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**Department of English**

**College of Languages**

**University of Salahaddin**

**Subject: Victorian Poetry (Second Semester)**

**Coursebook for Third Year Students**

**Teacher’s Name: Asst. Prof. Dr. Saman Salah Balaky**

**Academic Year: 2022/2023**

**Course Book**

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| **1. Course name** | **Poetry** | |
| **2. Lecturer in charge** | **Asst. Prof. Dr. Saman Salah Balaky** | |
| **3. Department/ College** | **English/ Languages** | |
| **4. Contact** | E-mail: saman.hassan@su.edu.krd **Tel: 00964 750 445 3660** | |
| **5. Time (in hours) per week** | **Theory: 9**  **Practical: N/A** | |
| **6. Office hours** | **Dr Saman is mostly available for appointments and advice at his college office on Mons, Weds and Thursdays. However, he can also be contacted via his academic email address, phone number and social media networks for urgent queries.** | |
| **7. Course code** | **N/A** | |
| **8. Teacher's academic profile** | **Please go to this link:** <https://academics.su.edu.krd/profile-admin/index.php?p=dashboard> | |
| **9. Keywords** | **Poetry, Victorian poetry, literary devices and poetic criticism.** | |
| **10. Course overview:**  This course is designed for third year students at the Department of English. It studies Victorian poetry in English literature, its history, characteristics and structure. The course provides the students with the keys which are important and fundamental to understand poetic texts better and easier. All through the second semester, poetic texts will be evaluated according to different approaches and schools of criticism. This helps students to understand the subjects and materials in question better. | | |
| **11. Course objectives:**  Students will study ***Adventures in English Literature***, edited by a group of writers, especially the chapter that tackles Victorian and nineteenth century poetry. This textbook will be the main one because it intensively covers literary, political, cultural and historical events in English literature. Students will be exposed to as much as knowledge about a significant poetic period in England when Victorianism takes much of the centre of the poetic genre. A variety of big poetic names in the era from Thomas Carlyle to Elizabeth Barrett Browning will be discussed in class and their crucial contribution to the history of English literature will be highlighted.  Furthermore, students will be encouraged to participate actively in class discussions as well as deliver oral presentations about certain chosen topics of interest. Students will also be motivated to produce arguments and counterarguments based on sound literary frameworks. Connecting the themes of the poems to students’ everyday life in a critical manner will be another part of the activities to occur in the class. | | |
| **12. Student’s obligation:**  Students are required to attend classes as scheduled. They are subject to fail if their absence trespasses the maximum rate required, which is 10% out of the 90 credit hours they have to cover. However, sometimes prior to class permissions are given if logical justifications are provided. Moreover, part of the students’ evaluation –given to participation—will take attendance into consideration as it affects in-class participation. This is because absent students miss class activities such as group work activities and discussions.  Students also need to conduct a number of activities inside and outside the class. Class activities include:  - Attendance and participation.  - Quizzes and in-class assessments.  - Formative writing assignments (response journals, RAFT letters, etc.).  - Two written monthly exams and a final exam.  - A formal literary critique of poems, synthesizing existing criticism with your own personal stance to generate a unique thesis about the poetic works.  Students are required to participate in all activities listed under **Forms of Teaching**.  ***Late Assignments: Late assignments are accepted but they affect students’ grading. 1 day late = 10% grade reduction, 2 days late = 20% grade reduction and so on.*** | | |
| **13. Forms of teaching:**  Primarily, student-centred pedagogies will be used to explore the necessary prior knowledge, idioms and vocabulary, techniques, structures, and jargons spreading out through the text of the poems. Basically, this involves a small amount of lecturing by the instructor and a larger percentage of student-centred work. There are certain poetic concepts that require direct instruction from the teacher. However, the lion’s share goes to the students’ work in and outside the class.  Basically, *reciprocal teaching* is adopted inside the class. This is a strategy in which individuals in small groups take turns at specific points in the reading of a text, summarizing, questioning, connecting, and predicting. The ensuing discussions encourage critical engagement with the poetic text. This is also considered learning by teaching.  Students will do a wide range of activities, both online and in-class. Activities will include (a strategies glossary is included in this syllabus):  1- Weekly readings.  2- Weekly vocabulary lists, noting idioms and unfamiliar words and phrases.  3- Examination of previous criticism.  4- Large group discussions.  5- Small group discussions.  6- Think-pair-share.  7- Fishbowl discussion.  8- Response journaling.  9- Socratic seminar.  10- Think twice voting. | | |
