Wilkes University Curriculum Committee

PROPOSAL SUBMITTAL FORM

Directions:
- Use this set of forms for all proposals sent to the Curriculum Committee.
- Pages 1-3 of this document are required. Any unnecessary forms should be deleted from the packet before submissions. If multiple forms are needed (course addition, course deletion, etc), simply copy and paste additional forms into this packet.
- Note that all new programs (majors and minors), program eliminations, significant program revisions and all general education core revisions must be reviewed and approved by the Provost and Academic Planning Committee (APC) prior to submission to the Curriculum Committee. The Provost will make the decision if a program revision requires APC review.
- Completed and signed forms are due no later than the second Tuesday of every month. Submit one signed original hard copy and a scanned electronic copy with all signatures to the Chair of the Curriculum Committee.

1. Originator: Sean J. Kelly
   English
   408-4549; sean.kelly@wilkes.edu

2. Proposal Title: Studies in American Romantic Literature

3. Check only one type of proposal: (double click on the appropriate check box and change default value to “checked”).

☐ New Program. (Major or Minor Degree Programs). This requires prior review and approval by the Provost and APC.
☐ Elimination of Program. (Major or Minor Degree Programs). This requires prior review and approval by the Provost and APC.
☐ Program Revision. Significant revisions to a program require review and approval by the Provost. The Provost determines if review and approval by APC is necessary.
☐ General Education Revision. Submissions only accepted from the General Education Committee (GEC). Must be reviewed and approved by the Provost.
☐ Creation of new departments, elimination of existing department. This requires prior review and approval by the Provost and APC.
☒ Course additions or deletions not affecting programs (such as elective courses, transition of “topics” courses to permanent courses).
☐ Change in course credit or classroom hours.
☐ Incidental Changes. Includes changes in course/program title, course descriptions, and course prerequisites. (Although these changes do require approval by the Curriculum Committee, they do not go before the full faculty for approval).
☐ Other (Specify)
4. Indicate the number of course modification forms that apply to this proposal:

____1____ Course Addition Form (plus syllabi)
_______ Course Deletion Form
_______ Course Change Form

5. Executive Summary of Proposal.
   Briefly summarize this proposal. The breadth and depth of this executive summary should reflect the complexity and significance of the proposal. Include an overview of the proposal, background and reasoning behind the proposal and a description of how the proposal relates to the mission and strategic long-range plan of the unit and/or university. For incidental changes a one or two sentence explanation is adequate.
   This proposal seeks to convert Eng. 398: American Romantics, a course that has been taught three times in the last six years, into a permanent course, Eng. 337: Studies in American Romantic Literature. Currently, the English department has no nineteenth-century American literature courses on the books. Consequently, adding this course will fill a gap in our course offerings in American literary studies.

6. Other specific information. (Not applicable for incidental changes.)

   What other programs, if any, will be affected by this proposal? Describe what resources are available for this proposal. Are they adequate? What would be the effect on the curriculum of all potentially affected programs if this proposal were adopted? Include any potential effects to the curriculum of current programs, departments and courses.

   Since this course has been taught as a topics course on a regular basis in the past—and is already integrated into the course rotation of the English department—it will not require additional resources.

7. Program Outline. (Not applicable for incidental changes).
   A semester-by-semester program outline as it would appear in the bulletin for a new program or any modified program with all changes clearly indicated.
8. Signatures and Recommendations. (please date)
   - Signatures of involved Department chair(s) and Dean(s) indicate agreement with the proposal and that adequate resources (library, faculty, technology) are available to support proposal.
   - If a potential signatory disagrees with a proposal he/she should write "I disagree with this proposal" and a signed statement should be attached to this submission.

  Print Name/Title: Larry Kuhar
   Signature: Larry Kuhar
   Date: 3-11-14
   Department chair(s) of all potentially affected programs

  Print Name/Title: Thomas J. Baldwin
   Signature: Thomas J. Baldwin
   Date: 3-11-14
   Dean(s) of any potentially affected College/School.

  Print Name/Title: Susan Hritzak
   Signature: Susan Hritzak
   Date: 3-11-14
   Registrar

  Print Name/Title: Provost
   Signature: [Signature]
   Date: [Date]
   Provost (For new programs, significant revisions and revisions to the General Education Program revisions only).
   Provost should check here ______ if this proposal is a program revision AND the significance of the revision requires review and approval by APC prior to Curriculum Committee.

  Print Name/Title: Chair, Academic Planning Committee
   Signature: [Signature]
   Date: [Date]
   For new programs, program revisions sent via the provost. Signature indicates that the proposal has been reviewed and approved by APC.

