



COURSE OUTLINE

Name: 19 th Century Poetry	Requisites: NA
Course Code: SP-7103	Co-requisites: NA
Credits: 3	Type: Plan de Estudios Master's in English Literature
Schedule: 3 hours / week in-class work 6 hours / week out-of-class work	16 weeks
Level: Postgraduate	Cycle: 3 rd cycle
Course Delivery Modality:	100% Virtual

Description:

SP-7103 is a graduate level course on nineteenth-century poetry in English for the Master's Program in English Literature. The course is designed for students to enhance not only their analytical skills, but also their writing abilities, by reacting through journals, essays and class discussions to the readings assigned (poetry and theory). Furthermore, the course represents an opportunity for students to understand the contextual and cultural changes that influenced the evolution of poetry in the nineteenth century.

General Objective

To develop a comprehensive understanding of nineteenth-century English poetry, including its contextual and cultural influences.

Specific Objectives:

- A. improve and refine the ability to articulate and develop ideas in clear, cohesive, well-reasoned English;
- B. enhance an understanding and appreciation of literary works in general.
- C. improve the ability to do close textual analysis.
- D. improve skills in identifying and analyzing literary components and techniques.
- E. develop the ability to generate original responses to literary works.
- F. sharpen proofreading and editing skills.
- G. reinforce the ability to defend a literary thesis using a wide variety of textual support, while improving research skills and the use of secondary sources.

Contents

- A. Defending poetry
- B. The shape of poetry
- C. The contemporary theory of metaphor



D. The sound of poetry

E. Style and Rhythm

Methodology

The success of the course depends on the students. They are responsible for reading all the assignments for each class beforehand. The professor will introduce the subjects each session, deliver virtual lectures, or create discussions to examine the readings on virtual platforms, but the participation of students is vital to properly analyze texts through class discussions, individual and group presentations. Students are also required to hand in assignments, both informal/brief as well as more elaborate ones. They will also prepare a presentation and a final research project, which will be delivered individually or in pairs/groups.

The course will include online sessions to comply with the fully online delivery modality (100% of virtualization, with 60% synchronous and 40% asynchronous sessions) required by the University of Costa Rica. This methodology requires students to develop autonomy as learners and writers and to make frequent use of technologies to complete the coursework. Most weekly sessions will include a 1-hour or 1-hour and 15 minute videoconferencing session. Please follow the tentative timetable for details.

The institutional platform *Mediación Virtual* (and any alternative platforms linked to it) will be used as the official platform for online classes. Thus, students are required to possess a UCR account and to participate in all the online activities of the course. A videoconferencing service will be used to establish synchronic communication during class time, and the UCR's institutional email accounts will be the official channel of communication between instructor and students. Students are expected to turn on their cameras and participate fully in videoconferencing sessions.

Evaluation

Evaluation is a continuous process. The final grade for this course will be determined on the following basis:

Picture reading journal (individual) 10%

This HANDWRITTEN journal is a collection of 2-page responses (maximum 2 pages, please) to the reading assigned for that week. You have to write 5 responses in total, and each piece should cover one of the readings (poem or article) for that particular week, even if briefly. These journal entries are informal replies (unlike essays or other academic exercises) to the reading, that could include mentioning films or other texts that this piece reminded you of. The journal also needs to contain some artwork: drawings, collage or other artistic component. This artistic component will be worth 2% of the total 10% of the assignment.

Individual or group presentation 30% (10% written, 20% presentation)

It is a twenty-minute presentation which will be pre-recorded and posted in the platform, in which the student(s) discuss the assigned text about the theory or elements of poetry, and relate it to one of the literary texts that will be covered during that day. The topic and date will be assigned at the beginning of the semester. You need to prepare a Power-Point or Canva presentation that you will present and explain in the recording. I will take into consideration: content, structure of presentation (organization) and the way in which the article is applied to the text. If the information is presented in pairs or groups, both people in



the group will receive the same grade. This assignment consists of the video/power-point presentation worth 20%, and the written summary of the text (3 pages, double-spaced), worth 10%, which you will also upload to the platform on the same date. The professor will decide if this assignment is individual or a group evaluation, depending on the number of students in the class.

