

Plan 239 Lic. en Filología Inglesa

Asignatura 43362 TECN.ANALISIS DE LOS GENEROS LITERARIOS
INGLESES III(POESIA)

Grupo 1

Presentación

Consideración del texto poético en lengua inglesa, con especial énfasis en las técnicas analíticas aplicables en función de la naturaleza genérica del mismo (BOE 26 Junio, 1998).

Programa Básico

La asignatura "Análisis de los Géneros Literarios III: Poesía" se estructura de la siguiente forma: Desarrollo del temario reseñado abajo para plantear los conceptos teóricos necesarios para desarrollar un análisis de los textos poéticos. Finalización del temario teórico planteando ejemplos guiados en los que se observan los conceptos estudiados. Aplicación de los conceptos teóricos a diferentes ejemplos textuales que abarcarán diferentes períodos literarios de la poesía en lengua inglesa

Objetivos

The aim of these lectures is to teach students how to analyze poems and also how to comment and translate those poems from English into Spanish. We shall analyze poetical language, poetic styles and also poetic strategies and devices: parallelism, formal repetition, alliteration, hyperbaton, oxymoron, hyperbole and so on. Figurative language, such as Synecdoche, Metaphor and Metonymy, is also very important to understand, analyze and translate poetry. We shall study the types of stanza and how they are organized from the point of view of Rhythm, Metrical Patterns and Rhyming Schemes.

Notions of poetical translation will be given from a general perspective but the most important aim for the students will be to develop practical skills in translation from English into Spanish. A reading list of poems will be supplied at the beginning of the course by the teacher and students are expected to read the set poems before the class discussion and to participate with their comments, insights and translations of those poems.

During this semester students are going to be very conscious of the limits and difficulties of "poetic" language and its translation into Spanish. This process will encourage the acquisition of English and Spanish vocabulary and the use of English and Spanish grammar and syntax.

Programa de Teoría

1.Introduction.

2.How to analyze poetry:

a.Poetical Language.

b.Poetic Styles.

c.Poetic Deviation.

d.Poetic strategies and devices: Parallelism, Formal Repetitions, Alliteration, Hyperbaton, Oxymoron, Hyperbole.

e.Figurative Language: Synecdoche, Metaphor, Metonymy.

f.Types of Stanza.

g.Rhythm,

h.Metrical Patterns & Rhyming Schemes.

3.Cultural Strategies: Historical and Cultural Contexts, Symbolism and Poetic Codification.

4.How to translate poetry?

Programa Práctico

Students must read, comment and translate each one of the poems given on the reading list before we discuss, comment and translate them in the classroom.

All the Students will have to hand in a written assignment relative to the programme of this course. These essays of 4 or 5 pages should be typewritten in English and they should follow strict guidelines.

LOVE, EROTIC AND HUMOROUS POETRY IN ENGLISH.

- 1.Exeter Book: Riddle 25; Riddle 44 (10th century).
- 2.Robert Mannyng of Brunne (1288-1338): Praise of Women.
- 3.Anonymous poem (14th century).
- 4.Three Anonymous poems (15th century).
- 5.The Three Ravens (Popular Ballad 15th century).
- 6.John Lyly (1554-1606): Cards and Kisses.
- 7.Ben Jonson (1573-1637): To Celia.
- 8.Christopher Marlowe (1564-1593): The Passionate Shepherd to His Love.
- 9.Sir Walter Raleigh (1552-1618): The Nymph's Reply to the Shepherd.
- 10.Edmund Spenser (1552-1586): Sonnet 64 in Amoretti.
- 11.Sir Philip Sidney (1554-1586): Sonnet 68 in Astrophel and Stella.
12. Christopher Marlowe (1564-1593): The Passionate Shepherd to His Love.
13. Sir Walter Raleigh (1552-1599) The Nymph"s Reply to the Shepherd.
- 14.Michael Drayton (1563-1631): To His Love: A Canzonet.
- 15.William Shakespeare (1564-1616): Sonnet 144; Oh Mistress Mine.
- 16.John Donne (1572-1631): The Flea; Going to Bed; Sonnet 14.
- 17.Richard Barnfield (1574-1627): Sonnet; Cynthia; Sonnet XVII.
- 18.William Drummond (1585-1649): Poems (1616): The Happinesse of a Flea; Of that same.
- 19.Edmund Waller (1606-1687): Go, Lovely Rose.
- 20.Thomas Ford (?-1648): There is a Lady Sweet and Kind.
- 21.Robert Herrick (1591-1674): The Vine; Upon Jack and Jill. Epigram; Upon Julia"s Clothes; Upon the Nipples of Julia"s Breast; Upon Prue, His Maid; Delight in Disorder; To the Virgins, to Make Much of Time; Chop-Cherry.
22. John Milton (1608-1674): Methought I saw My late Espoused Saint.
- 23.Anna Bradstreet (1612-1672): My dear loving husband.
- 24.Andrew Marvell (1621-1678): To His Coy Mistress.
- 25.Katherine Philips (1631-1664): To Mrs. Mary Awbrey; To My Excellent Lucasia, On Our Friendship.
- 26.John Dryden (1631-1700): A New Song.
- 27.Sir Charles Sedley (1639-1701) On Fruition.
- 28.Aphra Ben (1640-1689): Song from Abdelazar.
- 29.John Wilmot, Earl of Rochester (1647-1680): Upon Cary Frazer; Against Marriage.
- 30.Mathew Prior (1664-1721): A True Maid.
- 31.Jonathan Swift (1667-1745): A Beautiful Young Nymph Going to Bed.
- 32.Alexander Pope (1688-1744): Two or Three: A Recipe to Make a Cuckold.
- 33.Richard Brinsley Sheridan (1751-1816): The Geranium.
- 34.William Blake (1757-1827): The Sick Rose; My pretty rose tree; I Asked a Thief; The Garden of Love.
- 35.Lord Byron (1788-1824): I saw thee weep, She walks in Beauty.
- 36.Percy B. Shelley (1792-1822): Love"s Philosophy.
- 37.John Clare (1793-1864): My Everlasting Love.
- 38.Elizabeth Barrett Browning (1806-1861): Sonnet of the Portuguese: n° 14 If Thou; n° 43 How do I love Thee?.
39. Edgar Allan Poe (1809-1849): Annabel Lee; To Octavia; Lines On Ale.
- 40.Robert Browning (1812-1889): Life in Love.
- 41.Walt Whitman (1819-1892): A Woman Waits for Me; O Hymen! O Hymenee!; As Adam Early in the Morning.
- 42.William Wetmore Story (1819-1895): The Garden of Roses.
43. Emily Dickinson (1830-1886): Poems: 209/ 1670.
- 44.Christina Rossetti (1830-1894): Goblin Market; The Solitary Rose; Tempus Fugit.
- 45.Thomas Bailey Aldrich (1836-1907): The Poems: "Carpe Diem".
- 46.Mary E. Wilkins Freeman (1852-1930): Love and the Witches.
- 47.Herbert Price (1858-): The Garden of Love.
- 48.Elaine G. Eastman (1863-1953): The Master of the House.
- 49.D.H. Lawrence (1885-1930): Bawdy Can Be Sane.
- 50.T.S.Eliot (1888-1930): Columbo and Bolo Verses en Inventions of the march hare: Poems 1909-1917.

