



Universitat de Lleida

DEGREE CURRICULUM
POETRY IN ENGLISH

Coordination: PUJOLRAS NOGUER, ESTHER

Academic year 2022-23

Subject's general information

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| Subject name | POETRY IN ENGLISH | | | |
| Code | 101270 | | | |
| Semester | 2nd Q(SEMESTER) CONTINUED EVALUATION | | | |
| Typology | Degree | Course | Character | Modality |
| | Bachelor's Degree in English Studies | 3 | COMPULSORY | Attendance-based |
| | Double degree: Bachelor's degree in English Studies and Bachelor's degree in Applied Languages and Translation | 4 | 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 | PUJOLRAS NOGUER, ESTHER | | | |
| Department | ENGLISH AND LINGUISTICS | | | |
| Teaching load distribution between lectures and independent student work | 22,5 lectures 127,5 Independent 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 |
|-------------------------|-------------------------|---------------------------|------------------------------|
| MINA RIERA, NURIA | nuria.mina@udl.cat | 3,5 | |
| PUJOLRAS NOGUER, ESTHER | esther.pujolras@udl.cat | 2,5 | |

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

General Objectives

To understand and analyse texts from different literary genres and movements in English in a rigorous manner.

To know the evolution of literary genres in English throughout history.

To use genre and sexuality as categories of analysis for the subject representations found in literary texts.

To identify and understand how women's writing has modified the literary canon by incorporating a genuine female perspective and voice.

Specific 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.

Transversal Competences

CT6 Apply a gender perspective to tasks related to specific professional settings

Subject contents

UNIT 1. Introduction: The Main Poetic Features

UNIT 2. City and Nature

UNIT 3. Spaces and Objects

UNIT 4. Family, Childhood Memories, and Intergenerational Connections

UNIT 5. Nobel Prize Poets

UNIT 6. Two English Poetic Jewels: Paradise Lost & The Waste Land

UNIT 7. Love, Death & Eroticism

Methodology

Lectures will be in-person.

It is paramount for students to attend the weekly face-to-face sessions having read all the texts set up by the teachers so as to guarantee participative, dynamic and fruitful sessions.

Development plan

| Sessions | Contents |
|----------|--|
| 1 | Introduction to the Subject |
| 2 | UNIT 1. Introduction: The main poetic features |
| 3 | UNIT 1. Introduction: The main poetic features |
| 4 | UNIT 1. Introduction: The main poetic features |
| 5 | UNIT 1. Introduction: The main poetic features |

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| 6 | UNIT 2. City and nature |
| 7 | UNIT 2. City and nature |
| 8 | UNIT 2. City and nature |
| 9 | UNIT 2. City and nature |
| 10 | UNIT 3. Spaces and objects |
| 11 | UNIT 3. Spaces and objects |
| 12 | UNIT 3. Spaces and objects |
| 13 | UNIT 4. Family, childhood memories, and intergenerational connections |
| 14 | UNIT 4. Family, childhood memories, and intergenerational connections |
| 15 | UNIT 4. Family, childhood memories, and intergenerational connections |
| 16 | Ensayo (clase) 1 |
| 17 | UNIT 5. Love & Eroticism |
| 18 | UNIT 5. Love & Eroticism |
| 19 | UNIT 5. Love & Eroticism |
| 20 | UNIT 5. Love & Eroticism |
| 21 | UNIT 6. Love & Eroticism |
| 22 | UNIT 6. Political Poetry |
| 23 | UNIT 6. Political Poetry |
| 24 | UNIT 7. Political Poetry |
| 25 | UNIT 7. Political Poetry |
| 26 | Recital/Reflection |
| 27 | In-class Essay 2 |
| 28 | Oral Presentations Test |
| 29 | Oral Presentations |

Evaluation

In-class Essay 1: 20%

In-class Essay 2: 20%

Nobel Prize Project: 15%

In-class activities: 15%

Test: 10%

Oral presentation: 20%

IMPORTANT! This subject is part of the Innovation Teaching Project "Literature Nobel Prize Winners" and, for this reason, some of the activities carried out will be integrated in this project.

Basic grammar mistakes will be penalized by subtracting 0.25 point per basic mistake. If a piece of evaluation contains more than 5 basic mistakes, the task will be given a fail mark.

Evaluation is continuous. Those students who combine their studies with either a full-time job or a part time job whose timetable coincides with the classes have the right to request **alternative evaluation** within 5 days from the beginning of the semester. For more information, please visit the Secretariat of the Faculty of Arts.

PLAGIARISING consists of copying text from unacknowledged sources -whether this is part of a sentence or a whole text- with the intention of passing it off as the student's own production. It includes cutting and pasting from internet sources, presented unmodified in the student's own text. Plagiarising is a SERIOUS OFFENCE. Students must respect authors' intellectual property, always identifying the sources they may use; they must also be responsible for the originality and authenticity of their own texts. IF PLAGIARISING IS DETECTED, THE REGULATION REGARDING TEACHING ASSESSMENT AND QUALIFICATIONS OF BACHELOR'S AND MASTER'S DEGREES AT THE UDL WILL BE IMPLEMENTED.

https://www.udl.cat/export/sites/universitat-ileida/ca/udl/norma/.galleries/docs/Ordenacio_academica/Normativa-davaluacio-i-qualif.-graus-i-masters-Acord-235-CG-21-7-2022.pdf

Bibliography

Bibliografia Principal: Reading Pack with Selected Poems

Criticism

Acheson, James and Romana Hulk (eds). *Contemporary British Poetry: Essays in Theory and Criticism*. State University of New York Press, 1996.

Anderson, Linda and Trev Broughton (eds). *Women's Lives, Women's Times*. State University of New York Press, 1997.

Bloom, Harold. *The Art of Reading Poetry*. Harper Perennial, 2005.

Bertram, Vicki. *Gendering Poetry*. Pandora, 2005.

Brooks, Cleanth. *The Well Wrought Urn*. Methuen, 1960.

Carr, Helen. *Contemporary Women's Poetry: Reading/Writing/Practice*. Mcmillan, 2000.

Day, Aidan. *Romanticism*. Routledge, 1996.

Eagleton, Terry. *How to Read a Poem*. Blackwell Publishing, 2007.

Eliot, T.S. *On Poetry and Poets*. Faber and Faber, 1969.

Heaney, Seamus. *The Redress of Poetry: Oxford Lectures*. Faber and Faber, 2002. Keller, Lynn and Cristanne Miller (eds). *Feminist Measures: Sounding in Poetry and Theory*, Uof Michigan P, 1994.