**General Education Course Inclusion Proposal**

**INTEGRATIVE THINKING**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number:** 284

**Home Department:** English

**Department Chair Name and Contact Information** (phone, email): Lynn Domina, [ldomina@nmu.edu](mailto:ldomina@nmu.edu), 227-2711

**Expected frequency of Offering of the course** (e.g. every semester, every fall): once or twice yearly

**Official Course Status**: Has this course been approved by CUP and Senate? Yes

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

**A. Overview of the course content**

EN 284: British Literature II surveys works of literature in English, and British literary culture, from the eighteenth century to the present from multiple disciplinary perspectives. The course examines a range of literary works including poetry, plays, essays, novels, letters and journals, periodicals, prints, cartoons, etc. from the disciplinary perspective of literary studies in combination with that of one or more additional disciplines such as anthropology, sociology, art and art history, economics and business, history, linguistics, philosophy or the sciences (pure or applied). Students’ ability to assimilate, integrate, evaluate and communicate knowledge acquired from multiple disciplinary perspectives will be assessed through critical, argument-driven papers, and other assignments such as presentations, group work, creative work, participation in class discussion, response papers, journal writing, peer review, memorization or tests.

**B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes**

***Critical Thinking***

Critical thinking undergirds all of the work students engage in for EN 284. Students will compose several written reader response forum postings, compose analytical and/or reflective essays, and/or complete exams.

* In order to satisfy the ***Evidence*** learning outcome dimension, students will be required to incorporate evidence from British texts from the Enlightenment and the rise of Romanticism to modernist reactions to Romanticism to generate and support assertions about specific texts.
* For the ***Integration*** learning outcome dimension, students will synthesize and integrate insight from texts into conclusions about the individual and groups in British society.
* For the ***Evaluate*** learning outcome dimension, students will not only assess the quality, appropriateness, credibility of texts but will also appraise the quality of their own learning through reflective practice.

***Integrative Thinking***

The literary and dramatic works examined in this course offer readers opportunities to examine the insights literature of the British Isles from the 18th to the 21st centuries and to make connections between academic knowledge and experiences.

* To satisfy the **connections to experience or connections to discipline** outcome dimension, students will establish connections between or among multiple disciplinary perspectives from readings of British literary texts from the Romantic Period to the Modernist Period.
* For the **transfer** outcome dimension, students will adapt and apply skills, abilities, theories, or methodologies between literary studies and one or more disciplines outside of literary studies such as art or history.
* For the **integrated communication** dimension, students will communicate complex ideas by choosing from among a variety of British literary texts (content) and rhetorical modes of expression (forms), those best suited to the assignment (i.e., written exam, response, or paper).

Upon successful completion of this course, students will be able to demonstrate a sophisticated understanding of various older literary works through personal connections to these texts, as well as identify ways that both fiction and nonfiction texts connect to other disciplines. To achieve these outcomes, students will be required to read texts carefully, and to communicate to a broader audience, literary or rhetorical analyses and evaluations, demonstrating how they synthesize ideas gleaned from reading the texts.

Students will participate in multiple forum postings and/or in-class discussions about the works read for class. Students must demonstrate obvious engagement with and understanding of the texts. Insights, predictions, connections, evaluations, inferences and conclusions will be supported by textual evidence. The instructor will use rubrics to evaluate students’ writing and/or exam answers which should demonstrate students’ understanding of ways that this writing helps them transfer skills, abilities, methodologies, or theories across texts and forms.

**CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome.* ***Type*** *refers to the types of assignments used for assessment such as written work, presentations, etc.* ***Frequency*** *refers to the number of assignments included such as a single paper or multiple papers.* ***Importance*** *refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | Task Type. Quality of information will be assessed through, most importantly, multiple analytical, research- or evidence-based writing assignments, as well as other assignments and activities which may include presentations, group work, creative work, participation in discussion and other in-class activities, response papers, journal writing, peer review, memorization or tests. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least once  **Overall Grading Weight**: 10-20%  **Expected Proficiency Weight:**The criterion weight level for *proficient* is at 75% because this is a 200-level course. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | Task Type: The ability to integrate insight and modes of reasoning from multiple disciplinary perspectives will be assessed, as above, through multiple critical, comparative, argument-driven writing assignments (most importantly) and also through other assignments and activities such as presentations, group work, creative work, participation in class discussion, response papers, journal writing, peer review or tests. *Integration* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least once  **Overall Grading Weight**: 10-20%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because this is a 200-level course. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | Task Type: Established and discipline-based principles of research, analysis and writing will be conveyed though model readings, assignment sheets, lecture, discussion or group work. *Evaluation* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least once  **Overall Grading Weight**: 10-20%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because this is a 200-level course. |

