

CLASS I: THE RESTORATION

Anderson, 418-431, 442-452

Baugh, 699-732, 748-56, 762-64, 769 (Shadwell), 771-75 (Congreve),
847-56 (Defoe)

Readings:

- Dryden, Selections, 1668-1700 (Anderson, 458-473)
All for Love, 1678 (on reserve)
- Moliere, Tartuffe, 1664 (available in bookstore or on reserve)
- The Misanthrope, 1666 (available in bookstore or on reserve)
- Congreve, The Way of the World, 1700 (on reserve)
- Defoe, Selections, 1697-1722 (Anderson, 452-58)
- Robinson Crusoe, 1719 (not children's version) (optional)
- Moll Flanders, 1722 (available in bookstore or on reserve)

Topics for Discussion:

1. Qualities of Restoration comedy (Moliere and Congreve).
2. Qualities of Restoration tragedy and of the heroic play; Dryden as a dramatist (cf. All for Love with Shakespeare's Antony and Cleopatra and Milton's Samson Agonistes); explain the structure of All for Love.
3. Treatment of love in Restoration comedy and tragedy.
4. Dryden as a satirist - subjects, methods, intensity.
5. Dryden's place in literary criticism and his critical views (cf. Jonson).
6. Dryden's prose style and verse forms.
7. Social significance of Defoe's works (Robinson Crusoe, Moll Flanders, and The Essay on Projects).
8. Defoe and the "novel" (esp. evidence of the picaresque in Moll Flanders).
9. Defoe's realism.

Reference: see Clifford, Eighteenth Century English Literature:Watt, "Robinson Crusoe as a Myth"Monk, "The Pride of Lemuel Gulliver"

CLASS II: NEOCLASSICAL PERIOD

Anderson, 431-35
Baugh, 823-33, 839-42, 857-82

Readings:

- Swift, Gulliver's Travels, 1726 (complete, on reserve; BK. II in Anderson)
-A Tale of a Tub, 1704 (selection in Anderson, 493-500)
Abolishing of Christianity in England, 1708 (on reserve)
-A Modest Proposal, 1729 (Anderson, 528-531)
-Addison & Steele, Selections, 1709-12 (Anderson, 473-493)
-Voltaire, Candide, 1758 (on reserve)

Topics for Discussion:

1. Eighteenth century life as seen in the Tatler and Spectator.
2. Addison's and Steele's critical views.
3. The function or significance of Addison and Steele in 18th century journalism (cite examples of style, tone, etc., from readings).
4. Significance of reason to Swift. Is Swift an idealist or a pessimist?
5. Style and structure of Swift's works.
6. Swift's various satirical methods.
7. Compare the realism or "truth of life" of Swift and Defoe.
8. Objects, methods, and intensity of Voltaire's satire (see Baugh, 825-26 on Shaftsbury; look up the philosophy of Leibniz; cf. Pope, in Anderson, p. 549, ll. 51-52, and p. 552, ll. 293-94).

CLASS III: NEOCLASSICAL PERIOD

Baugh, 833-39, 842-46, 915-932, 933-942

Readings: (most in Anderson, pp. 532-561; others on reserve)

- Pope, Essay on Man (Parts I-IV), 1733-41 (III-IV on reserve)
-Essay on Criticism (Parts I-III), 1711 (III on reserve)
-Rape of the Lock, 1712; 1714 (Anderson, 539-48)
-Epistle to Dr. Arbuthnot, 1735 (Anderson, 556-61)
-"The Universal Prayer," 1738 (Anderson, 555-56)
Moral Essays, Epistles I (To Sir Richard Temple) and II (To a Lady), 1734-35 (on reserve)
Preface to Shakespeare, 1725 (on reserve)
See Johnson on Dryden and Pope (Anderson, 576-80)
Thomson, Selections, 1726-40 (Anderson, 629-639)

Topics for Discussion:

1. Essentials of the neo-classical creed as seen in the Essay on Criticism
2. Objects and intensity of Pope's satire (cf. Dryden) (cf. Rape of the Lock and PL)
3. Pope as a critic of Shakespeare (cf. Dryden)
4. Pope's wit, humor, and humanity, i.e. what kind of man was Pope?
5. Shaftesbury, Pope, and Voltaire (including Deism, in the Essay on Man)
6. Principles of human conduct in Pope (cf. Bacon)
7. Romantic and neo-classical elements in the poetry of Thomson.

