

ENL 3154: Modern British Poetry

Professor M. Bryant

1.4.22

Class # 30419

Section S212

(Spring 2022)

Class meets F2F MAT 003 Tuesday per. 4 (10:40-11:30) & Thursday per. 4-5 (10:40-12:35 with a break)

*If illness or other unforeseen circumstances require a remote meeting, use the Zoom Link on Canvas.

F2F Office Hours: Thursdays 1:30-2:30 & by appointment

Virtual Office Hours: Wednesdays 3:30-4:30 & by appointment (Zoom Links are in Canvas)

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, *Acrimony* (Faber, purchase from MB)

Any edition with the complete text 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 Reader Profile Paper (15%)
- Long Paper on a Poet's Media Image (25%)
- Panel Presentation (15%)
- Digital Participation - Discussion Posts + Perusall annotations (20%)
- 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 you have 3 allotted absences this semester without penalty. (Note that missing a Thursday class counts as 2 absences). Use your allotted absences wisely (for emergencies, illness). You will earn a lowered course grade if you accrue **four** absences. You will fail the course if you accrue **six** 50-minute absences classes (2 weeks of class). You do not need to tell me why you are absent unless you have COVID-19, or have another medical condition/emergency that will use up more than your 3 allotted 50-minute absences. At that point, 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.
3. UF COVID-19 policies: If you are sick, stay home and self-quarantine. Please contact the [Student Health Care Center](#) at (352) 392-1161 to discuss symptoms with a nurse or medical provider before your visit to ensure proper protective measures are taken to prevent further risk of spread to others. (You can find more UF information [here](#).)
4. *If you are absent*, you are still responsible for knowing the material and for turning in any assignments due that day. (I've set up Note Sharing Groups in Canvas to assist you.)
5. *Latecomers* receive partial absences.
6. *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 poem, others are, too. Hearing your takes on our texts helps me learn new ways of seeing the poetry. (Note that our course also includes credit for Digital Participation.)
7. *Netiquette*. While our course communications needn't be formal, *they must always be professional*. This includes respecting diversity in race, ethnicity, class, gender, 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. *Paper Format for Canvas submissions:* Please put your name & email address on the front page of your paper and number your pages. Please 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). *If you would like hand-written editorial marks on your papers instead of on Canvas SpeedGrader, bring a hard copy to class on the due date; you still need to submit the paper through Canvas.*
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.)
10. *Save That Paper!* Always make backup copies of your papers for your records. Save copies of your graded papers in case you request a letter of recommendation, which requires at least three weeks' notice. (This protects you if Canvas is down when you need the recommendation submitted.)
11. *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](#).
12. *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](#).
13. 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.)
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.
15. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
16. *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>
17. *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.)

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. Panelists distribute their statements to me and to one another on their respective Panel Discussion in Canvas; submit by the deadline so everyone has time to prepare.
2. *Do not get together before class*, but be ready to comment on each other's statements.
3. In class, the panel will begin with each of you reading your statement.

4. Next, panelists will ask each other questions and may amplify their own views.
5. 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.
6. Because of COVID uncertainties this semester, I've provisionally scheduled Makeup Panels as needed.

COURSE SCHEDULE OVERVIEW (see Modules for details)

Week	Dates	Module	Topic	Due
1	1.6	1	Reading Poems, Reading W. B. Yeats	
2	1.11 & 1.13	2	Early Yeats & Celtic Revivalism	Panel 1
3	1.18 & 1.20	3	Personal & Modern Myths in Later Yeats	Panel 2 Discussion Post 1
4	1.25 & 1.27	4	Wilfred Owen & The Great War	Annotation 1 Panel 3
5	2.1 & 2.3	5	T. S. Eliot's London & Modernist Metropolis	Discussion Post 2
6	2.8 & 2.10	6	W. H. Auden, Social Crisis & the 1930s	Panel 4
7	2.15 & 2.17	7	Later Auden & Modern Love	Panel 5 Reader Profile Paper
8	2.22 & 2.24	8	Stevie Smith, Childhood & Antic Rebellion	Annotation 2 Panel 6
9	3.1 & 3.3	9	Philip Larkin & Domestic Manhood	Discussion Post 3
10	3.8 & 3.10	10	SPRING BREAK	
11	3.15 & 3.17	11	Later Larkin & Little Englandism	Annotation 3 Panel 7
12	3.22 & 3.24	12	Linton Kewsi Johnson & Black Britishness	Panel 8
13	3.29 & 3.31	13	Carol Ann Duffy & Revisionist Myths	Panel 9
14	4.5 & 4.7	14	Contemporary Voices + Visit to Special Collections	Annotation 4 Discussion Post 4
15	4.12 & 4.14	15	Michael Hofmann: Beyond Britishness	
16	4.19	16	Parody Performances	Parody Media Image Paper

* Media Image Paper due Monday, April 25*