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| **Study Programme** | ENGLISH DEPARTMENT |
| **Course** | BRITISH AND IRISH POETRY OF THE 20TH CENTURY |
| **Status of the Course** | ELECTIVE |
| **Year** | 3 | **Semester** | 5 |
| **ECTS Credits** | 4 |
| **Teacher** | VESNA UKIĆ KOŠTA, PhD, Assistant Professor |
| **e-mail** | vukic@unizd.hr |
| **consultation hours** |  |
| **Associate / Assistant** |  |
| **e-mail** |  |
| **Consultation hours** |  |
| **Place of Teaching** |  |
| **Mode of Teaching**  | Lectures and seminars |
| **Teaching Workload****Lectures + Seminars + Exercises** | 2 (lectures) + 1 (seminar)  |
| **Assessment Criteria & Mode of Examination**  | Attendance and participation in seminar discussions; seminar paper; mid-term and end-term exam; oral exam  |
| **Start date** |  | **End date** |  |
| **Mid-Term, End-of-Term Examinations** | **Term 1** |  **Term 2** | **Term 3** | **Term 4** |
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| **Final Examinations**  | **Term 1** | **Term 2** | **Term 3** | **Term 4** |
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| **Learning Outcomes** | Students should get acquainted with some of the most important features of British and Irish poetry of the 20th century. They should learn how to read and analyse selected poems mostly in the context of changes that British and Irish society and literature underwent in the course of the last century. After they have completed the course students should develop:* the ability to think critically
* the ability to work independently
* the ability to write seminar papers
* the ability to openly discuss ideas and concepts in class
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| **Enrolment Requirements**  | Students should be enrolled in the 5th semester.  |
| **Course Contents** | The aim of this course is to investigate the most relevant features of 20th century British and Irish poetry. We begin with changes that occurred in the last decades of the 19th century, a shift in the understanding of poetic language and the function of poetry, and continue to study poetic principles and concepts throughout the 20th century. Taking the works of T. S. Eliot as the pinnacle of 20th century British poetry, and W.B.Yeats as the ‘Great Predecessor’ in the context of Irish poetry, we study ways in which their successors reacted to/against them. We also explore new strategies of poetic expression which the selected authors of the 20th century used in attempt to write about experiences in the contemporary world. |
| **Required Reading** | - Broom, Sarah. *Contemporary British and Irish Poetry, an Introduction*. New York; Basingstoke: Palgrave Macmillan, 2006. (selected chapters)- Campbell, Mathew, ed. *The Cambridge Companion to Contemporary Irish Poetry*. Cambridge. Cambridge University Press. 2003. (selected chapters)- Eagleton, Terry. *How to Read a Poem*. Malden: Blackwell, 2007. (selected chapters)- Matterson, Stephen and Darryl Jones. *Studying Poetry*. London: Hodder Education, 2005. (selected chapters)- Robinson, Peter. *The Oxford Handbook of Contemporary British and Irish Poetry*. Oxford; Oxford University Press, 2013. (selected chapters) |
| **Additional Reading** | - Childs, Peter, *The Twentieth Century in Poetry*. Routledge, 1998. (selected chapters)- Day, Gary and Brian Docherty. *British Poetry from the1950s to the 1990s.* London: Macmillan, 1997. (selected chapters)- Deane, Seamus et. al, eds., *The Field Day Anthology of Irish Writing, Vol. I,II,III*. Derry: Field Day Publications, 1991. (selected chapters)- Grgas Stipe. *Kažnjavanje forme*. *Irsko pjesništvo poslije Yeatsa*. Zagreb, Naklada MD. 2006. (selected chapters)- Johnston, Dillon. *Irish Poetry after Joyce.* Syracuse New York: Syracuse University Press, 1997. (selected chapters)- Jones, Peter, ed. *Imagist Poetry*. London: Penguin Books, 2001. (Introduction)- North, Michael, ed. *The Waste Land Authoritative Text, Context, Criticism.* New York; London: W.W.Norton&Company, 2001. (selected chapters) |
| **Internet Sources** | Sources related to selected subjects  |
| **Course Evaluation Procedures** | University evaluation forms |
