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Number: \_\_\_\_\_  
Submission Date: \_\_\_\_\_  
Action-Date: \_\_\_\_\_

UWUCC USE Only  
Number: 96-23  
Submission Date: 3-18-97  
Action-Date: 4-1-97

**CURRICULUM PROPOSAL COVER SHEET**  
University-Wide Undergraduate Curriculum Committee

**I. CONTACT**

Contact Person Jim Cahalan Phone X2262  
Department English Email: Jim\_Cahalan or JCAHALAN

**II. PROPOSAL TYPE (Check All Appropriate Lines)**

**COURSE** Brit Victorian Lit  
Suggested 20 character title

**New Course\*** EN 305 British Victorian Literature  
Course Number and Full Title

**Course Revision** \_\_\_\_\_  
Course Number and Full Title

**Liberal Studies Approval +** \_\_\_\_\_  
**for new or existing course** Course Number and Full Title

**Course Deletion** \_\_\_\_\_  
Course Number and Full Title

**Number and/or Title Change** \_\_\_\_\_  
Old Number and/or Full Old Title  
\_\_\_\_\_  
New Number and/or Full New Title

**Course or Catalog Description Change** \_\_\_\_\_  
Course Number and Full Title

**PROGRAM:**  Major  Minor  Track

**New Program\*** \_\_\_\_\_  
Program Name

**Program Revision\*** \_\_\_\_\_  
Program Name

**Program Deletion\*** \_\_\_\_\_  
Program Name

**Title Change** \_\_\_\_\_  
Old Program Name  
\_\_\_\_\_  
New Program Name

**III. Approvals (signatures and date)**

Virginia Ferdue May 6, 1996  
Department Curriculum Committee

D. S. McClure 5/10/96  
Department Chair

[Signature] 10/30/96  
College Curriculum Committee

[Signature] 10/30/96  
College Dean

[Signature] 11/1/96  
+ Director of Liberal Studies (where applicable)

[Signature] 11/1/96  
\*Provost (where applicable)

## Course Syllabus

### I. CATALOG DESCRIPTION

EN 305 British Victorian Literature

3 credits  
3 lecture hours  
0 lab hours  
(3c-0l-3sh)

Prerequisite: EN 202, 210, 211, 212, 213

Examines literary works against a background of rapidly changing social, economic, religious and political forces. Counter culture movements, such as the Pre-Raphaelites, will be examined against "high Victorianism" to develop a sense of the tremendous intellectual and political energy of the period. Roots of late 20th century concerns such as feminism, political literalism, and capitalism will be explored to help us better understand our own as well as the Victorian age. Rather than survey the period comprehensively, the purpose here is to focus closely on particular aspects or writers as selected by the instructor.

### II. COURSE OBJECTIVES

1. Students will become thoroughly familiar with the complex intellectual and cultural milieu from which Victorian literature emerges.
2. Students will be able to determine historical bases for contemporary aesthetic, moral, political, social and economic questions.
3. Students will demonstrate how re-examination of Victorian literature from contemporary perspectives (social and aesthetic) may/may not help to define the works and the age.

### III. COURSE OUTLINE

- Week 1 Introduction to Course and Review of Romantic Age  
Victorian Poetry and Poetics--Reading and  
Discussion  
Tennyson: The Poet, The Palace of Art, The Lotus  
Eaters, Locksley Hall, Ulysses, In Memoriam  
(Selections), Maud, The Higher Pantheism
- Week 2 Discussion of Chapter I, The Victorian Period: The  
Intellectual and Cultural Context of English  
Literature (pp. 25-58)  
Browning: Porphyria's Lover, Pippa Passes,  
Soliloquy of the Spanish Cloister, Fra Lippo

Lippi, Rabbi Ben Ezra, Prospice.

