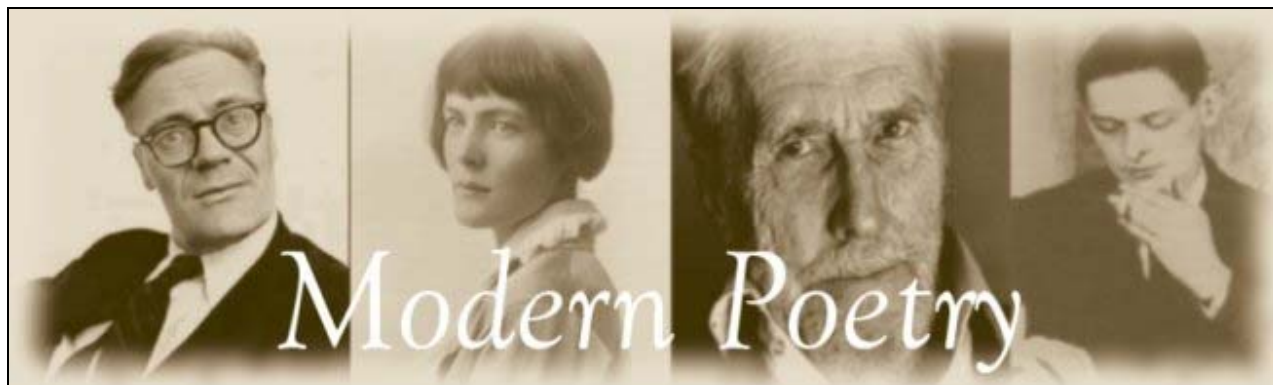


Modern Poetry (358.01)
Spring 2008, TR 11:00 am – 12:15 pm (1214 MHRA)

Professor Anthony Cuda
Office: MHRA 3311
Office hours: Thursdays, 12:45 pm- 2:45pm and by appointment



Course description

This course will introduce students to the poetry and poetic theories of the major poets writing in America, England, and Ireland during the latter part of the nineteenth and the early twentieth centuries. Poets typically use verbal style to create the effect of a feeling, thinking “self” uttering the lines of the poem. We will explore how modern poets thought about the psychological make-up of this projected self (especially its emotional life), how their stylistic experiments fit into the history of lyric poetry, and how the different “schools” of poetry helped to set the stage for contemporary poetic practice. By the end of the semester, students should be able to (1) identify the unique styles of the poets whom we will study, (2) write clearly about those poets’ styles and thematic concerns, and (3) discuss the broader issues and theoretical questions associated with poetry as an art form in the modern period.

Required Texts: Each student must own the following text by the third class meeting. Text is available at the UNCG Bookstore. If you obtain it elsewhere, please be sure to purchase the same edition. If you have not obtained the text by the deadline, your attendance grade will be penalized each day until you do.

Norton Anthology of Modern and Contemporary Poetry, 3rd edition. [1st vol. only] Ed. Ramanzani

On-line Texts: In addition to the anthology listed above, students are responsible for printing and bringing to class copies of assorted reading materials posted on the class blackboard site; failure to bring items to class will also result in attendance penalties. Only those items marked with an asterisk (PDF*) may be consulted but not brought to class.

General Requirements (and grade distributions)

1 Mid-term exam	20%
1 Final exam	30%
1 Research assignment	10%
1 Research paper, 5-7 pp.	20%
Attendance	10%
Participation	5%
Recitation	5%

I. Aims and Introductory Remarks

Class Goals

Pedagogical goals for this class may be divided into three categories:

- (1) **Structural or Formal:** Recognize the difference between content and form in a literary text. Account for formal attributes in terms of literary devices including metaphor, imagery, sequencing and the like. Distinguish between art and other modes of discourse.
- (2) **Literary Historical:** Become familiar enough with each author to give a brief account of his or her characteristic ideas and style in a few sentences. Become deeply informed about several primary texts with which one can associate an author's name and achievement. Distinguish between the various literary schools and movements in American literature from 1860 to the present. Think about literary history in critical terms.
- (3) **Intellectual:** Read literary texts with an eye toward broader questions of intellectual importance and urgency. Understand philosophical questions that motivate literary movements and styles. Study the workings of a literary text in a way that enriches and enhances one's enjoyment of the work.

Reading

The course is designed so that students will be expected to read a great deal more material than we will have time to discuss in class. Class conversations will focus primarily on exploring brief portions of the reading assignment (which are noted in the syllabus), so that students may then return to the rest of the text with new insight in preparation for their exams and essays. Students are always encouraged to introduce relevant material from the text into class discussion and on graded assignments.

