Wordsworth.

3PM-5PM Meet at the bus to return to Manchester.

Thursday

10AM-11:30AM 128J: Concluding discussion of material and experiences.

11:30AM-12:30PM Lunch

12:30PM-2PM 166T: In-class reflection assignment on Excursion 8 and concluding discussion of material and experiences

POLICY, ASSIGNMENTS, AND GRADING

Since this is a relatively small class, a successful program experience will rely on attendance and participation in classroom discussions. Students are expected to arrive promptly at every assigned meeting and excursion, prepared to engage actively with the reading and lecture material. One week after instruction concludes, students must submit to me a 10-page paper (Times New Roman, 12-point font, double spaced, 1-inch margins) via email. I will be available to discuss paper topics beforehand. Here is the grade breakdown:

Attendance: 15%

Participation in discussion: 25%

Assignments and Presentations: 25%

Research Paper: 35%