

1/8/15

Professor Bryant, ENL 3154 (sec. 11A8)

Spring2015

MODERN BRITISH POETRY

Time & Place: T 7, R 7-8 in TUR 2306

Office: 4360 Turlington Hall

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DESCRIPTION

This course provides in-depth analysis of W. B. Yeats, Wilfred Owen, T. S. Eliot, W. H. Auden, Stevie Smith, Philip Larkin, Ted Hughes, Linton Kwesi Johnson, and our UF colleague Michael Hofmann. We'll also consider recent work of the current Poet Laureate, Carol Ann Duffy. In class we will examine the poets' work, lives, and cultural contexts. As we move through the semester, gender, family, and nation become increasingly dislocated as traditional concepts of "poetry" and "British" continue to shift. Course assignments are two papers, a panel presentation, a parody, reading quizzes, and engaged participation. Our work together will sharpen your skills in literary analysis, and will offer strategies for writing more clearly and persuasively. I look forward to discussing poetry with you!

BOOK LIST*

W. B. Yeats, *Selected Poems and Four Plays*, ed. Rosenthal (Scribner)

Wilfred Owen, *Collected Poems* (New Directions)

T. S. Eliot, *The Waste Land and Other Poems* ed. Vendler (Signet)

W. H. Auden, *Selected Poems* (Random/Vintage)

Stevie Smith, *New Selected Poems* (New Directions)

Philip Larkin, *Collected Poems* (FSG)

Ted Hughes, *Selected Poems, 1957-1994* (FSG)

Linton Kwesi Johnson, *Mi Revalueshanary Fren* (Ausable)

Michael Hofmann, *Acrimony* (Faber)

Carol Ann Duffy (online poems)

*Some of these are available as e-texts. Hofmann's book is available in class if you can't find one.

Alternate editions of Yeats and Eliot are ok.

ASSIGNMENTS:

15% - Reading Quizzes (1-2 weekly)

15% - Class Participation

10% - Panel Presentation

20% - Reader Profile Paper (3-4 pages)

30% - Research Paper (10-12 pages)

10% - Parody

POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Like all lecture-discussion courses, this one needs you! Use your allotted absences *wisely* (for emergencies, serious illness) as you would for any job. You will fail the course if you

accrue 6 absences. You will earn a lowered course grade if you accrue 4 absences. *Note* that missing a double Thursday session counts as 2 absences.

3. You do not need to tell me why you are absent *unless* you have a medical condition that will use up *more than your 3 allotted absences*. At that point, you should contact me and provide documentation.
4. If you are *absent*, you are still responsible for knowing the material and for turning in any assignments due that day.
5. *Cell Phones, laptops, tablets*, and other electronic devices must be stowed and silent— *unless* you are using an electronic edition of a textbook and show me when class begins.
6. *Latecomers* receive partial absences, and must see me after class so I know you attended.
7. *Reading Quizzes* cannot be made up, but I will drop your 2 lowest quiz scores. You are responsible for ensuring online poems are the ones assigned.
8. *Paper Format*. Please *put your e-mail address* on the front page of your paper, number pages, and make sure the printout is easy to read. Use this format: 12 point font, 1-inch margins, double spacing, numbered pages. Grammatical errors will cost you, so proofread.
9. *Submitting Papers*: Your papers are due *in class* and on Sakai on the assigned days (if you are absent, your paper should be *in my Department mailbox* when I return from class). Late papers and panel statements earn grade reductions; papers submitted a week late earn an "E."
10. *Save That Paper!* Always make backup copies of your work so it arrives on time. Also, *save the graded work I return to you* in case you ever request a letter of recommendation, which requires at least *three weeks* ' notice. I cannot write a reference letter without the comments I made on your work.
11. *Participation*: The quality and frequency of your contributions determine your participation grade. Learning to participate effectively and to move the conversation forward will help you understand the poetry and develop important professional skills. If you're shy about offering opinions, try asking questions. Remember that if you are confused about a text, others are, too! Panels will help you feel more comfortable addressing the class.
12. Students requesting classroom *accommodation* must first register with the Dean of Students Office, which will provide documentation for you to give me when requesting accommodation.
13. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575.

ABOUT PANELS

Each of you will participate in one class panel. This requires preparing a *one-page, double-spaced* statement in response to your topic (see last page). While the page limit inhibits full development of your ideas, you will have the opportunity to clarify your opinion during panel discussion. Follow this procedure so your panel runs smoothly: (1) I'll send your panel an e-mail reminder. (2) *Panelists distribute their statements to one another and to me by 'Replying All' to the email by 2:00p.m. on the day before the panel*, using "doc," "docx," or RTF format. (3) Do not get together before class, but be prepared to comment on each other's statements. (4) In class, the panel will begin with each of you reading your statement. (5) Next, panelists will ask each other questions and may amplify their own views. (6) Finally, the rest of the class will pose questions and comments.