- Week 3 Discussion of Chapter III, The Victorian Period:  
The Intellectual and Cultural Context of English  
Literature (pp. 111-142)  
Fitzgerald: The Rubaiyat of Omar Khayyam  
Arnold: Quiet work, In Harmony with Nature, In  
Utrumque Paratus, Empedocles on Aetna, The  
Scholar Gypsy, Dover Beach
- Week 4 Dante Gabriel Rossett: The Blessed Damozel  
Christina Rossetti: A Better Resurrection, Goblin  
Market, Love is Strong as Death  
Swinburne: Laus Veneris, Hymn to Proserpine, The  
Higher Pantheism in a Nutshell  
Hopkins: The Wreck of the Deutschland, God's  
Grandeur
- Week 5 Collaborative Reports (Written and Oral)  
See Attachment A.
- Week 6 Macauley: Milton, Southey  
Carlyle: Sartor Resartus (Selections), The Hero as  
Poet, Mammonism, Dilettantism, Happy, Labour,  
Democracy, Captains of Industry
- Week 7 Collaborative Reports
- Week 8 Newman: Idea of a University  
Mill: On liberty, Nature, On the Subjection of  
Women  
Critical papers due. See Attachment B.
- Week 9 Ruskin: The Stones of Venice  
Arnold: Essays in Criticism, Culture and Anarchy,  
Discourses in America, The Study of Poetry  
Thomas Henry Huxley: On the Physical Basis of  
Life, Science and Culture, Agnosticism and  
Christianity
- Weeks 10-11 Discussion of novels, Selected presentation  
of critical papers.
- Weeks 12-13 Continued discussion of novels and  
presentations.
- Week 14 Synthesis

#### IV. COURSE REQUIREMENTS

In order to meet the requirements of this course, students  
will:

1) Participate in class discussion to demonstrate mastery/growth in understanding of major genres, intellectual and cultural history as background for the literature, and ability to communicate their understandings orally to the instructor and rest of the class.

2) Mid-term, Final Examinations: Essay examinations will provide the student with the opportunity to demonstrate an ability to synthesize works, movements, cultural/historical events and to communicate his/her knowledge in writing.

3) Collaborative and Critical Paper: Students will have the opportunity to work cooperatively together as well as to think independently and critically. These assignments also provide students with the opportunity to research carefully and to report accurately.

#### V. EVALUATION METHODS

The final grade for the course will be determined as follows:

25% Mid-term Examination  
25% Final Examination  
25% Critical Paper  
15% Collaborative Report (written and oral)  
10% Class Work. Class participation, daily assignments, quizzes.

Grading scale:      A 92-100 total points  
                          B 83-91 total points  
                          C 74-82 total points  
                          D 65-73 total points  
                          F 0-64 total points

#### VI. REQUIRED TEXTBOOKS

The Victorian Period: The Intellectual and Cultural Context of English Literature, by Robin Gilmour, Longman, 1994.

Prose of the Victorian Period, by William E. Buckler, Houghton Mifflin, 1958.

Victorian Poetry and Poetics, by W. Houghton and G. Stange, Houghton Mifflin, 1968.

#### VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

- Armstrong, Nancy. Desire and Domestic Fiction: A Political History of the Novel, 1987.
- Bernal, George, Victorian Science, Doubleday, 1970.
- Buckley, J. H. The Victorian Temper. Harvard University Press, 1969.
- Eagleton, Terry. "Two Approaches in the Sociology of Literature." Critical Inquiry 14 (1988): 469-76.
- Feltes, N. N. Modes of Production of Victorian Novels. University of Chicago, 1986.
- Himmelfarb, G. The Idea of Poverty. Vintage, 1985.
- Houghton, Walter E. The Victorian Frame of Mind, Yale University Press, 1957.
- Jacobs, Carol. "Wuthering Heights: At the Threshold of Interpretation." Boundary 2: a journal of postmodern literature and culture 7, 3 (1979): 49-71.
- Plotkin, Cary H. The Tenth Muse, Southern Illinois, 1989.
- Rise, Phyllis. Parallel Lives. Random House, 1983.
- Stein, Richard L. Victoria's Year, Oxford, 1987.
- Thompson, E. P. The Making of the English Working Class. Pantheon, 1977.
- Tuchman, Gaye. Edging Women Out. Yale University, 1989.
- Vincent, David. Literacy and Popular Culture, England 1750-1914. Cambridge University Press, 1989.
- Wassington, Ivan. The Medical Profession in the Industrial Revolution. Macmillan, 1984.

