



ERASMUS+ INCOMING STUDENTS COURSE CATALOGUE

Department of English Language and Literature

COURSE TITLE: Introduction to English Literature 2		
Course instructor	Dr Sintija Čuljat, Assistant Professor	
Study programme	Undergraduate study programme in English Language and Literature	
Status of the course	Compulsory	
Year of study	1	
ECTS credits and manner of instruction	ECTS credits	5
	Number of class hours (Lectures + Exercises + Seminars)	15+0+45

1. COURSE DESCRIPTION
1.1. Course objectives
To acquaint students with literary notions, strategies, forms and genres of the stylistic formations of Romanticism and Realism enabling them to recognize their significance in literary history and cultural context of the nineteenth-century Britain.
1.2. Course enrolment requirements and entry competences required for the course
Students can enroll in the course provided they have successfully completed <i>Introduction to English Literature 1</i> (or similar) course.
1.3. Expected course learning outcomes
Attendants of the course will be able to:
<ol style="list-style-type: none">1. Mark the range and objectives of the political, esthetic, and societal revolution in Britain by reading through the selected works of poetry, fictional and non-fictional prose of the stylistic formations of Romanticism and Realism;2. Recognize the change of the neoclassicist poetic paradigm toward the subjective and individual in the formation of poetic identity;3. Delineate the properties of the English Romantic movement against continental Romanticism;4. Distinguish the creative imagination theories of Romanticism;5. Determine, exemplify and interpret the central notions of the Romantic Age poetic practices;6. Recognize and interpret the motivation to the Gothic imaginary, and the English Romantic

- prose mechanisms of meaning construction and transference;
7. Determine the ideological, ethical and esthetic assumptions of Victorianism in literature, and the pertaining typology of forms and genres in Victorian poetry, fictional and non-fictional prose;
 8. Elicit the thematic preferences of the Victorian Age literature;
 9. Differentiate the central properties of Victorian novel, representative genre of the English Realism;
 10. Compare the properties of the Victorian novelistic norm and its genre equivalents within the stylistic formation of continental Realism;
 11. Develop the competences of close reading of the selected literary texts;
 12. Acquire the tools for the oral and written description, selection and interpretation of the fictional and nonfictional texts of the given literary history periods;
 13. Develop the competences of critical judgement and application of the relevant network resources;

1.4. Course content

- A survey of literary worldviews, strategies, forms and genres pertaining to the stylistic formations of English Romanticism (1-6) and Realism (7-10);
- The impact of representative models of poetry and prose upon the value system and cultural context of the 19th-century Britain (3, 4, 9, 10);
- The esthetic frame of English Romanticism against the neoclassicist theory of poetic balance and appropriacy (S. Johnson, 'Preface to Shakespeare'); the English Romanticism disregard of the 18th-century prose sentimentalism (2, 6);
- Poetic concepts and motivations of English Romanticism in the work of the Pre-Romanticist William Blake, and employed in the treatises of S. T. Coleridge ('Biographia Literaria'), S. T. Coleridge and W. Wordsworth's 'Preface to the *Lyrical Ballads*', and P. B. Shelley's 'A Defence of Poetry' (4,5);
- Constituents of meaning in the poetic worlds of S. T. Coleridge, W. Wordsworth, G. G. Byron, P. B. Shelley i J. Keats (2,3,5);
- Societal and philosophical background to subjectivism in the English Romanticism poetry and prose as resounding the French Revolution (6);
- The selected works of the 19th-century English poetry (D. G. Rossetti, C. G. Rossetti, R. Browning, E. B. Browning, E. Brontë, A. Tennyson, M. Arnold, G. Meredith, A. Swinburne), nonfictional and fictional prose (7);
- Authorial contribution to the ethical-philosophical assumptions of Victorianism in accord with the values of the self-established bourgeoisie (J. Ruskin, 'Modern Painters') (7,10);
- Respective critique of Victorian ideologems (T. Carlyle, 'Signs of the Times'; J. S. Mill, 'The Subjection of Women'; M. Arnold, 'The Function of Criticism at the Present Time'; W. Pater, 'Studies in Art and Poetry') (7);
- Thematic preferences of the Victorian Age literature to elaborate the meaning of national, class and gender identity; notions of social progress and its impact upon individual and the body collective; the formation of the Victorian literary profession (8);
- The Victorian literary canon: the novelistic norm of English Realism and the formation of the Victorian literary market (9,10);
- Betrayals of the Victorian narrative models (10);

1.5. Manner of instruction

- ✓ Lectures
- ✓ Seminars and workshops
- ✓ Distance learning

✓ **Individual assignments**

✓ Other: research