



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Seminar of English Literature: Poetry in 19 th -Century American Society	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: Dr. Grant Rosson	Institute of English, Romance, and Classical Studies

Study cycle	Type of the course unit (module)
Semester 4 (Year 2)	Optional

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Seminars	Autumn semester	English

Requirements for students	
Prerequisites: Advanced English language proficiency (B2, C1)	Additional requirements (if any): Introduction to Literary Theory

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	150	32	118

Purpose of the course unit (module): programme competences to be developed		
<p>To develop an understanding of the relationship between literature and societal formations, like the nation, nature, history, political reform, mourning, the poet, and the self, among others; to develop knowledge of poetic forms, major trends in poetry and poetics in 19th-century America, and the careers and contributions of both canonical and non-canonical poets, while simultaneously developing the competence to read and analyze poems in their original contexts.</p> <p>This course will examine the major movements in American poetry that occurred during the nineteenth century, focusing in particular on the roles poems played in public, private, social, and political milieus. In order to understand the significance poems had in their originals contexts, we will examine some of many the ways poems reached the people of the nineteenth century. We will also read contextualizing essays by contemporary scholars. By reading a broad selection of American poetry and attending to its functions in American society, we will learn to recognize the many and varied roles literature can play in the development of a culture and the self-understanding of a nation.</p>		
Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<p>Generic learning outcomes: students will develop analytical and critical thinking skills; they will hone their ability to make connections among various texts and their contexts; they will sharpen their writing, editing, researching, and revising skills.</p> <p>Subject specific learning outcomes: Students will learn to recognize and identify major poetic forms and techniques; they will develop their</p>	Reading, discussion, analytical thinking, critiquing and editing student writing.	<p>Active participation in the seminars.</p> <p>Final examination.</p>

skills in reading and analyzing poetry; they will learn to read “historically,” by considering poems in their original historical and material contexts; they will learn about major social and political movements in America and the ways literature was intertwined with them.		
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Content: breakdown of the topics	Contact hours							Self-study work: time and assignments	
	Lectures	Tutorials	Seminars	Exercises	Laboratory work	Internship/work placement	Contact hours	Self-study hours	Assignments
1. <u>Introduction</u> - What was poetry in 19th-century America? - Overview of major movements and trends. - Discussion of “historical poetics” theory. - How to read poems “historically”; in-class practice.			2				2		Review of the material: Kerry Larson, “Introduction,” <i>Cambridge Companion to Nineteenth-Century American Poetry</i> Roy Harvey Pearce, <i>The Continuity of American Poetry</i> (pp. 192-205) “Poetry of the United States to 1900,” <i>Encyclopedia of Poetry and Poetics</i> (pp. 1480-1485)
2. <u>Politics</u> Philip Freneau, “On the Great Western Canal of the State of New York,” “On the Conflagrations at Washington” Joel Barlow, “Advice to a Raven in Russia” Francis Scott Key, “Defence of Fort McHenry” Selections from: Melville, Longfellow, Holmes, Pierpont, Simms, Wheatley, Horton, Whitfield, and Harper			4				4		Review of the material: “Poetry in the Early Republic,” <i>Columbia Literary History of the United States</i> (pp. 156-167) Roy Harvey Pearce, <i>The Continuity of American Poetry</i> (pp. 192-205) Meredith McGill, “The Poetry of Slavery,” <i>Cambridge Companion to Slavery in American Literature</i> Madison Year, “The Opposing Viewpoints of Slavery in Nineteenth-Century American Poetry: An

