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| **Course** | British and Irish Poetry of the 20th Century | | | | | | | | | | | | | | | | | | | | | | **Year** | | | | | 2019/2020 | | | |
| **Study programme** | Undergraduate Study of the English Language and Literature | | | | | | | | | | | | | | | | | | | | | | **ECTS** | | | | | 4 | | | |
| **Department** | English department | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | ☐Undergraduate | | | | | | | | | ☐Graduate | | | | | | | ☐Integrated | | | | | | ☐Postgraduate | | | | | | | | |
| **Type of study programme** | ☐Single major  ☐Double major | | | | | | | | | ☐University | | | | | | | ☐Professional | | | | | | ☐Specialized | | | | | | | | |
| **Year of study** | ☐ 1. | | | | | | | ☐ 2. | | | | | | | ☐ 3. | | | | | | ☐ 4. | | | | | | | | ☐ 5. | | |
| **Semester** | ☐Winter  ☐Summer | | | ☒ I. | | | | | | | | | ☐ II. | | | | | ☐ III. | | | | ☐ IV. | | | | | | | | | ☐ V. |
| ☐ VI. | | | | | | | | | ☐ VII. | | | | | ☐ VIII. | | | | ☐ IX. | | | | | | | | | ☐ X. |
| **Status of the course** | ☐Compulsory | | | ☐Elective | | | | | | | | | ☐Elective course offered to students from other departments | | | | | | | | | **Teaching Competencies** | | | | | | | | | ☐ YES  ☐ NO |
| **Workload** |  | **L** |  | | | **S** | | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | | | | | | ☐ YES  ☐ NO |
| **Location and time of instruction** | Fridays, 10.00-12.30  (Room 131) | | | | | | | | | | | | **Language(s) in which the course is taught** | | | | | | | | | | | | | | | | | | English |
| **Course start date** | October 4, 2019 | | | | | | | | | | | | **Course end date** | | | | | | | | | | | | | | | | | | January 24, 2020 |
| **Enrolment requirements** | Students should be enrolled in the 5th semester. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Vesna Ukić Košta, PhD, Assistant Professor | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | vukic@unizd.hr | | | | | | | | | | | | | | | | | | **Consultation hours** | | | | | | | Fridays, 12.30-14.00 | | | | | |
| **Course instructor** | - | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | | | | | | | **Consultation hours** | | | | | | | - | | | | | |
| **Assistant/Associate** | - | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | - | | | | | | | | | | | | | | | | | | **Consultation hours** | | | | | | | - | | | | | |
| **Assistant/Associate** | - | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | - | | | | | | | | | | | | | | | | | | **Consultation hours** | | | | | | | - | | | | | |
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| **Mode of teaching** | ☐Lectures | | | | | | | ☐Seminars and workshops | | | | | | | ☐Exercises | | | | | | ☐E-learning | | | | | | | | ☐Field work | | |
| ☐Individual assignments | | | | | | | ☐Multimedia and network | | | | | | | ☐Laboratory | | | | | | ☐ Mentoring | | | | | | | | ☐Other | | |
| **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 present and openly discuss ideas and concepts in class | | | | | | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | | | | To analyse and use key concepts and approaches relevant to contemporary literary theory; to use interdisciplinary theories when reading literary texts; to apply critical approach while making an argument; to conduct scientific methods in their research | | | | | | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | ☐Class attendance | | | | | | | ☐Preparation for class | | | | | | | ☐Homework | | | | | | ☐Continuous evaluation | | | | | | | | ☐Research | | |
| ☐Practical work | | | | | | | ☐Experimental work | | | | | | | ☐Presentation | | | | | | ☐Project | | | | | | | | ☐ Seminar | | |
| ☐ Test(s) | | | | | | | ☐Written exam | | | | | | | ☐Oral exam | | | | | | ☐Other: seminar presentation | | | | | | | | | | |
| **Conditions for permission to take the exam** | Students are obligated to give a seminar presentation (individual or pair work) and take two tests (mid-term and end-term exam); after having completed these course requirements they are allowed to take the oral exam | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | ☐Winter | | | | | | | | | | | | | ☐Summer | | | | | | | | | | ☐Autumn­ | | | | | | | |
| **Exam dates** |  | | | | | | | | | | | | |  | | | | | | | | | |  | | | | | | | |
| **Course description** | 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 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. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. Introductory lecture / Course overview  2. Turn-of-the-century poetry / Decadent poetry  3. Thomas Hardy and G. M. Hopkins  4. Imagism / The concept of the 'image' / T. E. Hulme / Richard Aldington  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'  6. W. H. Auden / the poetry of the 1930s / “Pylon poets”  7. Dylan Thomas and Philip Larkin / the forties (‘New Romanticism’) and the fifties (the Movement)  8. the poetry of the 1960s / ‘Beyond the gentility principle’ / the age of Confessional poetry / Ted Hughes / Sylvia Plath / women’s experience in poetry  9. Geoffrey Hill / Tony Harrison / British poetry since the seventies / contemporary British poets / postcolonial poetry / Hybrid identity / class, gender, ethnicity  10. W. B. Yeats / influence and legacy  11. Post-Yeatsian poets / tradition and (dis)continuity / Irish identity in poetry / Irish modernism  12. Patrick Kavanagh / “The Great Hunger” / John Montague and the “sense of place”  13. Seamus Heaney / a telluric poet / bog poems  14. Irish women’s poetry / topics and issues / challenging the ‘poisonous chalice’ and male-dominated literary tradition  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 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **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** | All available web-sources related to selected subjects | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | | | | | | |  | | | | |
| ☐Final written exam | | | | | | | | | | | ☐Final oral exam | | | | | | | | ☐Final written and oral exam | | | | | | | ☐Practical work and final exam | | | | |
| ☐Only test/homework | | | | | | ☐Test/homework and final exam | | | | | | | | | ☐Seminar paper | | | | ☐Seminar paper and final exam | | | | | ☐Practical work | | | | | ☐other forms (seminar presentation) | |
| **Calculation of final grade** | 50%: mid-term and end-term tests  30%: oral exam  20%: seminar presentation | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | below 60 | | | | % Failure (1) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 60 | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 70 | | | | % Good (3) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 80 | | | | % Very good (4) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 90 | | | | % Excellent (5) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | ☒Student evaluations conducted by the University  ☐Student evaluations conducted by the Department  ☐Internal evaluation of teaching  ☐Department meetings discussing quality of teaching and results of student evaluations  ☐Other | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.  This course uses the Merlin system for e-learning, so students are required to have an AAI account. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |