7.1   Module Overview

Module Number		Module Title	Reading Post-War British and American Poetry					
Stage of Principal Programme			3	Semester	2	Duration. *(Weeks F/T)*	12	ECTS	5
Mandatory / Elective (M/E)	E	Hours of Learner Effort / Week	2					

Analysis of required hours of learning effort		
Teaching and Learning Modalities	**✓if relevant to this module**	**Approx. proportion of total (hours)**
Contact Hours		
In person face-to-face	✓	24
Synchronous		
Indirect/Non-Contact Hours		
Asynchronous		
Work Based		
Other:		
• Independent Reading	✓	11
• Mini-Assignment Essay	✓	30
• Major-Essay	✓	60
Total		125

Pre-Requisite Module, if any. Module # and Title	N/A
Co-Requisite Module, if any. Module # and Title	N/A
Maximum number of learners per instance of the module	**120**

Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.		
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	**Qualifications & experience required**	**Staff - Learner Ratio X:Y**
Lecturer	A minimum level 9 qualification in English Literature or closely cognate area	120

Assessment Techniques – percentage contribution					
Continuous Assessment	100%	**Proctored Exam – in person**		**Practical Skills Based**	
Project		**Proctored Exam - online**		**Work Based**	
Capstone (Y/N)?	N	**If Yes, describe**			

7.2   Minimum Intended Module Learning Outcomes (MIMLOs)

MIMLO On completion of this module a learner will be able to:	Related MIPLO #
1. Analyse and synthesize knowledge of the formative material and cultural influences on post-war British and American poetry with close readings of that poetry.	1, 2, 8

2.	Demonstrate close reading of a variety of poems, allied to constructing arguments that align these readings with theoretical insight.	**1, 2, 8**
3.	Assess the position of post-war poetry in relation to traditions of English and other language poetry, and to earlier cultural and intellectual movements in Western and other cultures and civilizations.	**1, 2, 3**
4.	Develop literary arguments based on close reading to address a significant argument.	**1, 2, 3**

7.3   Indicative Module Content, Organisation and Structure

We will begin by exploring post-war developments in Britain and the U.S.; the increasing drift to the cities, the post war baby boom, and the boom in the economy, the Cold War, the threat of nuclear annihilation, for example. We will examine how poetic styles emerge as a reaction to a change in world picture in any given period and as a response to a shift in values. In Britain the emergence of a more egalitarian society, the opening of access to education, and the development of new institutions like the Arts Council will be discussed and evaluated.

Again, we will critically assess key post-war poetic works: in the U.S. Lowell's *Life Studies* (1959) and Berryman's *77 Dream Songs* (1964), as well as the work of Adrienne Rich, Elizabeth Bishop and Sylvia Plath; in the UK, the work of Philip Larkin, Ted Hughes, and Thom Gunn. Post-war schools (so-called) like the New York School (John Ashbery, James Schuyler, Barbara Guest, Frank O'Hara) and movements like 'The Movement' will be considered.

As a sample of our approach to the US: the work of Adrienne Rich will be explored as a poet who transitioned from a new critical poetic idiom in a poem like 'Aunt Jennifer's Tigers', to a freer post-60s aesthetic in a poem like 'From a Survivor'. We will explore the origins of post-war 'confessionalism' as a reaction to the limited capacities of the new-critical poem that had dominated in the 1930s to the 1950s. Robert Lowell will be read as a poet who combined a sophisticated poetic technique inspired by the best of new-critical poetic practice, but who discovered a more personal and intimate mode of writing, what we often term as 'confessional'. The dangers of 'confessionalism' will be explored, as well as its legacy to late-twentieth century poetic writing. And, as indicative of our approach In Britain: the work of Philip Larkin will be read as a move inward in British society, as an example of a more introspective type of work which emerges after the collapse of Empire. A very rational and common-sense approach to writing, informed by new critical values and more cautious than the US dominates in Britain in the immediate post-war period. The influence of the emergence of a new mass consumer market in Britain will be explored in Larkin as well as the marginalization of such significant institutions as the Established Church. The poetic grouping known as The Movement will be explored and assessed. Ted Hughes' work suggests the influence of war on the British psyche, his concern with the primal violence of humanity and the animal kingdom. Thom Gunn's work is an interesting example of a poet who lived in and responded to both the UK and the US.