Research paper (15-18 pages, individual) 30%

This is an individual assignment, in which the student will explore a major theme of the course (gender, eroticism, Decadentism, prostitution, city darkness, etc.) The student will find 3 recent articles (last 20 years) that address this main topic in the Victorian context. Students will discuss the main notions in each of the articles (3 articles summarized in total), and then relate these main concepts to 1 or 2 poems read during the semester. In total, the assignment is between 15-18 pages long (double-spaced, font 12). Obviously, the student needs to provide a Works Cited page that follows the 9th edition, MLA format.

A suggested order of elements or rough outline of the research paper, looks something like this:

Sample topic: Decadentism in Victorian Poetry

1. Brief initial paragraph identifying research topic and listing the 3 articles that will be summarized, as well as the 1 or 2 poems that will be discussed, employing notions stated by the aforementioned articles.
2. Article 1: 3 pages summarizing main notions of the article
3. Article 2: 3 pages summarizing main notions of the article
4. Article 3: 3 pages summarizing main notions of the article

You should include at least 2 quotes from each article in your summaries

5. 5-6 page discussion of 1 or 2 poems read during the semester, related to several points discussed in the 3 articles.
6. Works Cited

Brief response paper: film/painting 15%

The objective behind this response is to explore one of the main topics discussed in class about the Victorian context (gender, eroticism, social conditions, Decadentism, etc.), but instead of focusing on a poem, the idea is to analyze a non-written text from or about the same era, specifically a film or a painting depicting the Victorian context. The film or painting response is basically an ESSAY, following the essay structure that you are used to (Introduction, containing a CLEAR thesis statement, Body: containing 2 or 3 subpoints, and a Conclusion). The approximate length of the essay is 5 pages and it should contain YOUR analysis (no external references). The introduction must also include brief information about the film or painting (painter or director, date of the work, reception from the public). By brief, I mean about 5-7 sentences, discussing these facts about the painting or film. Remember to include a Works Cited page at the end. The essay must follow MLA 9th edition guidelines. The professor will provide a list of suggested paintings and films, but the student can also suggest another piece that belongs to or portrays the Victorian era.



Recording about an article read during the semester 15%

On the day indicated in the tentative timetable, you need to record a brief, 10-minute video where you provide a summary of an article and a reaction (reaction: your personal opinion about the article). The professor will assign one of the articles that we read during the semester to each of you early on that day, and you will have all of that day (before midnight) to post the video recording in Google Classroom.

General Class Policies:

No late assignments or papers will be accepted.

Participation is fundamental to pass the course, including turning on the camera during videoconferencing sessions and actively participating. Emergencies and power outages occur, but please try to participate in said manner during most sessions.

The following proposed course outline may be modified to adjust to the pace and needs of the group.

Suggested Bibliography (the anthology might contain different sources)

Aristotle. *Poetics*. Oxford UP, 2013.

Baker, David, Townsend, Ann, editors. *Radiant Lyre : Essays on Lyric Poetry*. Graywolf Press, 2007.

Barthes, Roland, Heath, Stephen, translator. *Image-Music-Text*. Noonday Press, 1977.

Bond, Bruce. *Immanent Distance: Poetry and the Metaphysics of the Near at Hand*. U of Michigan P, 2015.

Donoghue, Denis. *Metaphor*. Harvard UP, 2014.

Gardner, Caleb, et al. "People Say There Are No Accidents: Poetry and Commentary." *Journal of Medical Humanities*, vol. 31, no. 3, 2010: pp. 257–263.

Herapath, Jonathan, and Emma Mason, editors. *Nineteenth-Century Poetry Criticism and Debates*. Taylor & Francis, 2016.

Leighton, Angela. *Victorian Women Poets: Writing Against the Heart*. U of Virginia P, 1992.

Mikics, David. *Slow Reading in a Hurried Age*. Harvard UP, 2013.

Ortony, Andrew, editor. *Metaphor and Thought (2nd edition)*. Cambridge UP, 1992.

