1. **Title of the module**

ENGL7330 (EN733) – Poetic Entanglements: Approaching Lyrical Writing Procedures

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

Division of Arts and Humanities

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)**

Spring or Autumn

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

Prerequisite: None

Co-requisite: None

1. **The course(s) of study to which the module contributes**

BA (Hons) English Literature and Creative Writing

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
2. Read and respond to a range of traditional, modernist and post-modernist poetries as technical exemplars of the craft of writing poetry.
3. Critically question and reflect upon how poetic traditions and movements are formulated and understood, and the ways in which poetic innovation participates in, and develops, traditions that precede it.
4. Understand how their own work may be contextualized in relation to cultures that precede and surround them.
5. Identify and evaluate the technical and stylistic choices made by writers and understand how these choices can be applied to their own writing.
6. Develop their capacities for close reading and editorial scrutiny.
7. Apply these developed skills to the reading of poetry produced by their classmates and by themselves.
8. Begin to identify their own formal, stylistic and thematic approaches and reflect on the range of narrative, stylistic and technical choices open to the contemporary writer.
9. Apply sophisticated writing techniques to their own creative work.
10. **The intended generic learning outcomes.  
    On successfully completing the module students will be able to:**
11. Enhance their capacities for close reading and editorial analysis.
12. Extend their creative writing skills to an advanced level
13. Effectively communicate their creative ideas using a variety of methods;
14. Apply sophisticated writing techniques to their own creative work.
15. **A synopsis of the curriculum**

Feminist poet and critic Adrienne Rich suggested that poetry could be a space that allows ‘the structures of power to be described and dismantled’. Romantic poet P. B. Shelley called poets ‘the unacknowledged legislators of the world’. Can poetry help us reimagine and restructure our world? What forms might those imaginings and restructures take? What are you, and your poetry, invested in? And what kinds of writing could your poetry be?

This module approaches these questions from different angles. You will have the opportunity to discuss and learn how to write texts for sound performance, visual texts, traditional poetic forms, prose poems, and lyric essays. We will explore what poetry can be and where it meets prose, art, and music, looking at a range of writers: from more traditional poetic texts to contemporary and experimental writing that defies traditional form and easy categorization as a ‘poem’, and investigating how language can be played with through writing experiments and exercises.

This module allows you to think through the relationships between identity, intention, effect, and subject matter through a variety of different writing methods, techniques, procedures and approaches and forms. You will learn how to apply this thinking to your own writing: how, for example, might you want to write back against something that’s made you angry? Could a poetic procedure help you to take back or examine its power over you? Could you erase it, collage it, reduce it to it sound? You will be given the tools to learn how to identify how what is important to you could make an interesting writing project, and discover what forms of articulation can enable you to write this most effectively.

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

Hazel Smith, *The Writing Experiment: Strategies for Innovative Creative Writing* (Allen & Unwin: 2005).

Rebekka Lotman, ‘Sonnet as Closed Form and Open Process’, *INTERLITTERARIA*, Vol. 18 No. 2 (2013), pp. 317–334

Jonathan Baillehache, ‘Chance Operations and Randomizers in Avant-garde and Electronic Poetry: Tying Media to Language’ *Textual Cultures*, Vol. 8, No. 1 (Spring 2013), pp. 38-56.

Mary Hickman, 'Defaced/refaced books: The erasure practices of Jen Bervin and Mary Ruefle’, *Jacket 2* (2014)

Caroline Bergvall, ‘What do We Mean by Performance Writing?’ Keynote for 1st Performance Writing Symposium (Dartington, 1996)

*I’ll Drown My Book: Conceptual Writing by Women* ed. Caroline Bergvall, Laynie Brown, Teresa Carmody, Vanessa Place (Les Figues Press, 2012)

Jeff Hilson, *The Reality Street Book of Sonnets* (Reality Street, 2008)

1. **Learning and teaching methods**

This module will be taught through seminars and practical, collaborative creative workshops.

Contact hours: 45

Private Study Hours: 255

Total Study Hours: 300

1. **Assessment methods**
   1. **Main assessment methods**

Assignment 1 (20%): Written Assignment (1,500 words)

Assignment 2 (60%): 8 poems

Assignment 3 (20%): Seminar and Workshop Participation

13.2 **Reassessment methods**

Alternative Assessment: 100% coursework(8 poems plus 1,000 word reflective essay)

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

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *8.7* | *8.8* | *8.9* | *8.10* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |
| Seminars | **x** | **x** | **x** | **x** | **x** | **x** |  |  | **x** |  | **x** |  | **x** |  |
| Workshops | **x** | **x** | **x** |  | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Written Assignment (1,500words) | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |  | **x** |  |
| Final Project | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| seminar/workshop participation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division 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

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

Canterbury

1. **Internationalisation**

Students will have the opportunity to read and respond to texts from a diverse range of cultural and literary contexts, such that the module will reflect the diversity of the student body and their experiences. Local learners and international students will have the opportunity to collaborate creatively, sharing their knowledge and skills in order to solve problems and present ideas collectively. Students will also have the opportunity to consider and reflect upon the socioeconomic, geographic and demographic factors that might feed into an audience or readership’s experience, enabling them to develop an inclusive and international approach to their creative ideas.

**DIVISIONAL USE ONLY**

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

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| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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