<table>
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<tr>
<th><strong>Course Title</strong></th>
<th>Contemporary Literature in English II: Drama and Poetry</th>
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<tr>
<td><strong>Course Code</strong></td>
<td>ENG3205</td>
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<tr>
<td><strong>Recommended Study Year</strong></td>
<td>3rd Year for 4-year System</td>
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<tr>
<td><strong>No. of Credits/Term</strong></td>
<td>3</td>
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<tr>
<td><strong>Mode of Tuition</strong></td>
<td>Lecture/Tutorial/Workshop</td>
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<tr>
<td><strong>Class Contact Hours</strong></td>
<td>2 hours Lecture/week</td>
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<td></td>
<td>1 hour Tutorial/week</td>
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<td><strong>Category in Major Programme</strong></td>
<td>Required Course</td>
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<tr>
<td><strong>Prerequisite(s)</strong></td>
<td>N/A</td>
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<td><strong>Co-requisite(s)</strong></td>
<td>N/A</td>
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<td><strong>Exclusion(s)</strong></td>
<td>N/A</td>
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<td><strong>Exemption Requirement(s)</strong></td>
<td>N/A</td>
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**Brief Course Description**

This course is intended to heighten students’ awareness, experience and understanding of contemporary drama and poetry in English, as introduced in Literary Analysis II. Themes in contemporary drama and poetry are studied as complementary to one another in terms of their intertextual synergies and resonances in subject matter. The course may also be informed in terms of thematic content by its partner course on contemporary fiction (ENG304). The various artistic movements and social environments that have affected the ways in which playwrights and poets have crafted their works are taken into consideration. After studying on ENG305, students will be able to better appreciate and critique drama and poetry as two distinctive forms of human communication and creative expression. Thematic connections, experiential engagement and the ability to make intellectual and intuitive judgments about both text and performance are all significant elements of the course.

This course builds on the analytical techniques and concepts introduced in ENG2107 Literary Analysis II.

**Aims**

The students are expected to have: 1) developed an appreciation of drama, dramatic literature and poetry as moral, social and aesthetic values; 2) enhanced basic skills in close reading/viewing and critical analysis of dramatic/poetic exemplar texts; 3) enhanced their ability to write and speak more effectively in English through performance presentations and written communication; 4) perceived the varied and dynamic relationships that may exist between poetic and dramatic expression and form, as well as the purposes and patterns of modern-day poetry and drama; 5) developed an appreciation of the differences and similarities in the way that drama and poetry ‘represent’ the world; 6) completed a live performance project in the black-box drama studio or a virtual performance project plan/design in Second Life, working collaboratively to develop their creative-critical acumen and abilities
Learning Outcomes

This course is designed to elicit from the student an appreciation of multiple perspectives, of seeing from more than one point of view, and of understanding sometimes complex themes and issues dialectically rather than didactically. The ability to suspend simplistic judgments about characters and situations is encouraged, as well as the ability to step into the shoes of characters in plays and poetic personas. By encouraging students to “project” themselves in the characters of a play or a poem and learning mimetically their comfort level in the use of oral English can be enhanced. Listening to and reciting poems studied in the course provides a more dynamic learning outcome than simply reading poetry silently. Greater self-confidence in speaking and movement and in interpretation, both in understanding and performance, can be acquired in this course.

Indicative Content

Both dramatic and poetic texts are selected around a particular theme or themes with reference to social and intellectual movements and focus on particular poets and dramatic authors who share the same concerns in their creative work. The relationship between Contemporary Poetry and Contemporary Drama will be explored in the context of both global and local concerns, social and individual preoccupations and thematic interests. Intertextual correspondences between poetic and dramatic texts studied will be elaborated and discussed in the course as well as elements of drama (plot, character; setting, dialogue, etc.) and poetry (verse forms, rhythm and metre, rhyme, stress patterns, free verse, etc.) in relation to the respective texts and themes. The idea of aesthetic taste and poetics of text and performance, and concepts/devices such as poetic diction dramatic/poetic irony, poetic licence, ideology, etc. will be considered in relation to texts and themes.