SYLLABUS

Wk	Day	Reading/Viewing Material	Due
1	T 1/6	Introduction; Yeats - "The Lake Isle of Innisfree"	
	R 1/8	Yeats - "The Stolen Child," "Down By the Salley Gardens," "To the Rose Upon the Rood of Time" "Who Goes with Fergus," "Into the Twilight," "The Song of Wandering Aengus," "The Man Who Dreamed of Faeryland," "To Ireland in the Coming Times," "He Wishes for the Cloths of Heaven," "A Coat"; <i>panel sign-up</i>	
2	T 1/13	Yeats - "A Coat," "Adam's Curse," "A Woman Homer Sung," "No Second Troy," "The Mask," "All Things Can Tempt Me," "When Helen Lived," "The Fisherman"	
	RI/15	Yeats - "Easter 1916," "The Second Coming," "A Prayer for My Daughter," "Leda and the Swan," "Crazy Jane and the Bishop," "Crazy Jane on the Day of Judgment," "Crazy Jane and Jack the Journeyman," "Crazy Jane on God," "Crazy Jane Talks with the Bishop," "Lapis Lazuli"	Panel 1
3	T 1/20	Yeats - "Sailing to Byzantium," "Under Ben Bulbin," "Long-Legged Fly," "The Circus Animals' Desertion"	
	R 1/22	Owen - Preface, "Greater Love," "Arms and the Boy," "Dulce et Decorum Est," "The Calls" "Insensibility," "Apologia Pro Poemate Meo," "Anthem for Doomed Youth," "Exposure," "The Last Laugh," "The Letter," "The Sentry," "Futility"	
4	T 1/27	Owen "The Parable of the Old Man and the Young," "At a Calvary Near the Ancre," "Le Christianisme," "Soldier's Dream," "Sonnet"	Panel 2
	R 1/29	Owen - "Asleep," "Conscious," "A Terre," "Disabled" "Mental Cases," "Strange Meeting"; Eliot - <i>The Waste Land</i> , Part 1	
5	T 2/3	Eliot - <i>The Waste Land</i> 1-4 + Strand-Sheeler's <i>Manhatta</i> < http://youtu.be/qduvk4zushs >	
	R 2/5	Eliot -Finish & review <i>The Waste Land</i>	Panel 3
6	T 2/10	Auden - "Who stands, the crux left of the watershed," "From the very first coming down," "Control of the passes, he saw, was the key," "Doom is dark and deeper than any sea-dingle," "O where are you going?" said reader to rider"	Paper 1
	R 2/12	Auden - "O what is that sound which so thrills the ear?"; "Dear, though the night is gone," "Fish in the unruffled lakes," "Lay your sleeping head, my love" (Lullaby), "As I walked out one evening," "I sit in one of the dives" (September 1, 1939), "Let me tell you a little story" (Miss Gee), "Law, say the gardeners, is the sun" (Law like love), "Looking up at the stars, I know quite well" (The more loving one)	

7	T 2/17	LIBRARY DAY: Meet in Room 100, Smathers Library East (by marble staircase)	
	R 2/19	Auden - "In Memory of W. B. Yeats," "Musee des Beaux Arts," "The Shield of Achilles," "On the Circuit," "A New Year Greeting," "Old People's Home," "A Lullaby," United Nations Hymn < http://youtu.be/FOGODuuONYU >	Panel 4
8	T 2/24	Smith - "Papa Love Baby," "The Suburban Classes," "This Englishwoman," "Thoughts About the Person from Porlock," "Tenuous and Precarious," "Childe Rolandine," "Not Waving but Drowning"	Panel 5
	R 2/26	Smith - "The Murderer," "Lady 'Rogue' Singleton," "I could let Tom go-," "Pad, pad," "Drugs Made Pauline Vague," "Do Take Muriel Out," "Wretched Woman," "The True Tyrant," "Emily Writes Such a Good Letter," "Egocentric," "Sunt Leones," "Was He Married?," "How Cruel is the Story of Eve," "Our Bog Is Dood," "Infant"	
9	T, R	NO CLASS: SPRING BREAK (Feb. 28 - March 7) *Take some poetry with you!	
10	T 3/10	Smith - "Tender Only to One" "Nourish Me on an Egg," "Little Boy Sick," "Bog-Face," "Mother," "A Mother's Hearse," "My Hat," "To Carry the Child"	
	R 3/12	Larkin - "Places, Loved Ones," "Next, Please," "Poetry of Departures," "I Remember, I Remember," "Mr. Bleaney," "Home is so Sad," "A Study of Reading Habits" "Selfs the Man," "Dockery and Son," "The Whitsun Weddings," "Toads," "Church Going," "Faith Healing," "Lines on a Young Lady's Photograph Album"	
11	T 3/17	Larkin - "Lines on a Young Lady's Photograph Album," "Wild Oats," "Sunny Prestatyn," "Essential Beauty"	Panel 6
	R 3/19	Larkin - "Talking in Bed," "An Arundel Tomb," "High Windows," "Sad Steps," "The Old Fools," "Homage to a Government," "Aubade" "This Be the Verse," Rachel Loden, "My night with Philip Larkin" < http://www.logolalia.com/arspoetica/archives/004359.html > Johnson - "Yout Scene," "Dread Beat an Blood," "Five Nights of Bleeding," "All We Doin Is Defendin," "Bass Culture," "Reggae Sounds," "Di Great Insohreckshan," + LKJ performance http://youtu.be/hpypYcMel6I + 6-part documentary on the Battle for Brixton: http://youtu.be/cCiZEZt30Kc	Panel 7
12	T 3/24	"Song of Blood," "Yout Rebels," "It Dread Inna Innglan," "Sonny's Lettah," "Forces of Victri"	
	R 3/26	"New Crass Massakah," "Mi Revalueshanary Fren," "Mekin History," "Innglan Is a Bitch," "Reality Poem," "Sense Outta Nansence," "Di Good Life," "Hurricane Blues," "More Time," "If I Woz a Tap-Natch Poet"	
13	T 3/31	Hughes - "The Thought-Fox," "The Jaguar," "Bayonet Charge," "Wilfred Owen's	