CLASS IV: EIGHTEENTH CENTURY

Baugh, 883-91, 898-902, 950-59, 967-76, 1012-18, 1044-48, 1056-62

Readings:

- Richardson, Pamela, 1740 (portions - optional)
- Fielding, Shamela, 1741 (on reserve)
- Joseph Andrews (optional), 1742
- Tom Jones, 1749
- Tom Thumb, 1730 (on reserve)
- Gray, Selections, 1742-54 (Anderson, 639-646)
- Goldsmith, "The Deserted Village," 1770 (Anderson, 562-67)
- Sheridan, The School for Scandal, 1777 (on reserve)

Topics for Discussion:

- ① The novel of sensibility (notably Pamela)
2. Fielding's contribution to the novel (structure, characterization, critical principles, etc.)
3. Fielding as a satirist (objects, methods, intensity)
4. Characteristic of Tom Thumb as drama (cf. Dryden)
5. Neo-classicism and sentimentality in Sheridan's play (cf. with Congreve and Moliere)
6. Sentiment, neo-classicism and social significance in Goldsmith's poem
7. Romantic and neo-classical elements in the poetry of Gray

CLASS V: EIGHTEENTH CENTURY

Baugh, 989-1004, 1064-66, 1095, 1200-06 (Burns), 1102-08 (Austen)
Anderson, 561-62, 608-15

Readings:

- Johnson, Selections, 1749-81 (Anderson, 567-85),
 Preface to Shakespeare, 1765 (on reserve, only part in Anderson)
- Boswell, Life of Johnson, 1773-1791 (Anderson, 585-604)
- Burns, Selections, 1784-1796 (Anderson, 653-671), and "Cotter's
 Saturday Night" (in Poems on reserve)
- Austen, Pride and Prejudice, 1796-97; 1813 (some copies on reserve)

Topics for Discussion:

- 1. Johnson's prose style and Johnson as a critic (his critical principles, prejudices, etc.); cf. with Pope as a critic; how does Preface to Shakespeare both support and undermine neo-classicism?
2. Johnson's circle (personalities, attitudes, etc.); Johnson's position in literature
3. Boswell as a biographer
4. The Romanticism of Burns
5. Burns as a satirist and realist
6. Austen as a satirist and realist (cf. with Fielding)
- ⑦ Structure of Austen's novel (cf. with Fielding)

CLASS VI: NINETEENTH CENTURY - ROMANTICISM

Baugh, 1111-1127, 1128-1148
Anderson, 615-628

Readings:

- Wordsworth, Selections (Anderson, 678-703)
Prelude: 1 (in Anderson), also 2 (ll. 138-451), 5 (ll. 1-49, 293-425, 477-533), 8, and 11 (ll. 75-222, 270-356) (on reserve) and parts of 12 and 13 (in Anderson)
Other selections (in Poems, on reserve, or in Noyes, English Romantic Poetry and Prose)
"The Idiot Boy," "We are Seven," "Michael," "Ode to Duty,"
"Elegaic Stanzas," and "Laodamia"
- Blake, Selections, 1783-89 (Anderson, 671-78)

Topics for Discussion:

1. The importance of Nature to Wordsworth as evidenced in the poems read (especially "Tintern Abbey" and The Prelude) (cf. with Thomson)
 2. The sonnet in Wordsworth's hands (cf. with Elizabethans and Milton)
 3. The place of emotion in Wordsworth (cf. with Burns)
 4. Wordsworth's interest in common man (cf. with Burns)
 5. Neo-classical elements in Wordsworth's poetry (esp. last three poems on reserve)
 6. Wordsworth's treatment of children in his poems; their significance
- ① The Romanticism of Blake

Readings:

- ~~Wordsworth~~, Preface to Lyrical Ballads, 1800 (Anderson, 703-711)
Coleridge, ~~Selections~~, 1795-1818 (Anderson, 711-738)
 "Hamlet" and "Shakespeare's Judgment - Equal to His Genius"
 (on reserve and in Noyes, 441-45)
 "Fears in Solitude," "The Nightingale," "Dejection: An Ode"
 (in Poems on reserve, and Noyes)
 Biographia Literaria, 1815-17: Chapters XVII, XXII (on reserve,
 and in Noyes 428-32, 434-41)
Byron, ~~Selections~~, 1808-24 (Anderson, 739-766) "The Prisoner of Chillon," 1816,
 Manfred, 1817, Don Juan, Cantos I, II (entire - on reserve),
 and IV (ll. 89-584), and ~~"The Vision of Judgment,"~~ (on reserve
 and in Noyes)

