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Action-Date: 4-1-97

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Jim Cahalan Phone X2262
Department English Email: Jim Cahalan or JCAHALAN

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE British Romantic Lit
Suggested 20 character title

New Course* _____
Course Number and Full Title

Course Revision _____
Course Number and Full Title

Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

Course Deletion _____
Course Number and Full Title

Number and/or Title Change EN 360 Romanticism
Old Number and/or Full Old Title

EN 304 British Romantic Literature
New Number and/or Full New Title

Course or Catalog Description Change _____
Course Number and Full Title

PROGRAM: Major Minor Track

New Program* _____
Program Name

Program Revision* _____
Program Name

Program Deletion* _____
Program Name

Title Change _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Virginia Perdue May 6, 1996
Department Curriculum Committee

John McPhee 5/10/96
Department Chair

[Signature] 10/29/96
College Curriculum Committee

[Signature] 10/29/96
College Dean

Mark S. [Signature] 11/1/96
+ Director of Liberal Studies (where applicable)

Mark S. [Signature] 11/1/96
*Provost (where applicable)

Course Revision of
EN 304 British Romantic Literature

Part II. Description of the Curriculum Change

1. New syllabus of record--attached next.
2. The revisions here are as follows:
 - a. EN 213 has been added as an additional prerequisite and EN 101 is no longer listed as a prerequisite.
 - b. The content and bibliography of the course syllabus have been updated.
 - c. Number and title have been changed from EN 360 Romanticism.
 - d. The old EN 360 catalog description has been changed. It was as follows: Focuses on literature in its milieu and emphasizes an understanding of romantic literature from its development in Germany and France to its flowering in England and America.
3. Rationale: Students in this course need all four of our EN 210-213 surveys for good preparation. EN 101 is no longer listed redundantly as a prerequisite, since it is already a prerequisite for our new EN 210, 211, 212, and 213. We have also taken the opportunity to update the content and bibliography for this course in light of recent relevant research in the field.
4. Old syllabus of record--attached after the new syllabus of record.
5. This course revision is not part of Liberal Studies nor does it affect those requirements, so no LS approval form or checklist is included.

Part III. No other departments are affected by this course revision, so no letters of support are attached.

Course Syllabus

I. CATALOG DESCRIPTION

EN 304 British Romantic Literature

3 credits
3 lecture hours
0 lab hours
(3c-01-3sh)

Prerequisite: EN 202, 210, 211, 212, 213

Emphasizes the relationship between literature and its milieu. Focuses primarily on English Romantic Poets, but considers development in Germany, France, and America and examines its continuing manifestations in literature, culture, and politics. Rather than survey the period comprehensively, the purpose here is to focus closely on a specific literary period and on the writers of this period as selected by the instructor.

II. COURSE OBJECTIVES

1. Students will gain an understanding of the social, economic, political, philosophical, and aesthetic assumptions which structure the literature.
2. Students will be able to recognize the continuing influence of the romantic mode of thinking.
3. Students will develop a recognition and appreciation of the continuity of concerns which run through romantic literature.

III. COURSE OUTLINE

- Week 1 Introduction to course and development of vocabulary necessary to class discussion. Review of historical events significant for a study of romanticism.
- Week 2 Rosseau: Confessions; Goethe, Faust (Part One); Heine, How Slowly Time, The Lorelei, Morphine
- Week 3 Blake: Songs of Innocence and Experience
- Week 4 Blake: Thel, The Marriage Heaven and Hell, The Book of Urizen
- Week 5 Wordsworth: Guilt and Sorrow, The Lyrical Ballads (+ Preface), Lucy poems, Michael, My Heart Leaps Up When I Behold, Ode on Intimations of

Immortality, Resolution and Independence, It is a
Beauteous Evening, Nuns Fret Not, The Green
Linnet, Ode to Duty, Peele Castle, The Solitary
Reaper

- Week 6 D. Wordsworth: Selections from Grasmere Journal.
W. Wordsworth, The Prelude (Selections)
- Week 7 Coleridge: Pantisocracy, The Aeolian Harp, This
Lime-Tree Bower, The Rime of the Ancient Mariner,
Christabel, Frost at Midnight, Kubla Khan,
Biographia Literaria, On Radicals and Republicans
- Week 8 Byron: Maid of Athens, Childe Harold, Manfred, Don
Juan. Shelley: Hymn to Intellectual Beauty,
Ozymandias, Ode to the West Wind, To a Skylark,
Adonais, Mutability
- Week 9 Keats: When I Have Fears, The Eve of St. Agnes, La
Belle Dame Sans Merci, Ode to a Nightingale, Ode
on a Grecian Urn, Ode on Melancholy. Lowell:
Democracy. Emerson: Give All to Love, Each and
All, Nature
- Week 10 Poe: Ligeia, Sonnet to Science, Israfel.
Hawthorne: Rappaccini's Daughter, My Kinsman,
Major Moleneaux.
- Week 11 Whitman: When Lilacs Last in the Dooryard Bloomed.
Thoreau: Walden, Civil Disobedience.
- Week 12 Tennyson: Maud, The Lady of Shalott, Ulysses.
Cummings: Since Feeling is First.
- Week 13 Woolf: To the Lighthouse. Chopin: The Storm.
O'Connor: Revelation.
- Week 14 Choice of Novel. Catch up.
Student's choice of literature

IV. COURSE REQUIREMENTS

Students will evidence having met the objectives of this
course by:

- 1) Participation in class discussion.
- 2) Completing Mid-term, Final Examinations: Essay
Examinations which will provide the student with
the opportunity to demonstrate his/her mastery of
the material, including synthesizing
cultural/intellectual movements, techniques, and
motifs.
- 3) Demonstrating an ability to think independently
and creatively as well as to research carefully
and to report accurately.

