

**City University of Hong Kong  
Course Syllabus**

**offered by Department of English  
with effect from Semester A 2015 / 2016**

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**Part I Course Overview**

<b>Course Title:</b>	The Long Nineteenth Century: From Romanticism to Modernism
<b>Course Code:</b>	EN6514
<b>Course Duration:</b>	1 semester
<b>Credit Units:</b>	3
<b>Level:</b>	P6
<b>Medium of Instruction:</b>	English
<b>Medium of Assessment:</b>	English
<b>Prerequisites:</b> <i>(Course Code and Title)</i>	None
<b>Precursors:</b> <i>(Course Code and Title)</i>	None
<b>Equivalent Courses:</b> <i>(Course Code and Title)</i>	None
<b>Exclusive Courses:</b> <i>(Course Code and Title)</i>	None

## Part II Course Details

### 1. Abstract

This course aims to introduce students to a pivotal period in English literature, from the birth of Romanticism in the late eighteenth century to the beginnings of Modernism 100 years later. The course will focus particularly on poetry, and students will become familiar with the work and cultural impact of Byron, Shelley, Keats, Wordsworth, Coleridge and Blake, before examining the high Victorian tradition of Browning, Tennyson and Arnold and the beginnings of Modernism in Whitman, Hopkins and Swinburne. This will be complemented by readings from the fiction of the period (shorts stories and extracts from novels by Dickens, Trollope, Thackeray and Gissing), as well as social and literary criticism, particularly Arnold's *Culture and Anarchy*. By the end of the course, students should have a thorough grounding in nineteenth-century poetry and criticism and an appreciation for the aesthetic and ethical temper of the period. This, of course, is an end in itself, but it should also prepare them for the study of Modernism, and equip them to think more deeply and critically about the way in which contemporary ideas have been shaped by those that flourished and perished in the nineteenth century.

### 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Identify and comment knowledgeably and intelligently upon the work of the major nineteenth-century poets.	N/A			
2.	Understand the literary and political trends underlying the change from Romanticism through High Victorianism to Modernism.	N/A			
3.	Discuss Victorian aesthetic and cultural theories, and gain familiarity with and appreciation of the major writers of the period.	N/A			
4.	Reflect upon the changing attitudes to the past (Classical antiquity and the Mediaeval period in particular) in the Victorian era, and give some account of the reasons for these changes.	N/A			
		100%			

**A1: Attitude**

*Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.*

**A2: Ability**

*Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.*

**A3: Accomplishments**

*Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative*

works/new artefacts, effective solutions to real-life problems or new processes.

### 3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4			
1.	Reading, discussing and analysing the poetry, fiction and critical writing of the period.	X	X	X	X			
2.	Presentations by students on specific writers and movements	X	X	X	X			

### 4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting	Remarks
	1	2	3	4				
Continuous Assessment: <u>  10  </u> %								
Group Presentation on a Nineteenth Century Literary Movement (such as Romanticism, Aestheticism, Pre-Raphaelitism or Transcendentalism), detailing the aims and ideas of the movement, its leading lights and contributors, and its effects on subsequent literature and thought, OR on a specific major writer of the nineteenth century, discussing the content, aesthetic qualities and impact of his or her major works.	X	X	X	X			30%	
Two individual essays, the first a close critical analysis of a nineteenth-century poem or short piece of prose, the second a critical essay on or appreciation of the works and cultural impact of a specific writer.	X	X	X	X			Two essays, each 30%	
Continuous assessment of discussions.	X	X	X	X			10%	
Examination: <u>      </u> % (duration: <u>      </u> , if applicable)								
							100%	

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Adequate (C+, C, C-)	Marginal (D)	Failure (F)
1. Group Presentation		<p>The topic is extremely well-presented and analysed;</p> <p>All relevant information is excellently covered;</p> <p>The purpose of analysing and presenting the material is completely achieved;</p> <p>Style and tone are highly appropriate.</p>	<p>The topic is competently presented and very well analysed;</p> <p>The information is sufficiently covered;</p> <p>The purpose of analysing and presenting the material is achieved;</p> <p>Style and tone are appropriate</p>	<p>The topic is adequately presented and is analysed reasonably well;</p> <p>Only part of the information is covered;</p> <p>The purpose of analysing and presenting the material is partially achieved;</p> <p>Style and tone are somewhat appropriate</p>	<p>The topic is sketchily presented and analysed inadequately presented;</p> <p>Only limited information is included;</p> <p>The purpose of analysing and presenting the material is not fully achieved at all;</p> <p>Style and tone are inappropriate</p>	<p>The topic is highly inadequate in its presentation and is very badly analysed;</p> <p>Very limited or inaccurate information is included;</p> <p>The purpose of analysing and presenting the material is not achieved in any way;</p> <p>Style and tone are completely inappropriate</p>
2. Essay 1		As above	As above	As above	As above	As above
3. Essay 2		As above	As above	As above	As above	As above

**Part III Other Information** (more details can be provided separately in the teaching plan)

**1. Keyword Syllabus**

(An indication of the key topics of the course.)

Victorian Literature, Long Nineteenth Century, Aestheticism, Romanticism, Transcendentalism, Novel, Poetry

**2. Reading List**

**2.1 Compulsory Readings**

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Arnold, Matthew. <i>Culture and Anarchy</i> (Oxford: OUP, 2009)
2.	Arnold, Matthew. <i>Selected Poems</i> (London: Penguin, 1995)
3.	Blake, William. <i>Songs of Innocence and of Experience</i> (Oxford: OUP, 1977)
4.	Browning, Robert. <i>Selected Poems</i> (London: Penguin, 2001)
5.	Dickens, Charles. <i>Excerpts chosen by instructor</i>
6.	Keats, John. <i>Complete Poems</i> (New York: Modern Library, 1994)
7.	Pater, Walter. <i>Excerpts chosen by instructor</i>
8.	Ruskin, John. <i>Excerpts chosen by instructor</i>
9.	Tennyson, Alfred, Lord. <i>The Major Works</i> (Oxford: OUP, 2009)
10.	Thackeray, William Makepeace. <i>Excerpts chosen by instructor</i>
11.	Thoreau, Henry David. <i>The Portable Thoreau</i> (London: Penguin, 2012)
12.	Wilde, Oscar. <i>Excerpts chosen by instructor</i>

**2.2 Additional Readings**

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Byron, George, Gordon Noel, Lord. <i>Selected Poems</i> (London: Penguin, 2006)
2.	Coleridge, Samuel Taylor. <i>The Major Works</i> (Oxford: OUP, 2009)
3.	Emerson, Ralph Waldo. <i>The Essential Writings</i> (New York: Modern Library, 2000)
4.	Gissing, George. <i>New Grub Street</i> (Oxford: OUP, 2009)
5.	Shelley, Percy Bysshe. <i>The Major Works</i> (Oxford: OUP, 2009)
6.	Swinburne, Algernon. <i>Major Poems and Selected Prose</i> (New Haven: YUP, 2004)

7.	Whitman, Walt. <i>Leaves of Grass</i> (New York: Modern Library, 1993)
8.	Wordsworth, William. <i>The Major Works</i> (Oxford: OUP, 2008)