

ENGLISH 338: MODERN POETRY

Spring 2010
MW 12:30-2:20
Sieg Hall 227

Dr. Amanda Golden
Office: Padelford B428
Office Hours: M,W 11:20-12:20 and by appointment.

COURSE TEXTS

- Ramazani, et al, eds., *Norton Anthology of Modern Poetry, Volume I*. ISBN: 0393977919

COURSE OVERVIEW

- Modern Poetry is an intensive course in Anglo-American poetry and poetics from 1890 to 1945. Reading such poets as T. S. Eliot, Ezra Pound, W. B. Yeats, Marianne Moore, Mina Loy, H.D., Wallace Stevens, William Carlos Williams, and Theodore Roethke, students will develop a more detailed understanding of the development of modern verse alongside larger cultural, political, and historical trajectories. Students will become acquainted with primary and secondary sources addressing poems' composition, publication, and reception. The course includes three essays, group presentations, quizzes, and participation in a class conference.

ASSESSMENT

- Essay 1 (3 pages) 15%
 - Essay 2 (4 pages) 20%
 - Essay 3 (7 pages) 30%
 - Presentation 15%
 - Class Participation 20%
- Papers are due on Catalyst Collect-It at least thirty minutes before our class session begins. Students must use MLA format. The Collect-It drop box is on our class Common View site. It is available from Catalyst Tools on myuw. Papers must be typed in 12-point Times New Roman font, and double-spaced with 1-inch margins on all sides.
 - Students will complete three papers. The first paper will be a close reading of an Eliot, H. D., or Pound poem or a theme present in more than one poem. The second paper will enable students to develop a longer argument analyzing the poetry of one or more of the following poets, Moore, Stein, Loy, Williams, or Stevens. For the final paper, students will address the poetry of one of the poets in the last unit (Hughes, Brown, Cullen, McKay, Eliot, Yeats, Auden, Zukofsky, Oppen, Niedeker, or Roethke) in greater depth. The final paper will include close readings of several poems and research with primary and secondary sources.
 - The final class session will be a class conference in which students will present their papers. During the classes leading up to the conference, students will propose a theme for the conference and form groups based on their topics. The groups will not only serve as in class peer review groups for critiquing each others' paper drafts, but will also provide panels for the conference. Students' contributions to the conference will count toward class participation.

Golden 2

- **Late Policy.** Each day your paper is late the grade will decrease by three points (i.e. if you would have received a 3.6, you will receive a 3.3).
- **Presentations:** For several of the poets we will read, a small group will give a 20 minute presentation to frame our analysis of the text. The presentation should be a focused exploration of aspects of the text and close readings of passages we have yet considered that build from themes we have discussed, Presenters should also address the text's historical context and introduce evidence that sheds light on the text. We will discuss textual and digital resources for investigating primary sources, material culture, and periodical publication. Balance is important for a successful presentation; your group should incorporate the talents of each of its members.
- **Class participation** is 20% of your final grade. Participation consists of your contribution to class discussion, group work, and quizzes. If you do not come to class, you cannot participate.
 - Preparation for class is necessary for participation. Being prepared means that you bring your course packet, come to class having read carefully, and are ready to contribute to a lively and provocative discussion.

ACADEMIC HONESTY

- Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing -- as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.
- You are encouraged to read secondary source materials for your papers. You must list all sources you consult in your works cited list. You must cite web pages.
- In moments of crisis students sometimes make decisions that they would not otherwise make. If you find yourself in a situation that affects your work in this class, please see the instructor or the English Department.

UW SAFE CAMPUS

- Preventing violence is everyone's responsibility. If you're concerned, tell someone.
- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert
- For more information visit the SafeCampus website at www.washington.edu/safecampus

ASSIGNMENT SCHEDULE

Students should read the poems indicated below in addition to the introductions for each poet in the *Norton Anthology* and cite this information in essays. In addition, students are encouraged to analyze additional poems by the poets below in preparation for class and in essays.

Week 1: Introduction to Modernist Poetry

Monday 3/29: First Day of Class.

Wednesday 3/31: Eliot, “The Love Song of J. Alfred Prufrock” (463-466), “Tradition and the Individual Talent” (941-7), read materials from *Sound and Sense*.

Week 2: Eliot, Pound, H. D., and Imagism

Monday 4/5: Presentation. Eliot Continued. “Gerontion” (470-472), “The Hollow Men,” Longenbach, “Modern Poetry,” Nicholls, “The Poetics of Modernism.”

Wednesday 4/7: Presentation. Pound, “In a Station of the Metro” (351), “The River-Merchant’s Wife: A Letter,” “A Retrospect” (929-931), H.D., “Oread” (395), “Sea Rose” (395), “Garden” (396-7), “Sea Violet” (397), Cristanne Miller, “Gender, Sexuality, and the Modernist Poem.”