**INTEGRATIVE THINKING**

*Attainment of the INTEGRATIVE THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome.* ***Type*** *refers to the types of assignments used for assessment such as written work, presentations, etc****. Frequency*** *refers to the number of assignments included such as a single paper or multiple papers****. Importance*** *refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Connections to Experience**  *OR* | Connects academic knowledge to experiences |  |
| **Connections to Discipline** | Makes connections across disciplines | Task Type: The ability to establish connections between or among multiple disciplinary perspectives will be assessed through, most importantly, multiple critical, comparative, argument-driven writing assignments, as well as other assignments and activities such as presentations, group work, creative work, participation in discussion and other in-class activities, response papers, journal writing, or tests. Four or more of these assessment tools will be used over the course of the semester. *Connections to Discipline* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least once  **Overall Grading Weight**: 10-20%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because this is a 200-level course. |
| **Transfer** | Adapts and applies skills, abilities, theories, or methodologies gained in one situation to new situations | Task Type: One or more of the assignments listed above will require students to transfer (i.e. adapt and apply) skills, abilities, theories, or methodologies between literary studies and one or more disciplines outside of literary studies (examples listed above). Students will also apply skills, abilities, theories, or methodologies gained in one situation (for example, from in-class lecture and discussion, from reading, analyzing and researching assigned course material or from relatively informal response paper or journal writing) to new or different situations such as presentations, group work, creative work, formal writing assignments or tests.  *Transfer* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least once  **Overall Grading Weight**: 10-20%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because this is a 200-level course. |
| **Integrated Communication** | Communicates complex concepts by choosing appropriate content and form | Task Type: Assignments, including essays, group work, creative work and presentations, will require students to communicate complex ideas by choosing from among a variety of course texts (content) and rhetorical and other assignment-appropriate modes of expression (forms). *Integrated Communication* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least once  **Overall Grading Weight**: 10-20%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because this is a 200-level course. |

**C. Describe the target audience (level, student groups, etc.)**

Any student of Freshman/Sophomore standing who has passed through “EN 211” with a grade of C or higher.

**D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)**

Along with “EN 283: British Literature Survey I,” this course serves as a requirement for the “English Major— Graduate Bound.” The course is also an option as a **British Literature Survey or Period Course for Secondary Education English majors and minors.**

**E. Provide any other information that may be relevant to the review of the course by GEC**

N/A

**English 284: British Literature Survey II**

**Winter 2015** ● **Mondays and Wednesdays, 12-1:40 pm** ● **John X. Jamrich Hall 3315**

**Professor Russell Prather** ● **Email: [rprather@nmu.edu](mailto:rprather@nmu.edu)** ● **Office: Jamrich Hall 3250**

**Office Hours: Mondays and Wednesdays, 1:40—4 pm, and by appointment**

**COURSE OBJECTIVES.**  The primary objective of this English 284 course is to learn about British literature, art and culture from the turn of the eighteenth century onward. The course covers four periods or epochs: the eighteenth century neoclassical Enlightenment (briefly), the Romantic era, the Victorian era, and Modernism. We will focus on selected poetry, fiction, essays and paintings and consider historical and other factors that influenced their production. The course Anthology Project will give each student the opportunity to add their own selections to the course schedule of literary and visual texts.

**COURSE REQUIREMENTS:**  We meet twice a week for just under two hours. The majority of classes will combine lecture and discussion of literary and/or visual texts grouped loosely by theme or movement and usually linked to a significant statement from the history of critical theory. *Note: depending on what direction our day’s discussion takes, we may not end up talking about every one of the texts assigned for any particular day.* Reading assignments are from *The Norton Anthology of English Literature* and one novel, all available from the NMU Bookstore, in addition to a selection of electronic texts including a PowerPoint visual image file (“EN 284 Images”), which can all be found under “Assigned Texts” inEduCat.