7.4   Work-based learning and practice-placement *(if applicable)*

N/A

7.5   Specific module resources required *(if applicable)*

N/A

7.6	Application of programme teaching, learning and assessment strategies to this module

This course aims to enhance our learners' reading and thinking skills. It asks them to judge the impact of a range of historical factors on the artistic achievements of significant poets in the British and American traditions in the post-war period. Another aim of the course is to develop the confidence of our learners and to prepare them for the higher reaches of post-graduate work. The course does this through challenging them to evaluate post-war poetry from a range of theoretical perspectives, and through the application of developed close reading skills. To do this, our learners are challenged to think synthetically and abstractly across several domains and through a variety of modes, theoretically, historically, and sociologically, for example, to read the poetry in a comprehensive way. This requires learners to establish lines of reasonable connection across several modes, to interpret poems in the light of these ideas, and to develop logical and consistent arguments based on those readings.

The teaching strategy will consist of lectures and seminar type discussions in which contexts will be explored, theoretical terms and frameworks defined and elaborated, and in which close reading of a wide range of poems will be initiated and demonstrated. Above all else, learners will be encouraged and facilitated in reading in new ways, often reading against the grain or reading between the lines. To this end, class participation will be encouraged and pursued in the form of close-reading exercises. In-class guided activities will be engaged with; such as question sheets based on the lecture content; language learning games like crosswords, word searches and anagrams, focusing on the critical vocabulary distinct to poetry, the personalities and key critical and material influences shaping the period. Moodle support will be used; techniques and ideas regarding approaches to learning as well as module content specific to poetry and the sophisticated reading of works of literature.

Learners will write a short essay in which they explore the impact of historical and material forces on a particular writer in the post-war period and the influence of which can be seen in one poem that they created. Learners will demonstrate the close skill of reading in this piece and the ability to synthesize this with an understanding of the work's historical, geographical, and cultural context. This mini assignment, which is formative in nature, will be worth 30% of the overall grade.

In the longer essay (60%), learners will be assessed in a formative and summative fashion, as the essay should see them incorporate the work done, and feedback given, on the earlier piece into this longer piece of work. Attendance (10%) is vital for the success of the module.

7.7	Summative Assessment Strategy for this module	

MIMLOs	Technique(s)	Weighting
1, 4	**Mini-Essay** This assessment mode allows learners to develop their own critical voice, will test their ability to articulate cogent arguments pursing a definite and clear line of thought.	**30%**
2, 3	**Major Essay** The more comparative aspect of this assessment mode allows learners to think creatively and to synthesize different aspects of the module in pursuit of a given line of argument. Here we will get learners to compare the British post-war poem with the American post-war poem.	**60%**
	Attendance	**10%**

7.8	Sample Assessment Materials

Mini Essay:

A typical short essay title might be:

'Confessional poetry brought new possibilities to the traditions of the lyric poem in English, but also new dangers.'

Assess this statement based on a close reading of **at least one** 'confessional' poem you have studied on your course.

Major Essay:

A typical longer essay title might be:

'In the Post-War period we see British and American poetry in the English language heading in different directions, with different virtues and weaknesses to be seen in the tack taken by either.'

Evaluate this statement based on a close reading of **at least two** poems you have studied on your course.

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's Regulations in Relation to Assessment and Standards unless otherwise indicated.

7.9	Indicative reading lists and other information resources

Indicative Core Reading:

Handouts will be provided in class of core poems that will be considered in the module.

Indicative Other Resources:

Bendixen, Alfred, and Burt, Stephen, (ed.): *The Cambridge History of American Poetry* (Cambridge: Cambridge University Press, 2016)

Gregson, Ian, *The Male Image: Representations of Masculinity in Postwar Poetry* (Hampshire: Palgrave Macmillan, 2014)

Perkins, David, *A History of Modern Poetry: Modernism and After* (Cambridge, Mass.: Harvard University Press, 1987)

Marcus, Laura, and Nicholls, Peter, (ed.): *The Cambridge History of Twentieth-Century English Literature* (Cambridge: Cambridge University Press, 2012)

Stevenson, Randall, (ed.), *The Oxford English Literary History, Vol. 12: The Last of England, 1960-2000?* (Oxford: Oxford University Press, 2014)

The Poetry Foundation: https://www.poetryfoundation.org/