

## Course Syllabus

Title of the course		<b>English Literature: Anglophone Poetry and Politics, 1945-present</b>			
Title of the Academic Programme		Philology			
Type of the course		Elective			
Prerequisites		There are no formal prerequisites for this course. Students should have fluent English.			
ECTS workload		4			
Total indicative study hours		Directed Study	Self-directed study	Total	
		48	104	152	
Course Overview		<p>In this course, we will read closely and discuss poems from a range of genres and styles, presenting a survey of contemporary Anglophone poetry with a special focus on politically engaged verse. Among our central themes will be political violence, poverty and oppression, marginalized voices and identities, and the reified forms of language itself.</p> <p>The course begins with the major post-war American schools centered around Black Mountain College (Charles Olson's "projective verse") and the Beatniks in San Francisco. We will focus on the break with traditional forms, the push towards absolute sincerity of expression, and the exploration of non-heteronormative forms of sexuality. We then proceed to the major communitarian trends – Black nationalist poetry and feminism. We will also consider points of intersection between the two movements, as in the work of Audre Lorde. The next three sections of course examine working-class British poets, Irish poets that articulate a range of forms of national identity, and post-colonial poets from the Caribbean islands and the Indian subcontinent. The course closes with a discussion of political verse being written now.</p>			
Intended Learning Outcomes (ILO)		Students will become acquainted with the major trends of Anglophone poetry after 1945 and many of the most significant poets writing in America, Britain, and Ireland. Tracing the different forms of political engagement found in the poems under discussion, students will develop a fine-tuned understanding of how art can contribute to political struggle.			
Teaching and Learning Methods		Lectures and seminars will be conducted in English. Students will be expected to read 15-20 pages of poetry in the original per week. During the seminars, students will read the poems (or selections) aloud and construct close analytical arguments in small groups. The final project will be a course paper, comparing poems from two or more of the trends discussed.			
Content and Structure of the Course					
№	Topic / Course Chapter	Total	Directed Study		Self-directed Study
			Lectures	Tutorials	

1	Introduction	8	2	2	4
2	Black Mountain School	14	2	2	10
3	Beatniks and Queer	14	2	2	10
4	Black Nationalism	14	2	2	10
5	After Black Nationalism	14	2	2	10
6	From Feminine to Feminism	14	2	2	10
7	From Feminism to Women of Color	14	2	2	10
8	British Working Class	14	2	2	10
9	Irish	8	2	2	4
10	Post-Colonial	0	2	2	6
11	Eco-Poetry	14	2	2	10
12	Current	14	2	2	10
<b>Total study hours</b>		152	24	24	104