Class Discussion

Class will consist of some lecture but will be driven primarily by student questions and dialogue. Students can best prepare for discussion by (a) reading the introductory material to each assignment, (b) reading the assignment several times, (c) marking the text with notes and questions, (d) actively integrating those notes and questions into their contributions to class discussion, and (e) researching the work of scholars and critics of literary modernism in scholarly monographs and literary periodicals.

II. Specific Requirements

Examinations: Exams will consist of three sorts of questions: identification, multiple-choice, and short answer. Identification questions involve identifying the author and title of a given passage, though they may also require a short explication of the passage indicating its style, precedents, and place in the literary tradition. Multiple choice questions involve recalling and often synthesizing materials from readings and class discussion. Short answer questions will ask you to respond to a brief, specific question at a certain length. Short answer questions may address literary periods and movements, stylistic devices, terminology, and the like. For example: "Describe the aesthetic goals of 'imagism' as Ezra Pound describes them; name and briefly discuss two poems in which they are realized"; or "Give a definition of Romanticism as discussed by T. E. Hulme and T. S. Eliot; name and briefly discuss two poems that demonstrate the 'romantic' mode."

Please note: (1) You may use a list of authors and titles to help with the identification segment of the exam. You are responsible for preparation of the list, which is subject to my examination and approval.

- (2) You must bring a blue book with you to class on the day of the examination, and exam questions must be answered in numerical order.

Research assignment: Each student will find and photocopy two scholarly essays (dealing with a poem or poet on our syllabus) from critical periodicals in the UNCG library. The articles that each student chooses cannot be available digitally; they cannot be book chapters; and they cannot be duplicated by others. Each student will submit photocopies of both articles with an accompanying one-page synopsis that includes: (1) the proper MLA style citation for each article and (2) a 200 word synopsis of the author's argument. Due February 19.

Research paper: Each student will submit one 5-7 page research paper on either (1) a single poem or (2) a single idea or metaphor that appears in 2 or 3 poems. The paper must draw upon at least two works by the author in addition to the poem(s) upon which it focuses, and it must quote from at least five scholarly sources, at least two of which must be from periodicals. Paper should conform to MLA style citation methods and must include a works cited page. More guidelines (including due date) forthcoming.

Recitation component: At the beginning of the semester, each student will choose one class period in which he or she will recite, from memory, one poem of at least 14 lines. Students may choose any poem from any of the class texts or see me to propose an alternative.

III. Course Policies and Guidelines

Email Policy: All email messages to me must contain in the subject line (1) your last name and (2) the course number. Messages without the proper subject heading are not likely to receive responses. I do not accept assignments via email.

Grading Policy: Each assignment will be graded on a scale from A to F. I determine examination grades by evaluating (1) the accuracy of your responses to questions involving factual information, (2) the breadth of course material that you address, and (3) the clarity, complexity, and awareness with which you write about that material in your responses to prompts or questions. You must complete every assignment to pass this class.

Late Submission Policy: All papers or assignments turned in after the class period in which they are due will be penalized one letter grade (one full point) per day late. Please arrange to have your written assignment delivered to me or to my mailbox by the end of class on the date due if you are absent.

Participation Policy: Please arrive to class on time and prepared for discussion with notes and questions. Frequent tardiness will affect your participation grade adversely. Students are welcome to speak with me at any point during the semester about the status of their participation grade and what they can do to improve it. Also, students are encouraged to meet with me in order to offer feedback on class discussion if they find that they are unable to participate as much as they would like.

Attendance Policy: Attendance is mandatory and counts for a full 10% of your grade. Not bringing the text or printouts of on-line texts to class will affect your attendance grade adversely. Excused absences must not exceed two; an excused absence is one of which I have been advised ahead of time either by written note or email. **Missing 5 or more classes will result in an "F" for the course.** If you are absent, it is your responsibility to take all steps necessary to complete the assignment for the next class on-time.

Reading Quizzes: Reading quizzes will be unannounced and will typically consist of two or three short questions that will be answerable after having read the assigned material for that class period. No make-up quizzes will be administered.

Office Hours: I welcome students to meet with me during office hours or, if they are unable to meet at that time, to contact me so that we can schedule an alternate time convenient to us both. Please be sure to read the “email policy” (above) if requesting a meeting via email.

UNCG Academic Integrity Policy: First responsibility for academic integrity lies with individual students and faculty members of the UNCG community. A violation of academic integrity is an act harmful to all other students, faculty and, ultimately, the entire community. Specific information on the Academic Integrity Policy and obligations of faculty and students may be found online at <http://academicintegrity.uncg.edu>.

Student Counseling Center: If you have difficulty meeting the demands of this or any class because of personal or family problems, anxiety, or any other emotional distress, please contact the Student Counseling and Testing Center: (336) 334-5874. <http://studenthealth.uncg.edu/ctc/>.

