

DATOS BÁSICOS DE LA ASIGNATURA

Asignatura:	Literatura Inglesa: Poesía
Año Académico:	2013-2014
Titulación:	Licenciatura en Filología Inglesa
• Código:	100099056
• Tipo:	Troncal
• Curso:	Quinto
Cuatrimestre:	Anual
Créditos:	9 créditos
Apoyo Virtual:	Plataforma Moodle

DATOS BÁSICOS DEL PROFESORADO

Nombre:	Jefferey Morse Simons Wilson
Área:	Filología Inglesa
Departamento:	Filología Inglesa
Centro:	Facultad de Humanidades
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Tutorías:	
Cuatrimestre 1:	lunes y martes, de 13.30 a 15.00 y de 15,30 a 17,00
Cuatrimestre 2:	lunes y martes, de 13.30 a 15.00 y de 15,30 a 17,00

DATOS ESPECÍFICOS DE LA ASIGNATURA

1. DESCRIPTOR

Estudio histórico y filológico de las principales etapas, movimientos, autores y obras de la Literatura Inglesa.

2. OBJETIVOS

1. Desarrollar un amor por la poesía inglesa;
2. Comprender la naturaleza específica de la poesía en lengua inglesa;
3. Situar la poesía inglesa en contextos socio-históricos específicos;
4. Adquirir conocimientos de la hermenéutica literaria;
5. Redactar ensayos críticos breves en inglés;
6. Presentar conocimientos de la poesía en inglés.

3. METODOLOGÍA DOCENTE

- Sesiones académicas teóricas
- Exposición y debate
- Tutorías especializadas
- Sesiones académicas prácticas
- Trabajo individual y grupal en la plataforma Moodle

DESARROLLO Y JUSTIFICACIÓN:

La metodología se adecua al perfil del alumnado y consiste en los métodos expositivo, dialéctico y heurístico. En las clases teórico-prácticas (70%), se alternan los métodos expositivo y dialéctico. En las sesiones académicas prácticas (30%), predomina el método heurístico y el debate. De este modo, las técnicas docentes adoptadas pretenden favorecer la adquisición de los conocimientos y destrezas previstos.

4. TEMARIO DESARROLLADO

Theme 1: Music on the Instrument of Language: 19 Points of Departure on a Line Moving Back through Time

- 1.1. Lyric music 1: poems by Seamus Heaney (1939-)
- 1.2. The subject in poetry: deixis and the experiencing subject
- 1.3. The subject of poetry: experiential specificity
- 1.4. Preliminary methodology
- 1.5. Lyric music 2: poems by Charlotte Smith (1749-1806)
- 1.6. The concepts of literary production, transmission, and reception
- 1.7. The subject in history: a voice speaking in the socio-cultural matrix; the idea of history; exemplary particularity
- 1.8. The subject in the life-cycle: the self as interweaving processes of *soma*, *psyche*, and *ethos*
- 1.9. Developing methodology
- 1.10. Lyric music 3: poems by George Herbert (1593-1633)
- 1.11. The hermeneutics of literary reception 1: primary cognition and the fusion of horizons
- 1.12. The hermeneutics of literary reception 2: reception theory
- 1.13. The hermeneutics of literary reception 3: secondary interpretation
- 1.14. Continuing methodology
- 1.15. Lyric music 4: "The Wife's Lament"
- 1.16. The concepts of lyric and epic verseform and subgenre
- 1.17. Sorts of thought: reflection, reason, divination, paradox, sensation, perception, memory, instinct, desire
- 1.18. A poetics of lyric and epic poetry
- 1.19. Ongoing methodology

Theme 2: Old English Poetry

- 2.1. Cædmon's "Hymn"; extracts from "Beowulf"; Old English riddles; "The Seafarer"
- 2.2. Poetic induction: the idea of (Old English) history
- 2.3. The socio-cultural matrix of Old English Poetry

Theme 3: Medieval Poetry (1066-1510)

- 3.1. Anonymous lyrics; extracts from Chaucer's *Canterbury Tales*; extracts from Langland's *Piers Plowman*; extracts from *Pearl*; poems from among those by D'Orléans, Skelton; early modern ballads
- 3.2. Poetic induction: the idea of (Medieval) history
- 3.3. The socio-cultural matrix of Medieval Poetry

Theme 4: Renaissance and Reformation Poetry (1510-1620)

- 4.1. Anonymous lyrics; poems from among those by Wyatt, Surrey, Askew, Whitney, Raleigh, Spenser, Sidney, Marlowe, Shakespeare, Campion, Nashe
- 4.2. Poetic induction: the idea of (Renaissance and Reformation) history
- 4.3. The socio-cultural matrix of Renaissance and Reformation Poetry

Theme 5: Revolution and Restoration Poetry (1620-1690)

