

<b>DEREE COLLEGE SYLLABUS FOR:</b>		<b>US credits: 3/0/3</b>				
<b>EN 3321 EXPLORING TRADITIONS IN ENGLISH LITERATURE II</b> (Previously: EN 3321 ENGLISH LITERATURE: FROM ROMANTICISM TO MODERNISM) (Updated Fall 2022)		<b>– UK LEVEL 5</b> <b>UK CREDITS: 15</b>				
<b>PREREQUISITES:</b>	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research					
<b>CATALOG DESCRIPTION:</b>	Development of contextual understanding of texts and concepts in English literature from the emergence of Romanticism to the Modernist movement. Analysis of a range of major authors and works within their cultural and philosophical contexts.					
<b>RATIONALE:</b>	This course focuses on the evolution of literary movements and conventions from the emergence of Gothic in the 1760s to Modernism in the early twentieth century. The course engages with cultural, philosophical, and social developments that had a direct impact on Romantic, Victorian and Modernist literary texts.					
<b>LEARNING OUTCOMES:</b>	Upon successful completion of this course, students should be able to: 1. Identify major traits and trends in representative literary texts of the Romantic, Victorian, and Modern periods; 2. Analyse the contribution of individual authors and works to the development of literary movements within the Romantic, Victorian, and Modern periods; 3. Engage in close readings of texts in order to trace the development of the cultural, philosophical and social ideas in works of the Romantic, Victorian, and Modern periods; 4. Demonstrate ability to discuss secondary material in relation to representative works of the Romantic, Victorian, and Modern periods.					
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>• Lectures, class discussions, workshop-style pair work and group work during class meetings;</li> <li>• Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study;</li> <li>• Timely instructor feedback on formative and summative assignments;</li> <li>• Additional educational material posted on the Blackboard course template and placed on reserve in the library;</li> <li>• Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations;</li> <li>• Close collaboration with the academic support services to encourage students' skill development in critical thinking and in expression.</li> </ul>					
<b>ASSESSMENT:</b>	<table border="1"> <tr> <td><b>First Assessment:</b> <b>Portfolio of Critical Responses</b> (2500-3000 words) Two critical analyses of two works from different periods developed through close reading (each essay 1000-1200 words), and a Literature Review (500-600 words) of selected critical material (at least five sources) on a work from another period.</td> <td><b>50%</b></td> </tr> <tr> <td><b>Final Assessment: Examination</b> (1200-1400 words) Two essays (600-700 words each);</td> <td><b>50%</b></td> </tr> </table>		<b>First Assessment:</b> <b>Portfolio of Critical Responses</b> (2500-3000 words) Two critical analyses of two works from different periods developed through close reading (each essay 1000-1200 words), and a Literature Review (500-600 words) of selected critical material (at least five sources) on a work from another period.	<b>50%</b>	<b>Final Assessment: Examination</b> (1200-1400 words) Two essays (600-700 words each);	<b>50%</b>
<b>First Assessment:</b> <b>Portfolio of Critical Responses</b> (2500-3000 words) Two critical analyses of two works from different periods developed through close reading (each essay 1000-1200 words), and a Literature Review (500-600 words) of selected critical material (at least five sources) on a work from another period.	<b>50%</b>					
<b>Final Assessment: Examination</b> (1200-1400 words) Two essays (600-700 words each);	<b>50%</b>					