Topics for Discussion:

1. Wordsworth's attack on neo-classical poetry
2. Nature, emotion, and common man in Wordsworth's criticism; compare his theory with his practice
3. Imagination as Wordsworth and Coleridge conceived it (including their concepts of what a poem is), and how their "theories" of imagination are manifested in their poems (include also their division of labor in Lyrical Ballads)
4. The romanticism of Coleridge (aside from imagination)
5. Coleridge as a critic; compare with Wordsworth (i.e. how "good" is each as a critic")
6. The romanticism of Byron (focus primarily on Prisoner of Chillon, Childe Harold, Manfred, and pertinent parts of Don Juan) (cf. Manfred with Dr. Faustus)
7. Non-romantic elements in Byron (cf. Don Juan with Candide and Don Quixote, and Paradise Lost) (cf. his satire with Dryden's and Pope's)

Readings:

Shelley, Selections, 1815-22 (Anderson, 766-83)

Defense of Poetry, 1821 (in Noyes, 1097-1112, and on reserve)

"Stanzas Written in dejection near Naples," "Song to the Men of England," and "The Sensitive Plant" (in Noyes, and in Poems on reserve)

Keats, Selections, 1815-20 (Anderson, 784-96)

"Isabella, or the Pot of Basil," 2 sonnets "On Fame," "Lamia" (in Noyes, and in Poems, on reserve)

Read the following nine letters, in Noyes, or in the Cambridge ed. of Keats' Complete Poetical Works and Letters (on reserve):

No. & Page in Noyes	No. & Page in Cambridge ed.	Person addressed	Date
No. 3, p. 1208	No. 17, p. 270	Bailey	Oct. 8, 1817
No. 5, p. 1210	No. 21, p. 273	Bailey	Nov. 22, 1817
No. 6, p. 1211	No. 23, p. 276	Geo. & Tom Keats	Dec. 21 or 22,
No. 9, p. 1213	No. 33, p. 285	Reynolds	Feb. 3, 1818
No. 10, p. 1215	No. 38, p. 289	Taylor	Feb. 27, 1818
No. 13, p. 1217	No. 51, p. 299	Reynolds	May 3, 1818
No. 17, p. 1221	No. 77, p. 336	Woodhouse	Oct. 27, 1818
No. 27, p. 1229	No. 124, p. 390	Reynolds	Aug. 25, 1819
No. 29, p. 1231	No. 162, p. 427	Fanny Brawne	Feb., 1820

Poe, Selected poems and criticism, 1827-49 (in Foerster, American Poetry and Prose, pp. 366-99)

Topics for Discussion:

1. Shelley's Platonism; compare Shelley's and Keats' conceptions of beauty. (The Platonism is particularly found in "Hymn to Intellectual Beauty," "The Sensitive Plant," Prometheus Unbound, "The Cloud," "To a Skylark," and "Adonais.")
- ② Lyricism, emotion and themes (exclusive of Platonism) in Shelley's poetry
3. Varieties of Romanticism in Keats' poetry (cf. with Spenser)
4. Keats' "sanity" or "reasonableness" (e.g. see "On Fame" and "Lamia") and his critical principles, and his attitudes toward himself and his poetry, as expressed in his letters (cf. Wordsworth and Coleridge)
5. Shelley's Defense compared with Sidney's (cf. Wordsworth's and Coleridge's critical ideas and method)
6. Subjects, style and moods of Poe's poems (cf. with Keats, Shelley, and Coleridge)
7. Poe's critical principles, esp. as compared with those of Wordsworth, Coleridge, and Keats
8. Romantic (especially Gothic) elements in the stories of Poe (for class discussion only)

Baugh, 1279-1286, 1299-1308, 1309-1321, 1382-1403
Anderson, 822-34

Readings:

- Carlyle, Selected Prose, 1833-41 (Anderson, 992-1021)
From Past and Present, 1843 (on Reserve):
Book III, Chapters 2 (Mammonism), 3 (Dilettantism), 5 (The English), 13 (Democracy)
- Tennyson, Selected Poetry, 1830-1889 (Anderson, 841-910)
In Poems (on reserve): "The Poet," "Oenone," "The Palace of Art."
- Browning, Selected Poems, 1841-1889 (Anderson, 911-932)
From Poems (on reserve), "The Glove," "Saul," "In a Gondola,"
"Statue and the Bust," "De Gustibus," "Respectability," "Caliban upon Setebos."