V. EVALUATION METHODS

The final grade for the course will be determined as follows:

- 20% Collaborative Report: One of the major complaints employers have about student writing preparation is their lack of experience in collaborative writing. This is a legitimate concern since much of what we write in the workplace results from group effort and depends on cooperative attitudes rather than the sense of competition that frequently prevails in educational settings. The report involves researching, writing and presenting orally and in writing, on a topic mutually agreed upon by the group and the instructor. Generally, students should choose topics dealing with background (art, music, architecture, social structure, religious influences, etc.) which demonstrate the interaction between the literature and the area chosen for the report.
- 20% Critical Paper: The student is to develop an extended argument on a restricted topic which has been agreed upon by the instructor and the student. For the purposes of this class, "critical" means "evidencing critical reading"; that is, it is not necessary to evaluate a work, but it is necessary to demonstrate that you have read carefully, analyzed thoroughly, and responded from your own perspective.
- 25% Mid-Term:
- 25% Final Examination: The mid-term and final examinations are used to help students discover whether or not they have command of the material presented in class and the extent to which students have moved beyond memorization and report to a formulation of their own critical perspective.
- 10% Class Participation (class discussion, pop quizzes).

Grading scale:	A	92-100 total points
	B	83-91 total points
	C	74-82 total points
	D	65-73 total points
	F	0-64 total points

VI. REQUIRED TEXTBOOKS, SUPPLEMENTAL BOOKS AND READINGS

- A HANDBOOK TO LITERATURE, C. Holman. MacMillan, New York, 1986.
- ENGLISH ROMANTIC WRITERS, ed. David Perkins. Harcourt Brace, New York, 1967.
- ROMANTICISM: CRITICAL ESSAYS IN AMERICAN LITERATURE, ed. James Barbour. Garland, New York, 1986.

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Books:

Brown, Marshall, PREROMANTICISM. Stanford, CA: Stanford University Press, 1991.

Bate, Jonathon, ROMANTIC ECOLOGY: WORDSWORTH AND THE ENVIRONMENTAL TRADITION. London: Routledge, 1991.

Butler, Marilyn, ROMANTICS, REBELS, AND REACTIONARIES: ENGLISH LITERATURE AND ITS BACKGROUND, 1760-1830. New York: Oxford University Press, 1982.

Chai, Leon, THE ROMANTIC FOUNDATIONS OF THE AMERICAN RENAISSANCE. Ithaca: Cornell University Press, 1987.

Fogle, Richard Harter, THE PERMANENT PLEASURE: ESSAYS ON CLASSICS OF ROMANTICISM. Athens: University of Georgia Press, 1974.

Hoveler, Diane Long, ROMANTIC ANDROGYNY: THE WOMEN WITHIN. University Park: Pennsylvania State University Press, 1990.

Gaul, Marilyn, ENGLISH ROMANTICISM: THE HUMAN CONTEXT. New York: W. W. Norton, 1988.

Journals:

Annual Bibliography, PMLA (1922-1957, Am. Scholars: 1957 + International)

English Language Notes (1965 +)

Keats, Shelley Journal (1952 +)

Modern Humanities Research Association (Annual Bibliography of English Language and Literature, 1920 +)

Philosophical Quarterly (1950-1964)

Year's Work in English Studies (1919 +)

COURSE DESCRIPTION

EN 360: Romanticism

Goals and Standards:

This course will examine the relationships that exist between Romantic literature and the milieu from which it emerges, with particular focus on 1) the complex nature of human consciousness, 2) the interrelationships between art and culture, 3) the nature of the Romantic masque, and 4) the literary tradition from and within which Romanticism is developing.

At the conclusion of the course students are expected to define the nature of Romanticism and to identify the response which the Romantic writer makes to the intellectual, cultural and historical forces which surround him.

