

ENL 3154 – Twentieth-Century British Poetry

Professor M. Bryant

Class # 21414

Section 8MB1

(Fall 2025)

Class meets F2F in TUR 2305 on Mondays, Wednesdays & Fridays per. 4 (10:40-11:30)

*If unforeseen circumstances require a remote meeting, I'll put a Zoom Link on Canvas.

Office Hours: Mondays & Fridays (1:15 – 2:00) in TUR 4221 + by appointment

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COURSE DESCRIPTION

This survey course offers a close look at W.B. Yeats, Wilfred Owen, T. S. Eliot, W.H. Auden, Stevie Smith, Philip Larkin, Linton Kwesi Johnson, Carol Ann Duffy, and UF's own Michael Hofmann. We will examine their poems, lives, and cultural contexts. As we move through the syllabus, perceptions of gender, family, and nation will shift as definitions of "British poetry" change. Our work together will sharpen your skills in literary analysis and argumentative writing. I look forward to discussing the poetry with you.

COURSE GOALS

1. *Students will be able to identify key poets and cultural contexts for British and Irish poetry across the 20th century.*
2. *Students will hone their close reading strategies for interpreting and talking about poems.*
3. *Students will write convincing interpretations and arguments about course texts, improving their writing in response to instructor feedback. They will also have an opportunity to do creative writing.*
4. *Students will practice public speaking and professional exchange through class and Panel discussions.*

COURSE TEXTS

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

Wilfred Owen, *Collected Poems* (New Directions)

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

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

*Stevie Smith, *Best Poems* (New Directions) - same text as *New Selected Poems* & has the images

Philip Larkin, *Collected Poems* (FSG)

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

Carol Ann Duffy, *The World's Wife* (Faber)

*Michael Hofmann, *Selected Poems* (Faber)

Except for the Smith and Hofmann books (), any edition with our assigned poems should work; I posted good editions I found on UF's Text Adoption site. Some textbooks are available electronically through UF Libraries, and some individual poems are linked to our Canvas modules.*

WHAT DETERMINES YOUR COURSE GRADE

(Assignment details in Canvas)

- Class Participation (17%)
- Short Sonnet Analysis (17%)
- Final Paper on a Poet's Media Image (23%)
- Panel Presentation (15%)
- Digital Participation - 8 Perusall annotations, 4 Discussion Posts (18%)
- Parody (10%)

COURSE POLICIES

1. You must *complete all assignments* to receive credit for this course.
2. *Attendance:* Like all lecture-discussion courses, this one needs you. Life happens, so everyone has **3** allotted absences this semester without penalty. Use your allotted absence wisely (for emergencies, illness).

You will earn a lowered course grade if you accrue 4 unexcused absences, and you will fail the course if you accrue 6 unexcused absences (which is 2 weeks of the semester). If you have a medical condition or emergency that will use up more than your allotted absences, you should contact me to see if we can work out an accommodation. Providing *documentation* will protect you should you need a long extension, a medical withdrawal or equivalent. (Note that I have an ADA accommodation for no hybrid teaching.)

3. For other circumstances, this course follows [UF Attendance Policies](#).
4. *Latecomers* receive partial absences.
5. *Class Participation*: Learning to participate effectively and to move our conversation forward will help you understand the material and develop professional communication skills. If you're shy about offering opinions, try asking questions. Remember that if you are confused about a text, others are, too. (Note that our course also includes credit for Digital Participation.)
6. Note that I have an ADA accommodation for no hybrid teaching, so Zoom attendance can't work in this class.
7. *Netiquette*. While our course communications needn't be formal, *they must always be professional*. This includes respecting diversity in race, ethnicity, class, gender, region, sexuality, and ability. Inappropriate communications in class, office hours, on email or in digital assignments (Annotations, Discussion Posts) violate this rule. Remember: your emails and other communications through UF are public records.
8. *Social Media Policy*. Let us be respectful of one another on social media as well as in our course communications. I often post about my teaching, and it's always something positive. I never describe my students on social media, and I only share (and credit) their work by permission. Whether in person or online, we are a learning community.
9. *Paper Format for Canvas submissions*: Please put your name & email address on the front page of your paper and number your pages. Use a 12 point font, 1-inch margins, and double spacing. Grammatical errors will cost you, so proofread (good practice for preparing job market materials).
10. *Late Paper Submission*. Late papers and other assignments earn grade reductions. *Unless you have an extension*, work submitted over a week late will earn an E (Note Canvas will be Canvas and late-stamp submissions even if I've given you an extension. Just ignore that.)
11. *Save That Assignment!* Always make backup copies of your work for your records.
12. Requests for *Letters of Recommendation* require three weeks' notice before the first Due date. (There's link to my Recommendation Guidelines in the Overview module.) Note that I'm retiring from UF after Spring term 2026.
13. *Policy on environmental sustainability*. If you do not elect to keep your print texts, consider sharing them with others after the semester ends. (For example, donating them to the Alachua County [Friends of the Library](#) annual book sale.)