Topics for Discussion:

1. Carlyle's view of history and historians; Carlyle and the hero: who were his heroes, and why?
2. Carlyle's "philosophy" (including transcendentalism), esp. Sartor Resartus, that is, what does he condemn and admire, and what does he believe in?
3. Tennyson's style and craftsmanship, with particular attention to lyricism (cf. with Keats and Spenser)
4. Themes and attitudes in Tennyson's poems, both as they reflect his own personality and as they reflect Victorianism. How do Tennyson's characters (e.g. Ulysses, and the knights in "The Holy Grail") particularly reflect Victorian ideas. (see Baugh, 1299-1308 for "Victorian Dilemma")
5. Browning as a portrayer of character. How well-rounded are his characters? (Compare with any similar characters from fiction or drama.)
6. Browning's poetic achievement: style (cf. Donne), the dramatic monologue, lyricism
7. Browning's attitude toward life (his "philosophy" in its various forms or modes of expression); how is it illustrated by his characters?

Poems of Tennyson

Such poems as "Break, break, break," "Charge of the Light Brigade," and the lyrics from The Princess and Maud are more relevant to the poet's craftsmanship and style than to his ideas (topic 4), but other poems (e.g. "The Lotus-Eaters," etc.) also throw light on his craftsmanship.

For Themes of Tennyson (topic 3):

"Oenone" is a central document

The following poems develop closely related themes (also expressed in the "Locksley Hall" poems):

"The Poet"	"The Palace of Art"
"The Lady of Shalott"	"The Lotus-Eaters"
"You ask me, why, though ill at ease"	"Ulysses"
<u>In Memoriam</u> 103, 107	

(see next page)

Themes of Tennyson (continued)

Other poems of Tennyson develop a greater variety of themes:

"Locksley Hall" (materialism, progress, etc.)

"Locksley Hall Sixty Years After" (materialism, democracy, modern literature, etc.)

"In Memoriam"

Poems of Browning:

His two principal themes are expressed in two short lyrics from his early dramatic poem, Pippa Passes (1841):

All service ranks the same with God:
If now, as formerly he trod
Paradise, his presence fills
Our earth, each only as God wills
Can work - God's puppets, best and worst,
Are we; there is no last or first.

Say not "a small event!" Why "small"?
Costs it more pain that this, ye call
A "great event," should come to pass,
Than that? Untwine me from the mass
Of deeds which make up life, one deed
Power shall fall short in or exceed!

The year's at the spring
And day's at the morn;
Morning's at seven;
The hill side's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven -
All's right with the world!

The following poems are grouped more or less according to common theme (topic 7)

Epilogue to Asolando

"Fra Lippo Lippi" (also expresses an esthetic theory)

"Saul" (this and the following express his "philosophy" in positive terms)

"The Grammarian's Funeral"

"Rabbi ben Ezra"

"Prospice"

Proem to The Ring and The Book

"Andrea del Sarto" (those of this group present the "philosophy" in negative terms)

"The Glove"

"A Toccata of Galuppi's"

"The Statue and the Bust"

"Caliban upon Setebos" (this is rather different)

"Porphyria's Lover"

"In a Gondola"

"Respectability"

"De Gustibus"

"Why I am a Liberal"

CLASS X: NINETEENTH CENTURY NOVEL

Baugh, 1344-51, 1370-78, 1464-71

Readings (available in bookstore or on reserve):

- Dickens, Hard Times, 1854 OR Great Expectations, 1860-61
~~Bronte, Wuthering Heights, 1847~~
~~Flaubert, Madame Bovary, 1856~~
~~Dostoevsky, Crime and Punishment, 1866~~
Hardy, Return of the Native, 1878

Topics for Discussion:

1. Dickens and the novel as a weapon of social reform (cite briefly other novels than those read).
2. Comparative degrees of realism* (or even evidence of naturalism) in Dickens, Hardy, Flaubert, and Dostoevsky (cf. Austen).
*Realism may be defined as a concern "with giving a truthful impression of actuality as it appears to the normal human consciousness."
3. Evidences of Romanticism in Dickens and Bronte as compared with Hardy.
4. Characterization: Eustacia Vye, Emma Bovary, Catherine Earnshaw Linton; Sofya (Sonya) Marmeladov, Dunya Raskolnikov.
5. Characterization, caricature, and satire in Dickens, Dostoevsky, and Flaubert.
6. Compare Wuthering Heights with Pride and Prejudice in structure, characterization, etc.
7. Themes and structure in Great Expectations and in Madame Bovary.