Course Content:

Materials for the course will be drawn from major continental, English and American works of Romanticism, ranging from the earliest Romantic writers to contemporary works which continue the tradition. Works read will represent various genres (poetry, drama, fiction, essay). In this course it is important to supplement the study of literature with considerable material dealing with history (political and cultural), architecture, art, and music. Instructors may wish to include some emphasis on 18th century backgrounds to romanticism. The following titles represent possible selections to achieve the goals of the course. Many of the titles are meant to be suggestive of possibilities only, but those with an asterisk before them must be included. An asterisk before an author's name means that some selection from his work must be included, the particular choice being left to the discretion of the instructor:

Rousseau: Confessions (selections)

Goethe: Faust (Part One)

Chateaubriand: René

Heine: "How Slowly Time"
"The Loathsome Snail"
"At Parting"
"The Lorelei"
"Morphine"

Hoffman: "A New Year Eve's Adventure"

Hugo: "Reverie"
"Tomorrow, at Daybreak"
"Sowing Season, Evening"
"Memory of the Night of the Fourth"

Blake: *Songs of Innocence (selections)
*Songs of Experience (selections)
*"Urizen"
*"Thel"

Romanticism (continued)

Coleridge: *The Ancient Mariner"

*"Christabel"

*"Kubla Khan"

*"This Lime Tree Bower, My Prison"

*"The Aeolian Harp"

Wordsworth: *"Lines: Composed a Few Miles Above Tintern Abbey"

*"Ode: Intimations of Immortality from Recollections of Early Childhood"

*"Elegiac Stanzas Suggested by a Picture of Peele Castle"

*Two of the "Lucy" poems

*Selections from the sonnets

"The Green Linnet"

"The Old Cumberland Beggar"

"The Thorn"

"Expostulation and Reply"

"Michael"

(At least ten poems of Wordsworth must be read.)

Lamb: Selections from essays

Hazlitt: Selections from essays

De Quincy: Selections from essays

Emily Brontë: Wuthering Heights

Charlotte Brontë: Jane Eyre

Byron: *"Manfred"

*"Childe Harold's Pilgrimage" (selections)

"Don Juan" (selections)

Shelley: *"Hymn to Intellectual Beauty"

*Prometheus Unbound (selections)

*"Ode to the West Wind"

*"To a Skylark"

*"Mutability"

*Selections from the sonnets

Keats: *"When I Have Fears"

*"The Eve of St. Agnes"

*"On First Looking into Chapman's Homer"

*"La Belle Dame Sans Merci"

*"Ode to a Nightingale"

*"Ode on a Grecian Urn"

*"Ode on Melancholy"

*"To Autumn"

Lowell: "Democracy"

Romanticism (continued)

*Emerson: "Give All to Love"
"Each and All"
Prose selections

*Poe: "Ligeia"
"Sonnet-to Science"
"Israfel"

*Hawthorne: "Rappaccini's Daughter"
"My Kinsman, Major Moleneux"

*Whitman: "When Lilacs Last in the Dooryard Bloomed"
"Out of the Cradle Endlessly Rocking"
"Passage to India"

*Thoreau: Prose selections

*Arnold: "The Scholar-Gypsy"
"The Buried Life"
"Empedocles on Etna"
"The Forsaken Mermaid"
"Dover Beach"

*Tennyson: "Maud"
"The Lady of Shallot"
"Ulysses"

*Yeats: "The Lake Isle of Innisfree"; Wild Swans of Coole"

O'Neill: Desire Under the Elms

E. E. Cummings: "Since Feeling is First"
"Buffalo Bill"

Eiseley: "The Snout"

Tony Morrison, Tar Baby

Kurt Vonnegut, God Bless You, Mr. Rosewater

Ken Kesey, One Flew Over the Cuckoo's Nest

Edward Abbey, Only the Brave

Romanticism (continued)

Course Work and Materials:

Texts:

The Norton Anthologies, paperback books, and such additional materials from art and music as may be available. One important American work published since 1960 must also be included, as well as a work in translation.

Papers and Examinations:

Papers may vary in number, length, and type, but students are expected to produce a total of approximately 15-20 pages of written work, some of which might take the form of a daily journal. A mid-term or a final examination or both should be given, supplemented by quizzes if the instructor so desires. (One examination may be a take-home examination at the instructor's discretion.) Students may be encouraged to make oral reports covering cultural, historical, and artistic background material.

Background for Teaching the Course:

The instructor will have a knowledge of Romantic literature appropriate for an undergraduate level course and of the history, culture and arts of the periods from which the literature comes. The following bibliography indicates the kinds of background information expected (in addition to knowledge of the primary materials themselves).

BIBLIOGRAPHY FOR EN 360: Romanticism

- Abrams, M. H. The Mirror and the Lamp: Romantic Theory and the Critical Tradition.
- Bloom, Harold. The Visionary Company: A Reading of English Romantic Poetry.
- Bowra, C. M. The Romantic Imagination.
- Bush, S. Mythology and the Romantic Tradition in English Poetry.
- Enscoc, Gerald. Eros and the Romantics.
- Frye, Northrop. Fearful Symmetry.
- Hartman, Geoffrey. Wordsworth's Poetry: 1787-1814.
- Jordan, Frank, ed. The English Romantic Poets: A Review of Research and Criticism. (to 1970).
- Kumar, Shiv K., ed. British Romantic Poets: Recent Evaluations.
- Lowe, John Livingstone. The Road to Xanadu.
- Lucas, F. L. The Decline and Fall of the Romantic Ideal.
- Marchand, L. Byron.
- Moreman, Mary. Wordsworth.
- Perkins, David. The Quest for Permanence.
- Potter, F. From Sensibility to Romanticism.
- Praz, M. The Romantic Agony.