ENL 3154: Twentieth-Century British Poetry
Professor M. Bryant
8.23.24

Class # 25694   Section 8MB1   (Fall 2024)

Class meets F2F in WEIM 1094 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 Per 6 (12:50-1:40) in TUR 4221 & by appointment

E-mail: mbryant@ufl.edu & Canvas message
Web: http://people.clas.ufl.edu/mbryant/

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*
　　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 (15%)
- Short Sonnet Analysis (17%)
- Final Paper on a Poet's Media Image (25%)
- Panel Presentation (15%)
- Digital Participation - 8 Perusall annotations, 2 Discussion Posts (18%)
- Parody (10%)

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. *If you are absent*, you are still responsible for knowing the material and for turning in any assignments due that day. (See above about contacting me if you have extenuating circumstances.)
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. *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.
7. *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 or name my students on social media. On my blog I only share student's work by permission. Whether in person or online, we are a community.
8. *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* (an essential practice for preparing job market materials).
9. *Late Paper Submission***.** Late papers and other assignments earn grade reductions. Work submitted a week late will earn an E *unless* you have my consent for an extension. (Note Canvas will be Canvas and late-stamp submissions even if I've given you an extension. Just ignore that.)

10. *Save That Assignment!* Always make backup copies of your work for your records. If you plan to ask me for a letter of recommendation, I also recommend saving copies of the Comments I submit through Canvas in case it malfunctions when the recommendation is due.
11. 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.)
12. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. Read the policy here.
13. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code.
14. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. Click here to get started with the Disability Resource Center. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. (DRC phone # is 352-392-8565.)
15. 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.
16. For information on UF Grading policies, see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx
17. *Course Evaluations.* Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: https://evaluations.ufl.edu/evals/Default.aspx
18. *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, you could donate them to the Alachua County Friends of the Library annual book sale.)

UF COVID STATEMENT
In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.
- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.uf for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

About UF Course Recordings: *This course format includes discussion and student presentations; it is not a lecture course. Student participation in discussion counts toward the course grade.*
UF students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. *A class lecture does not include academic exercises involving student participation.* Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section such as uploading or posting, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a

civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

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	Wk	Topic	Due
8.23	1	Reading Poems, Reading W. B. Yeats	
8.26, 8.28, 8.30	2	Early Yeats & Celtic Revivalism	Annotation 1 Panel 1
9.4, 9.6	3	Personal & Modern Myths in Later Yeats	
9.9, 9.11, 9.13	4	Wilfred Owen & The Great War	Annotation 2 Panel 2
916, 9.18, 9.20	5	T. S. Eliot's London & Modernist Metropolis	Work on Sonnet Analysis
9.23, 9.25, 9.27	6	W. H. Auden, Social Crisis & the 1930s	Annotation 3 Panel 3
9.30, 10.2 & 10.4	7	Later Auden & Modern Love	Sonnet Analysis Paper Panel 4
10.7, 10.9, 10.11	8	Stevie Smith, Childhood & Antic Rebellion	Annotation 4 Panel 5
10.14, 10.16	9	Philip Larkin & Domestic Manhood	Annotation 5

10.21, 10.23 & 10.25	10	Later Larkin & Little Englandism	Panel 6
10.28, 10.30, 11.1	11	Linton Kewsi Johnson & Black Britishness	Annotation 6 Panel 7
11.4, 11.6, 11.8	12	Contemporary Voices: LKJ, Hofmann, Duffy Library Visit	Discussion Post 1
11.11, 11.13, 11.15	13	Michael Hofmann: Beyond Britishness Professor Hofmann class visit	Discussion Post 2 (*1 reply*) Annotation 7
11.18, 11.20, 11.22	14	Carol Ann Duffy & Revisionist Myths	Annotation 8 Panel 8
11.25-29	15	*Thanksgiving Break*	
12.2, 12.4	16	Parody Performances; Editing Day	Parody