

**PROGRAMA DE ASIGNATURA**

Degree			Academic year
<b>143.1 BACHELOR'S DEGREE IN MODERN LANGUAGES</b>			<b>2015/16</b>
Subject code and title			Duration
<b>43152 English Poetry and Drama</b>			<b>Semester 1</b>
Type	Language	ECTS Credits	Group/Language
<b>ELECTIVE</b>	<b>ENG</b>	<b>6</b>	<b>10 / English</b>
Lecturer			
<b>Altuna García de Salazar, Asier</b>			

**DESCRIPTION**

The skills acquired in this course are crucial towards the consolidation of the Modern Languages/ English Studies Track / Literary Studies Track academic profile as the focus will be on a wide range of twentieth-century and twenty-first-century poetry written in English and modern and contemporary Irish drama. The aim is to help students increase their creative responsiveness to the interplay between text and context and between language and social situation. Analysis of poems, plays and critical approaches will reinforce the importance of an approach to literary language that is consistently contextualized.

**PREREQUISITES**

- In-depth knowledge of useful and precise critical and stylistic terminology.
- Oral and written competence in English (B2+).
- To be able to plan and produce essays, presentations and project work.
- Bibliographical skills appropriate to the discipline, including accurate citation of sources and consistent use of conventions in the presentation of academic work.

**LEARNING OUTCOMES IN TERMS OF GENERIC AND SPECIFIC COMPETENCES**

G.C.1.- Mental behavior that questions things and concerns itself with the foundations on which our own and other's ideas, actions and judgements are based. (CRITICAL THINKING)

Level of mastery 3:

Arguing the pertinence of judgements made and analyzing the consistency of one own's conduct, given the principles and values that one defends.

Indicators (LOs):

The student:

- \* Supports and justifies own judgements.
- \* Identifies underlying ideas, principles, models and values of critical judgements.

S.C.10.- Transmission of culture in the English language through its literatures or any other type of textual expressions in different mediums. (TRANSMISSION OF CULTURE IN THE ENGLISH LANGUAGE)

This competence will be developed in elements 1 & 2:

- \* Analysing and interpreting textual expressions in the English language within the frame of the different literary styles and artistic movements.
- \* Relating the artistic and literary productions in the English language to the different social and cultural discourses in which these productions have appeared and which they have helped to transform.

Indicators (LOs):

The student:

- \* Masters the terminology used in the study of dramatic and poetic texts
- \* Explains the cultural, social and historical backgrounds of the chosen Irish dramatic and contemporary poetic texts in English.
- \* Analyses in depth the chosen dramatic and poetic works and establishes the interrelation between literary discourse and other discourses (philosophical, historical, political, etc ...).
- \* Understands the specificity of the dramatic and stage discourses.
- \* Looks for relevant information from different bibliographical sources and interprets this information by applying it to the literary analysis.

S.C.3.- Demonstrates an excellent level in oral and written English (levels C1-C2). (ENGLISH LANGUAGE)

This competence will be developed in elements 1, 2 & 3:

- \* Understanding main ideas in texts of different length and degree of complexity, paying special attention to implied meaning.
- \* Expressing oneself in a fluent and spontaneous way, choosing the most adequate terms and expressions with regard to

the communication background.

\* Producing clear and well-structured texts of varying lengths and degrees of complexity showing an adequate use of the textual norms of organisation, articulation and cohesion.

Indicators (LOs):

Students:

\* Exchange and debate about ideas with their instructor and classmates in advanced English, presenting their viewpoints.

\* Plan and write original texts in English with a high academic standard.