								Anthology” Analysis and interpretation of poems.
<u>3. Nature</u> Timothy Dwight, selections from <i>Greenfield Hill</i> Philip Freneau, “On the Civilization of the Western Aboriginal Country,” “On the Emigration to America and Peopling the Western Country,” “The Wild Honeysuckle” Sally Hastings, selected poems William Cullen Bryant, “The Prairies,” “To a Waterfowl,” “Inscription for the Entrance to a Wood”			4				4	Review of the material: Eugene Huddleston, “Topographical Poetry in the Early National Period” Virginia Jackson, “Bryant; or, American Romanticism” Analysis and interpretation of poems.
<u>4. Beauty</u> John Greenleaf Whittier, selections from <i>Snow-Bound</i> , “Proem,” “First-Day Thoughts,” “What the Birds Said,” “Burning Drift-Wood” Edgar Allan Poe, “To Science,” “Al Aaraaf,” “To Helen,” “The Raven,” “Ulalume,” “The Bells,” “Annabel Lee” Ralph Waldo Emerson, “The Sphinx,” “To Rhodora,” “Each and All,” “The Snow-Storm,” “The Humble-Bee” Henry David Thoreau, “Fog,” “Rumors from an Aeolian Harp,” “My life has been the poem I would have writ, “Sic Vita” (“I am a parcel of vain strivings tied”)			4				4	Review of the material: William Henry Channing, “Essay on American Language and Literature” (1815) Edgar Allan Poe, “The Philosophy of Composition,” “The Poetic Principle” Ralph Waldo Emerson, “The Poet,” “New Poetry” Analysis and interpretation of poems.
<u>5. Death</u> Lydia Huntley Sigourney, “Death of an Infant,” “The Lost Darling,” “Babe Buried at Sea,” “Burial of Two Young Sisters” Ralph Waldo Emerson, “Threnody” Julia Ward Howe, “Slave Suicide,” “Death of the Slave Lewis” Walt Whitman, “When Lilacs Last in the Dooryard Bloom’d,” “Out of the Cradle Endlessly Rocking”			4				4	Review of the material: Max Cavitch, “Introduction,” <i>American Elegy</i> Analysis and interpretation of poems.
<u>6. Major Voices: Walt Whitman</u> Walt Whitman, <i>Leaves of Grass</i> (1855), “I Sing the Body Electric,” “Passage to India,” “Crossing Brooklyn Ferry”			6				6	Review of the material: Ralph Waldo Emerson, “The Poet”

									Analysis and interpretation of poems.
7. <u>Major Voices: Emily Dickinson</u> Emily Dickinson, selected poems and letters			6					6	Analysis and interpretation of poems. Optional Reading: Cristanne Miller, <i>Reading in Time: Emily Dickinson in the Nineteenth Century</i>
Total:			32					32	

Assessment strategy	Weight,%	Deadline	Assessment criteria
Seminar performance	30%	At each seminar	If a student's contribution to class discussion is productive, persuasive, and compelling, and engages in the material at hand—i.e., if the student answers questions, asks questions, formulates problems, offers critical approaches to the question(s) under discussion – max 1 point. If the student does not contribute to class discussion – 0 points (irrespective of perfect seminar attendance).
Final examination	70%	End of semester	<p>First task: Definitions. Define key terms and identify/characterize two texts associated with that term (include author name + text title).</p> <p>Second task: Open questions. There are three blocks of questions, each offering three possible questions to answer. Students will choose <u>one</u> question from each block to answer in a substantial paragraph. Answers should demonstrate familiarity with the relevant texts through reference to specific details, understanding of relevant key terms through proper usage, and a sense of the concerns associated with the topic through reference to sociohistorical, cultural, and philosophical context of the relevant period.</p> <p>Examination is graded on a 10 point scale.</p> <p>Assessment Scale: 10 (Excellent) Excellent, outstanding knowledge and skills: the knowledge of the research materials is excellent; the student demonstrates a holistic approach to the subject matter; the student coherently and logically articulates his or her approach to the analysis of the theme, persuasively develops the argument; appropriately uses a theoretical method in the analysis; writes in fluent academic English.</p> <p>9 (Very good) Solid, very good knowledge and skills: the knowledge of the research material is very good, the student knows how to apply it in her term paper; her arguments are logical, well-argued; the student knows and understands the key concepts; the student adequately uses a theoretical method in her analysis, the student writes in very good academic English.</p> <p>8 (Good) Knowledge and abilities are above average: good knowledge of the research material; examples are given but not interpreted; the knowledge of the major concepts is good although occasional discrepancies are observed; the structure and organization of the</p>