CLASS XI; LATE NINETEENTH CENTURY

Anderson, 834-40

Baugh, ~~1336-43~~, 1407-15, 1421-26, 1439-54, 1475-84

Readings:

- Arnold, Selected Poems and Prose, 1849-81 (Anderson, 932-970)
In Poems (on reserve), "To a Friend," "The Forsaken Merman,"
"Austerity of Poetry."
From prose works (on reserve), Chapter III (Barbarians,
Philistines, Populace) from Culture and Anarchy.
- Ruskin, Selections, 1843-70 (Anderson, 1042-1060).
- Swinburne, Selections (Anderson, 1110-1120), plus the following in
Poems (on reserve):
"Anactoria," "Hymn to Prosperine," "Nephilidia," "Faustine,"
"Dolores," "Felise," "Hymn of Man," "Walt Whitman in America."
- Wilde, The Importance of Being Earnest, 1893 (on reserve)

Topics for Discussion:

1. Themes and attitudes in Arnold's poetry; Arnold and nineteenth century pessimism.
2. Arnold's critical attitudes and principles as revealed in all the prose selections by Arnold (cf. with Carlyle)
3. Ruskin as literary, esthetic and social critic
4. Paganism and sensuousness in Swinburne (i.e. anti-Victorianism); compare Swinburne's "classicism" with Arnold's. The most relevant poems for Swinburne for this topic are those on reserve and "Garden of Proserpine" and "Hertha."
5. Wilde's play as satire, principally of Victorianism (cf. with Congreve and Sheridan)

CLASS XII: TWENTIETH CENTURY

Baugh, 1472-74, 1502-15, 1520-25, 1536-38, 1545-46

Readings:

- Yeats, Selected Poems, 1889-1939 (in Anderson, 1196-1203)
In Poems (on reserve), "To the Rose upon the Rood of Time,"
"The Folly of Being Comforted," "Adam's Curse,"
"September, 1913," "A Coat," "The Wild Swans at Cool,"
"Easter 1916," "Crazy Jane and the Bishop," and "The
Circus Animals' Desertion"
- Synge, Riders to the Sea, 1904 (on reserve)
- Shaw, Major Barbara, 1907, including extended Preface (on reserve)
- Kipling, Hopkins, Hardy, Housman, Poetry Selections (Anderson 1128-37,
1172-73, 1178-95)

Topics for Discussion:

1. The major symbolism of Yeats (for instance, Byzantium)
2. Yeats' poetic development, in themes and style (a major change represented by "A Coat," for instance)
3. Synge and the new Irish theater
4. Social problems and satire in Shaw
5. Experimentation and romanticism in Hopkins
6. Realism and pessimism in Kipling, Hardy, Housman
7. Compare Shaw with Wilde, Sheridan, and Congreve for characterization, wit, structure.

For Yeats, the following books (on reserve) should be helpful:

- Brooks, Modern Poetry and the Tradition
The Well-Wrought Urn (for "Among School Children")
- Unterecker, Reader's Guide to...Yeats

CLASS XIII: TWENTIETH CENTURY

Baugh, 1551-55, 1560-62, 1567, 1582-88
Anderson, 1150-1171

Readings:

Auden, Spender, and Thomas, Poetry, 1930's- 1950's (Anderson, 1263-76 rev. ed.) and "Letter to Lord Byron," Part IV in Woods (on reserve)
Conrad, The Heart of Darkness (on reserve or available in bookstore)
Joyce, Portrait of the Artist as a Young Man, 1904, 1914
Woolf, To the Lighthouse, 1927 (on reserve or in bookstore)

Topics for Discussion:

1. Social criticism and experimentation in Auden (cf. T. S. Eliot)
2. Experimentation and politics in Spender (cf. Shelley)
3. Themes and style of Dylan Thomas
4. "Realism," "naturalism," "psychological realism," in Conrad, Joyce, and Woolf
5. Conrad's contribution to the novel (compare with Bronte for narrative technique)
6. The narrative techniques of Joyce and Woolf (free association, "Stream of consciousness"?)
7. Aestheticism in Joyce (Chap. V)
8. Symbolism in Joyce and Woolf (see, for instance, Drew, The Novel, on reserve)