## CONTENTS

### PART ONE: CONTEMPORARY POETRY IN ENGLISH:

1. Introduction: Two schools of stylistics: text-oriented stylistics and contextualized stylistics.
2. The American poets who came to Europe.
  - 2.1. Imagism: the starting point of modernist poetry.
  - 2.2. The hygienic dicta of "A Few Don'ts".
3. The American poets who remained in the United States: the Objectivists: Paratactic verse.
4. E. Pound & T.S. Eliot.
  - 4.1. The Cantos.
  - 4.2. The Waste Land.
5. Poetry and political commitment: the Spanish Civil War and English poetry: W.H. Auden & Stephen Spender.
6. Industrialisation and landscape change as represented in poetry.
7. Romanticism in Dylan Thomas's poetry.
8. R.S. Thomas, Muir & Gunn: society, religion and progress.
9. Ted Hughes and the political use of nature.
10. Ireland and commitment: Seamus Heaney.
11. Chicano poetry: Carmen Tafolla's La Malinche.

### PART TWO: MODERN AND CONTEMPORARY IRISH DRAMA:

1. Introduction:
2. The Irish dramatic revival:
  - 2.1. W.B. Yeats and Lady Gregory: Cathleen Ní Houlihan (1902)
3. The Abbey Theatre.
  - 3.1. Controversy: J. M. Synge: The Playboy of the Western World (1907)
4. Sean O'Casey and Irish nationalism: Juno and the Paycock (1924)
5. Field Day Theatre Company.
  - 5.1. Brian Friel and dynamism on the Irish stage: Translations (1980)

## TEACHING-LEARNING STRATEGY

The aforementioned competences will be acquired and perfected by means of the following activities to be carried out in the classroom and at home:

- Introductory lectures (power point, videos) on the key elements of the poetry and drama instances. Approach to authors and historical contexts.
- In-class discussions of the poems and plays selected individually and in groups.
- Group presentations of the work done on some of the critical articles read throughout the semester.
- Screening of some of the plays dealt with in class.
- Short mid-term tests on the poetry and drama covered.
- Two academic essays on the poetry and drama of the period covered.
- Final examination consisting of a theoretical exposition of some of the concepts discussed, and a practical analysis of a poem or play excerpt.

TOTAL NUMBER OF HOURS: 150

In-class activities, (54 hours), (approx. 35% of total):

- \* Lectures 20% (G.C.1 & S.C.10).
- \* Textual analysis. Debates and critical seminars (historical & political discourses) 5% (G.C.1, S.C.3 & S.C.10).
- \* Delivery of oral presentations. Mid-semester tests & Final exam 10% (G.C.1, S.C.3 & S.C.10).

Outside-class activities, (96 hours), (approx. 65% of total):

- \* Critical reading of the assigned texts. (preparation of questions on these) 20% (G.C.1, S.C.3 & S.C.10).
- \* Oral presentations on a poet or dramatist related to course materials: preparation, research, planning 15% (G.C.1, S.C.3 & S.C.10).
- \* Writing of papers on assignments on poets or dramatists related to course materials 15% (G.C.1, S.C.3 & S.C.10).
- \* Exam and tests preparation 15% (G.C.1, S.C.3 & S.C.10).

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## ASSESSMENT SYSTEM

The assessment of the students' work will be progressive and formative. It will include the following components, in which the assessment of the generic competence is integrated:

- Two long essays: 25%
- Short mid-term tests: 15%
- Oral presentation: 10%
- Final examination: 50%

Generic competence assessment (50%):

Generic Competence 1 (50%)

Two long essays: the student will have to reflect individually and support his/her ideas and identify underlying ideas, principles, etc...: 20%

Short mid-term tests: the student will and identify underlying ideas, principles, etc...: 2.5% for the poetry part + 2.5% for the drama part

Oral presentation: only 5% as the student will and identify underlying ideas, principles, etc...in the articles given in class.

Final examination: 20% students answer theoretical questions and justify own judgements on a poetry or drama excerpt and identify underlying ideas, principles, etc....

Specific Competences assessment (50%):

Specific Competence 10 (44%):

Two long essays: 2% (poetry) + 2% (drama) (masters the terminology used in the study of dramatic and poetic texts, looks for relevant information from different bibliographical sources and interprets this information by applying it to the literary analysis, explains the cultural, social and historical backgrounds of the chosen Irish dramatic and contemporary poetic texts in English).

