

COURSE IMPLEMENTATION DATE:[ January 2000 ]

COURSE TO BE REVIEWED DATE:[ January 2004 ]  
(Four years after implementation date)

## OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department and material will vary  
- see course syllabus available from instructor

FACULTY/DEPARTMENT: **ENGLISH DEPARTMENT**

<b>ENGL 335</b>	<b>ENGL 336</b>	<b>4</b>
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
<b>TOPICS IN VICTORIAN LITERATURE</b>		
<b>COURSE DESCRIPTIVE TITLE</b>		

### CALENDAR DESCRIPTION:

Topics in Victorian literature will be drawn from the rich offerings in Victorian poetry, fiction, nonfiction, and art.

**PREREQUISITES:** Any two second-year English courses

**COREQUISITES:** None

### SYNONYMOUS COURSE(S)

- (a) Replaces: **Engl 336**  
(Course #)  
(b) Cannot take **Engl 336** for further credit  
(Course #)

### SERVICE COURSE TO:

(Department / Program)

(Department / Program)

**TOTAL HOURS PER TERM:** **60**

### STRUCTURE OF HOURS:

Lectures: 30 hrs  
Seminar: 30 hrs  
Laboratory: hrs  
Field Experience: hrs  
Student Directed Learning: hrs  
Other (Specify): hrs

### TRAINING DAY-BASED INSTRUCTION

LENGTH OF COURSE: \_\_\_\_\_

HOURS PER DAY: \_\_\_\_\_

**MAXIMUM ENROLMENT:** **25**

**EXPECTED FREQUENCY OF COURSE OFFERING:** \_\_\_\_\_

**WILL TRANSFER CREDIT BE REQUESTED?**

YES \_\_\_\_\_ NO **/** \_\_\_\_\_

**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:**

YES \_\_\_\_\_ NO **/** \_\_\_\_\_

### AUTHORIZATION SIGNATURES:

Course designer(s): \_\_\_\_\_

Chairperson: \_\_\_\_\_

Department Head: **A. McNeill**

Dean: **(Curriculum Committee)**

**R. Schuller**

**J. D. Tunstall**

PAC Approval in Principle Date: \_\_\_\_\_

PAC Final Approval Date: **September 29, 1999**

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COURSE NAME / NUMBER

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**LEARNING OBJECTIVES / GOALS / OUTCOMES/ LEARNING OUTCOMES:**

1. Students will explore a significant topic in Victorian literature and art.
2. Students will demonstrate knowledge of the style, structure, and content of the works under review.
3. Students will demonstrate knowledge of the social, political and cultural issues connected to the topic under examination.

**METHODS:**

Lecture/Seminar format with some audio/visual supplementation.

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR YES \_\_\_\_\_ NO   X  

**METHODS OF OBTAINING PLAR:****TEXTBOOKS, REFERENCES, MATERIALS:**

Texts will vary depending on the topic.

**SUPPLIES / MATERIALS:****STUDENT EVALUATION:**

- |                               |     |
|-------------------------------|-----|
| • 1 short essay (5 - 7 pages) | 20% |
| • 1 long essay (8 - 10 pages) | 30% |
| • Critical summary            | 10% |
| • Seminar                     | 15% |
| • Final Exam                  | 25% |

**COURSE CONTENT:**

Topics will vary and can include the disappearance of the hero in Victorian literature, the Fallen Woman in literature and art, the role of women in Victorian literature and life, the Pre-Raphaelites, Victorian aesthetics, the dramatic monologue, love poetry, science and religion, and Chartism and the industrial novel. Attached is a sample course outline for the Fallen Woman in Victorian literature and art.

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COURSE CONTENT: (contd.)

**The Fallen Woman in Victorian Literature and Art**

It wears me out to think of it,  
 To think of it;  
 I cannot bear my fate as writ,  
 I'd have my life unbest;  
 Would turn my memory to a blot,  
 Make every relic of me rot,  
 My doings be as they were not,  
 And gone all trace of me!  
 - from "Tess's Lament" by Thomas Hardy

One figure that haunts the vast landscape of Victorian literature and art is the Fallen Woman. A pariah beyond the pale of Victorian respectability the Fallen Woman, a cultural paradigm with its often sadistic cautionary message, provides the reader with a context in which to see the hypocrisy of Victorian morality, especially as revealed by the double standard of the cult of chastity. This figure brings into stark relief the connection between gender and power, both social and psychological, and exposes many of the underlying tensions that plagued Victorian society. We will also see how the Fallen Woman, as a paradigm, evolves from an outcast to a determined feminine presence, moving from the Fallen Woman's abandonment and persecution to endurance and self-possession.

**Texts:**

Dickens	Bleak House	Riverside
Gaskell	Ruth	World's Classics
Eliot	Adam Bede	Riverside Editions
Browning	Aurora Leigh	Norton
Hardy	Tess of the d'Urbervilles	Norton

**Recommended Reading:**

Nina Auerbach. *Woman and the Demon: The Life of a Victorian Myth*.

**Assignments:**

• 2 essays (5 -7 typed pages; 8 - 10 typed pages)	50%	
• Seminar presentation		15%
• Critical Summary		10%
• Final examination		25%

**Weekly Schedule**

Week 1	Introduction to the course: The Fallen Woman as Cultural Paradigm Lecture/Slide presentation: Iconography of the Fallen Woman: Deconstructed Narratives in the paintings of Augustus Egg, Ford Maddox Brown, William Holman Hunt, Dante Gabriel Rossetti, and G. F. Watts.
Week 2	Introduction to Elizabeth Gaskell's <i>Ruth</i> Lecture: The Fallen Woman as Sacrifice: Spiritual Ascendancy? Handout: Discussion Topics
Week 3	Seminars: <i>Ruth</i>

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Weekly Schedule (contd.)

Week 4	Introduction to Dickens' <i>Bleak House</i> Lecture: Narrative Strategy in <i>Bleak House</i> Handout: Discussion Topics
Week 5	Lecture: The Fallen Woman and the Detective Story: Lady Dedlock in <i>Bleak House</i> Seminars: <i>Bleak House</i>
Week 6	Seminars: <i>Bleak House</i>
Week 7	Introduction to Eliot's <i>Adam Bede</i> Lecture: <i>Adam Bede</i> and Wordsworth <b>First Essay</b>
Week 8	Lecture: The Culture of Shame and Hetty Sorrel in <i>Adam Bede</i> Seminars: <i>Adam Bede</i>
Week 9	Introduction to Elizabeth Barrett Browning's <i>Aurora Leigh</i> Lecture: Narration and Gender in <i>Aurora Leigh</i>
Week 10	Seminars: <i>Aurora Leigh</i>
Week 11	Dante Gabriel Rossetti's <i>Jenny</i> Lecture: <i>Jenny</i> and William Holman Hunt's "Awakened Conscience" and D.G. Rossetti's "Found"
Week 12	Introduction to Hardy's <i>Tess of the d'Urbervilles</i> Lecture: The conflict between nature and social convention in <i>Tess</i> . Handout: Discussion Topics
Week 13	Seminars: <i>Tess of the d'Urbervilles</i>
Week 14	Seminars: <i>Tess</i> Reassessing the Paradigm of the Fallen Woman <b>Second Essay</b>