

**UNIVERSITY OF KRAGUJEVAC**  
**Faculty of Philology and Arts, Kragujevac**

# S Y L L A B U S

<b>Program</b>	<b>56: English Language and Literature</b>
<b>Course Name and Code</b>	<b>Literature of English Classicism and Romanticism</b> code of this course: 62233
<b>Course Structure (lectures, seminars)</b>	lectures, and, exercises, 2+2
<b>Year of Study</b>	second
<b>Academic Year</b>	2014-2015
<b>Semester</b>	third
<b>ECTS Credits and Course Status (mandatory or elective)</b>	6, mandatory
<b>Instructor(s)</b>	Dr. Aleksandar B. Nedeljkovic, Associate Professor, and, assistant Aleksandar D. Radovanovic
<b>Course Requirements</b>	/
<b>Course Aims</b>	For the student to become familiar, in English language, with this period of literature, and to become able to acquire, independently, additional knowledge about it, if he or she wants to, in the future.
<b>Course Overview</b>	<b>Classicism</b> (1700-1744): general characteristics of the age, and literature, of Classicism. Poetry: Alexander Pope, “graveyard” poets. Essay: Joseph Addison and Sir Richard Steele. Prose: Jonathan Swift, Daniel Defoe. Lesser writers of this period. <b>Sentimentalism and pre-Romanticism</b> (1744-1800): general characteristics of the age, and literature, of Sentimentalism and pre-Romanticism; the role of Edward Gibbon, and of Dr. Samuel Johnson. The novel: Samuel Richardson, Henry Fielding, Laurence Sterne. Oliver Goldsmith. Poetry: Robert Burns, William Blake. Lesser writers of this period. <b>Romanticism</b> (1800-1832): general characteristics of the age, and literature, of Romanticism. Poetry: William Wordsworth, Lord George Gordon Byron, Percy Bysshe Shelley. Novel: Jane Austen, Mary Godwin Wollstonecraft Shelley, Sir Walter Scott. Lesser authors of this period.
<b>Grading System (including segment percentage)</b>	attendance at classes 6%, attendance at exercises 6%, activity at classes 4%, activity at exercises 8%, written colloquium after six weeks of lectures 26%, the final (oral) exam 50%.
<b>the complete, final list of questions for the written colloquium</b>	(1) General characteristics of the age, and literature, of (neo)Classicism; the role of Alexander Pope (2) Addison and Steele, life and work and their influence on English prose (but, do not write about “The Cries of London”!)

	<p>(3) “The Cries of London”, describe and discuss it; who wrote that text, when, what it is; its content (in detail), its literary value, etc.</p> <p>(4) Jonathan Swift, life &amp; work (but, do not write about <i>Gulliver’s Travels</i>!)</p> <p>(5) <i>Gulliver’s Travels</i>, describe and discuss it; who wrote that novel, when; its content (in detail), its literary value, etc.</p> <p>(6) Daniel Defoe, life &amp; work (but, do not write about <i>Robinson Crusoe</i>!)</p> <p>(7) <i>Robinson Crusoe</i>, describe and discuss it; who wrote that novel, when; its content (in detail), its literary value, etc.</p> <p>(8) General characteristics of the age, and literature, of Sentimentalism and pre-Romanticism; the life and role of Edward Gibbon, and of Dr. Johnson</p> <p>(9) Samuel Richardson, life &amp; work; <i>Pamela</i></p> <p>(10) Henry Fielding, life &amp; work; <i>Tom Jones</i></p>
<p><b>the complete, final list of questions for the final exam</b></p>	<p>(11) William Cowper, poem “The Solitude of Alexander Selkirk”, first and last strophe by heart! (but, explain the poem whole)</p> <p>(12) Laurence Sterne, life &amp; work; the novel <i>Tristram Shandy</i></p> <p>(13) Oliver Goldsmith, life &amp; work; the comedy <i>She Stoops to Conquer</i></p> <p>(14) Robert Burns, life &amp; work; analysis of the first two and the last two strophes of the poem “To a Mouse”</p> <p>(15) William Blake, life &amp; work; the poem “Leave, oh Leave Me to My Sorrows” by heart, whole!</p> <p>(16) Horace Walpole, life and work; <i>The Castle of Otranto</i></p> <p>(17) Lesser authors of Sentimentalism: Tobias Smollett, James “Ossian” Mcpherson, and others</p> <p>(18) General characteristics of the age, and literature, of Romanticism</p> <p>(19) William Wordsworth, life &amp; work; poem “A Slumber Did My Spirit Seal” whole by heart!</p> <p>(20) Samuel Taylor Coleridge, life and work; “Ancient Mariner”</p> <p>(21) Lord George Gordon Byron, life &amp; work (but do not talk about the poem “So, we’ll go no more a-roving”!)</p> <p>(22) “So, we’ll go no more a-roving”, who wrote it, why it is important; analyze and explain it in detail; say it entire by heart!</p> <p>(23) Percy Bysshe Shelley, life &amp; work; poem “The Cloud” the last strophe by heart! (but, do not discuss the poems “Ozymandias” and “Sonnet: England in 1819”!)</p> <p>(24) Percy Bysshe Shelley’s poem “Ozymandias”, explain it and discuss it.</p> <p>(25) P. B. Shelley’s poem “Sonnet: England in 1819”, explain it and discuss it.</p> <p>(26) Jane Austen, life &amp; work; <i>Pride and Prejudice</i></p> <p>(27) Mary Godwin Wollstonecraft Shelley, life &amp; work; <i>Frankenstein</i></p> <p>(28) Sir Walter Scott, life &amp; work (but, do not discuss <i>Ivanhoe</i>)</p> <p>(29) Describe and discuss Scott’s novel <i>Ivanhoe</i> (but, do not discuss Scott’s life and work)</p> <p>(30) Lesser authors of the period of Romanticism: Lamb, Hazlitt, De Quincey, Keats, Southey (“My Days among the Dead Are Passed”), and others.</p>