Students will submit regular response papers on assigned readings/viewings in EduCat (see *Response Papers,* below), serve as respondent for a classmate’s presentation, and write a midterm and final exam, each likely to consist of passage recognition and short essay questions. During the second half of the semester, selected class sessions will be devoted to student presentations on a literary, visual or other text’s relation to some facet of nineteenth- or twentieth-century British culture and/or history, accompanied by a formal, thesis-driven paper. *All required assignments must be completed in order for you to pass this class.*

All written work you submit for the class must be typed and double-spaced, in a 12-point font (Times New Roman preferred), with one-inch margins all around, and have your name and “EN 284–Winter15” in the upper-right corner. Graded assignments are due at the beginning of class on scheduled due dates; EduCat assignments are due by the announced date and time. Late assignments are penalized one grade level - roughly 10 percent, from a B+ to a B, for example - for each day late including weekends and holidays. *Please do not submit assignments via email, unless asked to do so.*

**RESPONSE PAPERS:** You will be required over the course of the semester to submit at least 10 of 17 possible response papers (one to two pages, double-spaced), worth four points each. These response papers, which should focus on at least one of the texts listed on the daily schedule, give members of the class a chance to raise issues and pose questions about the course material. I ask that you submit your responses, in the EduCat Assignment drop boxes provided, by 8 am on days designated on your schedule by an ® icon. This gives me the opportunity to read them over and get a sense of what is on your mind before class begins. Response papers are not evaluated as such; full points are granted if it is clear that the author has read and thought seriously about the assigned text; late submissions will not be accepted.

**CLASS ANTHOLOGY ASSIGNMENT.** **Presentation:** Students have the opportunity to enrich our schedule of discussion texts by making a thesis–driven presentation to the class on a text they themselves select from the Norton Anthology (or from some other source with permission from the instructor). **Paper:** A paper, setting out the presentation’s argument formally in writing, is due the same day as the presentation. Like the presentation itself, the paper should be thesis-driven, carefully organized, make judicious and honest use of research as needed, and cite textual evidence in support of its points. This paper, four to five pages long can be revised and resubmitted once before the end of the semester. **Interlocutor Assignment:** All members of the class are expected to have read/viewed selected texts *before* they are presented on. In addition, each class member will serve as an “interlocutor,” or respondent, to one classmate’s presentation, posing questions to the presenter and initiating a brief class discussion. See the *EN 284: Class Anthology Presentation and Paper Assignment Guidelines* sheet for more information.

**TEXTS.** Make sure to get *these specific editions* of the course texts. With another edition it will be very difficult to follow discussion in class.

● *The Norton Anthology of English Literature, Ninth Edition, Volume 2* (Volume 2 consists of three parts - *The Romantic Period, The Victorian Age and The Twentieth Century*; it may be available at the NMU Bookstore bound as three separate volumes or as one big fat one.)

● Mary Shelley, *Frankenstein* (1818 edition—Broadview)

● EduCat *Assigned Texts* and On-Line Resources

**ON-LINE RESOURCES** (please report bad links to the instructor):

● EduCat: https://educat.nmu.edu

● Oxford English Dictionary: <http://www.oed.com/>

● MLA Style Guide (Citing Sources): <http://library.nmu.edu/guides/userguides/style_mla.htm>

● Voice of the Shuttle: <http://vos.ucsb.edu/browse.asp?id=3> (Scroll down to see resources.)

