

DETAILS OF THE SUBJECT

Title: POESÍA Y CREATIVIDAD VERBAL

Code: 100559

Degree/Master: GRADO DE ESTUDIOS INGLESES

Year: 3

Name of the module to which it belongs: LITERATURA Y CULTURA DE LOS PAÍSES DE HABLA INGLESA

Field: LITERATURA Y CULTURA DE LOS PAÍSES DE HABLA INGLESA

Character: OBLIGATORIA

Duration: SECOND TERM

ECTS Credits: 6

Classroom hours: 60

Face-to-face classroom percentage: 40%

Non-contact hours: 90

Online platform:

TEACHER INFORMATION

Name: COSTA PALACIOS, LUIS (Coordinador)

Department: FILOLOGÍAS INGLESA Y ALEMANA

Area: FILOLOGÍA INGLESA

Office location: Frente a Administración del Departamento

E-Mail: ff1copal@uco.es

Phone: 957 21 81 17

SPECIFICS OF THE SUBJECT

REQUIREMENTS AND RECOMMENDATIONS

Prerequisites established in the study plan

No previous requisites have been established.

Recommendations

Good reading skills are a must, both linguistically and from the perspective of rhetoric, literary culture and hermeneutic ability. An adequate knowledge of other poetic traditions will prove of benefit, as comparatism, reception studies and creative translations are welcome complementary tools.

SKILLS

- CB1 Capable of analysis and synthesis.
- CB2 Capable of organisation and planning.
- CB3 Knowledge of a foreign language (English).
- CB4 Knowledge of ICTs for study and research.
- CB5 Students have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues.
- CB6 Students can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.

CB7	Decision making
CB8	Students can apply their knowledge and understanding in a manner that indicates a professional approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study.
CB9	Ability to work in teams.
CB10	Ability to work in an interdisciplinary team.
CB11	Ability to work in an international context.
CB12	Recognition of diversity and interculturality.
CB13	Capable of self-assessment
CB14	Adapt to new situations.
CB15	Creativity.
CB16	Knowledge of other cultures and customs.
CB17	Motivation for quality, professional ambition and entrepreneurship.
CB18	Students have demonstrated knowledge and understanding in a field of study that builds upon their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study.
CB19	Students have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.
CU1	Accredit the use and mastery of a foreign language.
CU2	User level knowledge and mastery of ICTs.
CU3	Promote habits to actively seek employment and the Capable of entrepreneurship.
CE12	Analysis, commentary and explanation of texts in English of various registers, types, genres and historical periods.
CE13	Proficiency in oral and written academic English, as well as the techniques for writing academic papers. Ability to defend and express abstract concepts, hypotheses and relationships in academic essays.
CE17	Ability to search for and analyse documentary and textual information in relation to literature and other cultural manifestations in the English language, use of bibliographic databases
CE18	Ability to apply the necessary methods of analysis for the understanding and critical reading of literary texts in the English language.
CE20	Ability to write literary analyses and critical reviews in relation to literary texts written in the English language.
CE23	Knowledge of the techniques and methods of textual criticism and editing texts in relation to written texts in the English language.
CE27	Participation in group learning activities: assignments, studies
CE28	Participation in learning forums and knowledge transfer: newsgroups, blogs
CE29	Analyse factors related to the use of language in situations that affect the final form of written and spoken text.
CE33	Ability to develop critical and independent thinking through the reading and analysis of literary texts and other cultural manifestations in the English language.
CE34	Ability to critically evaluate a bibliography and situate it within a theoretical perspective.
CE35	Ability to design and develop training materials and materials for self-learning related to the academic content of the module.
CE36	Ability to discover literature as an expressive form in its broadest scope.
CE37	Ability to relate various literary manifestations in the English language with cultural events.
CE38	Capable of literary discussion and oral exposition in the English language.
CE44	Ability to synthesize, organize, manipulate and effectively convey the knowledge acquired in the different modules.
CE45	Accept critical currents of thought that differ from that of the students.
CE51	Ability to distinguish between different theoretical/critical approaches to the same problem.
CE52	Ability to identify research problems and topics and assess their relevance.