  Print Name/Title: Chair, General Education Committee
   Signature: [Signature]
   Date: [Date]
   For revisions to General Education program only. (Signature indicates that the proposal has been approved by GEC).
Wilkes University Curriculum Committee
COURSE ADDITION FORM – page 1

1. Course Title: Studies in American Romantic Literature

2. Course Number: Eng. 337
   Coordinate with Registrar to insure course number is available

3. Course Credit Hours:
   Classroom Hours 3
   Lab Hours
   Other

4. Course Prerequisites: Eng. 101

5. Course Description (as proposed for the Bulletin):
   Course descriptions provide an overview of the topics covered. If the course is offered on a scheduled basis, i.e. every other year, or only during a set semester, note this in the description. Course descriptions should be no more than two to three sentences in length.
   The study of nineteenth-century American literature, including novels, essays, short fiction, and poetry.

6. Required Documentation:
   Proposed Syllabus Attach proposed syllabus immediately after this document. In some situations the official syllabus may contain information which is beyond the review needs of the Curriculum Committee (such as extensive rubrics, etc). It is permissible to attach an abbreviated syllabus. In general, syllabi (whether full or abbreviated) should contain the following information: Course Title, Course Number, Credit hours, Faculty Information (name contact information, office hours), Course Description, Course Outcomes or Objectives, Assessment (grading) informations, required texts (or other things such as tools, software, etc), pertinent policies and a proposed schedule of topics.

See attached syllabus.
Eng. 337: Studies in American Romantic Literature
Kirby 103
T.R 1:00-2:15
3 Credits Hours
Professor: Dr. Sean Kelly
Email: sean.kelly@wilkes.edu
Office: 302 Kirby Hall
Office Hours: MWF 10:00-12:00 and by appointment

Course Description

This course will examine the major issues and texts of the literary and artistic romanticism movement in the United States prior to the Civil War. Tracing American romanticism to its philosophical sources and social contexts, we will examine the ways in which the romantics grappled with questions of American identity at the intersection of aesthetics, ethics, and politics. What are the possibilities and limitations of the American self? How—within the cultural/national matrices of class, gender, and race—does the American self understand its relationship to others? What does romanticism—and the genre of the "romance"—mean within the intellectual, political, and social environment of nineteenth-century American life? Major authors will include: Irving, Bryant, Cooper, Hawthorne, Sedgwick, Fuller, Emerson, Thoreau, Poe, Melville, Whitman, and Dickinson.
Course Objectives

- To familiarize students with the social, historical, aesthetic, and philosophical issues pertaining to American Romanticism.
- To develop contemporary theoretical approaches to reading and analyzing literature.
- To develop/enhance critical thinking and analytical writing skills through course writing assignments, examinations, and class discussions.
- To develop and implement research techniques.

Texts

5. American Transcendentalism Web
   (<http://www.vcu.edu/engweb/transcendentalism/ideas/dialhistory.html>)
6. I will also make certain selections available through photocopies in a course reader.

Requirements and Expectations

All students are expected to complete the required reading and participate in class discussions. Formal writing assignments will include four (4) short response papers (of about 2.5 pages each, two per each half of the course), a midterm essay exam, a final exam, and 12-15 page research paper.

Grading Policy:
Wilkes University uses a 4-point scale for final grades. Throughout the semester, I will use the 10-point scale to grade exams and papers and convert grades to the 4-point scale according to the table below.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90-100</td>
</tr>
<tr>
<td>B+</td>
<td>85-89</td>
</tr>
<tr>
<td>B</td>
<td>80-84</td>
</tr>
<tr>
<td>C+</td>
<td>75-79</td>
</tr>
<tr>
<td>C</td>
<td>70-74</td>
</tr>
<tr>
<td>D+</td>
<td>65-69</td>
</tr>
<tr>
<td>D</td>
<td>60-64</td>
</tr>
<tr>
<td>F</td>
<td>59 &amp; below</td>
</tr>
</tbody>
</table>

Grading Breakdown

Attendance/Participation (including reading quizzes): 10%
Short Response Papers (4): 15%
Midterm Essay Exam: 20%
Final Exam: 25%
Final Essay (12-15 pages): 30%

*Please be aware that failure to submit a final essay or complete an exam will result in a 0.0 for the course.*
Attendance and Participation (10%): Students are allowed three (3) unexcused absences. After four absences, the final grade will be negatively affected; five or more absences may result in failure of the course. Oral participation in class discussions is mandatory. The main goal of this course is to produce meanings of these texts through our collective examinations and discussions of them. While I will often give mini lectures as we close read the texts, I will not be—and should not be—lecturing the entire time. I will often use response papers as a way of bringing members of the class into the discussion; however, even on days when you are not assigned a response paper, you should still come to class prepared with thoughtful questions and comments about the texts.