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| **ASSIGNMENT WEIGHTING: GRADE CONVERSION CHART:**   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | |  |  |  | | --- | --- | --- | | **ASSIGNMENT** | **POINTS** | **PERCENT** | |  |  |  | | Anthology Presentation | 60 | 15% | | Anthology Paper | 80 | 20% | | Midterm Exam | 80 | 20% | | Final Exam | 100 | 25% | | Class Participation, including  at least 10 response papers, at 4 points each, interlocutor assignment, etc. | 80 | 20% | |  |  |  | | **TOTAL:** | **400** | **100%** | | |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | | **A** | **400** | **120** | **100** | **80** | **60** | **20** | **4.0** | | **A-** | 370 | 111 | 92.5 | 74 | 55.5 | 18.5 | **3.7** | | **B+** | 330 | 99 | 82.5 | 66 | 49.5 | 16.5 | **3.3** | | **B** | 300 | 90 | 75 | 60 | 45 | 15 | **3.0** | | **B-** | 270 | 81 | 67.5 | 54 | 40.5 | 13.5 | **2.7** | | **C+** | 230 | 69 | 57.5 | 46 | 34.5 | 11.5 | **2.3** | | **C** | 200 | 60 | 50 | 40 | 30 | 10 | **2.0** | | **C-** | 170 | 51 | 42.5 | 34 | 25.5 | 8.5 | **1.7** | | **D+** | 130 | 39 | 32.5 | 26 | 19.5 | 6.5 | **1.3** | | **D** | 100 | 30 | 25 | 20 | 15 | 5 | **1.0** | | **D-** | 70 | 21 | 17.5 | 14 | 10.5 | 3.5 | **.7** | | **F** | 0 | 0 | 0 | 0 | 0 | 0 | **0** | | | |
| **GRADE CONVERSION:**  Assignments receive numerical grades, as outlined above. To convert your grade from a number to a letter make sure to use the chart above, based on the grading system published in the NMU undergraduate bulletin. In the appropriate column find whichever number is closest to the one you received on a particular assignment; you would receive the corresponding letter grade. For example, 77 out of 100 converts to a B, 80 out of 100 to a B+. |
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**ATTENDANCE POLICY.** *READ CAREFULLY*. Regular attendance is crucial to your success in this course. You are allowed three absences—the equivalent of six 50-minute class sessions—for sickness, emergencies, appointments, sports competitions and activities associated with other classes. Use them thoughtfully. A*fter four absences (the equivalent of eight 50-minute sessions, or two weeks of classes) your participation grade drops to zero. After five absences, you cannot pass the course.* Exceptions will be made in only the most *extraordinary* circumstances. Students are responsible for keeping track of their own absences, and for finding out from a classmate what went on during any missed class. I take attendance once, at the beginning of each class; if you arrive late please let me know—after class—so I can revise the attendance roster.

**OFFICE HOURS AND COMMUNICATION.**  I am available to meet with outside of class to discuss course readings and assignments, or anything else. Come talk to me; please don’t be shy. My office hours are listed at the top of this document. If these times are not good for you, we can arrange some other time to meet. But even if you intend to come during posted office hours, it helps if you let me know in advance so I can reserve time specifically for you.

I will sometimes make announcements to the class via both EduCat Announcements and NMU email, so please make sure to check both of these regularly. The best way to contact me outside class is via email: [rprather@nmu.edu](mailto:rprather@nmu.edu).

**LAPTOPS AND CELL PHONES.** You may require your laptop for certain in-class activities, including your presentations. You may use your laptop to take notes. However, if you use your computer, or cell phone, during class to email, text, look at web sites, play games or do anything else not directly related to what is going on in class, you will be asked to leave and marked absent. Remember to turn off your cell phone ringers before coming into the classroom.

**PLAGIARISM.** From the NMU Student Handbook, Student Code (section 2.2.3): “No student shall submit as their own to an instructor any work which contains ideas or materials taken from another without full acknowledgement of the author and source.” If you buy a paper off the web or get a friend to write all or part of it for you, if you paste other writers’ phrases, sentences, paragraphs into your own essays, if you even paraphrase someone else’s ideas without acknowledging them, you are committing a serious violation of academic ethics that will be dealt with *very* harshly (as detailed in section 1.2.3 of the student code). Plagiarism defeats the whole purpose of going to university. It is also not very difficult to detect.

**STUDENT SUPPORT.**  If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Dean of Students Office at 2001 C. B. Hedgcock Building (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

**COURSE SCHEDULE.** The semester schedule for the course is on the following page.*This syllabus and schedule are subject to change.*

**KEY TO SYMBOLS:**

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| 🕮 - Reading, from an assigned print volume, eg. the *Norton Anthology* *or Frankenstein*;  👁 - Image, in a PowerPoint file (“EN 284 Images”) in EduCat > *Assigned Texts*; | 🐈 - Reading, in EduCat > *Assigned Texts*;  🕸 - Assigned reading or image is on-line;  ® - Response paper is due;  🗱 - Assignment (exam, presentation, paper) is due. |