		Photographs,” “Hawk Roosting,” “Thrushes,” “Pike”	
R 4/2		Hughes - (from <i>Crow</i> sequence): “Two Legends,” “Lineage,” “Examination at the Womb Door,” “A Childish Prank,” “Crow’s First Lesson,” “Crow Tyrannosaurus,” “The Black Beast,” “Crow’s Fall,” “A Horrible Religious Error,” “Crow Blacker than Ever,” “Apple Tragedy,” “Crow’s Last Stand,” other poems: “Lovesong,” “The Lovepet,” “Bride and Groom Lie Hidden for Three Days”	Panel 8
14	T4/7	Hughes - “Emily Brontë,” “Do Not Pick Up the Telephone,” “You Hated Spain,” “The Tender Place,” “The Dogs Are Eating Your Mother”	
	R 4/9	Hofmann - <i>Acrimony</i> , Part 1	
15	T 4/14	Hofmann - <i>Acrimony</i> , first 7 poems in Part 2	Panel 9
	R 4/16	Hofmann - finish <i>Acrimony</i> Laureate Carol Ann Duffy: <online poems TBA>	*Paper 2
16	T 4/21	Parody performances (not required, but strongly encouraged) * Hofmann panelists or paper writers may submit Research Papers today	Parody

PANEL TOPICS:

(note that all topics require *at least 2* precise examples to support your opinion)

1. YEATS: In the occasional poem “Easter 1916,” Yeats faces the difficult task of writing about a current event involving *people he knew*, including people who were imprisoned and executed. Ultimately, does the poem empower or diminish the Irish revolutionaries? How does Yeats express ambivalence about the Easter Rising?
2. OWEN: In “The Parable of the Old Man and the Young,” “At a Calvary Near the Ancre,” “Le Christianisme,” and “Soldier’s Dream,” Owen warps standard images of ancient religious figures to respond to modern battlefield conditions. Choose 2 of these poems, and decide how their religious references further Owen’s indictment of war.
3. ELIOT: Does the poem’s final section offer any hope of leaving the Waste Land, or will the sterility that Eliot depicts be permanent? Give at least two specific pieces of evidence to support your position.
4. AUDEN: After the death of Yeats—when Eliot pronounced himself “king of the cats”—Auden suddenly became the second-most prominent poet in the UK. How does “In Memory of W. B. Yeats” express mixed feelings about Auden’s revered predecessor, and what do you consider his biggest risk in publishing this elegy? Does the poem ultimately honor or diminish Yeats?
5. SMITH: What do you find most striking about this poet’s original style, and what does she most *risk* and *gain* through it? How much do the drawings contribute to the poems, and to what effect?
6. LARKIN: Larkin explores gender and contemporary advertising in and “Essential Beauty” and a poem that many find disturbing, “Sunny Prestatyn.” Which is the primary target in these poems: the false advertisement or the elusive woman (and how do you know)? How far a stretch is it to call “Sunny Prestatyn” a *love poem*?

7. HUGHES: Study today's *Crow* poems that re-tell the Torah/Biblical story of Adam and Eve. Does Hughes's use of violence and the Crow figure further traditional gender divisions, or does it restore a lost wholeness between man and woman? Use 2 poems in your response.
8. JOHNSON: While LKJ circulates widely as a performance poet on albums and videos, he first circulated *on the page* as the UK's first (and most influential) Black British poet. Moreover, Johnson agreed to have Penguin publish his *Selected Poems* (the basis for our text). Using "Bass Culture" and a poem of your choice from today's readings, decide LKJ most *risk s* and *gains* with his revolutionary style. Do you think these innovations on the page mostly *contribute to* or *distract from* the poems' social commentary?
9. HOFMANN: How does *Acrimony* change as the reader enters Part 2? Thus far, do you see Part 2 as an extension of *or* a complete departure from Part 1? Is there anything that connects them? Refer to one poem from each part in your answer.