Indicative Assessment Methods and Strategy	<ul style="list-style-type: none"> <li>• <b>20% Attendance, preparedness, and participation</b> – Students are expected to attend all lectures and seminars. Each student is allowed one “sick or sad” day per module (no notification or excuse is necessary). Students will be expected to read 15-25 pages of poetry in the original per week. During the seminars, students will read the poems (or selections) aloud and construct close analytical arguments in small groups.</li> <li>• <b>20% Presentation</b> – Each student will make one 10-minute presentation. Students will sign up for a presentation slot during the second class. The presentation should make a concrete argument based entirely on the text of the chosen poem and should not include any “background” information or context.</li> <li>• <b>20% Midterm paper</b> – 3-4 pg. (Times New Roman, 12 pt., double-spaced) close analysis of one poem from the syllabus. You may build off class discussions, but you must go further in your argument. <b>*Due 27 October*</b></li> <li>• <b>40% Final paper (essay)</b> – 7-8 pg. (Times New Roman, 12 pt., double-spaced), comparing poems by at least three different authors to make a concrete argument about poetry and politics. Some reference to recommended readings is required. You are urged to build off your presentation and midterm paper. <b>*Due 30 December*</b></li> </ul>
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Readings / Indicative Learning Resources	<p><u>Mandatory</u></p> <p><u>Selected poems by</u></p> <ul style="list-style-type: none"> <li>• Axelrod, S. G. et al. (eds.). <i>The New Anthology of American Poetry. Vol. III: Postmodernisms 1950-Present</i>. Rutgers University Press, 2012. <i>ProQuest</i></li> <li>• Matek, L., and Rehlicki, J. P. <i>Facing the Crises: Anglophone Literature in the Postmodern World</i>. Cambridge Scholars Publishing, 2014. <i>ProQuest</i></li> </ul>
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	<p>Optional</p> <p>Greenwood, E. Postcolonialism. Online Publication Date: Sep 2012 DOI: 10.1093/oxfordhb/9780199286140.013.0057 <i>ProQuest</i></p> <p>Morris, S. Twentieth-Century American Poetry . Online Publication Date: Sep 2012. DOI: 10.1093/oxfordhb/9780195331035.013.0049 <i>ProQuest</i></p> <p>Ramazani, J. Poetry, Modernity, and Globalization. <i>Edited by Mark Wollaeger and Matt Eatough</i>. Online Publication Date: Sep 2012. DOI: 10.1093/oxfordhb/9780195338904.013.0012 <i>ProQuest</i></p> <hr/>																								
Indicative Self- Study Strategies	<table border="1"> <thead> <tr> <th>Type</th><th>+/-</th><th>Hours</th></tr> </thead> <tbody> <tr> <td>Reading for seminars / tutorials (lecture materials, mandatory and optional resources)</td><td>+</td><td>22</td></tr> <tr> <td>Assignments for seminars / tutorials / labs</td><td>+</td><td>22</td></tr> <tr> <td>E-learning / distance learning (MOOC / LMS)</td><td>+</td><td>20</td></tr> <tr> <td>Fieldwork</td><td>-</td><td></td></tr> <tr> <td>Project work</td><td>-</td><td></td></tr> <tr> <td>Presentation</td><td>+</td><td>20</td></tr> <tr> <td>Preparation for the exam</td><td>+</td><td>20</td></tr> </tbody> </table>	Type	+/-	Hours	Reading for seminars / tutorials (lecture materials, mandatory and optional resources)	+	22	Assignments for seminars / tutorials / labs	+	22	E-learning / distance learning (MOOC / LMS)	+	20	Fieldwork	-		Project work	-		Presentation	+	20	Preparation for the exam	+	20
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E-learning / distance learning (MOOC / LMS)	+	20																							
Fieldwork	-																								
Project work	-																								
Presentation	+	20																							
Preparation for the exam	+	20																							
Academic Support for the Course	Academic support for the course is provided via LMS, where students can find: guidelines and recommendations for doing the course; guidelines and recommendations for self-study; samples of assessment materials																								
Facilities, Equipment and Software	(If required)																								
Course Instructor	Jonathan Platt																								

## Annex 1

### Course Content

**Lecture and Tutorial 1:** Introduction.  
Poetry and Politics. General overview.

**Lecture and Tutorial 2:** Black Mountain School  
Postmodernism. Larry Eigner, Robert Duncan, Ed Dorn, Paul Blackburn.

**Lecture and Tutorial 3:** Beatniks and Queer  
Subcultures. Beat Generation. Allen Ginsberg, Lawrence Ferlinghetti,

**Lecture and Tutorial 4:** Black Nationalism  
Poetry and revolution. Amiri Baraka

**Lecture and Tutorial 5:** After Black Nationalism  
Amiri Baraka's disciples. **Haki R. Madhubuti (Don Luther Lee)**

**Lecture and Tutorial 6:** From Feminine to Feminism  
Feminist poetry movement. **Denise Levertov, Maxine Kumin, Maya Angelou**

**Lecture and Tutorial 7:** From Feminism to Women of Color  
Black feminism and poetry. Audre Lorde

**Lecture and Tutorial 8:** British Working Class  
Working class poetry in Britain. Ted Hughes.

**Lecture and Tutorial 9:** Irish  
Seamus Heaney, Eavan Boland, John Montague

**Lecture and Tutorial 10:** Post-Colonial  
Post-colonialism in literature. Mabel Sigun. Chinua Achebe.

**Lecture and Tutorial 11:** Eco-Poetry  
Forrest Gander. Alice Oswald. Jay Ramsay & Carole Bruce .

**Lecture and Tutorial 12:** Current  
Patience Agbabi. Sean Bonney . Paul Conneally . Tony Curtis

## **Annex 2**

### **Assessment Methods and Criteria**

#### **Assessment Methods**

<b>Types of Assessment</b>	<b>Forms of Assessment</b>	<b>Modules</b>			
		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Formative Assessment	Test	*	*		
	Essay				
	Report/Presentation		*		
	Project				
	In-class Participation	*	*		
	Other – problem sets				
Interim Assessment (if required)	Assignment (e.g. written assignment)				
Summative Assessment	Exam		*		

