**I. ASCRC General Education Form**

<table>
<thead>
<tr>
<th>Group</th>
<th>V: Literary and Artistic Studies</th>
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<tbody>
<tr>
<td>Dept/Program</td>
<td>English/Literature</td>
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<tr>
<td>Course #</td>
<td>ENLT 219L</td>
</tr>
<tr>
<td>Course Title</td>
<td>British Literature: Victorian to Contemporary</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>None</td>
</tr>
<tr>
<td>Credits</td>
<td>03</td>
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</tbody>
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**II. Endorsement/Approvals**

Complete the form and obtain signatures before submitting to Faculty Senate Office

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>English Literature Faculty</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>4462 (Ashby Kinch)</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
<td></td>
</tr>
<tr>
<td>Dean</td>
<td>Jon Tompkins</td>
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</table>

**III. Description and Purpose of the Course:** General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

ENLT 219 (along with ENLT 217 and ENLT 218) is part of the new three-course sequence of British Literature surveys that will replace the two previously required surveys (ENLT 222 and ENLT 223). This change was undertaken to provide more reasonable coverage of literary-historical periods and, because only three of five surveys (including two on American literature) will now be required of literature majors, to make room for a proposed new course, Introduction to Literary Studies (ENLT 201).

The goal of ENLT 219 is to familiarize students with the history of British literature (authors, works, periods, and trends) from 1830 into the 21st century, helping them to place texts within their cultural and literary contexts and to comprehend, in general, the relationship between British literature and the shaping of the modern world. It is hoped that students will gain appreciation for the exploratory power of literary art as it confronts human experience.
### IV. Criteria:
Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works. In addition, these courses provide mechanisms for students 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives.

This course covers nineteenth- and twentieth-century British literature in relation to important literary, artistic, and historical developments. Students learn to analyze texts, from various critical perspectives, according to content, form, and their relationship to their cultural contexts.

### V. Student Learning Goals:
Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

Upon completion of this perspective, students will be able to:

1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and

2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Students should gain understanding of (1) relevant cultural and historical issues (e.g., literacy, urbanism, class structure, capitalism, science, technology, religion, imperialism, gender) as they relate to literature; (2) important literary trends (e.g., romanticism, realism, naturalism, aestheticism, modernism); (3) significant authors and their works; (4) terms and concepts important for understanding literature; (5) how to undertake literary analysis and to write about literary texts.

### VII. Syllabus:
Paste syllabus below or attach and send digital copy with form. ❧ The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)
British Literature: Victorian to Contemporary
ENLT 219
Fall 2008

John Glendening
Office: LA 119
Office Hours: 10:00-12:00, MWF and by appointment
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Description

The goal of this course is to familiarize students with the history of British literature (authors, works, periods, and trends) from around 1830 to the present, helping them to place texts within their cultural and literary contexts and to comprehend, in general, the relationship between British literature and the shaping of the modern world. Students should gain understanding of (1) relevant cultural issues (e.g., literacy, urbanism, class structure, capitalism, science, technology, religion, imperialism, gender) as they relate to literature; (2) important literary trends (e.g., romanticism, realism, naturalism, aestheticism, modernism); (3) significant authors and their works; and (4) terms and concepts important for understanding literature. It is hoped that students will gain appreciation for the exploratory power of literary art as it confronts human experience.

Texts

Eliot, Silas Marner (Dover)
Forster, Passage to India (Penguin)
Hacker, A Pocket Manual of Style (Bedford)**
Murfin and Ray, The Bedford Glossary of Critical and Literary Terms (Bedford)**

**Required for all Department of English literature courses
**Exams**

There will be a mid-term, a final examination focused especially on the second half of the course, and a number of reading quizzes. On exams students will need to demonstrate knowledge and understanding of texts and their literary, biographical, cultural, and historical contexts. The unannounced quizzes test familiarity with assigned readings.

**Essays**

You will write three critical essays, including a revision. I do not require research for any of the writing assignments, but if you do research, be sure that borrowings are correctly documented according to the MLA format (as explained in *A Pocket Manual*). Do not plan to hand in late papers except for documented emergencies; plagiarized papers will fail. (See 2006-07 UM Catalog, p. 21, for plagiarism warning.)

**Attendance**

After four unexcused absences your grade will decline. The midterm and final exams must be taken on the days and at the times they are scheduled.

**Grading**

Tests—50%, papers—40%, participation/quizzes—10%

**Schedule**

Week One: Introduction, Victorian Period  
Week Two: Carlyle, Dickens, social criticism and reform 1  
Week Three: E. B. Browning, Tennyson  
Week Four: Ruskin, Arnold, Social criticism and reform 2  
Week Five: R. Browning, Pre-Raphaelites  
Week Six: G. Eliot, Trollope, Hardy  
Week Seven: Darwin, Huxley, science and technology  
Week Eight: Hopkins, Fin de siècle, Wilde  
Week Nine: Conrad, *Heart of Darkness*
| Week Ten: Twentieth Century, modernism, Yeats  |
| Week Eleven: Forster, Passage to India       |
| Week Twelve: Woolf, Joyce                    |
| Week Thirteen: Eliot, Auden, Beckett         |
| Week Fourteen: Late 20th century             |
| Week Fifteen: Post-colonial                  |

**Conduct**

UM policy on honesty: "All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University."


*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.*