Important notice regarding disability: UNCG seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Office of Disability Services located at 215 EUC. See: www.uncg.edu/ods.

IV. Reading and Exam Schedule

Date	Topic and assignment	Focus items
20-Jan	Introduction	
22-Jan	Romantic and Victorian Precursors	
	William Wordsworth	“I wandered lonely as a cloud” (PDF), “The Tables Turned” (PDF); Introduction to <i>Lyrical Ballads</i> (PDF)
	Matthew Arnold	“Dover Beach” (PDF); Preface to <i>Poems, 1853</i> (PDF)
	Walter Pater	Conclusion to <i>The Renaissance</i> (PDF)
27-Jan	Thomas Hardy (all)	“Hap,” “Neutral Tones”; essay: “Apology to Late Lyrics and Earlier” (PDF)
29-Jan	Thomas Hardy	“The Darkling Thrush”; John Keats, “Ode to a Nightingale” (PDF)
3-Feb	W. B. Yeats (all)	“The Lake Isle of Innisfree”; “The Symbolism of Poetry” (877); Wordsworth, “I wandered lonely as a cloud” (PDF)
5-Feb	W. B. Yeats	“The Second Coming”; “Lapis Lazuli”
10-Feb	Robert Frost (all)	“The Road not Taken,” “Stopping by Woods on a Snowy Evening”; “The Art of Poetry” Interview (PDF*)
12-Feb	Robert Frost	“The Tuft of Flowers,” “Reluctance” (PDF); William Cullen Bryant, “October” (PDF); Frances Dickey, “Frost’s ‘The Tuft of Flowers’: A Problem of Other Minds” (PDF)
17-Feb	Charles Baudelaire	“Seven Old Men” (PDF); essay: “The Painter of Modern Life” (PDF*)

19-Feb	Imagism: Ezra Pound	A Retrospect (PDF); selections from Letters (PDF*)
	Amy Lowell	"Preface" to <i>Some Imagist Poets</i> (926)
	T. E. Hulme	"Romanticism and Classicism" (PDF)
24-Feb	Ezra Pound (all)	"In a Station of the Metro," "A Pact," "The Jewel Stairs' Grievance" (PDF);
26-Feb	Ezra Pound	"Hugh Selwyn Mauberly"
3-Mar	Review	
5-Mar	Mid-Term Examination	
10-Mar	Spring Break	
12-Mar	Spring Break	
17-Mar	H. D. (all)	"Oread," "Sea Rose," "Garden" ; Shakespeare, Sonnet CXXX
19-Mar	Edna St. Vincent Millay (all)	"First Fig," "Spring," "The Return" : Robert Herrick, "Corinna's Going A-Maying" (PDF)
24-Mar	T. S. Eliot (all)	"The Love Song of J. Alfred Prufrock" ; Robert Browning, "My Last Duchess" (PDF)
26-Mar	T. S. Eliot	<i>The Waste Land</i> ; "Tradition and the Individual Talent" (941); from "Hamlet" (947); from "The Metaphysical Poets" (949)
31-Mar	William Carlos Williams (all)	"The Red Wheelbarrow"; "This is just to say"; "Prologue" to <i>Kora in Hell</i> (954).
2-Apr	William Carlos Williams	"The Young Housewife"; "Dance Russe"; Dante Alighieri, Sonnet XI (PDF)
7-Apr	Wallace Stevens (all)	"The Snow Man"; "Disillusionment of Ten O'Clock"; from "The Noble Rider and the Sound of Words" (976).
9-Apr	Wallace Stevens	"Sunday Morning"; Keats, "Ode to Autumn" (PDF)
14-Apr	Langston Hughes (all)	"The Negro Speaks of Rivers"
	Countee Cullen (all)	"Yet do I marvel"; "The Negro Artist and the Racial Mountain";
	James Weldon Johnson	Preface to <i>The Book of American Negro Poetry</i> (PDF)
16-Apr	D. H. Lawrence (all)	"The Enkindled Spring"; "Piano"; "The Poetry of the Present" (960); "Chaos in Poetry" (PDF)
21-Apr	D. H. Lawrence	"Snake"; "Butterfly"; William Blake, "The Tyger" (PDF)
23-Apr	Marianne Moore (all)	"The Steeple-Jack"; "A Grave"; "Poetry"
	Helen Vendler	"Marianne Moore" (PDF)
28-Apr	cummings (all)	"In Just-"; "O sweet spontaneous"; Christina Rossetti, "Spring Quiet" (PDF)
30-Apr	Review	
5-May	No class: Friday schedule	
3-May	Final Exam, 12:00-3:00pm	