Attachment A: Collaborative Report Topics  
Follow instructions in separate hand out.

SUGGESTED TOPICS:

William Morris  
The PreRaphaelite Brotherhood  
Victoria  
Spasmodics  
Mrs. Beeton  
Charles Darwin  
The Aesthetes/Anti-Aesthetes  
Gilbert and Sullivan  
Fiona Macleod (William Sharp)  
Religious Poets  
J. M. W. Turner  
The Higher Criticism  
Herbert Spener  
Leslie Stephen  
Charles Bredlaugh  
Beatrice and Sydney Webb (The Fabians)  
Webb and Parsfield (The History of Trade Unionism)  
A New English Dictionary on Historical Principles  
Oscar Wilde  
The Yellow Book  
Lady Gregory

Attachment B: Critical Papers: Novel, Drama, Essays  
Follow instructions in separate hand out.

Great Expectations, Dickens  
Jane Eyre, Charlotte Bronte  
North and South, Elizabeth Gaskell  
Middlemarch, George Eliot  
Beauchamp's Career, George Meredith  
The Return of the Native, Thomas Hardy  
Alice's Adventures/Through the Looking Glass, Lewis Carroll  
The Way of All Flesh, Samuel Butler  
The Wanderings of Oisin, the Countess Cathleen, W. B. Yeats  
Michael Robartes and the Dancer, W. B. Yeats  
The Playboy of the Western World, Riders to the Sea, J. M. Synge  
The Importance of Being Earnest, O. Wilde  
Mrs. Warren's Profession, Saint Joan, G. B. Shaw  
Peter Pan, the Admirable Crichton, Sir James Barrie  
Assorted Essays, R. L. Stevenson  
The Way We Live Now, Anthony Trollope

## EN 305 Course Analysis Questionnaire

### Section A: Details of the Course

- A1 This course is intended for B.A. English majors. It is one of the courses that can fulfill Category A (Period Courses). It is not currently being proposed as a Liberal Studies elective.
- A2 This course does not require changes in content of any other existing courses or programs in the department.
- A3 This course has not been offered at IUP before.
- A4 This course is not intended to be a dual-level course and will accommodate only undergraduates.
- A5 This course may not be taken for variable credit.
- A6 Other higher education institutions currently offering a similar course include these ones:  
Penn State University: The Victorians  
California University of PA: Victorian Literature  
Edinboro University of PA: Victorian Literature  
West Chester University of PA: Victorian Literature
- A7 Relevant accrediting agencies (such as the Association of Departments of English) recommend but do not require this course.
- A8 The content and skills of this course are not required by a professional society, accrediting authority, law, or other external agency. No other existing course focuses on the material covered in this course.

### Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 This course does not overlap with any course in any other department in the university.
- B3 One or more seats will be reserved in this course for students from the School of Continuing Education.

### Section C: Implementation

- C1 No additional faculty resources are required to teach this course.
- C2 Current resources are adequate to teach this course.
- C3 No resources for this course are funded by a grant.



- C4 This course will be offered in our rotation so that at least one (or more than one) section in the category of courses into which this course fits (see summary table at the beginning of our program revision document) will be offered every semester, making sure that students can get the courses they need.
- C5 One section of the course is anticipated each semester the course is offered.
- C6 We plan to accommodate a maximum of twenty-five students in a section of this course (though twenty would be a better size). This number is not limited by the availability of resources but by the nature and complexity of the material, which will require quite a bit of class discussion, writing, and conferencing.
- C7 ADE Guidelines for Class Size and Work Load for College and University Teachers of English: A Statement of Policy of the Association of Departments of English (1993): "College English teachers should teach no more than thirty-five students in a literature course and no more than twenty-five in a writing-intensive course" (2).