OBJECTIVES

This course is designed to provide an abridged yet hopefully authoritative overview of English and English-speaking poetry from the Renaissance to the present day. At the same time, it will keenly insist on some of the basics of poetry, from imagery and metrics to figurative language, genre or transgressive experimentation. It is thus expected that students will improve their familiarity with some core icons of Anglophone verse and in the process learn to identify the most trenchant features of poetry, while becoming increasingly capable of distinguishing between different types of poems, poetic styles, historical frames and intellectual or aesthetic presuppositions.

CONTENT

1. Theoretical content

WEEK 1: The roots of the English tradition. From early Renaissance to Elizabethan poetry. Lyric, epic, translation.

WEEK 2: The basics of verse. Rhyme, metre, stanza form and other formal patterns.

WEEK 3: Metaphysical poetry. Cavalier poetry from Jonson to Waller.

WEEK 4: The elements of poetic diction.

WEEK 5: Restoration and neoclassical satire.

WEEK 6: 18th Century classicism.

WEEK 7: The Romantic revolution from Blake to Keats.

WEEK 8: The official Victorians: Tennyson, Browning and Arnold.

WEEK 9: Pre-Raphaelite poetry. Swinburne and Hopkins.

WEEK 10: The American 19th Century: Poe, Whitman and Dickinson.

WEEK 11: Anglo-American modernism. Avantgarde culture and aristocratic ideology.

WEEK 12: From Marxism to disenchantment. British poetry from Auden to Larkin.

WEEK 13: A new American confidence: Williams, Olson, Bishop, Ginsberg, O'Hara and Ashbery.

WEEK 14: Essential continuities: Walcott, Heaney and Bringham.

WEEK 15: LANGUAGE-poetry.

2. Practical contents

WEEK 1: Anonymous, "Lord Randal". Thomas Wyatt, "Whoso List to Hunt". Henry Howard, Earl of Surrey, "Wyatt Resteth Here". Sir Walter Raleigh, "The Passionate Man's Pilgrimage". Edmund Spenser, "Epithalamion". Sir Philip Sidney, "Sonnet 1" from *Astrophil and Stella*. Christopher Marlowe, "The Passionate Shepherd To His Love". Shakespeare, "Sonnet 18" "Sonnet 71", "Sonnet 76", "Sonnet 97".

WEEK 2: Thomas Campion, "There is a Garden in her Face". George Herbert, "Easter Wings". John Keats, "Ode to Autumn", Gerard Manley Hopkins, "The Windhover". William Butler Yeats, "An Irish Airman Foresees His Death".

WEEK 3: John Donne, "Song", "The Flea", "Elegy XIX. To His Mistress Going to Bed", Holy Sonnets Nos. 10 & 14. George Herbert, "Jordan I", "The Flower". Andrew Marvell, "The Definition of Love". Henry Vaughan, "They Are All Gone into the World of Light!", "The Waterfall". Ben Jonson, "Song: To Celia(II)", "Her Triumph", "On My First Son", "Still to be Neat", "Queen and Huntress". Robert Herrick, "Delight in Disorder" "Upon Julia's Clothes". Thomas Carew, "A Song", "Song: To My Inconstant Mistress". Edmund Waller, "Song". Sir John Suckling, "Out Upon It!". Richard Lovelace, "To Amarantha, That She Would Dishevel Her Hair".

WEEK 4: John Milton, "Lycidas". Thomas Hardy, "Channel Firing", T.S. Eliot, *The Waste Land*, I.

WEEK 5: John Dryden, "Mac Flecknoe". John Wilmot, Earl of Rochester", "Imperfect Enjoyment". Jonathan Swift, "A Description of a City Shower". Alexander Pope, *The Rape of the Lock*, I.

WEEK 6: Samuel Johnson, "The Vanity of Human Wishes".

