

<b>Study Programme:</b> English Language and Literature
<b>Course Unit Title:</b> English Literature 2: 18 <sup>th</sup> -Century English Novel and Romanticism
<b>Course Unit Code:</b> 19.OA0010
<b>Name of Lecturer(s):</b> Assoc. Prof. Arijana Luburić-Cvijanović, PhD
<b>Type and Level of Studies:</b> Bachelor
<b>Course Status (compulsory/elective):</b> elective
<b>Semester (winter/summer):</b> summer
<b>Language of instruction:</b> English
<b>Mode of course unit delivery (face-to-face/distance learning):</b> face-to-face (distance learning available when necessary)
<b>Number of ECTS Allocated:</b> 6
<b>Prerequisites:</b> B2 English
<p><b>Course Aims:</b></p> <p>Students are introduced to the most significant tendencies, features and representatives of 18<sup>th</sup>- and early 19<sup>th</sup>-century English literature within its historical and cultural context. Specifically, the course traces the rise and early development of the novel and the poetry of English Romanticism.</p>
<p><b>Learning Outcomes:</b></p> <p>Students should gain knowledge of the most important prose and poetic genres, forms, themes, features, and representatives of the 18<sup>th</sup> and early 19<sup>th</sup> centuries. As the selected topics and works are considered within their historical context, students should also understand how literature was inspired by and responded to the social, political, economic, and cultural changes of the time.</p>
<p><b>Syllabus:</b></p> <p><i>Theory</i></p> <p>Birth of the novel: historical context, mothers of the novel, Daniel Defoe; Satire and Jonathan Swift; Samuel Richardson and Henry Fielding: sentimental novel, epistolary novel, “comic epic poem in prose”, and parody; Laurence Sterne, Tobias Smollett, Oliver Goldsmith: from picaresque and sentimental fiction to postmodern experimentation; the Gothic novel; Birth of Romanticism: historical context, Pre-Romanticism, William Blake; features of Romanticism, William Wordsworth; Samuel Taylor Coleridge: mystery poems and conversation poems; George Gordon Byron: Byronmania and satire; Percy Bysshe Shelley and Romanticism; John Keats: the poet as healer.</p> <p><i>Practice</i></p> <p>Analysis of selected reading. Excerpts from <i>Robinson Crusoe</i>, <i>Moll Flanders</i>, <i>Gulliver’s Travels</i>, <i>Pamela</i>, <i>Shamela</i>, <i>A Sentimental Journey</i>, and <i>Frankenstein</i>; “The Chimney Sweeper” x 2, “The Lamb”, “The Tyger”, <i>Ode on the Intimations of Immortality</i>, “We Are Seven”, <i>The Rime of the Ancient Mariner</i>, <i>Don Juan</i>: Canto I, “Ode to the West Wind”, “To a Skylark”, “Ozymandias”, “Ode on a Grecian Urn”, “Ode to a Nightingale”, “La Belle Dame sans Merci”.</p>
<p><b>Required Reading:</b></p> <p>NOVELS:</p> <p>Daniel Defoe, <i>Robinson Crusoe</i></p> <p>Jonathan Swift, <i>Gulliver’s Travels</i></p> <p>Laurence Sterne, <i>A Sentimental Journey Through France and Italy</i></p> <p>Mary Shelley, <i>Frankenstein</i></p>

**CRITICAL STUDIES:**

Paula R. Backscheider and Catherine Ingrassia (eds.), *A Companion to the Eighteenth-Century English Novel and Culture*

John Richetti (ed.), *The Cambridge Companion to the Eighteenth-Century Novel*

David H. Richter, *Reading the Eighteenth-Century Novel*

Aidan Day, *Romanticism*

J. R. Wilson, *English Poetry of the Romantic Period 1789–1830*

David Daiches, *A Critical History of English Literature*

**Weekly Contact Hours: 2**

**Lectures: 2**

**Practical work: 2**

**Teaching Methods:** lectures, interactive classes: comparative text analysis and discussion.

**Knowledge Assessment (maximum of 100 points):**

<b>Pre-exam obligations</b>	points	<b>Final exam</b>	points
Active class participation		written exam	(applicable in case of lockdown) 100 (test + excerpt analysis)
Practical work		oral exam	40
Preliminary exam(s): 2 mid-term tests	30 each	.....	
Seminar(s)			

The methods of knowledge assessment may differ; the table presents only some of the options: written exam, oral exam, project presentation, seminars, etc.