STUDIES IN BRITISH POETRY: Continuities in 19th-Century Poetry
ENG 313
4 Credits
No Prerequisites
Writing Intensive Course

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing about British poetry by requiring students to read an additional work of nineteenth-century poetic theory and by increasing the length and complexity of writing assignments as well as raising research expectations. The course continues to meet Baccalaureate Core criteria for a writing intensive course.

The four credit version will:
• add a work of poetic theory
• increase the length and complexity of required writing
• add instruction in research skills (digital and print).
The core syllabus represents the three credit generic version of the course.

Course Description:
An introduction to the poetry genre in British literature with intensive practice in reading and writing for literary study. (Writing Intensive Course)
This course traces the generic development of British poetry through the 19th century. We will begin with the revolution in poetry heralded in Wordsworth’s preface to *Lyrical Ballads*, using his emphasis on the democratization of poetry as a frame for considering the first and second generations of Romantics, especially Wordsworth, Coleridge, Shelley, and Keats. We will then study the Victorian poets Tennyson, the Brownings, Arnold, the Rossettis, Swinburne, and finally Hopkins by focusing on their debt to their Romantic predecessors. A Writing Intensive Course

Learning Outcomes:
* Identify the characteristics of poetry as a genre.
* Analyze a selection of British poems from the nineteenth century.
* Articulate important concerns and developments in nineteenth-century British culture, society, and history by relating them to the poetry of the periods.
* Demonstrate knowledge of writing processes by
  Building essays in stages
  Reviewing work-in-progress with peers


Course Requirements: class attendance and participation, one class report (5%), two 7-9-page formal essays (20% each), 4 informal writing assignments as outlined below (10% each), and a final examination (15%). The two essay assignments reflect an increased length of 2 pages each.]
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Note on Academic Honesty: Please familiarize yourself with the University’s Statement of Expectations for Student Conduct available at the following address: http://oregonstate.edu/admin/stucon/achon.htm

WIC: In order to satisfy the requirements for a writing-intensive course, students will do substantial writing. Both formal writing assignments will include a prewriting exercise (250 words), a first draft (750 words), and a revised final draft (1000 words). Students will receive instructor feedback on the prewriting exercises and peer feedback on the first drafts in order to help strengthen the final drafts. In total, students will write a minimum of 1500 words through informal writing (especially close reading exercises or exercises in which students take a stand on an issue and find textual evidence to support their views), 500 words in prewriting exercises, 1500 words in first drafts, and 3000 words in revised drafts. [The revised draft word count reflects an addition of 1000 words.]

Syllabus
Week One
Introduction
William Wordsworth, From Preface to Lyrical Ballads and poems, pp. 219-51.
Week Two
The Prelude, Book First, from Book Fourteenth, 303-19, 377-83.
Writing Assignment #1 Due
Samuel T. Coleridge, pp. 416-441.
Week Three
Coleridge poems, pp. 441-67; from Biographia Literaria, pp 467-86.
Percy B. Shelley, poems, 723-32; from A Defence of Poetry, pp. 698, 790-802.
Writing Assignment #2 Due
Week Four
Tu 22 John Keats, poems, and “To Autumn,” pp. 823-56.
Th 24 Keats poems, 872-86; letters, pp. 886-903.
Week Five
Retrospective on the Romantics; Draft of First Essay Due—in-class assignment
Elizabeth Barrett Browning, poems, pp. 69-82; 134; and Emily Bronte, poems pp 545-551.
Week Six
Alfred, Lord Tennyson, poems, pp. 156-75; First Essay Due (with peer’s comments and draft)
Tennyson, pp. 187-200
Week Seven
Tennyson, In Memoria A.H. H., pp. 204-52. Writing Assignment #3 Due
Week Eight

**Writing Assignment #4 Due**
Christina Rossetti, poems, 848-70; Walter Bagehot, essay, 1308-19.

[The Bagehot essay reflects an additional assignment on nineteenth-century poetic theory.]

Week Nine
Dante Gabriel Rossetti, poems, pp. 806-832; Essays, 1329-45.

**Draft Second Essay Due--in-class assignment**

Week Ten
Gerard Manley Hopkins, poems, pp.1041-54; preface, pp.1355-57.

**Second Essay Due (with peer’s comments and draft)**