



Universitat de Lleida

DEGREE CURRICULUM
POETRY IN ENGLISH

Coordination: MINA RIERA, NURIA

Academic year 2018-19

Subject's general information

Subject name	POETRY IN ENGLISH			
Code	101270			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in English Studies	3	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3.3		2.7
	Number of groups	1		1
Coordination	MINA RIERA, NURIA			
Department	ENGLISH AND LINGUISTICS			
Teaching load distribution between lectures and independent student work	60h lectures 90h independent student work			
Important information on data processing	Consult this link for more information.			
Distribution of credits	Theoretical credits: 2.7 Practical credits: 3,3			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
BRUFAU BRUFAU, MARIA PILAR	pbrufau@dal.udl.cat	3	
MINA RIERA, NURIA	nuriamina@dal.udl.cat	3	

Subject's extra information

L'objectiu d'aquesta assignatura és despertar l'interès per la poesia i encoratjar la creativitat dels alumnes mitjançant l'anàlisi de poemes escrits en llengua anglesa que formen part de l'herència cultural de tots nosaltres. Es pretén també que els estudiants tinguin una visió clara i de conjunt dels principals moviments estètics i crítics que constitueixen marcs referencials a l'hora d'entendre i analitzar textos literaris, en aquest cas poemes.

Learning objectives

Analyse poems in a creative way bearing in mind the different contexts in which the poems are inserted Encourage literary creation
Speak and write with correctness, fluency and communicative efficiency, both in everyday situations and in academic, literary and professional contexts
Become familiar with the main texts, authors and aesthetic movements in English poetry

Competences

General competencies:

CG2 Analyse and summarise data from different sources.

CG5 Show ability to work individually.

CG16 Use the specific techniques and terminology from the academic or professional spheres.

Specific competencies:

CE6 Identify and implement the building blocks of scientific research in linguistics, literature and culture from the English-speaking world.

CE10 Analyse the main texts, genres and literary movements from the English-speaking world.

CE14 Analyse the interaction between history, society and cultural production in English.

Subject contents

Module 1.- Prose vs. Poetry

Module 2.- The ingredients of poetry : Words, sound patterns, rhyme, rhythm.

Module.3.- The ingredients of poetry (1): Imagery.

Module 4.- From William Shakespeare to Alexander Pope.

Module 5.- From William Blake to Thomas Sterns Elliot.

Module 6.- English Poetry since 1945.

Methodology

Activity	CODING / description / typology TPD	o*	G*	HP*	HNP*
Lecture (M)	M	Tots	1	28	20
Seminar (S)					
Practice (P)	P- Oral presentation	Tots	1	20	40
Projects (T)	T- Worksheets to analyse literary texts	Tots	1	20	40
Tutorials (Tut)					
Other (AA)	AA - Optional: Attendance and participation in a popular poetry event to be specified.			2	
Evaluation (AV)	See Evaluation section				
TOTAL	The total must always be 187.5 h (7.5 ECTS) or 150 h (6 ECTS)			50	100

O: Objective. G: number of groups implied in the activity. HP: classroom hours for the student. HNP: hours of work at home for the student.

Development plan

Session	Activities
1 (13 Sept)	<ul style="list-style-type: none"> • Presentation of the subject • Introductory activities
2 (14 Sept)	<ul style="list-style-type: none"> • Module 1: Prose vs. Poetry <ul style="list-style-type: none"> ◦ Theory + Power Point "Views on Poetry by Contemporary Poets" ◦ Homework: Analyse the poems in the "Spaces for reflection" section
3 (20 Sept)	<ul style="list-style-type: none"> • Module 1: Prose vs. Poetry <ul style="list-style-type: none"> ◦ Class debriefing on the homework. ◦ Introduction to Worksheet Module 1 ◦ Homework: Worksheet Module 1
4 (21 Sept)	<ul style="list-style-type: none"> • Module 2: Rhyme and Rhythm <ul style="list-style-type: none"> ◦ Theory ◦ Analysis of Emily Dickinson's poem in small groups ◦ Class discussion ◦ Homework: Read chapters "Form" and "Layout" by John Lennard, <i>The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism</i> (2005).
5 (27 Sept)	<ul style="list-style-type: none"> • Module 2: Rhyme and Rhythm <ul style="list-style-type: none"> ◦ Class debriefing on Worksheet Module 1.
6 (4 Oct)	<ul style="list-style-type: none"> • Module 2: Rhyme and Rhythm <ul style="list-style-type: none"> ◦ Group contest on the knowledge learnt in John Lennard's chapters ◦ Theory on rhyme ◦ Individual analysis of Anne Bradstreet's, Louise Bogan's and Seamus Heaney's poems ◦ Class discussion
7 (5 Oct)	<ul style="list-style-type: none"> • Module 2: Rhyme and Rhythm <ul style="list-style-type: none"> ◦ Distinguishing among different types of stanza ◦ Theory on rhythm ◦ Individual analysis of Shakespeare's sonnet 129 and Donald Justice's "Men at Forty" ◦ Class discussion ◦ Homework: Worksheet Module 2
8 (11 Oct)	<ul style="list-style-type: none"> • Module 3: Imagery <ul style="list-style-type: none"> ◦ Comments on Worksheet Module 2 ◦ Introduction to the senses ◦ Theory on literary devices
9 (18 Oct)	<ul style="list-style-type: none"> • Module 3: Imagery <ul style="list-style-type: none"> ◦ Literary devices practice: Extracts 1, 2 and 3 ◦ Extra practice literary devices
10 (19 Oct)	<ul style="list-style-type: none"> • Module 3: Imagery <ul style="list-style-type: none"> ◦ Reading and preliminary analysis of poems in Worksheet Module 3 ◦ Homework: Worksheet Module 3
11 (25 Oct)	<ul style="list-style-type: none"> • Introduction to Module 4: <ul style="list-style-type: none"> ◦ Comments on Worksheet 3 ◦ Power Point: "A Brief Overview of English Poetry from its origins to the Renaissance"
12 (26 Oct)	<ul style="list-style-type: none"> • Introduction to Module 4: <ul style="list-style-type: none"> ◦ Shakespeare
13 (2 Nov)	<ul style="list-style-type: none"> • Introduction to Module 4: <ul style="list-style-type: none"> ◦ Shakespeare (c. 1582-1616): Analysis of sonnets 34 and 138

