1. **Title of the module**

ENGL6740 (EN674): Contemporary Poetry: Traditions and Innovations

1. **School or partner institution which will be responsible for management of the module**

School of English

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

BA English and American Literature and Creative Writing; English Literature and Creative Writing

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
	1. Read and respond to a range of poetries from different poetic traditions, including international traditions
	2. Understand how their own work may be contextualized in relation to traditions that precede and surround them.
	3. Critically question and reflect upon how poetic traditions are formulated and understood, and the ways in which poetic innovation participates in, and develops, traditions that precede it.
	4. Develop their capacities for close reading a range of poetries and applying editorial scrutiny to their own creative work.
	5. Begin to identify their own formal, stylistic and thematic approaches towards their poetry writing practice.

**9 The intended generic learning outcomes.
On successfully completing the module students will be able to:**

* 1. Develop their capacities for close reading and editorial analysis.
	2. Develop their creative writing skills to an advanced level
	3. Develop their communication skills, particularly in responding to others’ work in the context of the workshop.
	4. Apply sophisticated writing techniques to their own creative work.

**10 A synopsis of the curriculum**

.

Though it is often taken for granted as an organizing principle, the notion of ‘tradition’ in poetry often affects what poetry we read, and how we read it. In this module, you will have the opportunity to read and respond to a wide range of poetries that derive from, or are in dialogue with, different poetic traditions. Through these readings, you will learn the various ways that traditions are formed, and the ways in which contemporary poems can both participate within, and deviate from, the traditions within which they are writing. You will have the opportunity to consider the relation between language, identity, and poetic tradition, as well as to reflect on the differences between cultural appropriation and cultural exchange within and between international poetic traditions. Our discussions will be supported with writing exercises week by week, and each seminar will incorporate a writing workshop.

**11 Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Attridge, D. (1995) *Poetic Rhythm: an introduction*. Cambridge: Cambridge University Press.

Bugeja, M. (1994) *The Art and Craft of Poetry*, Writer’s Digest.

Greene, R. & Cushman, S. (2012) *The Princeton Encylopedia of Poetry and Poetics*, New Jersey:

Princeton University Press.

Hollander, J (2001) *Rhyme’s Reason: a guide to English Verses*, London: Yale University Press.

Lehman, D. (2003) *Great American Prose Poems.* New York: Simon & Schuster.

Muldoon, P. Sinclair, I. & Silva, H. (2012) Tom Chivers (ed.), *Adventures in Form: A Compendium of Poetic Forms, Rules and Constraints* London: Penned in the Margins.

Sansom, P. (1993) *Writing Poems* Northumberland: Bloodaxe Books.

Strand, M (2001) *The Making of a Poem: A Norton Anthology of Poetic Forms* New York: W.W. Norton.

**12 Learning and teaching methods**

Total contact hours: 33

Private study hours: 267

Total study hours: 300

**13 Assessment methods**

13.1 Main assessment methods

Essay 1,500 words 25%

Final Portfolio 120 lines of poetry 65%

Seminar/ workshop participation 10%

13.2 Reassessment methods

Like for Like.

***14. Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 9.1 | 9.2 | 9.3 | 9.4 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |
| Workshop |  | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** |
|  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Essay (1,500 words) | **x** | **x** | **x** | **x** |  | **x** |  |  |  |
| Final Portfolio (120 lines of poetry) |  | **x** | **x** |  | **x** |  | **x** |  | **x** |
| Seminar/workshop participation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

**15 Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

**16 Campus(es) or centre(s) where module will be delivered**

Canterbury

**17 Internationalisation**

This module considers ‘form’ in poetry through broad definitions, and as such looks at forms which are common in numerous countries and languages, such as haiku and haibun, Italian and English sonnets, ballads, ghazals, sestinas, pantoums etc. Along the way we consider the roles of rhythm, sound, and stresses in languages other than English, and through this examine ways in which we might fashion work in English. We also interrogate the role of oral heritage and tradition in the formation of global poetries, with a view toward making our own.

By encouraging students to read and respond to a range of international poetic traditions, this module reflects the diversity of our students and their experiences, while also offering local learners the opportunity to engage with traditions outside of those with which they might be familiar. Along the way, we consider the ways in which rhythms and stresses may differ between languages, and students are encouraged to reflect upon their own relationship to language, dialect, accent, vernacular and slang. We also examine the differences between cultural appropriation and cultural exchange in poetry, and the ethical implications of borrowing from traditions outside of our own experiences.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Date approved** | **Major/minor revision** | **Start date of delivery of revised version** | **Section revised** | **Impacts PLOs (Q6&7 cover sheet)** |
| 21/07/17 | Minor | September 2017 | 11-13 | No |
| 10/08/17 | Minor | September 2017 | 13 | No |
| 15/01/20 | Major | September 2020 | 1, 7-10, 12, 14, 17 | No |