Short mid-term tests: 4.5% for the poetry part (understands the specificity of the poetic discourse) + 4.5% for the drama part. (understands the specificity of the dramatic and stage discourses).

Oral presentation: 3% (masters the terminology used in the study of dramatic and poetic texts).

Final examination: 28% (analyses in depth the chosen dramatic and poetic works and establishes the interrelation between literary discourse and other discourses (philosophical, historical, political, etc ...)).

Specific Competence 3 (6%):

Two long essays: 1% (plans and writes original texts in English with a high academic standard).

Short mid-term tests: for the poetry part 0.5 + for the drama part in English 0.5: 1% (plans and writes original texts in English with a high academic standard).

Oral presentation: 2% (exchange and debate about ideas with their instructor and classmates in advanced English, presenting their viewpoints).

Final examination: 2% (plans and writes original texts in English with a high academic standard).

In the re-take (convocatoria extraordinaria) students will take an exam which will cover 50% of the final mark (GC. 1.: 20%, SC. 10.: 28%, SC. 3.: 2%).

N.B. Students will only get credit for this course if: a) they submit the term papers on the appointed day and following the guidelines they will be given, b) they do their group presentations, and c) they receive a passing mark in the short mid-term tests and in both parts of the final examination.

## BIBLIOGRAPHY

MATERIALS:

Compulsory reading:

- Booklet with chosen poems and extra bibliographical materials.
- Harrington, John P. (ed.) (2009) *Modern and Contemporary Irish Drama*, New York & London: Norton.

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ARRINGTON, L. (2010). *W.B. Yeats, the Abbey Theatre, Censorship, and the Irish State*. Oxford: Oxford University Press.

BLOOM, H. (1973). *The anxiety of influence: a theory of poetry*. New York: Oxford University Press.

BOLTWOOD, S. (2007). *Brian Friel, Ireland, and the North*. Cambridge: Cambridge University Press.

- BREARTON, F. (2000). *The Great War in Irish Poetry*. Oxford: Oxford University Press.
- BROWN, D. (1994). *The Poetry of Postmodernity*. London: Macmillan.
- BURTON, S.H. (1985). *The Criticism of Poetry*. London: Longman.
- CHILDS, P. (1998). *The Twentieth-Century in Poetry*. London: Routledge.
- CLARK, R. and HEALY, T. (1997). *The Arnold Anthology of British and Irish literature in English*. London: Arnold.
- DRAPER, R. P. (1999). *An Introduction to Twentieth-Century Poetry in English*. London: Macmillan.
- EASTHOPE, A. and THOMPSON, J.O. (eds.) (1991). *Contemporary Theory Meets Modern Theory*. Hemel Hempstead: Harvester Wheatsheaf.
- HAMILTON, I. (1994). *The Oxford companion to twentieth-century poetry in English*. Oxford: University Press.
- HOLDEN, J. (1986). *Style and authenticity in postmodern poetry*. Columbia: University of Missouri Press
- KELLEHER, M. and O'LEARY, P. (2006). *The Cambridge History of Irish Literature, Vol. 2 1890-2000*. Cambridge: Cambridge University Press.
- LONGENBACH, J. (1991). *Modern Poetry after Modernism*. Oxford: Oxford University Press.
- MORASH, C. (2002). *A History of Irish Theatre 1601-2000*. Cambridge: Cambridge University Press.
- MORRISON, B. and MOTION A. (eds.) (1982). *The Penguin Book of Contemporary British Poetry*. London: Penguin Books
- ROCHE, A. (2009). *Contemporary Irish Drama*. Basingstoke: Palgrave. MacMillan.
- TROTTER, M. (2001). *Ireland's National Theaters. Political Performance and the Origins of the Irish Dramatic Movement*. New York: Syracuse University Press.
- VERDONK, P. (1993). *Twentieth-Century Poetry. From Text to Context*. London: Routledge.
- WELCH, R. (1999). *The Abbey Theatre 1899-1999. Form & Pressure*. Oxford: Oxford University Press.