

<b>DEREE COLLEGE SYLLABUS FOR:</b>		<b>US credits 3/0/3</b>
<b>EN 4468 AMERICAN ROMANTICISM</b> (Updated Fall 2022)		<b>– UK LEVEL 6</b> <b>UK CREDITS: 15</b>
<b>PREREQUISITES:</b>	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research EN 2222 The Making of America	
<b>CATALOG DESCRIPTION:</b>	In-depth study of a broad range of literary texts reflecting variations of Romantic attitudes and styles in Ante-bellum America.	
<b>RATIONALE:</b>	The literature of American Romanticism, also known as the American Renaissance, set the patterns, artistic and philosophical, for much of the American literature to follow as well as much of what we now consider distinctively American mentalities and ideals. For this reason the course will focus on key aspects of the American Romantic mindset, which will be considered against the historical and cultural backdrop of the Ante-bellum era; it will also show how American literature developed by adapting key themes of European Romanticism to the distinct circumstances of the United States.	
<b>LEARNING OUTCOMES:</b>	Upon successful completion of this course, the student should be able to: <ol style="list-style-type: none"> <li>1. Identify and discuss attitudes and themes representative of the American Romantic mindset and the notion of "America";</li> <li>2. Examine American Romantic texts within the historical and cultural context of the Ante-bellum era;</li> <li>3. Examine various literary genres and styles within American Romanticism: the romance, the gothic novel or gothic style, the lyric poem, the essay, the memoir;</li> <li>4. Analyze the ways in which American Romanticism negotiates the concepts and historical realities of dominant social and ideological issues of the time.</li> </ol>	
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ol style="list-style-type: none"> <li>1. Lectures, class discussions, workshop-style pair work and group work during class meetings;</li> <li>2. Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study;</li> <li>3. Additional print and audiovisual educational material posted on the Blackboard course template;</li> <li>4. Other relevant educational material placed on reserve in the library;</li> <li>5. Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations;</li> <li>6. Close collaboration with the Library and SASS to encourage students' effective use of academic support services;</li> <li>7. Discussion of disciplinary research methods and tools to facilitate the completion of assigned research projects.</li> </ol>	
<b>ASSESSMENT:</b>		

	<p><b>First Assessment: Examination (two-part)</b>  Part I (1-hour; in-class): explication of two works;  Part II (1000-1500 words): take-home Essay;  choice of topics offered</p>	<b>30%</b>
	<p><b>Final Assessment: Research Project</b>  (3000-3500 words)  Analysis of author(s) and work(s) developed  through close reading and 6-8 critical sources;  choice of topics</p>	<b>70%</b>
	<p><b>Active Engagement</b> (formative)  All in-class and out-of-class assignments  (including participation in discussions and online  activities) prepare students for the summative  assessments.</p>	<b>0%</b>
<p><b>INDICATIVE READING:</b></p>	<p>The research project tests learning outcomes 2, 3, and 4.  The examination tests learning outcomes 1 and 2.</p> <p>Students are required to resit failed assessments in this module.</p> <p><b>REQUIRED READING:</b>  Baym, Nina, ed. <i>The Norton Anthology of American Literature</i>, Volume B. New York: Norton, latest edition. [Core Textbook]</p> <p><b>RECOMMENDED READING:</b>  Buell, Lawrence. <i>Literary Transcendentalism: Style and Vision in the American Renaissance</i>. Cornell UP, 1973.  Capper, Charles and Conrad Edick Wright, eds. <i>Transient and Permanent: The Transcendentalist Movement and Its Contexts</i>. Massachusetts Historical Society, 1999.  Harvey, Samantha C. <i>Transatlantic Transcendentalism: Coleridge, Emerson, and Nature</i>. Edinburgh UP, 2013.  Keane, Patrick J. <i>Emerson, Romanticism, and Intuitive Reason: the Transatlantic "Light of our Day."</i> U of Missouri P, 2005.  Myerson, Joel, ed. <i>The Oxford Handbook of Transcendentalism</i>. Oxford UP, 2010.  Reynolds, David S. <i>Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville</i>. Harvard UP, 1989.  Versluis, Arthur. <i>The Esoteric Origins of the American Renaissance</i>. Oxford UP, 2001.</p>	
<p><b>INDICATIVE MATERIAL:</b>  (e.g. audiovisual, digital material, etc.)</p>	<p>Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online lectures, photography, etc.)</p>	
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.</p>	
<p><b>SOFTWARE REQUIREMENTS:</b></p>	<p>Word, Blackboard</p>	
<p><b>WWW RESOURCES:</b></p>	<p>American Transcendentalism Web:  <a href="https://archive.vcu.edu/english/engweb/transcendentalism/">https://archive.vcu.edu/english/engweb/transcendentalism/</a></p>	