WEEK 7: William Blake, "The Lamb", "The Little Black Boy", "The Sick Rose", "The Tyger", "The Garden of Love", "London", "Mock on, Mock on, Rousseau, Voltaire", "And Did Those Feet". William Wordsworth, "She Dwelt Among the Untrodden Ways", "A Slumber did My Spirit Seal", "London, 1802", "My Heart Leaps Up", "Ode. Intimations of Immortality from Recollections of Early Childhood", "I Wandered Lonely As a Cloud", "The World Is Too Much with Us", "Scorn not the Sonnet". Samuel Taylor Coleridge, "Kubla Khan", George Gordon, Lord Byron, "She Walks in Beauty", "So We'll Go No More A-Roving", "On This Day I Complete My Thirty-sixth Year". Percy Bysshe Shelley, "England in 1819", "Ode to the West Wind". John Keats, "On First Looking into Chapman's Homer", "When I Have Fears", "This Living Hand..", "Ode to a Nightingale".

WEEK 8: Alfred, Lord Tennyson, "Tears, Idle Tears", "The Charge of the Light Brigade". Robert Browning, "My Last Duchess", "Porphyria's Lover". Matthew Arnold, "The Scholar-Gypsy", "Dover Beach".

WEEK 9: Dante Gabriel Rossetti, "The Blessed Damozel", "The Woodspurge"; from *The House of Life*, "Silent Noon", "The Hill Summit", "Barren Spring", "Lost on Both Sides", "Superscription". Algernon Charles Swinburne, "The Garden of Proserpine", "Laus Veneris". Gerard Manley Hopkins, "God's Grandeur", "Pied Beauty", "Felix Randal", "[Carrion Comfort]", "[No Worst, There Is None. Pitched Past Pitch of Grief]", "[Thou Art Indeed Just, Lord]".

WEEK 10: Edgar Allan Poe, "The Raven", "Annabel Lee". Walt Whitman, from Song of Myself, Nos 1, 11, 24; "Out of the Cradle Endlessly Rocking". Emily Dickinson, poems 49, 59, 241, 249, 254, 280, 303, 341, 505, 569, 640, 712, 745, 1545.

WEEK 11: William Butler Yeats, "Leda and the Swan", "Easter 1916", "Byzantium", "Among School Children". Wallace Stevens, "The Snow Man", "The Emperor of Ice Cream", "Thirteen Ways of Looking at a Blackbird", "The Idea of Order at Key West", "The House Was Quiet and the World Was Calm", "Of Mere Being". D.H. Lawrence, "The English Are So Nice!", "Bavarian Gentians". Ezra Pound, "The River Merchant's Wife: a Letter", "Hugh Selwyn Mauberley". T.S. Eliot, "The Love Song of J. Alfred Prufrock", "Preludes". Theodore Roethke, "My Papa's Waltz". Basil Bunting, Briggflatts, section I.

WEEK 12: W.H. Auden, "Spain 1937", "In Memory of W.B. Yeats". Stephen Spender, "I Think Continually of Those Who Were Truly Great", "Ultima Ratio Regum". Dylan Thomas, "The Force That Through the Green Fuse Drives the Flower", "In my Craft or Sullen Art". Philip Larkin, "Mr Bleaney", "The Whitsun Weddings", "Aubade".

WEEK 13: William Carlos Williams, "This Is Just to Say", "The Yachts". Charles Olson, "Merce of Egypt", "Variations Done for Gerald Van de Wiele". Elizabeth Bishop, "Sestina". Robert Creeley, "I Know a Man", "The World". Allen Ginsberg, from Howl, 1. Frank O'Hara, "The Day Lady Died", "Why I Am Not a Painter". John Ashbery, "The Painter", "Melodic Trains".

WEEK 14: Derek Walcott, "The Gulf"; from Omeros, Chapter XXX. Seamus Heaney, "Digging"; from Station Island, 12. Robert Bringham, "The Beauty of the Weapons", "Jacob Singing", "The Stonecutter's Horses", "For the Bones of Josef Mengele".

WEEK 15: Tom Raworth, Eternal Sections [selections]. Charles Bernstein, "Poem Composed for Jackson Mac Low". Lyn Hejinian, "A Mask of Motions" [selections].

