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<th>Week</th>
<th>Topics/Concepts</th>
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| 1    | Literature, Literary History, The Canon | • Articulate what “Literature” and the “Canon” are  
• Define what “literary history,” “historical survey” and “English literature” mean in this course  
• Analyze reactions to the Canon, including arguments for and against it  
• Practice interpretation in two brief lyric poems | Knowledge Comprehension Analysis Evaluation | Readings Group Discussion |
| 2    | Romanticism: William Blake | • Analyze poems by Blake through reference to his ideas of innocence and experience  
• Articulate the relation between innocence and experience  
• Apply the term “organized innocence” to his poetry | Comprehension Application Analysis | Readings Group Discussion |
| 3    | Romanticism: Charlotte Smith, William Wordsworth and Samuel Taylor Coleridge | • Identify lyric poetry and its distinctive form of self-expression  
• Recognize a lyrical ballad and analyze Wordsworth’s use of the form in “We are Seven”  
• Identify the revolutionary claims made about poetry by Wordsworth in his “Preface”  
• Critically evaluate his claims about the “real language of men” and “low and rustic life”  
• Analyze the effect of dialogic form  
• Critique the idea of adult wisdom and experience  
• Evaluate the Romantic idea of Nature (a connection between the human world and the natural world, between human and natural creativity) | Knowledge Comprehension Application Analysis Evaluation | Readings Group Discussion |
| 4    | Romanticism: Lord Byron and Percy Bysshe Shelley | • identify the characteristics of the Byronic hero  
• Analyze the role of desire and loss in poetry by Byron and P.B. Shelley  
• Evaluate ideas of creativity, transcendence and immortality | Comprehension Analysis Evaluation | Readings Group Discussion |
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| **5** | **Romanticism:**  Mary Shelley | - Identify ideas of revolutionary transformation  
- Explain the narrative structure of Frankenstein and how the different narrative voices complicate the idea of truth and meaning  
- Explain the ways in which Frankenstein responds to the main currents of Romanticism  
- Evaluate Frankenstein as a rebuttal of certain Romantic ideals  
- Contextualize Frankenstein within contemporary ideas of Europe and “Europeanness” | Comprehension  
Application  
Evaluation | | | | Readings Group Discussion |
| **6** | **Romanticism:**  John Keats and Felicia Hemans | - Analyze the role of desire and loss in the poetry of Keats and Hemans  
- Explain the Eve of St. Agnes ritual and how it is represented in Keats' poem  
- Identify possible allegorical readings of the poem and how it reflects on the genre of Romance  
- Propose possible meanings of the “solution sweet”  
- Identify the formal characteristics of an Ode  
- Reflect on ideals of the body, time, and timelessness in “Ode on a Grecian Urn” | Comprehension  
Application  
Analysis | | | | Readings  
Midterm Test Group Discussion |
| **7** | **Victorian Period:**  Tennyson, C. Rossetti, Browning and Barrett Browning | - Identify the dramatic monologue and trace its effects through poems by Tennyson and R. Browning  
- Identify the tension between sympathy and judgement in reading a dramatic monologue  
- Compare and contrast “Porphyria’s Lover” with “The Eve of St. Agnes”; trace how Romanticism’s dream of wholeness in Keats’ poem is made ironic in Robert Browning’s poem  
- Evaluate “Childe Roland” as a critique of Romantic questing; analyze the representation of art in R. Browning and C. Rossetti  
- Analyze the tension between speech and silence in Elizabeth Barrett Browning | Comprehension  
Application  
Analysis  
Evaluation | | | | Readings Group Discussion |
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| 8    | The Victorian Period: Charles Dickens Part 1                         | - Apply the term Bildungsroman to Dickens’s Great Expectations  
- Evaluate the novel’s representation of guilt and criminality  
- Critique the Victorian ideal of the “gentleman”.   |               |             |          |            |          |                 |
| 9    | The Victorian Period - Charles Dickens, Part 2 and Matthew Arnold    | - Analyze Great Expectations as a critique of the Victorian class system, and its effects on personal self-determination,  
- Evaluate the theme of the forge/forgery  
- Articulate some of the main features of the debate on religious faith and doubt, and the role of new scientific discoveries (such as evolution) in the debate. | Comprehension | Application | Analysis | Evaluation |          | Readings Group Discussion |
| 10   | History and Literature: Romantic to Contemporary                     | - Analyze poetry by R. Burns, P.B. Shelley, D. Walcott, P. Larkin  
- Identify various ways in which historical events may be represented in verse  
- Evaluate the different emphases — personal, political, national — of literary representations of history  
- Evaluate how nations as “imagined communities” are forged in literature  
- Evaluate the effectiveness of V. Woolf’s imagined history of “Shakespeare’s sister” as an argument about women and literature | Knowledge | Comprehension | Analysis | Evaluation |          | Readings Group Discussion |
| 11   | Voice and Language: Gaelic, Welsh, British, Jamaican-British, Romantic to Postmodern | - Analyze poetry by W. Wordsworth, S. MacLean, R. Burns, G. Lewis, D. Rodger, R. Antrobus  
- Evaluate how language shapes or limits identity  
- Identify ways in which poetry represents language and second-language speakers  
- Evaluate how Scottish and Welsh poetry complicate any idea of “English” literature  
- identify the ways in which spoken, performed, or contextual poetry shapes meaning | Comprehension | Analysis | Evaluation |          |       | Readings Group Discussion |
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<tr>
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<td>• Analyze poetry by Yeats, Auden, Boland</td>
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<td>• Evaluate Auden’s poem as elegy, as a mediation on the role of the poet and poetry in the modern age, and a specific reflection on Yeats and his limitations</td>
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<td>• Identify the Irish famine of 1845-49 and the Easter Rising of 1916 as key historical events in recent Irish history</td>
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<td>• Identify how Yeats mixes personal and political considerations in his representation of Ireland and Irish history</td>
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<td>• Evaluate Boland’s claims about the limitations of maps and love poetry</td>
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