Week 3: Cantos and Syllabics

Monday 4/12: Paper One Due. Pound continued, from *The Cantos* I (365-370), II (370-374), XLV (378-380), LXXXI (381-384), “Blast” (895-919), Nadel, “Understanding Pound,” Bornstein, “Pound and the Making of Modernism.” Optional: *Paris Review* interview with Ezra Pound (1962) <http://www.theparisreview.org/media/4598_POUND.pdf>

Wednesday 4/14: Marianne Moore, “To a Steam Roller” (433), “Poetry” (438-9), “A Grave” (440-1), “To a Snail” (446), and “The Steeple-Jack” (446-448).

Week 4: Moore, Stein, Stevens, and Williams

Monday 4/19: Presentation. Moore continued, Gertrude Stein from “Tender Buttons” (180-85), “A Transatlantic Interview” (987-993), Bonnie Costello, “Moore and Stevens.”

Wednesday 4/21: Presentation. Wallace Stevens, “The Idea of Order at Key West” (249-250), “Of Modern Poetry” (255-256) “From *Adagia*” and “From *Miscellaneous Notebooks*” (972-976), William Carlos Williams, “The Young Housewife” (286), “The Red Wheelbarrow” (294-5), “This is Just to Say” (295).

Week 5: Women, the Avant Garde, and African American Poetry

Monday 4/26: Presentation. Mina Loy, “From Songs to Joannes” (269-272), “Brancusi’s Golden Bird” (273), “Ango-Mongrels and the Rose” (275-281), “Feminist Manifesto” (921-925), Peppis “Schools, Movements, and Manifestoes.”

Image of Brancusi’s Golden Bird <<http://www.guggenheim.org/new-york/collections/collection-online/show-full/piece/?search=Constantin%20Brancusi&page=1&f=People&cr=5>>

Wednesday 4/28: Paper 2 Due. Claude McKay, “A Midnight Woman to the Bobby” (500), “The Harlem Dancer” (501), “If We Must Die” (501-2), “The Lynching” (502), “America” (503), “The White City,” “Outcast.” (503-4). Langston Hughes, “The Negro Speaks of Rivers” (687-8), “The Weary Blues” (688-9), “Harlem” (704), “The Negro Artist and the Racial Mountain” (964-967), Phillips, “Twentieth-century African-American Poetry.”

Golden 4

Optional: Jahan Ramazani, "A Transnational Poetics." *American Literary History* 18.2 (2006): 332-359. <http://muse.jhu.edu/journals/american_literary_history/v018/18.2ramazani.html>

Week 6: The Harlem Renaissance and a Return to Eliot

Monday 5/3: Presentation. Sterling Brown "Odyssey of Big Boy" (671-2), "Southern Road" (673), "Ma Rainey" (674-5), "Strong Men" (675-77), Countee Cullen, "Yet Do I Marvel" (727), "Atlantic City Waiter" (727-8), "Heritage" (729-731).

Wednesday 5/5: Eliot, *The Waste Land* (474-487), excerpt from Jessie Weston, *From Ritual to Romance* and Cleanth Brooks's analysis of *The Waste Land*.

Week 7: Eliot, *The Waste Land*

Monday 5/10: *The Waste Land*

Wednesday 5/12: Presentation. Finish *The Waste Land*, Rainey, "Pound, Eliot, Whose Era?"

Week 8: Ireland and England

Monday 5/17: Final Paper Proposal Due. Presentation. W. B. Yeats, "Sailing to Byzantium" (123-124), "Among School Children" (124-126), "Lapis Lazuli" (135-136), "The Symbolism of Poetry" (877-883), Fogarty, "Yeats and Ireland."

Wednesday 5/19: Presentation. W.H. Auden, "Musee des Beaux Arts" (797), "In Memory of W. B. Yeats" (798-800), "September 1, 1939" (801-803), "Writing" (1000-1010).

Week 9: American Verse in the Thirties and Forties

Monday 5/24: Presentation. Louis Zukofsky "From Poem beginning 'The'" (733-8), "To My Wash-Stand" (738-9), George Oppen, "From Of Being Numerous" (836-840), Lorine Niedeker, "Poet's Work" (718), "My Life by Water" (719-20), "Thomas Jefferson" (720-725).

Wednesday 5/26: Presentation. Theodore Roethke "Cuttings" (842), "Cuttings (later)," "Weed Puller" (843), "The Lost Son" (844-848), "The Waking" (849-850), excerpt from Balakian, *Theodore Roethke's Far Fields*.

Week 10

Monday 5/31: No Class: Memorial Day

Wednesday 6/2: Final Paper Due. Class Conference.