



ORIGINAL COURSE IMPLEMENTATION DATE: September 2009
 REVISED COURSE IMPLEMENTATION DATE: September 2024
 COURSE TO BE REVIEWED (six years after UEC approval): March 2030
 Course outline form version: 28/10/2022

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: ENGL 331	Number of Credits: 4 Course credit policy (105)										
Course Full Title: Victorian Poetry and Poetic Theory Course Short Title: Victorian Poetry/Poetic Theory											
Faculty: Faculty of Humanities	Department (or program if no department): English										
Calendar Description: Examines the poetry and poetic theory of the Victorian era, 1830-1900. Representative works by Tennyson, Arnold, the Brownings, the Rossettis, and others will be studied in relation to essays by Mill, Arnold, Ruskin, Pater, Macaulay, Buchanan, and others.											
Prerequisites (or NONE):	Any two 200-level English courses.										
Corequisites (if applicable, or NONE):											
Pre/corequisites (if applicable, or NONE):											
Antirequisite Courses (<i>Cannot be taken for additional credit.</i>) Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>	Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See policy 207 for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: Every other year Maximum enrolment (for information only): 25										
Typical Structure of Instructional Hours <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr> <td style="width: 80%;">Lecture/seminar</td> <td style="width: 20%; text-align: center;">30</td> </tr> <tr> <td>Tutorials/workshops</td> <td style="text-align: center;">30</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td style="text-align: right;">Total hours</td> <td style="text-align: center;">60</td> </tr> </table>	Lecture/seminar	30	Tutorials/workshops	30					Total hours	60	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.
Lecture/seminar	30										
Tutorials/workshops	30										
Total hours	60										
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	Transfer Credit (See bctransferguide.ca .) Transfer credit already exists: Yes Submit outline for (re)articulation: No <i>(If yes, fill in transfer credit form.)</i>										
Department approval	Date of meeting: January 29, 2024										
Faculty Council approval	Date of meeting: February 9, 2024										
Undergraduate Education Committee (UEC) approval	Date of meeting: March 22, 2024										

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Discuss, with examples, central themes and concerns in Victorian poetry and poetic theory.
2. Write literary analysis using appropriate scholarly conventions and research methods.
3. Apply knowledge of the social and historical contexts of the Victorian period to course materials, including imperialism, social class, aestheticism, subjective vs. objective, and attitudes to gender.
4. Evaluate the cultural outlook of Victorian writers in relation to the wider world, including Indigenous cultures.
5. Conduct guided research related to Victorian culture in written and oral work.
6. Apply appropriate critical frames to literary analysis.
7. Analyze personal responses to Victorian literature, and explain how this literature evokes affective responses.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Assignments:	60%	%	%
Project:	40%	%	%

Details:

Journal/reflective writing: 10%

Self-assessment: 5%

Two short papers: 20%

Archival or creative project: 15%

Final project proposal and annotated bibliography: 10%

Final project: 40%

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Other	Barrett Browning, Elizabeth	Aurora Leigh (Oxford UP)	2008
2. Online resource	Tennyson, Alfred	In Memoriam (RPO)	1998
3. Online resource	Custom Coursepack	Readings posted to Blackboard	
4.			
5.			

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)***Course Content and Topics**

- Background to the Victorian period: Clough, "Duty"; Tennyson, "The Lady of Shalott"
- What is poetry, who is the poet? J.S. Mill, "What is Poetry?"; Barrett Browning, "Sonnets from the Portuguese"; Tennyson, "The Poet's Mind"; Arnold, "Resignation"
- Mourning and Victorian rituals: Tennyson, *In Memoriam*
- Empire and identity: Macaulay, "Minute on Indian Education"; Arnold, "On the Study of Celtic Literature"; Tennyson, "The Passing of Arthur"; Kipling, "Recessional"
- Victorian crafting workshop: making hair art and rag rugs
- Grotesque and ornate: Bagehot, "Wordsworth, Tennyson, and Browning"; Tennyson, "The Kraken"; Browning, "Caliban Upon Setebos"
- Subjective and objective: Browning, "Essay on Shelley"; "By the Fire-Side"; "Childe Roland to the Dark Tower Came"
- Truth to nature: Ruskin, "Of the Pathetic Fallacy"; Tennyson, "Mariana"
- The female poet and "the woman question": Barrett Browning, *Aurora Leigh*
- The Fleshly School controversy: Rossetti, *The House of Life*; "The Stealthy School of Criticism"; Buchanan, "The Fleshly School of Poetry"
- Aestheticism and the Fin-de-siecle: Pater, *The Renaissance*; Wilde, "Symphony in Yellow"; Field, "The Birth of Venus"