Tardiness: If there is a good reason why you may need to be late for class, please let me know. Otherwise, please be on time! This class will begin promptly at 1:00; if you join us late, you could be marked absent or miss changes made to the schedule of assignments. Most importantly, your late entrance will disrupt the work of the class.

Response Papers (15%): Response papers must be typed, double-spaced, and approximately 2 ½ pages in length. Successful response papers will be those that critically engage a particular aspect of a work (using direct quotes for analysis), raising questions, making connections, and producing meanings that will add to our group discussions. Mere summary will not be accepted. When you sign up for your response papers, remember that you MUST write on two early texts (prior to the midterm essay exam) and two later ones. Response papers MUST be submitted electronically to me at least 24 hours prior to our class meeting.

Quizzes: Short, content-based quizzes may be given from time to time to ensure that everyone is keeping up with the reading. Quizzes are worth five points apiece and will be averaged into your attendance/participation grade.

Midterm Essay Exam (20%): At midterm I will ask you to write an analytical essay that responds to a specific question that brings together important themes and issues from the first half of the course. You will be able to choose your topic out of a few options. While you may use your notes and the primary text to write the essay, you will not be allowed to use outside research sources.

Final Exam (25%): The format will likely be some combination of author/work identification, short answer explication, and a choice of essay questions dealing with the texts we will have read this term.

Final Essay (30%): The final, 12-15 page paper should emerge out of your extended engagement with the texts and ideas that we will examine over the course of the semester. Your essay should be structured around a central and compelling thesis (that is, you must make an original argument—which is not the mere statement of fact) and support it with textual evidence, including moments of precise explication and analysis.

While you MUST use at least five (5) research sources (preferably from academic journals, scholarly books, and other relevant primary sources (such as journals, letters, newspapers, and other marginalia)), I suggest that you plan your argument and choose many of your specific examples from the primary literary texts before you begin your research. This will allow you to develop a clear and coherent idea for your essay before becoming overly influenced by professional scholars. Essays that merely summarize the work of professional scholars will not be accepted. Secondary sources should be used strategically to support you’re your position and offer relevant counter-arguments. All papers must follow MLA guidelines for parenthetical documentation, and they must include a works cited page.
Essay Grading Criteria: The following objectives form the basis for the evaluation of your essays for this course.

1. The paper puts forward an original, coherent, and compelling thesis (that is, an original argument about something).
2. The paper supports or ‘proves’ the thesis by offering substantial instances of textual analysis (including quotes from the primary text and explication).
3. The paper demonstrates an ability to effectively organize ideas through structured paragraphs.
4. The paper demonstrates a reasonable mastery of sentence-level grammatical and syntactical structures (this includes: subject-verb agreement, verb tense agreement, correct spelling and punctuation).
5. The paper includes correct MLA parenthetical citations and a works cited page.

A (4.0) papers will not only demonstrate a mastery of organizational and structural aspects but will also demonstrate high levels of critical and creative thinking (evidenced by the quality of the thesis and supporting analysis).

B (3.0-3.5) papers will demonstrate an average to above average mastery of organizational and structural aspects and will reflect strong potential in creative and analytical approaches. B-level essays often demonstrate very insightful work that is underdeveloped or problematic in some key organizational or structural aspect.

C (2.0-2.5) papers will typically demonstrate an average to below-average command of organizational and structural aspects. These papers will likely have a thesis, but it will be vague and unfocused. Textual analysis will tend to be very underdeveloped; the paper will instead consist mostly of summary.

F-D (0.0-1.5) papers are largely incoherent and fail to meet the expectations of the assignment in some fundamental way.

Plagiarism: To submit someone else’s work as your own is plagiarism. This includes borrowing work from other students, professional writers, or instructors—basically from any source—without properly acknowledging the author (and this obviously includes reworking essays downloaded from the internet). The proper methods for documenting written and media sources can be found in any writer’s manual. Plagiarized papers—whether intentional or not—earn a 0.0. The university’s recommended penalty for repeated plagiarism is failure for the course. If you ever have any questions about this, please see me.

Reading Schedule

August-September

1. Romanticism and Literary Nationalism

Week 1
Tues. 8/27: Introduction
the Painter, Departing for Europe” (1829), “To a Water Fowl” (1815), “The Prairies” (1832), “To the Fringed Gentian” (1829); Henry Wadsworth Longfellow, “A Psalm of Life” (1838); brief discussion of the Hudson River School of painting. Watch this short film on Thomas Cole’s life and work at
http://www.thomascole.org/thomas-cole-film/

Week 2
Tues. 9/3: Washington Irving, “Rip Van Winkle,” “Traits of Indian Character,” and few more short selections from The Sketch Book (1819-20). “Rip” is in the Heath; all other selections are in the course reader.
Thurs. 9/5: James Fenimore Cooper, from The Pioneers (1823); secondary: read excerpts from The Adventures of Col. Daniel Boone by John Filson at http://www.earlyamerica.com/lives/boone/chapt1/