Parini, Jay. *Why Poetry Matters*. Yale UP, 2008.



Paz, Octavio. Ruth Simms, translator. *The Bow and the Lyre: The Poem, The Poetic Revelation, Poetry and History*. Texas Pan American Series, 2013.

Sheppard, Richard. "Modernism, language, and experimental poetry: On leaping over banisters and learning how to fly." *Modern Language Review*, vol. 92. no. 1, 1997: pp. 98–123.

Spengemann, William, editor. *Nineteenth-Century American Poetry*. Penguin Classics, 1996.

Strachan, John, and Richard Terry. *Poetry*. Edinburgh UP, 2011.

Willmott, Robert Aris. *The Poets of the Nineteenth Century*. Hansebooks, 2022. (Original work published 1869)



Tentative Timetable: (evaluations in yellow)

Week 1	<i>Introduction to the course</i> Explaining evaluation guidelines Database searching	March 10
Week 2	<i>What is poetry? Types of poetry</i> Romantic spirit as precursor of Victorian poetry Poems: "London," "The Chimney Sweeper," "When the Lamp is Shatt'r'd," "A Dirge," "The Tables Turned." Article	March 17
Week 3	<i>Victorian forms of poetry</i> Student: Rhyme, meter, stanza Faith in poems: "The World is Too Much With Us," "Dover Beach," "Stanzas from the Grande Chartreuse" Article	March 24
Week 4	<i>The Victorian Period</i> Student: Rhyme, meter, stanza Marriage poems: "Philip and Mildred," "Bertha in the Lane," "Nuptial Sleep," "Amy's Cruelty," "Silent is the House" Article: "Emily Brönte's"	April 7
Week 5	<i>The Victorians</i> Student: The Language of Poetry (1-15) Fallen women poems: "Jenny," "A Castaway," "The Ruined Maid" Article: "Economical"	April 14
Week 6	<i>Gender in Victorian Times</i> Student: Figurative Language (16-28) Rossetti Poems: "No Thank you, John," "Promises like Pie Crust," "Dream Land," "Echo," "From the Antique." Article: "Victorian Women Poets"	April 21
Week 7	<i>Eroticism, Transgressive Sexuality</i> Student: Symbol (29-52) Lesbic poems: "Saphics," "Goblin Market," "A Girl," "It was Deep April," "Power in Silence." Article: "Lesbian Incest"	April 28
Week 8	<i>Social conditions, reform</i> Student: Myth (52-62) Social-class poems: "The Cry of the Children," "The Runaway Slave at Pilgrim Point," "Thirty Bob a Week" Article: "Slavish Poses"	May 5
Week 9	<i>Victorian Gothic</i> Student: Allegory (62-70)	May 12



	Poems: "The Dying Swan," "The Lady of Shalott," "The Dark Angel," "Requiem" Article: "Say that I had"	
Week 10	<i>Victorian Gothic in poetry</i> Student: Theme Poems: "Porphyria's Lover," "My Last Duchess," "Annabel Lee," "The Raven." Article: "Inspiring Death"	May 19
Week 11	<i>Response to the Industrial Revolution</i> Student: Mood Poems: "The Trees are Down," "The World is Too much with Us," "My Heart's in the Highlands" Article: "The Ecology of Victorian Poetry"	May 26
Week 12	Picture Journal due <i>Empire</i> Student: Tone Poems: "Fuzzy-Wuzzy," "Gunga Din," "The White Man's Burden," "The Way Through the Woods" Article: "Kipling, the Orient"	May 30 June 2
Week 13	Research paper due	June 9
Week 14	<i>Decadentism, Transgression</i> Student: Intention Poems: "The Absinthe Drinker," "White Heliotrope," "Symphony in Yellow," "Lucifer in Starlight," Article: "Beardsley Redresses Versus"	June 16
Week 15	<i>Prostitution, City darkness</i> Poems: "Hands. To Marcelle," "Love and Sleep," "The Harlot's House," "Impression du Matin" Article: "Victorian London Redux" Recording about article	June 23
Week 16	Presenting film or painting responses in class	June 30