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51. Edward E. Cummings (1894-1962): My girl's tall with hard long eyes; I like my body when....
 52. Louis MacNeice (1907-1963): "Carpe Diem" from Collected Poems (1979).
 53. Charles Bukowski (1920-1994): You; Yes, Yes.
 54. Marion Havighurst (- 1974): "Carpe Diem" from Silver Wands (1923).
 55. Seamus Heaney (1939-): The Swing.
 56. Sam Hamill (1943-): The orchid flower.
 57. Lynn Emanuel (1949-): The Sleeping.
 58. Adrienne Rich (1951-1999): Twenty-One Love Poems: The Dream of A Common Language: VI, XI, The Floating (Unnumbered), XV.
 59. Carol Ann Duffy (1955-): Standing Female Nude (1985): "Oppenheim's Cup and Saucer", Selling Manhattan (1987): "Warming her Pearls". Rapture (2005): "You".
 60. Some Anonymous Limericks (20th century).
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Evaluación

The final grade will be based upon a combination of the following elements:

- Continuous Assessment (the system of judging the quality of students' work at every stage of the course, rather than in exams at the end of the course). To follow this option implies attendance at class as a basic necessity.
- Regular attendance and participation: Attendance at class is a basic necessity, for that reason, students are expected to attend lessons regularly and to take an active role in group discussions, comments and translations.
- Written translations and comments about the given poems can be done individually or in groups of up to three students, but in any case, these will be considered obligatory exercises to be done by the students outside the class during the week. These practical exercises will be corrected in the class. Students are required to give a copy of their "homework" to the teacher at the beginning of every class. The teacher will mark these exercises and keep them as part of the evaluation.
Note: Translations and comments will be handed in to the teacher by the students the same day they are going to be discussed and corrected in the classroom. Those exercises given after the discussion and correction in the classroom will not be accepted or taken into account.
- After Easter students will be required to answer a test of 20 short questions about Rhythm and Meter, Stanzas, Rhyme and Rhyme Patterns, Traditional Forms in Poetry, New Ways in Verse, New Ways in Rhythm: Free Verse etc. (50 minutes) All this theoretical information will be supplied by the teacher at the beginning of the course.
- Students will have to hand in a written assignment (4 or 5 pages typewritten in English), connected with the academic activities and skills developed during the course. This written work will enable students to show their knowledge of the theory explained during the lessons and their ability to put that theory into practice. Instructions will be given by the teacher during tutorials or how these assignments should be done. The teacher will guide students at tutorials. Apart from the topics suggested by the professor or the students, it would be possible to write an assignment on Comparative Translation: analysing, studying and comparing the translation into Spanish of the same poem with two different versions at least and giving where necessary a new proposal of translation. All the assignments will contain the necessary explanations and academic justifications.
- An oral presentation in English will be done on the written assignment. The assessment of the presentation will take into account clarity, confidence and ability to communicate as well as content.

At the end of the academic course the teacher will evaluate on the results obtained by every student, regarding all the requirements above, and he will give a final mark.

- A Final exam (3 hours) only for those students who did not attend lessons regularly throughout the course. This exam will consist of a test of about 20 short questions on Rhythm and Meter, the Stanza, Rhyme and Rhyme Patterns, Traditional Forms in Poetry, New Ways in Verse, New Ways in Rhythm: Free Verse etc; and the analysis, commentary and translation of three poems, which may be included in the reading list or not. These students should hand in at the beginning of the exam a compulsory written assignment about an issue relative to the subject. This written assignment will have to have been done under the supervision of the teacher.

Bibliografía

Por previstos de última hora, este campo está aún por determinar