**English 284 ● British Literature Survey II ● Winter 2015 Schedule**

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| **MONDAY** | | | | | | **WEDNESDAY** | | | | | | | | |
| **JAN 12**  **INTRODUCTION** to the course and to each other | **JAN 14** ®  **The Enlightenment and the Rise of Romanticism**. 🕮 ANNA LETITIA BARBAULD (1743-1825), *The Mouse’s Petition (1773).* 👁JOSEPH WRIGHT OF DERBY (1734-97), Experiment on a Bird in the Airpump (1768), *A Philosopher Lecturing with a Mechanical Planetary* (1766). 🐈SIR ISAAC NEWTON (1642-1727), *A Letter of Mr. Isaac Newton…* (1672). | | | | | | | | | | | | | |
| **JAN 19**  **NO CLASS--Martin Luther King Day** | | **JAN 21 ®**  **Nature/Culture.** 🐈JEAN-JACQUES ROUSSEAU (1712-1778), from *Discourse on Inequality* (1754), *Introduction* and *Part 1*; *Reveries of the Solitary Walker* (1779), *Walk 2*. THOMAS HOBBES (1588-1679), from *Leviathan, (1660),* Chapter XIII--*Of The Natural Condition Of Mankind As Concerning Their Felicity And Misery.* | | | | | | | | | | | | |
| **JAN 26 ®**  **Neoclassicism and Its Discontents.** WILLIAM BLAKE (1757-1827), 🐈*Annotations to Reynold’s Discourses* (~1808), 🕮 from *The Marriage of Heaven and Hell* (1790), Plates 1(inset), 3, 11. 👁 BLAKE, *Europe,* Frontispiece and Title Page (1794); JOSHUA REYNOLDS, *George Clive and his Family with an Indian Maid* (1765), Lady Cockburn and her Three Eldest Sons (1773). **Supplementa**l: 🐈SIR JOSHUA REYNOLDS (1723-92), from *Discourses on Art* (1778), Discourse III. | | | | | | | **JAN 28 ®**  **The Sublime.** 🕮 EDMUND BURKE (1729-97), from *A Philosophical Inquiry into the Origin of Our Ideas of The Sublime and Beautiful* (1757); ANNA LETITIA BARBAULD (nee AIKIN) and JOHN AIKIN (1747-1822), *On the Pleasure Derived from Objects of Terror; with Sir Bertrand, a Fragment* (1773). 👁 GEORGE STUBBS (1724-1806), *Horse Attacked by a Lion* (x2: 1762-5, 1768-72); HENRY FUSELI (1741-1825), *The Nightmare* (1781), *The Night-Hag Visiting the Lapland Witches* (1796); JOHN MARTIN (1789-1854), *The Bard* (1817); JOHN TURNER (1775-1851), The Slave Ship (1840), Sunrise With Sea Monsters (1845). | | | | | | | |
| **FEB 2 ®**  **Romantic Naturalism.** 🕮 WILLIAM WORDSWORTH (1770-1850), *The Tables Turned* (1798), *Tintern Abbey* (1798), from *Preface to the Lyrical Ballads* (1800/1802). 👁 JOHN CONSTABLE (1776-1837), *The Haywain* (1821), Stratford Mill (1819-20). | | | | | | | | | **FEB 4 ®**  **The Eolian Harp**. 🕮 SAMUEL TAYLOR COLERIDGE (1772-1834), *The Eolian Harp* (1795); PERCY BYSSHE SHELLEY (1792-1822), *Ode to the West Wind* (1819); from *A Defense of Poetry* (1821). | | | | | |
| **FEB 9 ®**  **Romantic Supernaturalism:** 🕮 MARY SHELLEY (1797-1851)*, Frankenstein (1818 ed.), Volume 1.* | | | | | | | | | | **FEB 11 ®**  SHELLEY*, Frankenstein, Volumes 2 and 3.* | | | | |