| **Conditions for Obtaining Signatures** | Attendance (80% ); completion of seminar requirements (seminar paper); oral exam; mid-term and end-term exam |
| **Mark Grading Scale** | 1 ECTS – attendance and active participation in seminar discussions1 ECTS – written assignment (seminar paper)1 ECTS – preparation for written exams1 ECTS – preparation for oral exam |
| **Final Grade Calculation** | 40% - regular attendance; active participation in seminar discussions;60% - mid-term and end-term tests; seminar paper; oral exam  |
| **Comments** | - Students choose the topic of their seminar paper on their own; they are obligated to submit the paper before taking the oral exam. - For the oral exam students are also required to read two collections of poems from the reading list (one by a British and one by an Irish author).  |

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| **Topics - Lectures** |
| **No.** | **Date** | **Title** | **Literature** |
| 1. |  | Introductory lecture / Course overview | Matterson, S. and D. Jones., *Studying Poetry* (selected parts)Eagleton, T., *How to Read a Poem* (selected parts)  |
| 2. |  | Turn-of-the-century poetry / Decadent poetry  | Childs, P., *The Twentieth Century in Poetry* (selected parts)  |
| 3. |  | Thomas Hardy and G. M. Hopkins | Childs, P., *The Twentieth Century in Poetry*. (selected parts) |
| 4. |  | Imagism / The concept of the 'image' / T. E. Hulme / Richard Aldington | Jones, P., ed. *Imagist Poetry*. (Introduction) |
| 5. |  | Difficulties of modernist poetry / T.S. Eliot / “The Waste Land” / “The Love Song of J. Alfred Prufrock” / the 'objective correlative' / the 'dissociation of sensibility' | North, M., ed. *The Waste Land…* (selected parts)Childs, P., *The Twentieth Century in Poetry* (selected parts) |
| 6. |  | W. H. Auden / the poetry of the 1930s / “Pylon poets” | Childs, P., *The Twentieth Century in Poetry* (selected parts) |
| 7. |  | Dylan Thomas and Philip Larkin / the forties (‘New Romanticism’) and the fifties (the Movement) | Childs, P., *The Twentieth Century in Poetry* (selected parts) Day, G. and B. Docherty, *British Poetry from the 1950s…* (selected parts) |
| 8. |  | the poetry of the 1960s / ‘Beyond the gentility principle’ / the age of Confessional poetry / Ted Hughes / Sylvia Plath / women’s experience in poetry | Robinson, P., *The Oxford Handbook…* (selected parts)Day, G. and B. Docherty. *British Poetry from the 1950s...* (selected parts) |
| 9. |  | Geoffrey Hill / Tony Harrison / British poetry since the seventies / contemporary British poets / postcolonial poetry / Hybrid identity / class, gender, ethnicity | Broom, S., *Contemporary British…*(selected parts)Robinson, P., *The Oxford Handbook…* (selected parts) |
| 10 |  | W. B. Yeats / influence and legacy | Deane, S. et. al, eds., *The Field Day Anthology… Vol. I,II,III*. (selected parts) |
| 11. |  | Post-Yeatstian poets / tradition and (dis)continuity / Irish identity in poetry / Irish modernism  | Johnston, D., *Irish Poetry after Joyce.* (selected parts)Grgas S., *Kažnjavanje forme*... (selected parts) |
| 12. |  | Patrick Kavanagh / “The Great Hunger” / John Montague and the “sense of place” | Broom, Sarah. *Contemporary British…*(selected chapters)Robinson, P., *The Oxford Handbook…* (selected chapters) |
| 13. |  | Seamus Heaney / a telluric poet / bog poems | Broom, S., *Contemporary British..*. (selected chapters)Robinson, P., *The Oxford Handbook…* (selected chapters) |
| 14. |  | Irish women’s poetry / topics and issues / challenging the ‘poisonous chalice’ and male-dominated literary tradition | Broom, S., *Contemporary British…* (selected chapters)Campbell, M., ed. *The Cambridge Companion…*(selected chapters) |
| 15. |  | Eavan Boland / recording the neglected and demeaned in women’s poetry / Nuala Ni Dhomhnaill / poetry in the Irish language / Eithne Strong / “Flesh…The greatest Sin” / images of female sexuality | Broom, Sarah. *Contemporary British…* (selected chapters)Campbell, M., ed. *The Cambridge Companion…*(selected chapters) |

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| **Seminars** |
| **No.** | **Date** | **Title** | **Literature** |
| 1. |  | Reading and analyzing selected poems (group discussion) |  |
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