- 5.1. Poems from among those by Donne, Jonson, Wroth, Herrick, Herbert, Carew, Milton, Marvell, Vaughan, Cavendish, Dryden, Philips
- 5.2. Poetic induction: the idea of (Revolution and Restoration) history
- 5.3. The socio-cultural matrix of Revolution and Restoration Poetry

Theme 6: Eighteenth-Century Poetry (1690-1780)

- 6.1. Poems from among those by Finch, Prior, Swift, Watts, Gay, Pope, Wortley Montagu, Johnson, Gray, Collins, Goldsmith, More
- 6.2. Poetic induction: the idea of (Eighteenth-Century) history
- 6.3. The socio-cultural matrix of Eighteenth-Century Poetry

Theme 7: The Poetry of the Romantic Period (1780-1830)

- 7.1. Poems from among those by Cowper, Barbauld, Smith, Blake, Burns, Baillie, Wordsworth, Coleridge, Landor, Byron, Shelley, Clare, Hemans, Keats
- 7.2. Poetic induction: the idea of (Romantic) history
- 7.3. The socio-cultural matrix of the Poetry of the Romantic Period

Theme 8: High Victorian Poetry (1830-1880)

- 8.1. Poems from among those by Tennyson, Browning, Lear, Brontë, Arnold, Dante Gabriel Rossetti, Meredith, Christina Rossetti, Swinburne
- 8.2. Poetic induction: the idea of (High Victorian) history
- 8.3. The socio-cultural matrix of High Victorian Poetry

Theme 9: Late Victorian and Edwardian Poetry (1880-1920)

- 9.1. Poems from among those by Hardy, Hopkins, Housman, Kipling, Yeats, Mew, Thomas, Brooke, Owen
- 9.2. Poetic induction: the idea of (Late Victorian and Edwardian) history
- 9.3. The socio-cultural matrix of Late Victorian and Edwardian Poetry

Theme 10: The Poetry of the Modernist Period (1920-1945)

- 10.1. Poems from among those by Lawrence, Eliot, MacDiarmid, Graves, Blunden, Lewis, Kavanagh, Betjeman, Empson
- 10.2. Poetic induction: the idea of (Modernist Period) history
- 10.3. The socio-cultural matrix of Modernist Period Poetry

Theme 11: Post-War, Post-Modern, and Contemporary Poetry (1945-)

- 11.1. Poems from among those by Smith, Auden, Hope, MacNeice, R. S. Thomas, Dylan Thomas, Wright, Larkin, Gunn, Hughes, Walcott, Hill, Adcock, Harrison, Heaney, Mahon, Boland, Cope, Muldoon
- 11.2. Poetic induction: the idea of (Post-War, Post-Modern, and Contemporary) history

- 11.3. The socio-cultural matrix of Post-War, Post-Modern, and Contemporary Poetry
 Theme 12: Conclusion: The Arc of What We Have Seen
 12.1. Lines of enduring experiential specificity
 12.2. Lines of enduring formal identity

5. BIBLIOGRAFÍA

5.1 GENERAL

- Abrams, M. H. (1965). "Structure and Style in the Greater Romantic Lyric". In *From Sensibility to Romanticism: Essays Presented to Frederick A. Pottle*. Eds. Frederick W. Hilles and Harold Bloom. New York: Oxford University Press. 527-60.
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5.2 ESPECÍFICA

- Ferguson, Margaret, Mary Jo Salter, and Jon Stallworthy. (2005 [1970]). *The Norton Anthology of Poetry*. 5th ed. New York: Norton.
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- Sanders, Andrew. (2000 [1994]). *The Short Oxford History of English Literature*. Oxford: Oxford University Press.

5.3 LECTURAS OBLIGATORIAS / LIBROS DE TEXTO

Los textos primarios y secundarios de lectura obligatoria se incluirán en un "Coursepack" disponible en copistería, o serán facilitados a través de la plataforma Moodle.

6. TÉCNICAS DE EVALUACIÓN

- Dos presentaciones: 20%
- Dos ensayos críticos: 20%
- Dos exámenes parciales o un examen final: 60%

CRITERIOS DE EVALUACIÓN Y CALIFICACIÓN:

Se evaluarán las dos presentaciones en virtud de la claridad de su exposición y su expresión en inglés.

Los ensayos críticos se calificarán a la luz de la argumentación desarrollada y la expresión en inglés.

Los exámenes evaluarán la adquisición de los principios, procedimientos y terminología adoptados, su aplicación en el análisis e interpretación de los poemas objeto de estudio y la capacidad de escribir en un inglés propio de los estudios superiores en filología.

CONVOCATORIAS DE SEPTIEMBRE/DICIEMBRE:

En estas convocatorias la evaluación consistirá en un examen final (100%).