UF POLICIES

Our course complies with all UF academic policies. For information on those policies and for resources for students, please see [this link](#), which also contains information about Campus Resources.

More About In-Class Recordings

Note that our course format tilts toward discussion and student presentations; it is not a lecture course. Student participation in discussion counts toward the course grade, and the UF policy linked above states: *A class lecture does not include academic exercises involving student participation*.

More About AI and Course Assignments

Note that UF's definition of plagiarism now includes Entities (such as AI) on p. 14, #5. *If detection software picks up generative AI in your Papers*, I will consult with you about the findings. You may need to rewrite all or part of that assignment to receive credit.

ABOUT PANELS

Panel discussions have been a highlight of this course since I started teaching at UF. The idea is to simulate the format of a professional conference panel without all the formality. Each of you will participate in one Panel with 2-3 peers. This requires preparing a one-page, double-spaced statement in response to your topic (see Canvas

Modules). While the page limit constrains the 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. Each Panelist writes a 1-page, double-spaced Statement in response to your Panel topic (see Modules)
2. Panelists submit their statements to through your Panel Discussion Assignment in Canvas; this lets the other Panelists see your statement. *Submit by Noon the day before your panel* so everyone has time to prepare.
3. *Do not get together before class*, but do be ready 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. One panelist will call on the audience members. If I raise my hand, call on me in turn.

COURSE SCHEDULE OVERVIEW (see Canvas Modules for details)

Dates	Mod	Topic	Due
8.22	1	Reading Poems, Reading W. B. Yeats	
8.25, 8.27, 8.29	2	Early Yeats & Celtic Revivalism	Annotation 1 Panel 1
9.3, 9.5	3	Personal & Modern Myths in Later Yeats (Labor Day holiday 9.1)	
9.8, 9.10, 9.12	4	Wilfred Owen & The Great War (Digital Day 9/8)	Discussion Post 1 Annotation 2
9.15, 9.17, 9.19	5	T. S. Eliot's London & Modernist Metropolis	Panel 2
9.22, 9.24, 9.26	6	W. H. Auden, Social Crisis & the 1930s	Panel 3 Annotation 3
9.29, 10.1, 10.3	7	Later Auden & Modern Love	Panel 4 Sonnet Analysis Paper
10.6, 10.8, 10.10	8	Stevie Smith, Childhood & Antic Rebellion (No Class Meeting 10.10 – digital day)	Annotation 4 Panel 5 Discussion Post 2
10.13, 10.15	9	Philip Larkin & Domestic Manhood (No Class on Friday 10/17 – Homecoming)	Annotation 5
10.20, 10.22, 10.24	10	Later Larkin & Little Englandism	Panel 6
10.27, 10.29, 10.31	11	Linton Kwesi Johnson & Black Britishness	Annotation 6 Panel 7
11.3, 11.5, 11.7	12	Library Visit Contemporary Voices: LKJ, Hofmann, Duffy	Discussion Post 3
11.10, 11.12, 11.14	13*	Michael Hofmann: Beyond Britishness Professor Hofmann visits class 11.13 & 11.15	Annotation 7 Discussion Post 4

11.19, 11.19, 11.21	14*	Carol Ann Duffy & Revisionist Myths	Annotation 8 Panel 8
11.24-28	15	<i>Thanksgiving Break</i>	
12.1	16	Parody Performances (No Class Wednesday 12/3 – Bonus Day to Write!)	Parody
12.8		Finals Week	Media Image Paper

* *Depending on Professor Hofmann's availability to visit us, I may need to switch these modules.*