**Assessment Criteria In-class Participation**

<b>Grades</b>	<b>Assessment Criteria</b>
«Excellent» (8-10)	A critical analysis which demonstrates original thinking and shows strong evidence of preparatory research and broad background knowledge.
«Good» (6-7)	Shows strong evidence of preparatory research and broad background knowledge. Excellent oral expression.
«Satisfactory» (4-5)	Satisfactory overall, showing a fair knowledge of the topic, a reasonable standard of expression. Some hesitation in answering follow-up questions and/or gives incomplete or partly irrelevant answers.
«Fail» (0-3)	Limited evidence of relevant knowledge and an attempt to address the topic. Unable to offer relevant information or opinion in answer to follow-up questions.

### **Written Assignments (Essay, Test/Quiz, Written Exam, etc.)**

<b>Grades</b>	<b>Assessment Criteria</b>
«Excellent» (8-10)	Has a clear argument, which addresses the topic and responds effectively to all aspects of the task. Fully satisfies all the requirements of the task; rare minor errors occur;
«Good» (6-7)	Responds to most aspects of the topic with a clear, explicit argument. Covers the requirements of the task; may produce occasional errors.
«Satisfactory» (4-5)	Generally addresses the task; the format may be inappropriate in places; display little evidence of (depending on the assignment): independent thought and critical judgement include a partial superficial coverage of the key issues, lack critical analysis, may make frequent errors.
«Fail» (0-3)	Fails to demonstrate any appropriate knowledge.

### **Recommendations for students about organization of self-study**

Self-study is organized in order to:

- Systemize theoretical knowledge received at lectures;
- Extending theoretical knowledge;
- Learn how to use legal, regulatory, referential information and professional literature;
- Development of cognitive and soft skills: creativity and self-sufficiency;
- Enhancing critical thinking and personal development skills;
- Development of research skills;
- Obtaining skills of efficient independent professional activities.

Self-study, which is not included into a course syllabus, but aimed at extending knowledge about the subject, is up to the student's own initiative. A teacher recommends relevant resources for self-study, defines relevant methods for self-study and demonstrates students' past experiences.

Tasks for self-study and its content can vary depending on individual characteristics of a student. Self-study can be arranged individually or in groups both offline and online depending on the objectives, topics and difficulty degree. Assessment of self-study is made in the framework of teaching load for seminars or tests.

In order to show the outcomes of self-study it is recommended:

- Make a plan for 3-5 presentation which will include topic, how the self-study was organized, main conclusions and suggestions and its rationale and importance.
- Supply the presentation with illustrations. It should be defined by an actual task of the teacher.

### **Recommendations for essay**

An essay is a written self-study on a topic offered by the teacher or by the student him/herself approved by teacher. The topic for essay includes development of skills for critical thinking and written argumentation of ideas. An essay should include clear statement of a research problem; include an analysis of the problem by using concepts and analytical tools within the subject that generalize the point of view of the author.

Essay structure:

1. *Introduction and formulation of a research question.*
2. *Body of the essay* and theoretical foundation of selected problem and argumentation of a research question.
3. *Conclusion* and argumentative summary about the research question and possibilities for further use or development.

### **Special conditions for organization of learning process for students with special needs**

The following types of comprehension of learning information (including e-learning and distance learning) can be offered to students with disabilities (by their written request) in accordance with their individual psychophysical characteristics:

- 1) *for persons with vision disorders:* a printed text in enlarged font; an electronic document; audios (transferring of learning materials into the audio); an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
- 2) *for persons with hearing disorders:* a printed text; an electronic document; video materials with subtitles; an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
- 3) *for persons with muscle-skeleton disorders:* a printed text; an electronic document; audios; individual assignments and advising.