



Universitat de Lleida

DEGREE CURRICULUM
POETRY IN ENGLISH

Coordination: PUJOLRAS NOGUER, ESTHER

Academic year 2023-24

Subject's general information

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	FOREIGN LANGUAGES AND LITERATURES			
Teaching load distribution between lectures and independent student work	60 hours in-class teaching 90 hours autonomous 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
BENDERSKA , YULIIA	yuliia.benderska@udl.cat	3	
PUJOLRAS NOGUER, ESTHER	esther.pujolras@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

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: Main poetic features

Unit 2: English Renaissance Poetry

Unit 3: Metaphysical Poetry

Unit 4: Romantic Poetry

Unit 5: Modernist Poetry

Unit 6: Contemporary Poetry

Methodology

This subject combines lectures with seminars and class discussions.

Lectures are aimed at introducing formal aspects related with the genre of poetry and explain the most significant poetic movements that configure the evolution of poetry in English.

Seminars and class discussions are essential components of this subject because they allow students to develop their capacity to analyse specific poems and share their views on the poems with their classmates. All activities conducted in class are oriented towards the reinforcement of the capacity to analyse poetic texts.

The oral presentation, which will be done in pairs, consists of the analysis of a poem which students are required to select from a list provided by the teachers.

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

The following distribution of contents in sessions is approximate and may be subject to change:

Sessions	Contents
1	Introduction to the course.
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 2. English Renaissance Poetry
6	Unit 2. English Renaissance Poetry
7	Unit 3. Metaphysical Poetry
8	Unit 3. Metaphysical Poetry
9	Unit 4. Romantic Poetry
10	Unit 4. Romantic Poetry
11	Unit 4. Romantic Poetry
12	Unit 4. Romantic Poetry [American Transcendentalism]
13	Unit 4. Romantic Poetry [American Transcendentalism]
14	Exam Units 1-4 [except American Transcendentalism]
EASTER HOLIDAYS	
15	Unit 5. Modernist Poetry
16	Unit 5. Modernist Poetry
17	Unit 5. Modernist Poetry
18	Unit 5. Modernist Poetry
19	Unit 6. Contemporary Poetry
20	Unit 6. Contemporary Poetry
21	Unit 6. Contemporary Poetry
22	Unit 6. Contemporary Poetry
23	Unit 6. Contemporary Poetry
24	Unit 6. Contemporary Poetry
25	Unit 6. Contemporary Poetry
26	Rounding-up Sessions
27	Rounding-up Sessions
28	Oral presentations
29	Oral presentations
10 June at 12h, room 0.10B (Official exam date)	Exam Units 4 [American Transcendentalism] -6

Evaluation

Block 1 – Units 1-4

35% Exam Units 1-4 (Yuliia Benderska's module)

Block 2 – Units 4 [American Transcendentalism] -6

35% Exam Units 4-6 (Esther Pujolràs's module)

Block 3 – Practice in pairs

20% Oral Presentation

Block 4 – Participation

10% Participation (homework, class discussions, and in-class activities)

Alternative evaluation

2 in-person exams: Exam Units 1-3 (50%) and Exam Units 4-6 (50%).

Students who want to ask for **alternative assessment** must submit an employment contract or justify, in a letter addressed to the dean, the reasons that make it impossible for him/her to carry out the continuous assessment within five (5) days after the beginning of the semester. For information, please send an e-mail to lletres.secretariacentre@udl.cat or ask for information at the Faculty's academic office (Secretaria Acadèmica de la Facultat de Lletres).

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.

ACADEMIC FRAUD 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 academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees.**

Bibliography

Main bibliographical source: 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.