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| **Study Programme** | ENGLISH DEPARTMENT |
| **Course** | 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; oral seminar presentation; written mid-terms exams; 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 Irish poetry of the 20th century. They should learn how to read and analyze selected poems written by most important Irish poets of the last century. Irish poetry of the 20th century is studied mostly in the context of tremendous changes that both Irish society and Irish 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 work in a team
* the ability to give oral presentations
* 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 course deals with the poetry of Irish writers from the last decade of the 19th century and W.B. Yeats’s early phase up to the present and contemporary female voices. Irish poetry of the 20th century is studied against the background of the tumultuous Irish historical events, and within the cultural and literal framework of this period. The issue of the “great predecessor”, i.e. W. B. Yeats’s enormous influence on his successors, will be given special attention. This course sets out to examine the ways in which post-Yeatsian poets, both men and women, respond towards Yeats and deal with his legacy.  |
| **Required Reading** | Broom, Sarah. *Contemporary British and Irish Poetry, an Introduction*. New York; Basingstoke: Palgrave Macmillan, 2006 (selected chapters)Garratt, Robert. *Modern Irish Poetry, Tradition and Continuity from Yeats to Heaney.* Berkeley, Los Angeles, London: University of California Press, 1989 (selected chapters)Grgas Stipe. *Kažnjavanje forme*. *Irsko pjesništvo poslije Yeatsa*. Zagreb, Naklada MD. 2006 (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)Matterson, Stephen and Darryl Jones. *Studying Poetry*. London: Hodder Education, 2005 (selected chapters) |
| **Additional Reading** | Campbell, Mathew, ed. *The Cambridge Companion to Contemporary Irish Poetry*. Cambridge. Cambridge University Press. 2003 (selected chapters)Johnston, Dillon. *Irish Poetry after Joyce.* Syracuse New York: Syracuse University Press, 1997 (selected chapters)Matthews, Steven, *Irish Poetry, Politics, History, Negotiation, The Evolving Debate, 1969 to the Present,* London...etc, Macmillan; New York, St. Martin’s, 1997 (selected chapters)Boyle Haberstroh, Patricia. *Women Creating Women, Contemporary Irish Women Poets*. Syracuse New York: Syracuse University Press, 1996 (selected chapters)Robinson, Peter. *The Oxford Handbook of Contemporary British and Irish Poetry*. Oxford; Oxford University Press, 2013 (selected chapters) |
| **Internet Sources** | Sources related to selected subjects |
| **Course Evaluation Procedures** | University evaluation forms |
| **Conditions for Obtaining Signatures** | Attendance (at least 80% of classes); completion of seminar requirements  |
| **Mark Grading Scale** | 1 ECTS – attendance and active participation in seminar discussions1 ECTS – oral seminar presentation (individual or pair work)1 ECTS – preparation for written exams1 ECTS – preparation for oral exam |
| **Final Grade Calculation** | 40% - regular attendance; active participation in seminar discussions; seminar presentation60% - written mid-terms tests, oral exam  |
| **Comments** | - Students are required to actively participate in seminar discussions. - Students choose the topic of their seminar presentation (individual or pair work) from a list of topics they receive at the beginning of the semester.- For the oral exam students are also required to choose and read one of the collections of poems from the reading list. |

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| **Topics - Lectures** |
| **No.** | **Date** | **Title** | **Literature** |
| 1. |  | Introductory lecture / Course overview | Garratt, Robert. *Modern Irish Poetry* (selected chapters)Matterson, Stephen and Darryl Jones. *Studying Poetry* (selected chapters) |
| 2. |  | W. B. Yeats – early phase | Deane, Seamus et. al, eds., *The Field Day Anthology… Vol. I,II,III*. (selected chapters)Campbell, Mathew, ed. *The Cambridge Companion…* (selected chapters) |
| 3. |  | W. B. Yeats – middle phase | Deane, Seamus et. al, eds., *The Field Day Anthology… Vol. I,II,III*. (selected chapters)Campbell, Mathew, ed. *The Cambridge Companion…* (selected chapters) |
| 4. |  | W. B. Yeats – late phase | Deane, Seamus et. al, eds., *The Field Day Anthology… Vol. I,II,III*. (selected chapters)Grgas Stipe. *Kažnjavanje forme*… (selected chapters) |
| 5. |  | Post-Yeatstian poets / tradition and (dis)continuity | Johnston, Dillon. *Irish Poetry after Joyce.* (selected chapters)Grgas Stipe. *Kažnjavanje forme*… (selected chapters) |
| 6. |  | Patrick Kavanagh / “The Great Hunger” | Johnston, Dillon. *Irish Poetry after Joyce.* (selected chapters)Grgas Stipe. *Kažnjavanje forme*... (selected parts) |
| 7. |  | John Montague and “the sense of place” | Grgas Stipe. *Kažnjavanje forme*… (selected chapters)Johnston, Dillon. *Irish Poetry after Joyce.* (selected chapters) |
| 8. |  | Seamus Heaney / a telluric poet / bog poems | Matthews, Steven, *Irish Poetry, Politics, History, Negotiation…* (selected chapters)Robinson, Peter. *The Oxford Handbook…* (selected chapters) |
| 9. |  | Paul Muldoon and his playful, “ludic” style | Broom, Sarah. *Contemporary British and Irish Poetry…* (selected chapters)Matthews, Steven, *Irish Poetry, Politics, History, Negotiation…* (selected chapters)Robinson, Peter. *The Oxford Handbook…* (selected chapters) |
| 10. |  | Irish women’s poetry / introduction | Boyle Haberstroh, Patricia. *Women Creating Women…* (selected chapters)Robinson, Peter. *The Oxford Handbook…* (selected chapters) |
| 11. |  | Eavan Boland / recording the neglected and demeaned in women’s poetry  | Boyle Haberstroh, Patricia. *Women Creating Women…* (selected chapters)Broom, Sarah. *Contemporary British and Irish Poetry…* (selected chapters) |
| 12. |  | Medbh McGuckian / postmodernism in poetry / discursive, oblique poetry / floral imagery | Boyle Haberstroh, Patricia. *Women Creating Women…* (selected chapters)Robinson, Peter. *The Oxford Handbook…* (selected chapters) |
| 13. |  | Nuala Ni Dhomhnaill / poetry in the Irish language | Boyle Haberstroh, Patricia. *Women Creating Women..*. (selected chapters)Robinson, Peter. *The Oxford Handbook…* (selected chapters) |
| 14. |  | Eilean Ni Chuilleanain / nuns as a subject of poetry / women's experience | Boyle Haberstroh, Patricia. *Women Creating Women..*. (selected chapters)Robinson, Peter. *The Oxford Handbook…* (selected chapters) |
| 15. |  | Eithne Strong / “Flesh…The greatest Sin” / images of female sexuality | Boyle Haberstroh, Patricia. *Women Creating Women…* (selected chapters)Robinson, Peter. *The Oxford Handbook…* (selected chapters) |

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| **Seminars** |
| **No.** | **Date** | **Title** | **Literature** |
| 1. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 2. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 3. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 4. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 5. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 6. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 7. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 8. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 9. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 10. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 11. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 12. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 13. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 14. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |
| 15. |  | Reading and analyzing selected poems (seminar presentation / group discussion) |  |