METHODOLOGY

General clarifications on the methodology. (optional)

Lectures will essentially be aimed at the larger group. Textual commentaries and other activities with increased student participation will be tackled in the smaller groups.

It should be noted in any event that plagiarism is a most serious academic offense and students cannot pledge ignorance about its unacceptability. It becomes a fact whenever a person presents someone else's work as his or her own. Plagiarism may consist in cutting and pasting passages from downloadable sources, in copying fragments from printed texts or in failing to cite an author for ideas appropriated for a piece of research.

Methodological adaptations for part-time students

Face-to-face activities

Activity	Large group	Medium group	Total
<i>Assessment activities</i>	5	-	5
<i>Conference</i>	20	-	20
<i>Text commentary</i>	17	18	35
Total hours:	42	18	60

Not on-site activities

Actividad	Total
<i>Analysis</i>	20
<i>Bibliographic consultations</i>	20
<i>Finding information</i>	10
<i>Self-study</i>	40
Total hours:	90

WORK MATERIALS FOR STUDENTS

Dossier
moodle - Poesia y Creatividad Verbal

Clarifications:

Students will have access to the required readings via the Faculty library, through legally photocopied materials or from valid internet sources. They may also wish to acquire a copy of The Norton Anthology of Poetry, which includes most of the poems included in the syllabus.

EVALUATION

Skills	Tools			
	Final exam	Interviews	Oral presentations	Text commentary
CB1	x	x	x	x
CB10	x			x
CB11	x	x		
CB12			x	x
CB13	x	x	x	
CB14	x	x		x
CB15	x			
CB16	x	x	x	x
CB17			x	x
CB18	x		x	x
CB19	x		x	x
CB2	x	x	x	x
CB3	x	x	x	x
CB4	x			x
CB5	x			x
CB6	x		x	x
CB7	x			x
CB8	x		x	x
CB9	x		x	

CE12	x			x
CE13		x	x	
CE17	x	x	x	x
CE18	x			x
CE20		x	x	x
CE23	x		x	
CE27	x	x	x	x
CE28	x			x
CE29	x			x
CE33		x		x
CE34			x	x
CE35	x	x	x	x
CE36	x		x	x
CE37	x	x	x	x
CE38	x			x
CE44	x		x	
CE45				x
CE51				x
CE52		x	x	
CU1	x			
CU2	x		x	x
CU3	x			
Total (100%)	40%	10%	20%	30%
Minimum grade.(*)	5	5	5	5

(*) Minimum grade necessary to pass the subject

What is the weight of the attendance in the final grade ?:

10% bonus on final grade with full class attendance.

General clarifications on evaluation and methodological adaptation for part-time students:

Text analysis (25%)
Presentations (30%) + Interview (10%)
Final exam (35%)

Qualifying criteria for obtaining honors: *Highest overall grade and demonstrable excellence.*

Aclaraciones generales sobre las evaluaciones parciales, calificación mínima para eliminar materia y periodo de validez:

Grade to eliminate 5. June 2017

BIBLIOGRAPHY

1. Basic Bibliography:

Adams, Stephen (1997), Poetic Designs. An Introduction to Meters, Verse Forms and Figures of Speech, Broadview Press.
Finch, Annie (2011) A Poet's Ear: A Handbook of Meter and Form. University of Michigan Press.
O'Neill, Michael, ed. (2010). The Cambridge History of English Poetry. Cambridge University Press.
Parini, Jay (1993), The Columbia History of American Poetry. Columbia University Press.
Perkins, David (1979, 1989), A History of Modern Poetry. 2 vols. Belknap Press.
Preminger, A et alii, eds. (1986), The Princeton Handbook of Poetic Terms, Princeton University Press.
The Norton Anthology of Poetry (4th/5th editions).

2. Further reading:

Complementary bibliography will be available in the moodle platform.
Specific bibliography and guidelines will be given to students to prepare the presentations

COORDINATION CRITERIA

- Common evaluation criteria
- Delivery date job
- Joint activities: lectures, seminars, visits ...

Clarifications:

Common activities: Lectures, seminars. Common assessment criteria. Selection of common competences.
Coordination on the dates for submission of essays and presentations