

COURSE IMPLEMENTATION DATE:	<u>September 2008</u>
COURSE REVISED IMPLEMENTATION DATE:	<u>September 2013</u>
COURSE TO BE REVIEWED:	<u>September 2019</u>
<i>(six years after UEC approval)</i>	<i>(month, year)</i>

OFFICIAL UNDERGRADUATE 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 – see course syllabus available from instructor

ENGL 340	College of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV 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, Patrick Kavanagh, Carol Ann Duffy, Philip Larkin, Ted Hughes, Seamus Heaney, John Lennon, Medbh McGuckian, and Linton Kwesi Johnson.

PREREQUISITES: Any two 200-level English courses
 COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
 (b) Cross-listed with: _____
 (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:	<u>30</u>	Hrs
Seminar:	<u>30</u>	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify):	_____	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 25

Expected frequency of course offerings: Once every two years
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)

☐ Yes

☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)

☒ Yes

☐ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:

☐ Yes

☒ No

Course designer(s): Susan Fisher (Revised by Trevor Carolan)

Department Head: John Pitcher

Date approved: April 29, 2013

Campus-Wide Consultation (CWC)

Date of meeting: n/a

Curriculum Committee chair: Tetsuomi Anzai

Date approved: May 10, 2013

Dean/Associate VP: Jacqueline Nolte

Date approved: May 10, 2013

Undergraduate Education Committee (UEC) approval

Date of meeting: June 21, 2013

LEARNING OUTCOMES:

Upon successful completion of this course, students will:

1. Articulate the origins, traditions, and importance of bardic voice in Anglo and Celtic cultures.
2. Employ appropriate craft terminology to describe and illustrate poetic form and meter.
3. Write literary analysis using appropriate scholarly conventions and research methods.
4. Participate appropriately in class through informal discussions and/or formal presentations.
5. Apply knowledge of relevant social and historical contexts to course materials.
6. Conduct guided research and synthesize secondary sources in written and oral work.
7. Recognize and apply critical frames to literary analysis.
8. Analyze personal responses to literature, and demonstrate understanding of how literature evokes affective responses.

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s) ☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. An example of texts might be:]*

The Bloodaxe Book of 20th Century Poetry from Britain and Ireland. Ed. Edna Longley. Bloodaxe Publishing, 2000.
City State: New London Poetry, ed. Tom Chivers. Penned in the Margins Pub., 2009.
I Am Twenty People, ed. Mimi Khalvati & Stephen Knight. Enitharmon, 2008.
Rapture, Carol Ann Duffy. Picador, 2006.
Collected Poems, Patrick Kavanagh. London: Penguin. ISBN 978.0.141.18693.1
The Faber Anthology of Modern Irish Verse, ed. John Montague

SUPPLIES / MATERIALS:

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

Short response paper (sight poems):	10%
Mid-term paper:	25%
In-class essay:	15%
Research paper:	25%
Seminar presentation:	15%
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)
Overview of Anglo and Celt poetic traditions
Weeks 2 -3: The Thirties Generational Shift: Spender, Auden, MacNeice
Week 4: Revival of the Public Poet: Dylan Thomas
Week 5: Out of Irish Earth—Patrick Kavanagh
Weeks 6-7: From Populism to the Angry Sink: Smith, Betjeman, Larkin, Hughes
Weeks 8-9: "Struggle": Hughes, Heaney and the Belfast School: Muldoon, Mahon, Longley, McGuckian
Weeks 10-11: The Sixties Transformation: Heaney, Lennon and McCartney, Van Morrison,
Week 12: The Empire Strikes Back: Linton Kwesi Johnson, Benjamin Zephaniah, multicultural voices
Week 13: New Heartbeat: Carol Ann Duffy, Sue Boyle, John Burnside, Billy Bragg. Review