

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: ENGL 335		Number of Credits: 4 Course credit policy (105)																	
Course Full Title: Topics in Victorian Literature																			
Course Short Title (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): English																	
Calendar Description: This course approaches the poetry, fiction, nonfiction, and/or art of the Victorian period from a perspective chosen by the instructor.																			
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"> <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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Laboratory hours																			
Field experience hours																			
Experiential (practicum, internship, etc.)																			
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.): Once every two years																	
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 literature, 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 presentations, class discussion, audio/visual material.

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. Rossetti, D.G.	Collected Poetry and Prose	<input type="checkbox"/>	Yale	2003
2. Rossetti, C.G.	The Complete Poems	<input type="checkbox"/>	Penguin	2001
3. Various	Custom Coursepack	<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

Themes will vary but may include the Pre-Raphaelites, the dramatic monologue, science and religion, the "woman question," or Chartism and the "condition of England" novel, to name only a few possible examples.

Sample outline for a Pre-Raphaelite course:

Week 1 – Introduction: from William Holman Hunt, Pre-Raphaelitism and the Pre-Raphaelite Brotherhood; W.M. Rossetti, "Pre-Raphaelitism"

Week 2 – The Germ: D.G.R. "The Blessed Damozel," "My Sister's Sleep"; C.G.R. "Sweet Death," "Symbols"; reviews by Dickens and Ruskin

Week 3 – Symbol and Sacrament: D.M.R. Bentley, "The Pre-Raphaelites and the Oxford Movement"; D.G. Rossetti, "Ave," "Mary's Girlhood," C.G. Rossetti, "Consider the Lilies of the Field," "The World," "Spring"

Week 4 – Portraits of the Artists: D.G. Rossetti, "Hand and Soul," C.G. Rossetti, *Maude*, "In An Artist's Studio," "The PRB"

Week 5 – Gender: C.G. Rossetti, "Eve," "A Daughter of Eve," "A Portrait," from *Sing-Song*; D.G. Rossetti, "Jenny"

Week 6 – Medievalism: D.G. Rossetti, "The Staff and Scrip," "Sister Helen," C.G. Rossetti, "Love from the North," "A Ballad of Boding"

Week 7 – Dramatic Poems: D.G. Rossetti, "A Last Confession," C.G. Rossetti, "A Royal Princess," "The Convent Threshold"

Week 8 – *Goblin Market and Other Poems* (a selection from that volume)

Week 9 – *The Prince's Progress and Other Poems* (a selection from that volume)

Week 10 – William Morris: Arthurian Poems: "The Defense of Guenevere," "King Arthur's Tomb," "Sir Galahad," "The Chapel in Lyoness"

Week 11 – William Morris: Froissartian Poems: "Sir Peter Harpdon's End," "Concerning Geffray Teste Noire," "The Haystack in the Floods"; "Art and the People"

Week 12 – D.G. Rossetti: Aesthetic Trajectories: selections from *The House of Life*; "The Stealthy School of Criticism," Buchanan, "The Fleshly School of Poetry"

Week 13 – C.G. Rossetti: Spiritual Trajectories: selections from *Time Flies: A Reading Diary*, "Beauty is Vain," "Weary in Well Doing," "The Lowest Place"