14 (8 Nov)	<ul style="list-style-type: none"> • Written exam modules 1-3
15 (9 Nov)	<ul style="list-style-type: none"> • Module 4: <ul style="list-style-type: none"> ◦ The 17th century – ◦ “The metaphysical poets” : John Donne (1572 - 1631)
16 (15 Nov)	<ul style="list-style-type: none"> • John Milton (1608 – 1674): a noble nonconformity
17 (16 Nov)	<ul style="list-style-type: none"> • Aphra Behn(1640-1689): in search of women’s place in literature and society
18 (22 Nov)	<ul style="list-style-type: none"> • The 18th century – • “The age of satire”: Alexander Pope (1688 - 1744)
19 (23 Nov)	<ul style="list-style-type: none"> • Module 5: <ul style="list-style-type: none"> ◦ The Romantic Period - ◦ William Blake (1757-1827): spirituality and revolution
20 (29 Nov)	<ul style="list-style-type: none"> • Women poets in Romanticism: Charlotte Smith (1749 – 1806)
21 (30 Nov)	<ul style="list-style-type: none"> • Victorian age- <ul style="list-style-type: none"> ◦ Alfred Tennyson (1809 – 1892) / Christina Rossetti (1830 - 1894)
22 (13 Dec)	<ul style="list-style-type: none"> • Early 20th century – <ul style="list-style-type: none"> ◦ “The war poets”: Wilfred Owen (1893 – 1918)
23 (14 Dec)	<ul style="list-style-type: none"> • Modernism: T.S.Eliot (1888 – 1965)
24 (20 Dec)	<ul style="list-style-type: none"> • Module 6: <ul style="list-style-type: none"> ◦ “The movement”: Philip Larkin (1922 – 1985)
25 (21 Dec)	<ul style="list-style-type: none"> • Tony Harrison (1937-): hard-edged northern realism
26 (10 Jan)	<ul style="list-style-type: none"> • Grace Nichols (1950-): Caribbean verse
27 (11 Jan)	<ul style="list-style-type: none"> • Ben Zephaniah(1958-) / Kate Tempest (1985-): the return of orality

* Worksheets 1-3 must be handed in at the end of each module (1-3). The deadline for Worksheet 4 will be specified in class.

* Oral presentations will be carried out during modules 5-6. The dates of presentation will be specified in class.

Evaluation

Assessment tools	coding / description- criteria / typologyTPD	observations	Activity-	%*

Participation in an out-of-class activity / Project			Date to be specified.	15%
Written exams	Theory exam: Theory and practice exam:			15% 25%
Projects	Worksheets			25%
Other	Oral presentation			20%
TOTAL				100

In order to pass the subject you MUST:

- Carry out ALL pieces of evaluation.

Basic mistakes in any piece of evaluation will downgrade 0.25 point out of your final mark. In addition, if a piece of evaluation contains more than 5 basic mistakes, this will imply a fail mark.

Evaluation is continuous. Those students who combine their studies with a full-time job have the right to apply for an alternative evaluation within 5 days from the start of the semester. For more information, please write an email to academic@lletres.udl.cat or visit the Secretariat of the Faculty of Arts.

Bibliography

Alderman, Nigel and C.D. Blanton (eds). *A Concise Companion to Postwar British and Irish Poetry* Oxford : Wiley-Blackwell, cop. 2009.

Ferber, Michael. *The Cambridge Introduction to British Romantic Poetry*. Cambridge : Cambridge University Press, 2012.

Ferguson, Margaret; Mary Jo Salter; Jon Stallworthy (eds). *The Norton Anthology of Poetry*. 4th ed. New York: Norton & Company, cop. 1996.

Hurley, Michael & Michael O'Neill. *The Cambridge Introduction to Poetic Form*. New York: CUP, 2012.

Lennard, John. *The Poetry Handbook : A Guide to Reading Poetry for Pleasure and Practical Criticism*. Oxford : Oxford University Press, 2005, 2nd ed.

Sitter, John. *The Cambridge Introduction to Eighteenth-Century Poetry*. Cambridge : Cambridge University Press, 2011.