		<p>paper occasionally lacks coherence, in his analysis, the student draws on literary criticism; uses correct academic English.</p> <p>7 (Highly satisfactory) Average performance, knowledge and skills with some unessential shortcomings: the student is familiar with the research material, is able to use it independently; the analysis, however, lacks in-depth knowledge, some discrepancies, incorrect word usages are observed; in his analysis the student draws on literary criticism; the academic English has flaws.</p> <p>6 (Satisfactory) Knowledge and skills are below average performance: the student knows the most part of the research materials, but as he discusses it he shows lack of consistency, and alogical structure; gives few examples; it seems that the student did not invest a sufficient amount of time and effort into studying the subject; the student shows an inconsistent knowledge of the subject matter; or no knowledge at all; he hardly draws on literary criticism; the academic English used has many flaws.</p> <p>5 (Sufficient) Knowledge and skills meet the minimum criteria: the knowledge of the research materials that the student has meets the minimum requirements of the course to get a pass; as he writes he makes major mistakes; hardly knows how to apply the knowledge he managed to obtain throughout the course; the knowledge he obtained is scares; the student does not draw on literary criticism; his academic English is poor; the informal register is used throughout.</p> <p>4, 3, 2, 1 (Insufficient) Knowledge and skills do not meet the minimum criteria: the student has failed to master the research materials; has very poor knowledge of the subject matter; or has no knowledge at all; or the knowledge that he has is irrelevant or insufficient; the student does not use academic English.</p> <p>4,5-4,9 is not rounded up to 5.</p>
Attendance requirements:		<p>The attendance of seminars is compulsory. Students are allowed no more than 30% of excused absences. Students with more than 30% of excused absences are not eligible to pass the course. Students with more than 30% excused absences must get the permission of the Department of English Philology (or the Dean's office) to take the assessment.</p>

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or web link
Compulsory reading				
POETRY				
Phillis Wheatley		selected poems		On course website
Philip Freneau		selected poems		On course website
Joel Barlow		selected poems		On course website
Francis Scott Key	1814	"Defence of Fort McHenry"		On course website
Timothy Dwight	1794	selections from <i>Greenfield Hill</i>		On course website
William Cullen Bryant		selected poems		On course website
Oliver Wendell Holmes		selected poems		On course website

John Greenleaf Whittier		selected poems		On course website
Ralph Waldo Emerson		selected poems		On course website
Christopher Cranch		selected poems		On course website
Henry David Thoreau		selected poems		On course website
Lydia Huntley Sigourney		selected poems		On course website
George Moses Horton		selected poems		On course website
James Whitfield		selected poems		On course website
Frances Ellen Watkins Harper		selected poems		On course website
Edgar Allan Poe		selected poems		On course website
Walt Whitman	1855 1865	<i>Leaves of Grass</i> selections from <i>Drum-Taps</i> selected poems		Available online. (Link on course website.) On course website.
Emily Dickinson		selected poems		On course website
THEORETICAL MATERIAL				
Kerry Larson	2011	“Introduction”	<i>Cambridge Companion to Nineteenth-Century American Poetry</i>	On course website
Roy Harvey Pearce	1961	selections from <i>The Continuity of American Poetry</i>		On course website
Michael Cohen	2012	“Poetry of the United States to 1900”	<i>Encyclopedia of Poetry and Poetics</i>	On course website
Elliott Emory (editor)	1988	“Poetry in the Early Republic”	<i>Columbia Literary History of the United States</i>	On course website
Eugene Huddleston	1966	“Topographical Poetry in the Early National Period”	<i>American Literature</i>	On course website
William Henry Channing	1815	“Essay on American Language and Literature”	<i>North American Review</i>	Available online. (Link on course website.)
Virginia Jackson	2008	“Bryant; or, American Romanticism”	<i>Traffic in Poems</i>	On course website
Ralph Waldo Emerson	1844	“The Poet”	<i>Essays: Second Series</i>	Available online. (Link on course website.)
Ralph Waldo Emerson		“New Poetry”		On course website
Max Cavitch	2007	“Introduction” to <i>American Elegy</i>	<i>American Elegy</i>	On course website
Meredith McGill	2016	“The Poetry of Slavery”	<i>Cambridge Companion to Slavery in American Literature</i>	On course website
Madison Yeary	2015	“The Opposing Viewpoints of Slavery in Nineteenth-Century American Poetry: An Anthology”	<i>Digital Literature Review</i> , vol. 2	On course website
Edgar Allan Poe	1846	“Philosophy of Composition” “The Poetic Principle”		Available online. (Link on course website.)

OPTIONAL READING				
Elio Chinol	1946	“Poe’s Essays on Poetry”	<i>Sewanee Review</i>	On course website
Paula Bernat Bennett	2004	“A Muse of Their Own: The Satirical Poetry of Nineteenth-Century Feminists”	<i>Studies in American Humor</i>	On course website
Eliza Richards	2004	<i>Gender and the Poetics of Reception in Poe’s Circle</i>		<i>Cambridge University Press</i>
Cristanne Miller	2012	<i>Reading in Time: Emily Dickinson in the Nineteenth Century</i>		<i>University of Massachusetts Press</i>