

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 (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): English																	
Calendar Description: This course will examine the poetry and poetic theory of the Victorian era, 1830-1900. Representative works by Tennyson, Arnold, the Brownings, the Rossettis, and Hopkins will be studied in relation to the aesthetics of Mill, Arnold, Ruskin, Pater, Buchanan, and Symons.																			
Prerequisites (or NONE):		Any two 200-level English courses.																	
Corequisites (if applicable, or NONE):																			
Pre/corequisites (if applicable, or NONE):																			
Equivalent Courses (cannot be taken for additional credit) Former course code/number: Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		Transfer Credit Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Transfer credit requested (OReg to submit to BCCAT): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 60 Typical structure of instructional hours: <table border="1" style="width: 100%;"> <tr> <td>Lecture hours</td> <td>30</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>30</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td></td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td>Total</td> <td>60</td> </tr> </table>		Lecture hours	30	Seminars/tutorials/workshops	30	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		Total	60	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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Online learning activities																			
Other contact hours:																			
Total	60																		
		Maximum enrolment (for information only): 25 Expected frequency of course offerings (every semester, annually, every other year, etc.): Every other year																	
Department / Program Head or Director: Hilary Turner		Date approved: February 6, 2015																	
Faculty Council approval		Date approved: February 2015																	
Campus-Wide Consultation (CWC)		Date of posting: n/a																	
Dean/Associate VP: Jacqueline Nolte		Date approved: February 2015																	
Undergraduate Education Committee (UEC) approval		Date of meeting: May 22, 2015																	

Learning Outcomes

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

1. Write literary analysis using appropriate scholarly conventions and research methods.
2. Apply knowledge of Victorian social and historical contexts to course materials.
3. Conduct guided research and synthesize secondary sources in written and oral work.
4. Recognize and apply critical frames to literary analysis.
5. Analyze personal responses to Victorian poetry, and explain how this literature evokes affective responses.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)

Lecture, seminar, class discussion

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☐

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

Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Collins, T and Rundle, V	Victorian Poetry and Poetic Theory	<input type="checkbox"/>	Broadview Press	1999
2.		<input type="checkbox"/>		
3.		<input type="checkbox"/>		
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)**Typical Evaluation Methods and Weighting**

Final exam:	20%	Assignments:	80%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Other:	%	Other:	%	Other:	%	Total:	100%

Details (if necessary):

Typical Course Content and Topics

Week 1	Introduction, Background to the Victorian Period
Week 2	What is Poetry, Who is the Poet? J.S. Mill, "What is Poetry?"; Caroline Norton, "The Poet's Choice," Alfred Tennyson, "The Poet's Mind," Matthew Arnold, "Resignation"
Week 3	Sentimentality and Social Justice: L.E.L., "On the Ancient and Modern Influence of Poetry," "The Nameless Grave"; Felicia Hemans, "Casabianca"; E.B. Browning, "The Cry of the Children," Caroline Norton, "Voice from the Factories," Eliza Cook, "A Song for the Workers."
Week 4	Dramatic Monologue: Robert Browning, selections from <i>Dramatis Personae</i>
Week 5	The Pathetic Fallacy: Ruskin, "Of the Pathetic Fallacy," Tennyson, "Mariana," Browning, "Childe Roland to the Dark Tower Came"
Weeks 6-7	Faith and Doubt: Tennyson, <i>In Memoriam</i> ; Matthew Arnold, "Dover Beach"; Tennyson, "The Two Voices," Christina Rossetti, "Up-Hill"; Arthur Hugh Clough, "Say not the struggle naught availeth"
Week 8	The Pre-Raphaelites: Ruskin's letters to <i>The Times</i> on the Pre-Raphaelites, selections from <i>The Germ</i> , D.G. Rossetti, "My Sister's Sleep," Christina Rossetti, "Goblin Market," G.M. Hopkins, "God's Grandeur"
Week 9	The Fleshly School Controversy: D.G. Rossetti, selections from <i>The House of Life</i> , Robert Buchanan, "The Fleshly School of Poetry," D.G. Rossetti, "The Stealthy School of Criticism"
Weeks 10-11	The Verse-Novel: E.B. Browning, <i>Aurora Leigh</i>
Week 12	Aestheticism and Decadence: Walter Pater, Preface and Conclusion to <i>The Renaissance</i> , Max Beerbohm, "In Defense of Cosmetics," Symonds, "The Decadent Movement in Literature," Oscar Wilde, "Helas," Michael Field, "The Birth of Venus"
Week 13	Late Victorianism / Early Modernism: Thomas Hardy, "The Darkling Thrush," Alice Meynell, "The Rhythm of Life"