



Universidad
de Alcalá

GUÍA DOCENTE

POESÍA NORTEAMERICANA CONTEMPORÁNEA CONTEMPORARY NORTH AMERICAN POETRY

**Grado en Estudios Ingleses
Grado en Lenguas Modernas y
Traducción**

Universidad de Alcalá

Curso Académico 2019/20
Curso 3^o-4^o - Cuatrimestre 2^o

GUÍA DOCENTE

Nombre de la asignatura:	Poesía Norteamericana Contemporánea Contemporary North American Poetry
Código:	251045
Titulación en la que se imparte:	Grado en Estudios Ingleses / Grado en Lenguas Modernas y Traducción
Departamento y Área de Conocimiento:	Filología Moderna
Carácter:	Optativa
Créditos ECTS:	8
Curso y cuatrimestre:	3º y 4º / Segundo cuatrimestre
Profesorado:	Esperanza Cerdá Redondo esperanza.cerda@uah.es
Horario de Tutoría:	To be confirmed
Idioma en el que se imparte:	English

1. MODULE DESCRIPTION

North American literature is characterized by its diversity, its peculiar way of creating new ways of expression linked to a specific history and cultural background. The aim of this course is to introduce students to such characteristics through different poetic movements and representative North American poets of the 20th century. Beginning with the modern style and themes found in Ezra Pound's and T S Eliot's poems, along with other poetic figures such as Gertrude Stein, Wallace Stevens, EE Cummings, Willian Carlos Williams, H. D., Marianne Moore and Hart Crane, the course will then focus on post-war poetry concentrating on poets such as Randall Jarrell, Elizabeth Bishop and Theodore Roethke. Other poetic movements will also be dealt with; mainly, the Beat Generation, Confessional Poetry, the Black Mountain poets and the Language School among others.

Students will analyze texts from the main representative poetic voices pertaining to different literary movements along with the specific messages and interpretations given around the social, historical, cultural and political environment in North America in each specific period which will provide the students relevant knowledge and abilities to improve their analytic perspectives of reality and of poetry.

Prerrequisites:

Following the guidelines issued by the Department of Modern Philology, students are expected to have acquired a level C1 in all four skills at the end of their 4th year. Students in their 3rd year, for their part, will be expected to be well on their way to achieving this advanced level of English in all four communicative skills.

2. AIMS

Generic Competences:

1. To analyze and synthesize individual ideas and given texts.
2. To be able to communicate, both orally and in writing, coherently and academically.
3. To develop and articulate independent and critical thinking based on supporting evidence.
4. To use bibliographic and specialized sources efficiently and correctly.
5. To develop independent self-study and self-assessment techniques.
6. To develop team-work abilities.

Specific Competences:

1. To acquire the basic knowledge related to the cultural period studied through the analysis of given texts.
2. To communicate correctly, coherently and academically, both orally and in writing, when expressing and defending individual ideas and points of view.
3. To develop critical thinking by means of interpretation, analysis and interrelation of the different study areas dealt with in the course.
4. To show argumentative strategies through the analysis of given texts and other references provided throughout the course.
5. To be able to look for information making use of data bases and academic search mechanisms related to the different cultural study areas as well as synthesize and interpret said information.
6. To demonstrate the ability of independent study as well as team work.

3. MODULE CONTENTS

Units	Credits or hours
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<p>1. The Emergence of Modernism and after:</p> <ul style="list-style-type: none"> - Ezra Pound - William Carlos Williams - Wallace Stevens - H. D. - Amy Lowell - Gertrude Stein - e. e. cummings - Marianne Moore 	<ul style="list-style-type: none"> • 8 hours
<p>2. Objectivism:</p> <ul style="list-style-type: none"> - Louis Zukofsky - George Oppen - Charles Reznikoff 	<ul style="list-style-type: none"> • 4 hours
<p>3. Mid-generation poets:</p> <ul style="list-style-type: none"> - Richard Eberhart - Karl Shapiro - Randall Jarrell - Delmore Schwartz - Elizabeth Bishop 	<ul style="list-style-type: none"> • 8 hours
<p>4. The Beat Generation:</p> <ul style="list-style-type: none"> - Jack Kerouac - Allen Ginsberg 	<ul style="list-style-type: none"> • 3 hours
<p>5. Confessional Poetry:</p> <ul style="list-style-type: none"> - Robert Lowell - Sylvia Plath - Anne Sexton - John Berryman - Theodore Roethke - William de Witt Snodgrass 	<ul style="list-style-type: none"> • 8 hours
<p>6. African-American poetry:</p> <ul style="list-style-type: none"> - The Harlem Renaissance: Langston Hughes - Gwendolyn Brooks - Yusef Komunyakaa 	<ul style="list-style-type: none"> • 3 hours

7. The Black Mountain Poets: <ul style="list-style-type: none"> - Charles Olson - Denise Levertov - Robert Duncan 	<ul style="list-style-type: none"> • 3 hours
8. The New York School: <ul style="list-style-type: none"> - John Ashbery - Frank O'Hara - Barbara Guest 	<ul style="list-style-type: none"> • 3 hours
9. The Language School: <ul style="list-style-type: none"> - Lyn Hejinian - Bob Perelman - Charles Bernstein 	<ul style="list-style-type: none"> • 3 hours
10. Other voices: <ul style="list-style-type: none"> - Frank Bidart - Louise Glück - Garret Hongo - Tino Villanueva - Joy Harjo 	<ul style="list-style-type: none"> • 5 hours

