**ENGLISH LITERATURE (FOREIGN LANGUAGE)**

**Course descriptor**

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| Title of the course | **English Literature** | | |
| 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 | 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.  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. | | |
| Intended Learning Outcomes (ILO) | Students will become acquainted with the major trends of Anglophone poetry  Outcomes (ILO) 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 | | |

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| **Content and Structure of the Course** | | | | | | | | | |
| **№** | **Topic / Course Chapter** | |  | **Total** |  | **Directed Study** | | | **Self-directed** |
|  | **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 |
| **Total study hours** | |  |  | 152 |  | 24 |  | 24 | 104 |

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| 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. |

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| Indicative Assessment Methods and Strategy | * **10% Participation** – Students are expected to attend all lectures and seminars. During the seminars, students will work in small groups, constructing close analytical arguments about individual poems. | | |
| * **25% Presentation** – Each student will make one 10-minute presentation (in English). Students will sign up for a presentation slot during the first class. The presentation should make a concrete argument based entirely on the chosen poem and should not include any “background” information or context | | |
| * **25% Midterm paper** – 1000-1250 words. (in English) close analysis of one poem from the syllabus. You may build off class discussions or your presentation, but you must go further in your argument | | |
| * **40%** **Final paper** – 2000-2500 words. (in English), using close readings of three individual poems by 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. | | |
| Readings / Indicative Learning Resources | Mandatory  **Selected poems by**   * Axelrod, S. G. et al. (eds.). The New Anthology of American Poetry. Vol. III: Postmodernisms 1950-Present. Rutgers University Press, 2012. ProQuest * Matek, L., and Rehlicki, J. P. Facing the Crises: Anglophone Literature in the Postmodern World. Cambridge Scholars Publishing, 2014. ProQuest   Optional   * Greenwood, E. Postcolonialism. Online Publication Date: Sep 2012 DOI: 10.1093/oxfordhb/9780199286140.013.0057 ProQuest * Morris, S. Twentieth-Century American Poetry . Online Publication Date: Sep 2012. DOI: 0.1093/oxfordhb/9780195331035.013.0049 ProQuest * Ramazani, J. Poetry, Modernity, and Globalization. Edited by Mark Wollaeger and Matt Eatough. Online Publication Date: Sep 2012. DOI: 10.1093/oxfordhb/9780195338904.013.0012 ProQuest | | |
| Indicative Self- Study Strategies | **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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| Course Instructor | [Jonathan Brooks Platt](http://www.slavic.pitt.edu/node/290) |