	Transcendentalism: <a href="https://transcendentalism.tamu.edu/">https://transcendentalism.tamu.edu/</a>
<b>INDICATIVE CONTENT:</b>	<p>In addition to the primary texts studied during the semester, students will also read all introductory materials, including the general introductions and introductions to each assigned author. Readings include selections or complete texts.</p> <p>Through the close reading of texts, emphasis is placed on the ways in which master narratives construct ideological perspectives and identities. Through connections between texts and cultural context the canon is problematized so that students realize how literary traditions are created but also how they can be interrogated and deconstructed.</p> <p>Instructors will cover material from the following Units:</p> <p><b>1. Historical and Cultural Background</b> Selection of readings on the historical and cultural contexts of American Romanticism</p> <p><b>2. Responses to Nature</b> <i>Instructors should select at least one text by each of the following authors:</i></p> <p>Ralph Waldo Emerson, selections from "Nature," "Circles," "Fate"</p> <p>Henry David Thoreau, chapter 1 of <i>A Week on the Concord and Merrimack Rivers</i>, "Spring" and "Conclusion" from <i>Walden</i>.</p> <p>Whitman, "As I Ebb'd With the Ocean of Life," <i>Song of Myself</i> sections 1-3</p> <p>Nathaniel Hawthorne, "Rappaccini's Daughter," "The Birthmark"</p> <p><i>Instructors should select at least five of the following poems:</i> Emily Dickinson, # 130, 214, 258, 314, 322, 328, 629, 668, 1298, 1400, 1528, 1593, 1624</p> <p><b>3. Enactments of Romantic Selfhood</b> <i>Instructors should select at least one text by four of the following authors:</i></p> <p>Ralph Waldo Emerson, "Self-Reliance"</p> <p>Walt Whitman, selections from <i>Song of Myself</i>, "Crossing Brooklyn Ferry"</p> <p>Nathaniel Hawthorne, "Ethan Brand," "My Kinsman Major Molineux," "Roger Malvin's Burial," "Wakefield"</p> <p>Edgar Allan Poe, "The Tell-Tale Heart," "William Wilson," "The Man in the Crowd"</p> <p>Emily Dickinson, # 271, 280, 341, 378, 520</p> <p><b>4. Subjectivity, Language, Art</b> <i>Instructors should select at least one text by four of the following authors:</i></p> <p>Ralph Waldo Emerson, "The Poet"</p> <p>Walt Whitman, "Preface" to <i>Leaves of Grass</i></p> <p>Nathaniel Hawthorne, "The Minister's Black Veil," "The Artist of the Beautiful"</p>

Herman Melville, "The Bell Tower," "The Encandatas"

Edgar Allan Poe, "The Philosophy of Composition," "The Raven,"  
"Ligeia," "The Fall of the House of Usher"

Emily Dickinson, 290, 378, 448, 569, 613, 627, 632, 657.

**5. Individualism and Social Reform**

*Instructors should select texts by at least **two** of the following authors:*

Henry David Thoreau, "Slavery in Massachusetts"

Herman Melville, "Bartleby the Scrivener," "Benito Cereno"

Margaret Fuller, "The Great Lawsuit," from *Woman in the Nineteenth Century*

Emily Dickinson, 246, 288, 366, 401, 492, 508, 518, 580, 640, 754.