	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%; padding: 5px;">or, one explication (200-250 words) and two essays (500-600 words); or, three explications (400-450 words each).</td> <td style="width: 20%;"></td> </tr> <tr> <td style="padding: 5px;"><b>Active Engagement</b> (formative) All in-class and out-of-class assignments (including participation in discussions and online activities) prepare students for the summative assessments.</td> <td style="text-align: center; vertical-align: middle; font-weight: bold;">0%</td> </tr> </table> <p>The portfolio tests learning outcomes 2 and 4. The final examination tests learning outcomes 1 and 3.</p> <p>Students are required to resit failed assessments in this module.</p>	or, one explication (200-250 words) and two essays (500-600 words); or, three explications (400-450 words each).		<b>Active Engagement</b> (formative) All in-class and out-of-class assignments (including participation in discussions and online activities) prepare students for the summative assessments.	0%
or, one explication (200-250 words) and two essays (500-600 words); or, three explications (400-450 words each).					
<b>Active Engagement</b> (formative) All in-class and out-of-class assignments (including participation in discussions and online activities) prepare students for the summative assessments.	0%				
<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING:</b> Greenblatt, Stephen, ed. <i>The Norton Anthology of English Literature</i>, Volumes D, E, F. New York: Norton, latest edition.</p> <p><b>RECOMMENDED READING:</b> Ralf Haekel, ed. <i>The Handbook of British Romanticism</i>. De Gruyter Mouton, 2017. Iain McCalman, ed. <i>An Oxford Companion to the Romantic Age: British Culture, 1776-1832</i>. 2001. T. Keymer and J. Mee, ed. <i>The Cambridge Companion to English Literature, 1740-1830</i>. 2004. Andrew Smith. <i>Gothic Literature</i>. Edinburgh UP, 2013. Stuart Curran, ed. <i>The Cambridge Companion to British Romanticism</i>. 1993. Ian Hamilton, ed. <i>The Oxford Companion to Twentieth-Century Poetry</i>. 1994. Robin Gilmour. <i>The Victorian Period: The Intellectual and Cultural Context, 1830-1890</i>. Longman, 1993. Diana Wallace. <i>Female Gothic Histories: Gender, History and the Gothic</i>. U Wales P, 2013.</p>				
<b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)	Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online resources, etc.)				
<b>COMMUNICATION REQUIREMENTS:</b>	With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.				
<b>SOFTWARE REQUIREMENTS:</b>	Word, Blackboard				
<b>WWW RESOURCES:</b>	<a href="http://vos.ucsb.edu">http://vos.ucsb.edu</a> <a href="https://www.bl.uk/romantics-and-victorians">https://www.bl.uk/romantics-and-victorians</a>				
<b>INDICATIVE CONTENT:</b>	<p>In addition to the primary texts studied during the semester, students will also read introductory material for each unit.</p> <p>Through the close reading of texts, emphasis is placed on the ways in which master narratives construct ideological perspectives and identities. Through connections between texts and cultural context the canon is problematized so that students realize how literary traditions are created but also how they can be interrogated and deconstructed.</p>				

Material can be discussed in thematic units related to major traits of each period / movement; the following traits listed under periods are indicative:

- I. Romantic Period: The Age of Revolution
  - Nature and the Sublime
  - The Romantic Child
  - Imagination and Vision
  - The emergence of Gothic
  - Parodying Gothic
- II. Victorian Period: The Age of Transition
  - The continued influence of Romanticism
  - Industrialization and empire
  - Duty and individual desires
  - The Unconscious surfaces
  - The return of Gothic
- III. Modern Period: A World in Crisis
  - Crisis as
  - Poetry of the Great War
  - Modernism and Experimentation
  - The Metropolis as dystopia

Readings include selections or complete texts:

#### **1. Romantic Period**

**The emergence of Gothic** (extracts from Walpole, Radcliff, Lewis)

**William Blake** from *Songs of Experience*: "The Chimney Sweeper"

**William Wordsworth** "My Heart Leaps Up," "I Wandered Lonely as a Cloud"

**John Keats** "La Belle Dame Sans Merci"

**John Polidori** *The Vampyre*

**Jane Austen** *Northanger Abbey*

#### **2. Victorian Period**

**Alfred, Lord Tennyson** "Ulysses"

**Matthew Arnold** "Dover Beach"

**Robert Browning** "Porphyria's Lover"

**Christina Rossetti** "After Death"

**Oscar Wilde** "The Harlot's House"

**Robert Louis Stevenson** *Strange Case of Dr Jekyll and Mr Hyde*

#### **3. Modern Period**

**Thomas Hardy** "The Voice"

**W. B. Yeats** "A Coat"; "No Second Troy"

**Isaac Rosenberg** "Break of Day in the Trenches"

**T. S. Eliot** "The Love Song of J Alfred Prufrock"

**James Joyce** two stories from *Dubliners*  
("The Boarding House" and "Eveline")