## Textbooks

There are no mandatory textbooks, there are only a few recommended ones, and from them, only some parts, those relating to the age of Classicism, pre-Romanticism and Romanticism:

/1/ Professor's complete, authorized scripts are available in photocopy, for this subject; these are really a transcript (almost complete) of his lectures, written down verbatim:

Prof. Dr. Aleksandar B. Nedeljković, *Scripts for Classicism, pre-Romanticism (=Sentimentalism) and Romanticism, version 2013 08 08.*

/2/ Aleksandar B. Nedeljković, *History of the British and American Civilization, for the Students of Anglistics*, Beograd (Belgrade), 2007. – In this book, there are 120 very short chapters, some of which are wholly, or partly, about the age and literature of Classicism, pre-Romanticism and Romanticism. Such are especially the following three Units (chapters): Unit 56, Classicism as a period of British literature (1700 – 1744); Unit 57, The literary period of Sentimentalism and pre-Romanticism (1744-1800); Unit 75, British literature of Romanticism (1800-1832).

/3/ in Serbian language, not for the foreign students: Dušan Puhalo, *Istorija engleske književnosti XVIII veka i romantizma (1700-1832)*, prvo izdanje 1966, novo izdanje Beograd 2003.

/4/ also in Serbian language, not for the foreign students: Grupa autora (knjiga sa crnim koricama), *Engleska književnost 2*, izdanje "Svjetlost", Sarajevo, 1991.

/5/ Carter, Ronald, and John McRae, *The Penguin Guide to Literature in English: Britain and Ireland*, London, 2001

/6/ teacher's material, on a DVD disk given to students (so that they can copy it entire, for themselves) on the first day.

## Mandatory reading

At oral exam, the student, before he answers the exam question itself, will first get a piece of text (about 150-200 words) and must be able to recognize (identify) author and work, and to read well (**good reading**) and with full understanding (**be able to explain what the words mean**) that piece of text, which will be on white paper, A5 size, turned horizontally (as "landscape"). The obligatory texts, for this, first part of the oral exam, are as follows:

**PROSE**, these eleven texts, the students will be able to photocopy them:

(1) Joseph Addison & Richard Steele, "The Cries of London" (from "The Spectator" of 18th December 1711), 2 pages

(2) Daniel Defoe, *Robinson Crusoe*, pp. 64-5 (the sinking, from the words "Nothing can describe the confusion of thought" to "scarce any room to hope"), and, 86-87 (beginning of Journal), from the words "I made large shelves" to "this was the rainy season" (altogether about 4 pages)

(3) Jonathan Swift, *Gulliver's Travels*, from Book Three, in Laputa, end of Chapter One, pages 117-119, from the words "I walked a while among the rocks" to "was drawn up by pulleys", and, Chapter Three, pp. 125-127, from the words "A phenomenon solved" to "as the monarch directs", (altogether about 5 pages)

