

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**MASTER SYLLABUS**

**ENGL 206 – SURVEY OF ENGLISH LITERATURE II**

**CIP Code: 230101**

**Prepared By: Nadine Jennings, PhD**

**Updated By: Kirk Jones, PhD**

**SCHOOL OF BUSINESS AND LIBERAL ARTS  
DEPARTMENT OF ENGLISH/ HUMANITIES**

**APRIL 2020**

A. **TITLE:** Survey of English Literature II

B. **COURSE NUMBER:** ENGL 206

C. **CREDIT HOURS:**

3 Credit Hours

3 Lecture Hours: 3 per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE:** Yes

E. **GER CATEGORY:** GER 7

F. **SEMESTER(S) OFFERED:** Spring

G. **CATALOG DESCRIPTION:**

This survey course begins with a study of English literature from the Romantic through the Post-Victorian period. Students study the important writers and their representative works. The historical, social, and political background for each period and the cultural changes and developments of the eras is also examined.

H. **PRE-REQUISITES/CO-REQUISITES:** (List courses or indicate “none”)

a. Pre-requisite(s): none

b. Co-requisite(s): none

I. **STUDENT LEARNING OUTCOMES:**

By the end of this course, the student will be able to:

<b><u>Course Student Learning Outcome</u></b> <b><u>[SLO]</u></b>	<b><u>PSLO</u></b>	<b><u>GER</u></b>	<b><u>ISLO</u></b>
a. <i>analyze, evaluate, and critique</i> works from the Romantic through the Post-Victorian period using elements common to literary study (i.e. character, plot, theme, setting, point of view, tone, and style).			1 [W] 2[CA]
b. <i>create</i> their own written and/or oral responses to the works, and/or design and give presentations that interpret the work under discussion and/or the historical, social, and			1[O,W] 2 [CA]

political background for the period of the work.			
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KEY	<u>Institutional Student Learning Outcomes [ISLO</u> <u>1 – 5]</u>
ISLO #	ISLO & Subsets
1	<b>Communication Skills</b> Oral [O], Written [W]
2	<b>Critical Thinking</b> <i>Critical Analysis [CA] , Inquiry &amp; Analysis [IA] , Problem Solving [PS]</i>
3	<b>Foundational Skills</b> <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	<b>Social Responsibility</b> <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	<b>Industry, Professional, Discipline Specific Knowledge and Skills</b>

J. **APPLIED LEARNING COMPONENT:** Yes \_\_\_\_\_ No X \_\_\_\_\_

K. **TEXTS:** (\*Representative / Actual Texts Chosen by Instructor)

**Stephen Greenblatt, Carol T. Christ, Alfred David, Et Al, Eds. *The Norton Anthology of English Literature*, 8<sup>th</sup> ed. Volume 2: The Romantic Period through the Twentieth Century. New York: W. W. Norton, 2012**

L. **REFERENCES:**

- Balee, Susan. "English Critics, American Crisis, and the Sensation Novel." *Nineteenth Century Contexts* 1993 (17/2) 125-132.
- Boyle, Thomas. *Black Swine in the Sewers of Hampstead: Beneath the Surface of Victorian Sensationalism*. London: Hodder & Stoughton/ New York: Viking, 1989.
- Brantlinger, Patrick. "What Is 'Sensational' About the 'Sensation Novel'?" *Nineteenth Century Fiction* 1982 (37) 1-28.
- Curran, Stuart. "Romantic Poetry: Why and Wherefore?" *The Cambridge Companion to British Romanticism*. Ed. Stuart Curran. New York: Cambridge UP, 1993. 216-35.
- Edelstein, T.J. "The Yellow-Haired Fiend': Rossetti and the Sensational Novel." *Library Chronicle of the U of Texas-Austin*, 1979.
- Edwards, P.D. *Some Mid-Victorian Thrillers: The Sensation Novel, Its Friends and Its Foes*. St. Lucia: U of Queensland P, 1971.

- Guillory, John. "Mute Inglorious Miltons: Gray, Wordsworth, and the Vernacular Canon." *Cultural Capital: The Problem of Literary Canon Formation*. Chicago: Chicago UP, 1993.
- Haining, Peter, ed. *The Penny Dreadful, or Strange, Horrid & Sensational Tales!* London: Gollancz, 1975.
- Helfield, Randa. "Poisonous Plots: Women Sensation Novelists and Murderesses of the Victorian Period." *Victorian Review* 1995 (21/2) 160-188.
- Hendershot, Cyndy. "A Sensation Novel's Appropriation of the Terror-Gothic: Wilkie Collins' *The Woman in White*." *Clues* 1992 (13/2) 127-133.
- Huskey, Melynda. "No Name: Embodying the Sensation Heroine." *Victorian Newsletter* 1992 (No. 82/Fall) 5-13.
- Hughes, Winifred. *The Maniac in the Cellar: Sensation Novels of the 1860s*. Princeton, NJ: Princeton UP, 1980.
- Kendrick, Walter M. "The Sensationalism of *The Woman in White*." *Nineteenth Century Fiction* 1977.
- Kucich, Greg. "Gendering the Canons of Romanticism: Past and Present." *The Wordsworth Circle* 27.2 (Spring 1997): 95-102.
- Loesberg, Jonathan. "The Ideology of Narrative Form in Sensation Fiction." *Representations* 1986: (13/Win) 115-138.
- Mandell, Laura. "Misogyny and the Canon: The Character of Women in Anthologies of Poetry," in *Misogynous Economies: The Business of Literature in Eighteenth-Century Britain* (Lexington: Univ. Press of Kentucky, 1999).
- Ross, Marlon. "Breaking the Period: Romanticism, Historical Representation, and the Prospect of Genre." *ANQ* 6.2-3 New Series (April, July, 1993): 121-31.

M. **EQUIPMENT:** technology enhanced classroom

N. **GRADING METHOD:** A-F

O. **MEASUREMENT CRITERIA/METHODS:** (list in bullet form, all outlines should be created for face-to-face course delivery, attendance is not measurable, but you can list participation – see examples below)

- Exams
- Quizzes
- Papers
- Participation

P. **DETAILED COURSE OUTLINE:**

**I. Introduction**

- A. Reading Literature
- B. Elements of Literature
- C. Criticism of Literature

**II. Romantic Period**

- A. Defining the Period
  - 1. Philosophy

B. Poetry

1. William Blake
2. William Wordsworth
3. Samuel Taylor Coleridge
4. Percy Bysshe Shelley
5. John Keats

**III. Victorian Period**

A. Defining the Period

1. Philosophy
2. Industrialism

B. Poetry

1. John Stuart Mill
2. Elizabeth Barrett Browning
3. Alfred, Lord Tennyson
4. Robert Browning
5. Matthew Arnold
6. Dante Gabriel Rossetti
7. Gerald Manley Hopkins

C. Drama

1. Oscar Wilde

**IV. Post Victorian (20<sup>th</sup> Century)**

A. Defining the Period

1. Philosophy

B. Poetry

1. Thomas Hardy
2. A. E. Housman
3. William Butler Yeats
4. Dylan Thomas

C. Fiction

1. Joseph Conrad
2. D.H. Lawrence
3. T.S. Eliot

D. Other

1. Virginia Wolff

**V. Conclusion**

- A. Writing about Literature

**Q. LABORATORY OUTLINE: None**