

COURSE IMPLEMENTATION DATE:	September 2008
COURSE REVISED IMPLEMENTATION DATE:	
COURSE TO BE REVIEWED:	November 2011
(Four years after UPAC final approval date)	(MONTH YEAR)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT:	Faculty of Arts - English	
ENGL 340		4
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	British and Irish Poetry Since 1930	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

British and Irish poets of the last seventy-five years tend to be overshadowed by their great Modernist predecessors. But in the decades since 1930, there have been a number of gifted and productive poets at work. This course will provide an opportunity to study poems by such writers as W.H. Auden, Dylan Thomas, Stevie Smith, Fleur Adcock, Philip Larkin, Ted Hughes, and Seamus Heaney.

PREREQUISITES: **Any two 200-level English courses**
COREQUISITES:

SYNONYMOUS COURSE(S)	SERVICE COURSE TO:
(a) Replaces: _____ (Course #)	(Department/Program)
(b) Cannot take: _____ for further credit. (Course #)	(Department/Program)

TOTAL HOURS PER TERM:	60	TRAINING DAY-BASED INSTRUCTION
STRUCTURE OF HOURS:		LENGTH OF COURSE: _____
Lectures: 30 Hrs		HOURS PER DAY: _____
Seminar: 30 Hrs		
Laboratory: _____ Hrs		
Field Experience: _____ Hrs		
Student Directed Learning: _____ Hrs		
Other (Specify): _____ Hrs		

MAXIMUM ENROLLMENT:	25
EXPECTED FREQUENCY OF COURSE OFFERINGS:	Once every two years
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input type="checkbox"/> Yes <input type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

AUTHORIZATION SIGNATURES:

Course Designer(s): _____ Susan Fisher	Chairperson: _____ Maira Kloster (Curriculum Committee)
Department Head: _____ John Carroll	Dean: _____ Eric Davis
UPAC Approval in Principle Date:	UPAC Final Approval Date: Nov. 23, 2007

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

By the end of this course, successful students should be able to:

1. Identify key tropes and schemes (e.g., metaphor, simile, anaphora, parallelism, antithesis) and offer a reasoned argument about their effect in a given poem.
2. Use appropriate terminology to describe form and meter.
3. Discuss, with examples, the political uses of poetry during this period.
4. Discuss, with examples, the persistence of conventional forms during this period.
5. Describe, with examples, poetic innovations during this period.
6. Write a response to a sight poem, demonstrating an understanding of the interplay between sound and sense in the poem.
7. Identify some new directions in contemporary British and Irish poetry.

METHODS:

Lecture, seminar

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Portfolio, exam

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

The Bloodaxe Book of 20th Century Poetry from Britain and Ireland. Ed. Edna Longley. Bloodaxe Publishing, 2000.

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

2 short response papers (sight poems)	20%
In-class essay	15%
Research paper	35%
Seminar presentation	20%
Participation	10%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Week 1	Introduction How to read a poem (review of meter, form, figurative language)
Week 2 & 3	Spender, Auden, MacNeice
Week 4 & 5	Dylan Thomas
Week 6	Adcock and Smith
Week 7 & 8	Larkin
Week 9 & 10	Hughes
Week 11 & 12	Heaney
Week 13	Review