| **FEB 16 ®**  **Victorian Reactions to Romanticism.** ELIZABETH BARRETT BROWNING (1806-61), *The Cry of the Children* (1843), JOHN RUSKIN (1819-1900), [“The Awakening Conscience”] (1854), from *Modern Painters* (1856),--[A Definition of Greatness in Art], [The Slave Ship], from *Of the Pathetic Fallacy*. 👁 WILLIAM HOLMAN HUNT (1827–1910), *The Awakening Conscience* (1853-54); JEAN-FRANÇOIS MILLET (1814-1875), The Gleaners (1857). **The Birth of Photography:** JOSEPH NICÉPHORE NIÉPCE (1765-1833), *View from the Window at Le Gras* (1826); LOUIS JACQUES MANDE DAGUERRE (1789-1851), Boulevard du Temple, Paris (ca 1838); WILLIAM HENRY FOX TALBOT (1800–1877), *The Open Door* (1844); PETER HENRY EMERSON  (1856–1936), *Poling the Marsh Hay* (1886); EADWEARD J. MUYBRIDGE (1830 –1904), from *Animal Locomotion* (1887). | | | | | | | | | | | | **FEB 18 ®**  🕮 CHRISTINA ROSSETTI (1830-94)**,** *Goblin Market* (1862). | | |
| **FEB 23** ®  🕮 ROBERT BROWNING (1812-89), *Caliban upon Setebos* (1864); CHARLES DARWIN (1809-82), from *The Descent of Man* (1871). | | | | | | | | | | | | | | **FEB 25**  🗱 **Midterm Exam** |
| **SPRING BREAK FEB 28** | | | | | | | | **SPRING BREAK MARCH 2** | | | | | | |
| **MARCH 9** ®  **A “Pre-Raphaelite”:** 🕮 DANTE GABRIEL ROSSETTI(1828-82), *from House of Life (1848-80)*--*Nuptial Sleep*, *Soul’s Beauty*, *Body’s Beauty*. 👁 *Body’s Beauty* or “*Lilith”* (1866), *Soul’s Beauty* or “*Sibylla Palmifera*” (1866). | | | | | | | | | | | **MARCH 11**  **ROMANTICISM PRESENTATIONS (1750-1830)** | | | |
| **MARCH 16**  **ROMANTICISM PRESENTATIONS (1750-1830)** | | | | **MARCH 18 ®**  🕮 ROBERT LOUIS STEVENSON (1850-1894), *The Strange Case of Dr. Jekyll and Mr. Hyde* (1885). | | | | | | | | | | |
| **MARCH 23**  **VICTORIAN PRESENTATIONS (1830-1880)** | | | | **MARCH 25**  **VICTORIAN PRESENTATIONS (1830-1880)** | | | | | | | | | | |
| **MARCH 30 ®**  **Aestheticism (L’art Pour L’art):** 🕮 WALTER PATER (1839-94), from *Studies in the History of the Renaissance, Preface*  (1873); OSCAR WILDE (1854-1900), Preface To *The Picture Of Dorian Gray* (1891). 👁 **Impressionism:** JAMES ABBOTT MCNEIL WHISTLER (1834-1903), *Nocturne In Blue And Gold* (1877); ÉDOUARD MANET (1832-83), Le Bar aux Folies-Bergère (1881-82); GUSTAVE CAILLEBOTTE (1849-93**),** Rue de Paris, temps de pluie(1877); Claude Monet (1840-1926): *Haystacks* (1890-91). | | | | | | | | | | | | | **APRIL 1**  **MODERNISM PRESENTATIONS (1880-1945)** | |
| **APRIL 6**  **MODERNISM/POSTMODERNISM PRESENTATIONS (1900-present)** | | | **APRIL 8**  **Modernist Reactions to Romanticism I. Imagism:** 🕮 EZRA POUND (1885-1972), *In a Station of the Metro* (1913); T.E. HULME (1883-1917), *Autumn (1912)*, from *Romanticism and Classicism* (1911)*.* | | | | | | | | | | | |
| **APRIL 13 ®**  🕮 VIRGINIA WOOLF (1882-1941), *The Mark on the Wall* (1921). | | | | | | **APRIL 15** **®**  **Modernist Reactions to Romanticism II:** 🕮 T.S. ELIOT (1888-1965), *The Love Song of J. Alfred Prufrock* (1925), *Tradition and the Individual Talent* (1919). | | | | | | | | |
| **APRIL 20** ®  **Romantic Modernism:** WILLIAM BUTLER YEATS (1865-1939), *The Lake Isle at Innisfree* (1890), *The Second Coming* (1920); D. H. LAWRENCE (1885-1930),*Snake* (1923) | | | | | **APRIL 22**  👁 **Cubism, Cubo-Futurism and Dadaism:**  PABLO PICASSO (1881-1973),*Les Demoiselles d’Avignon* (1907); GEORGES BRAQUE (1882-1963), *The Portuguese* (1911); MARCEL DUCHAMP (1887-1968), *Nude Descending a Staircase* (1912), *Fountain* (1916-7), L.H.O.O.Q. (1919). **Unfinished Business, Course Evaluation.**  🗱 **Last day to submit optional paper revision, in class.** | | | | | | | | | |
| **EXAM WEEK APRIL 27**  🗱 **Final Exam 12 noon** | | | | | | | | **EXAM WEEK APRIL 30** | | | | | | |