Exemplar Themes and Texts (indicative):

**Exemplar Set A):** Educational issues and moral values; intertextual resonance

- Alan Bennett: *The History Boys* (2004); Timberlake Wertenbaker: *The Ash Girl* (2000);
- David Mamet: *Oleanna* (1992)

Related poems to be selected from the Norton Anthology of Literature 10th edition, and/or Carol Ann Duffy; Seamus Heaney, Sylvia Plath, Ted Hughes, Derek Walcott, Philip Larkin, Maya Angelou, Alan Ginsberg, Rita Dove, etc.

**Exemplar Set B):** Creativity, self-transformation, relationships


Related poems to be selected from the Norton Anthology of Literature 10th edition, and/or Carol Ann Duffy; Seamus Heaney, Sylvia Plath, Ted Hughes, Derek Walcott, Philip Larkin, Maya Angelou, Alan Ginsberg, Rita Dove etc.

**Exemplar Set C):** Family Values; Family Conflict;
Lorraine Hansberry: *A Raisin in the Sun* (1960); Seamus Heaney: *The Burial at Thebes* # (2004); David Harrower: *Blackbird* (2006)

Related poems to be selected from the Norton Anthology of Literature 10th edition, and/or. Carol Ann Duffy; Seamus Heaney, Sylvia Plath, Ted Hughes, Derek Walcott, Philip Larkin, Alan Ginsberg, Maya Angelou Ginsberg, Rita Dove, etc.

Exemplar Set D) : Power, ideology and social issues

Related poems to be selected from the Norton Anthology of Literature 10th edition, and/or. Carol Ann Duffy; Seamus Heaney, Sylvia Plath, Ted Hughes, Derek Walcott, Philip Larkin, Maya Angelou, Alan Ginsberg, Rita Dove, etc.

* deals specifically with poetic/literary/artistic themes;  # a modern-day verse drama based on the classic drama text *Antigone*

**Teaching Method**

The teaching modes will include lecture, discussion, student presentation/ performance, listening and viewing activities and critical feedback. The teaching mode for this course will be “dialectic” rather than “didactic”, since critical and hermeneutic approaches work in tandem. Thus in addition to large class lectures which aim at providing background information about writers, texts and ideas and social context, small group tutorials will be conducted for critical feedback from students. Only through such a constant interplay of critical and hermeneutic activities can we tackle the complex problems of literary meaning and value and of the relationship between text and performance.

**Measurement of Learning Outcomes**

Students’ progress towards the learning outcomes outlined above will be assessed by continuous and summative assessments on the students’ engagement with the seminars, tutorial discussions, readings, presentations, and written assignments. Learning outcomes will be measured holistically by means of the 3 continuous assessment tasks as well as the exam essay and text commentary.

**Assessment**

Continuous assessment: 60%
1. Performance extract and commentary on choice of poetic/dramatic text extracts (group oral assessment) Outcomes 1, 2, 3, 4) 15%
2) Live/virtual performance mini-project using Black-box and/or Studio Second Life platform (group task) (Outcomes 5, 6) 15%
3) Individual audio recordings of poems, monologues selected by the student
4) Term paper on a range of drama and poetry themes and intertextual correspondences discovered on the course (2,000 words approx.) (Outcomes 2, 3, 4, 5) 20%
Final examination: One text commentary and one critical essay (Outcomes 1, 3, 5) 40%

Attendance and Academic Honesty
Students are expected to attend both lecture and tutorial on a weekly basis. This is necessary, given the collaborative nature of much of the course. Students shall be aware of the University regulations about dishonest practice in course work and the possible consequences as stipulated in the Regulations Governing University Examinations

Recommended Readings


Plus various articles and theatre/poetry reviews related to plays and poems selected for the course and experienced by the students.