I. Course Description

This course represents a broad survey of canonical authors and literary works from the Romantic and Victorian periods and into the Twentieth Century. We will undertake close readings of selected literary texts with an eye not only to learning the content and themes of particular works but also to considering the conventions of particular literary forms and the relationship between form and content. We will also discuss the literature in relation to events, issues and trends characteristic of each period.

II. Resources

A: Required texts

*Note:* Several of the works we will be studying can also be found in *The Norton Anthology of Major Authors* or in earlier editions of Volume 2. Those selected for study in this course but that might not be in other Norton anthologies are marked with an asterisk on the class schedule. Students not working with the anthology ordered for the course bear the responsibility of acquiring copies of these works.

B: Other resources
A good dictionary, a writing handbook, and a glossary of literary terms are essential tools in English studies. English majors in particular should acquire these reference works early in their programs. The Norton Anthology includes a list of literary terms and brief definitions in the back of the book. The bookstore also stocks several copies of *A Glossary of Literary Terms*, by M.H. Abrams.

*The Little, Brown Compact Handbook* is recommended by the Department of English Language and Literature as a good guide to accurate and effective
academic writing. All royalties earned from the sale of the *Little, Brown Compact Handbook* go to the department’s scholarship fund.

Norton maintains a web site, which serves as a companion resource to the *Norton Anthology of English Literature*. The web site includes additional information about many topics in English literary studies, illustrations, and useful links to other relevant sites. I encourage you to use this on-line resource, which can be found at [http://www.wwnorton.com/nael](http://www.wwnorton.com/nael)

III. Schedule of classes

*The Romantic Period*

**Background readings:** The Romantic Period (1-17, omit sections on essay, drama, and novel); Author notes: William Blake (35-39); Mary Wollstonecraft (163-66); William Wordsworth (219-21); Samuel Taylor Coleridge (416-18)

| Date | Reading
|------|-----------------------------------------------------|
| May 2 | Introduction
| May 9 | *Mary Wollstonecraft from *A Vindication of the Rights of Woman*, Introduction and Chapter two (166-85)
| May 11 | William Wordsworth “Ode: Intimations of Immortality” (287-92)
| May 16 | Wordsworth “Composed upon Westminster Bridge, September 3, 1802” (296), “London, 1802” (297), *“The world is too much with us”* (297-98)
| May 18 | Samuel Taylor Coleridge “Kubla Kahn” (439-41), “Frost at Midnight” (457-58)

*The Victorian Period and the 1890’s*

**Background readings:** The Victorian Age (1043-1063); Author Notes: Alfred, Lord Tennyson (1198-1201); Robert Browning (1345-49); Oscar Wilde (1747-49); Rudyard Kipling (1863-64)

| Date | Reading
|------|-----------------------------------------------------|
| May 23 | *Thomas Carlyle from *Past and Present*, “from Democracy” and “Captains of Industry” (1110-19)
| May 25 | Alfred, Lord Tennyson, “The Lotos-Eaters” (1208-13); “Ulysses” (1213-16)

**May**

| Date | Reading
|------|-----------------------------------------------------|
| May 30 | Test 1
| June 1 | Robert Browning, “My Last Duchess” (1352-33) “Andrea del Sarto” (1385-1390)

| Date | Reading
|------|-----------------------------------------------------|
| May 6 | Emily Brontë *Wuthering Heights*
| May 8 | Brontë
The Twentieth Century

Background readings: The Twentieth Century (1897-1909); Voices from World War I (2048-49); Author notes: William Butler Yeats (2085-88); Virginia Woolf (2141-43); T.S. Eliot (2360-63); Katherine Mansfield (2408-09); Stevie Smith (2450-51); George Orwell (2456-57)

22 *Siegfried Sassoon “The Rear Guard” (2056), Wilfrid Owen “Anthem for Doomed Youth” (2066-67); “Dulce et Decorum Est” (2069-70)

27 Test 2

July 4 Yeats, “Sailing to Byzantium” (2109-10), “Leda and the Swan” (2110-11)
6 Virginia Woolf, “The Mark on the Wall” (2143-48)

11 T.S. Eliot, “The Love Song of J. Alfred Prufrock” (2364-67); “The Hollow Men” (2383-86)
13 Katherine Mansfield, “The Daughters of the Late Colonel” (2409-23)

18 *Stevie Smith “Our Bog is Dood” (2451-52), “The New Age” (2453), “Thoughts About the Person from Porlock” (2453-54)
20 *George Orwell “Shooting an Elephant” (2457-62)

25 Exam preparation

IV. Assignments

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<thead>
<tr>
<th>Assignment</th>
<th>Date</th>
<th>Value</th>
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<tbody>
<tr>
<td>Test 1</td>
<td>May 30, 2000</td>
<td>20%</td>
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<tr>
<td>Test 2</td>
<td>June 27, 2000</td>
<td>30%</td>
</tr>
<tr>
<td>Final examination</td>
<td>TBA</td>
<td>50%</td>
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A. Test 1
The first test will cover only the Romantic period. You will be asked to analyze a poem that we have not discussed in class but written by an author we have studied. You should be able to analyze the poem in detail, as well as comment on
its relationship to other works of the Romantic period. There will be a choice of poems.

B: Test 2
The second test will cover the Victorian period, including the 1890's. You will be given several test questions before the test date, so that you may prepare detailed and substantive answers to them. A selection of those questions will appear on the actual test.

C: The final exam
The final exam will cover all of the material studied throughout the course. The exam will be in three parts: identify and interpret selected passages; essay question; identify and define key literary terms and concepts.

V. Policies

1. Course work
   Full participation is the key to success in this course. That means that you are expected to attend all classes, to read carefully all of the course material by the date it is scheduled to be studied in class, and to think deeply about what you are studying. Although no official marks are given for participation in classroom discussion, it is my experience that those students who do get involved in the general intellectual life of the course not only have more fun but achieve greater success. Furthermore, it is important that you gain experience articulating your thoughts, questions, and ideas orally, as well as in written work.

2. Cheating
   Cheating means automatic failure in the course and could lead to other penalties. Please see the attached page for a full explanation of the Faculty of Arts policy on plagiarism and other academic offenses.

3. Missed tests and exams
   You are expected to write tests and exams on the scheduled days. If because of a medical emergency you are unable to attend, you must contact me immediately and make arrangements to sit the test or exam at another time. You must also provide official documentation to substantiate your incapacity.