| **14. Assessment scheme:**  40% of grading is for the monthly exams and daily participation, as 60% of grading is for the final exam.  Students are evaluated according to a number of criteria listed as follows:   1. 10% for daily participation (this includes all sorts of class participation, such as online participation, writing to learn activities, in-class and online assessments, response to teacher questions, presentations, comments, and etc.). 2. 15% for monthly exams (two exams). 3. 60% for the final exam.‌ | | |
| **15. Student learning outcomes:**  By the end of the course, students will obtain information necessary to have about the history of Victorian poetry. They will be able to examine, analyse and interpret poetic texts written in the nineteenth century and differentiate such poetry from poetry written in other periods of time. Students will be familiar with the nature of Victorian poetry, its form and creation. It will be clear for students that reading extensively is necessary so that they can have the ability to judge and evaluate literary texts. | | |
| **16. Course reading list and references‌:**  1. ***Adventures in English Literature***, by Harcourt Brace Jovanovich, 1979.  2. ***A Companion to Victorian Poetry***, edited by Richard Cronin, Alison Chapman and Antony H. Harrison, Blackwell Publishing, 2002.  3. ***Literary Terms and Criticism***, by John Peck and Martin Coyle, 1993.  **Recommended Internet Websites:**  -https://www.poetryfoundation.org/collections/153447/an-introduction-to-the-victorian-era  - <https://www.bl.uk/romantics-and-victorians/themes/victorian-poetry> | | |
| **17. The Topics: [Tentative Table]** | |  |
| * **Week 1**     **Introduction/ Explanation of the Syllabus**   * **Teaching Strategies**   1- Introduction and Preparation: A PowerPoint presentation by the instructor about the course outline followed by students’ questions and answers.  2- *Pre-reading* is also required (*internet* is recommended). Students are required to have a prior-to-class background reading about the concepts mentioned above.  3- *During-reading* (*reciprocal teaching*): Second- and third-class meetings will consist of presentations by students about the above concepts followed by questions and answers.   * **Week 2** * **A-** Introducing Victorian Poetry. * Definition. * Characteristics. * **B-** History of the Poetry. * **Week 3**   - **Thomas Carlyle (1795-1881)**  1. *Fortuna* (1872)  **– Week 4**  - **Thomas Carlyle (1795-1881)**  2. *Today* (1872)  **– Week 5**  **- Elizabeth Barrett Browning (1806-1861)**  1. *Sonnet 1* (1850)  **- Week** **6**  **- Elizabeth Barrett Browning (1806-1861)**  2. *The Lady’s Yes* (1844)  **- Week 7**  **- Alfred, Lord Tennyson (1809-1892)**  1. *The Lady of Shalott* (1832)  **- Week 8**  **- Alfred, Lord Tennyson (1809-1892)**  2. *Tears, Idle Tears* (1847)  **- Week 9** **- Christina Rossetti (1830-1894)** 1. *From the Antique* (1854)  **- Week 10**  **- Christina Rossetti (1830-1894)**  2. *After Death* (1862)  **- Week 11**  **- Matthew Arnold (1822-1888)**  1. *Self-Dependence* (1852)  **- Week** 1**2**  **- Matthew Arnold (1822-1888)**  2. *Dover Beach* (1867)  **- Week 13**  **- George Eliot (1819-1880)**  1. *In a London Drawing Room* (1869)  **- Weeks 14**  **- George Eliot (1819-1880)**  2. *I Grant You Ample Leave* (1874)  **- Week** 1**5**  **- Gerard Manley Hopkins (1844-1889)**  *God’s Grandeur* (1877) | |  |
| **18. Examinations:**  ***1. Compositional:***  **- Questions:**  **- Model Answers**:  ***2. Multiple choices:***  **- Questions:**  **- Model Answers:** | | |
| **19. Peer review**  To whom it may concern: Due to my experience in different fields like Stylistics, and my own specialisation in Modern Literature, I think Dear Dr. Saman Balaky did his best in his Coursebook, for his use of the theoretical part is very important; what impressed me more is the way he applies such modern theoretical aspects to the literary-poetic texts used by Dr. Saman. Concerning the assessment of the students’ levels, exams are not the only way for that and I, frankly, and unfortunately have noticed this among our instructors and assistant professors as well. The real assessment lies in other activities and quizzes and daily assignments given to the students by the instructor. I am really proud of Dr Saman for being honest in his way of teaching and I congratulate his seriousness in every pedagogical procedure.  **Assistant Professor Dr Juan Abdullah Ibrahim Al-Banna**  **MA/ Stylistics**  **PhD/ Modern Literature** | | |