Week 3
Tues. 9/10: Catharine Maria Sedgwick, “Cacoethes Scribendi” (1830) (in course reader)
Thurs. 9/12: Nathaniel Hawthorne, “The May-pole of Merry Mount” (1835) and “Endicott and the Red Cross” (1837) (in course reader)

II. Transcendentalism and the American Renaissance

Week 4
Tues. 9/17: Nathaniel Hawthorne, from Legends of the Province House, “Howe’s Masquerade” and Old Esther Dudley” (1837) (in course reader)
Thurs. 9/19: Ralph Waldo Emerson, Nature (1836); secondary: Henry Hedge, “Coleridge” (1833) at http://www.vcu.edu/engweb/transcendentalism/roots/hedgecoleridge.html

Week 5
Thurs. 9/26: Margaret Fuller, from Woman in the Nineteenth Century (1845)

October

Week 6
Tues. 10/1: Henry David Thoreau, Walden (1854)
Thurs. 10/3: Complete Walden.

Week 7
Tues. 10/8: Midterm Exams Due. Henry David
Thorouau, “Resistance to Civil Government” (1849); “Slavery in Massachusetts” (1854); Frederick Douglass, “What to the Slave is the Fourth of July?” (1852)

Thurs. 10/10: Fall Recess.

Week 8
Tues. 10/15: Herman Melville, Moby Dick; or, The
    Whales (1851). Discuss chapters 1-42 (through page 165 in the Norton).
Thurs. 10/17: Continue Moby Dick. Discuss chapters 43-80 (through page 276 in the Norton).

Week 9
Tues. 10/22: Continue Moby Dick.
    Discuss chapters 81-118 (through page 377 in the Norton).
Thurs. 10/24: Continue Moby Dick.
    Discuss chapters 119-Epilogue.

Week 10
10/29: Edgar Allan Poe, “The Black Cat” (1843); secondary: Sean J. Kelly, “I blush, I burn, I
    shudder, while I pen the damnable atrocity: Penning Perversion in Poe’s ‘The Black Cat’” (2012)
    and James W. Gargano’s “The Black Cat: Perverseness Reconsidered” (1960) (both in course
    reader).
10/31: Poe, “The Fall of the House of Usher” (1839); short excerpt from Eureka (1848) (in course
    reader).

November

Week 11
Tues. 11/5: Poe, excerpt from The Narrative of Arthur Gordon Pym (1838) (in course reader).
Thurs. 11/7: On 19th century utopian experiments: Louisa May Alcott, “Transcendental Wild Oats”
    (1873) at http://www.vcu.edu/engweb/transcendentalism/ideas/wildoats.html; secondary
    selections from the Dial Charles Lane, “Brook Farm” (1844); Nathaniel Hawthorne, from The
    Blithedale Romance (1852) (course reader); Ralph Waldo Emerson, “Fourierism and the Socialists”;
    John Crouch on Bronson Alcott’s philosophy of education and Fruitlands. All selections
    (except Hawthorne) are available at:
    http://www.vcu.edu/engweb/transcendentalism/authors/alcott/crouch.html

Week 12
Tues. 11/12: Walt Whitman, preface to Leaves of Grass and “Song of Myself” (1855)
Thurs. 11/14: Whitman, excerpts from the “Calamus” cluster (1860) (TBA)

Week 13
Tues. 11/19: Emily Dickinson, “One Sister have I in our house” (3129-30), “These are the days
    when Birds come back—” (3131), “There’s a certain Slant of light” (3134), “I felt a Funeral, in
    my Brain” (3134-5), “The Soul selects her own Society—” (3137), “Some keep the Sabbath
    going to Church—” (3139-40), “I know that He exists” (3140-41), “After great pain, a formal
    feeling comes—” (3141), “There was a Poet—It is That” (3144-45), “This World is not
    Conclusion” (3145-46), “I had been hungry, all these Years—” (3148), “They shut me up in
Prose—” (3149), “I dwell in Possibility—” (3152), “One need not be a Chamber—to be Haunted—” (3153), “The Missing All, prevented Mw” (3157); Letters: to Abiah Root (3164), to Susan Gilbert (3167-68), to T.W. Higginson (3171-75), from T.W. Higginson to his wife (2181). Thurs. 11/21: Complete discussion of poetry.

Week 14
Tues. 11/26: Nathaniel Hawthorne, The Marble Faun (1860) (through chapter XXIII)
Thurs. 11/28: Thanksgiving Recess.

December

Week 15
Tues. 12/3: The Marble Faun