(4) Samuel Richardson, *Pamela*, Letter XXIII, pp. 52-53, from the words "Well, these fine Ladies have been here" to the words "Ladies may say

any thing” (2 pages)

(5) Henry Fielding, *Tom Jones*, pp. 812-3 (Book Eighteen, second half of Chapter 12) from the words “Sophia blushed and half smiled” to the words “should be minding other matters” (2 pages)

(6) Laurence Sterne, *Tristram Shandy*, pp. 346-8 (end of Book 6, Chapter XXXIX) from the words “Thrice happy book” to the words “the line of gravitation” (3 pages)

(7) Walpole, Horace, *Castle of Otranto*, pages 15-17 (entire first three pages of Chapter One)

(8) Oliver Goldsmith, *She Stoops to Conquer*, pages 2-3, Prologue (whole), and, Act the First, the beginning, page 5; also, pages 22-23, from the words “Travellers, George, must pay” to the words “much above me, I assure you” (altogether about 5 pages). But it is recommended that the student should read also pp. 92-94, for better understanding.

(9) Mary Shelley, *Frankenstein*, pages 34-37, from the words “Remember, I am not recording the visions of a madman” to the words “my work near to a conclusion”; also, pages 38-39, from the words “It was on a dreary night of November” to the words “the miserable monster I had created”, and, finally, pages 76-77 from the words “As I said this” to the words “from joy for no misdeed” (altogether about 6 pages).

(10) Jane Austen, *Pride and Prejudice*, pages 5-9, from the beginning to the words “nothing to wish for” (about 5 pages)

(11) Sir Walter Scott: *Ivanhoe*, pages 360-363, from the words “So saying, with no very gentle...” to the word “hypocritical” (about 3 pages)

**POETRY**, also available for photocopy:

William Cowper: /1/ “The Solitude of Alexander Selkirk”, first and last strophe by heart! (8 + 8 = 16 lines!)

Robert Burns: /2/ “My Luv Is Like a Red, Red Rose”;

William Blake: /3/ “Leave, oh Leave Me to My Sorrows” whole by heart! (8 lines), /4/ “The Little Vagabond”, /5/ “A Divine Image”, /6/ “London”; /7/ “The Fly /8/ “Infant Sorrow”, /9/ “Infant Joy”, /10/ “A Poison Tree”, /11/ “The Sick Rose”, /12/ “The Divine Image”, /13/ “Tiger”, /14/ “The Garden of Love”;

William Wordsworth: /15/ “A Slumber Did My Spirit Seal”, whole by heart! (8 lines), /16/ “She Dwelt among the Untrodden Ways”, /17/ “I Wandered Lonely as a Cloud”;

Samuel Taylor Coleridge: /18/ “Kubla Khan”, first 30 verses, /19/ “Ancient Mariner” (strophes 13, 14 and 15 in the first part, and strophes 12 and 13 in the 4<sup>th</sup> part);

Lord George Gordon Noel Byron: /20/ “She Walks in Beauty”, /21/ “So, We’ll Go No More a-Roving”, whole by heart! (12 lines), /22/ “Waterloo”;

Percy Bysshe Shelley: /23/ “The Cloud”, whole, but, only the last strophe by heart! (14 lines), /24/ “Sonnet: England in 1819”, /25/ “Ozymandias”, /26/ “Music, When Soft Voices Die”, /27/ “One Word Is too often Profaned”, /28/ “When the Lamp is Shattered”, first strophe;

Robert Southey: /29/ “My Days among the Dead Are Passed”; and,

John Keats: /30/ “On the First Looking into Chapman’s Homer”.

**ADDITIONAL, NON-OBLIGATORY POEMS**, also available for photocopying:

- (1) William Blake, "A Poison Tree"
- (2) William Wordsworth, "I Wandered Lonely as a Cloud"
- (3) Samuel Taylor Coleridge, "Ancient Mariner", (strophes 13, 14 and 15 in the first part, and 12 and 13 in the 4th part)
- (4) Robert Southey, "My Days among the Dead Are Passed"
- (5) John Keats, "On the First Looking into Chapman's Homer", and,
- (6) Percy Bysshe Shelley, "Music, When Soft Voices Die", "One Word Is too often Profaned", "When the Lamp is Shattered"