4. TEACHING AND LEARNING METHODS

4.1. Student Workload: 200

Class contact hours	50: Seminars (30 hours), lectures (18 hours), exam (2 hours)
Students study hours	150 hours of independent study.
Total hours	200

4.2. Methodology, materials and didactic resources

Face to face sessions: Lectures, Seminars, and Tutorials.	<ul style="list-style-type: none"> • Lectures and Seminars: Teacher's introduction to theoretical concepts and group discussion. • Tutorials: Teachers will be available at specified times to give individual guidance to students on their work and progress.
Autonomous work:	Students are expected to have read and researched the texts provided to present

	and discuss in class; written assignments; preparation of oral presentations.
Tutorials	Students will attend several group tutorials providing a more personal, individual attention to their learning and where, if necessary, extra activities and resources will be recommended in order to enhance their progress.

5. Assessment

Assessment criteria

Student's work will be assessed on the students' acquisition of the basic knowledge related to the different cultural periods studied in class. In order to do so, students must demonstrate their ability to analyze, comprehend, synthesize and interpret a series of given texts, both orally and in writing. Besides, students should show critical thinking skills and their capacity to interrelate the diverse texts pertaining to each of the poetic movements analyzed. Moreover, students should be able to make evident their ability for self-study and team work.

Assessment procedures

Assessment will be continuous, so regular work, participation in class and attendance will be compulsory. Students must attend a minimum of 85% of the class sessions. Students are also responsible for turning in assignments before the deadline.

Grading criteria

Continuous evaluation will be assessed as follows:

- Class attendance & active participation: 10%.
- Self-study activities, written assignments and assigned activities for discussion: 30%.
- Oral presentations: 30%.
- Exam: 30%.

Students who cannot attend classes regularly will take a final summative exam (70%) which will cover everything dealt with in the course plus an oral presentation on the critical analysis of a poem previously prepared (30%). Moreover, all the competences stated in section 2 will be assessed. These students must first be granted permission to do so by the Dean of the Faculty according to the regulations of the University within the first two weeks of class. The same assessment procedure will be applied for resit examinations in June.

Grading descriptors

Sobresaliente: The student has completely acquired the basic knowledge related to the different cultural periods studied, fully demonstrates his/her ability to analyze, comprehend, synthesize, and interpret the texts analyzed in class both orally and in writing. Besides, the student shows high critical thinking skills and capacity to interrelate the artistic materials analyzed through independent and team work.

Notable: The student has mostly acquired the basic knowledge related to the different cultural periods studied, is able to show his/her ability to analyze, comprehend, synthesize, and interpret the texts analyzed in class both orally and in writing. Besides, the student shows critical thinking skills and capacity to interrelate the artistic materials analyzed through independent and team work.

Aprobado: The student has acquired the basic knowledge related to the different cultural periods studied to a certain extent, is somewhat able to show his/her ability to analyze, comprehend, synthesize, and interpret the texts analyzed in class both orally and in writing. Besides, the student shows some kind of critical thinking skills and capacity to interrelate the artistic materials analyzed through independent and team work.

Suspenseo: The student has not acquired the basic knowledge related to the different cultural periods studied, is not able to show his/her ability to analyze, comprehend, synthesize, and interpret the texts analyzed in class both orally and in writing. Besides, the student does not show critical thinking skills or capacity to interrelate the artistic materials analyzed through independent and team work.

6. BIBLIOGRAPHY

Basic bibliography

Basic bibliography will be prepared and handed out to students at the beginning of the course.

Additional bibliography

Berg, Stephen. 1985. *Singular Voices: American Poetry Today*. Avon Books.

Breslin, James (ed.).1984. *From Modern to Contemporary American Poetry 1945-1965*. University of Chicago Press.

Codrescu, Andrei. 1987. *American Poetry Since 1970 Up Late*. Four Walls Eight Windows.

Davis, Lloyd M. 1931- Lloyd Moore & Irwin, Robert. 1975 *Contemporary American poetry: a checklist*. Scarecrow Press.

Deodene, Frank y French, William P. 1971. *Black American Poetry Since 1944: A Preliminary Checklist*. Chatham Bookseller.

Giorcelli, Cristina. *The Idea and the thing in Modernist American Poetry*. 2001. Ila Palma.

Hall, Donald. 1972. Contemporary American Poetry. Penguin Books.

Halpern, Daniel. 1975. The American Poetry Anthology. Equinox Books.

Hass Robert (et al.). 2000. American Poetry: The Twentieth Century. Volume 2. Library of America.

Irish, Wynot R. 1972. The modern American Muse: A Complete Bibliography of American Verse, 1900-1925. Gregg Press

McClatchy, J. D. (ed). 1990. The Vantage Book of Contemporary American Poetry. Vintage Books.

Myers, Jack Eliot. 1991. New American poets of the 90's. D. R. Godine.

Parini, Jay (ed.). 1993. The Columbia History of American Poetry. CUP.

Roberts, Neil. 2003. A companion to twentieth-century poetry. Blackwell.

Van Duyn, Mona. 1973. New Voices in American Poetry. An Anthology. Winthrop Publishers

Webliography:

Poets.org: <http://www.poets.org/viewmedia.php/prmMID/5668>

Electronic Poetry Center: <http://epc.buffalo.edu/>

Ubuweb: <http://www.ubu.com/>

Pennsound: <http://www.writing.upenn.edu/pennsound/>

Poet's corner: <http://www.theotherpages.org/poems/index.html>