

ENG 475/575: MODERN POETRY

ENG 475/575: Modern Poetry
CRN: 26988/26989
Winter 2020
MW 10:00-11:20
105 Peterson Hall

Instructor: Corbett Upton
Office: 375 PLC
Hours: TR 2:00-4:00 & by appt.
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Course Description: What makes a poem modern or a poet a modernist? The history of modern poetry, like that of any literary period, is a *story* that has as much to do with the reception of poems as with their production. We maintain a particular story of modern poetry not only by reading and including poets and poems in a literary canon but also by misreading and excluding them, often in the service of larger narratives about what constitutes the modern, modernism, or even good or bad poetry. This course starts with poems and forms that have become “iconic,” not merely canonical in the usual sense but that enjoy a special cultural sanction and influence. Along with these poems, we will read the volumes in which they were originally collected in our efforts to read beyond iconic poems to explore modern poetry with a more local specificity. We will also read a variety of writing about literary history and aesthetics by the aestheticians themselves. Along the way, we will hone our poetry reading skills, enjoy a wide range of wonderful poetic expression, and try to figure out just how Modern Poetry became such a big deal in the first place.

Learning Outcomes:

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their conventions.
 2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts.
 3. Perform critical, formal analyses of literary texts.
 4. Write focused, analytical essays in clear, grammatical prose.
 5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments.
 6. Employ primary and secondary sources with proper acknowledgement and citation, as they contribute to a critical essay's thesis.
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Required Texts:

W. H. Auden, *Another Time* (Canvas)
Sterling A. Brown, *The Collected Poems of Sterling A. Brown*, edited by Michael S. Harper, *Triquarterly Books*: Northwestern UP, 1989.
H. D., *Sea Garden* (Canvas)
T. S. Eliot, *The Waste Land: A Norton Critical Edition*, edited by Michael North, *Norton*, 2001.
Robert Frost, *Mountain Interval* (Canvas)
Edna St. Vincent Millay, *The Harp-Weaver and Other Poems* (Canvas)

Regular access to CANVAS.

Check your UO email account daily.

On Reserve at Knight Library:

All course books

Recommended: A good dictionary and a guide to MLA format. Active reading will require marking significant passages. Plan to access texts accordingly (i.e. print out and annotate).

Assignments and Grading:

Poem Kit	10%
Recitation & Presentation (10 minutes)	10%
Close Reading Essay (3-5 pages)	25%
Research Proposal	10%
Annotated Bibliography	10%
Research Paper (10-12 pages)	35%

Grading Scheme

A+ (97%-100%), A (94%-96%), A- (90%-93%),
 B+ (87%-89%), B (84%-86%), B- (80%-83%),
 C+ (77%-79%), C (74%-76%), C- (70%-73%),
 D+ (68%-69%), D (65%-67%), D- (60%-64%),
 F 59% or below

Assignments and Coursework

Attendance and Participation: Punctual, regular attendance is a requirement for success in this class: plan to arrive on time and remain for the full class period. You must be prepared to discuss the reading assignment on the day it is due and to participate in a respectful and lively *discussion*. Be prepared to read assigned texts closely, share your ideas and ask questions of your peers and your instructor.

Assignments:

Reading Assignments: All **readings** are due by the beginning of the class time indicated on the course schedule attached to this syllabus. Bring assigned texts to class on the assigned days. All course books are on reserve in Knight Library.

Recitation & Presentation: Your task for this assignment is to choose a poem from the course's reading list for your assigned recitation date that is at least 14 lines long, recite it during class, and provide a brief explication to help begin a class discussion. Notify me of your poem choice the *week before* your scheduled recitation and presentation. **More guidelines and suggestions are posted on Canvas ("Preparing Recitations").**

Writing Assignments: All **writing** assignments are due on the due date listed in the course schedule attached to this syllabus. I am happy to help you in advance of the due date on any assignment. All written work will be graded for form as well as content, so be sure to get help on writing and essay form (including grammar) in plenty of time if you need it. English classes are writing intensive and expect you to write at your best and use writing assignments to demonstrate and improve your writing skills. Refer to the "Essay Checklist" at the end of this document for formatting guidelines.

Poem Kit: See **Poem Kit Instructions on Canvas.**

Essays: You will write two literary analysis essays this term: a 3-5-page Close Reading Essay (25% of final grade) and a 10-12-page Research Paper (35% of final grade). **See Close Reading Assignment and Research Paper Assignment on Canvas.**

Research Proposal: You will compose a research paper proposal (200-250 words) that attempts to answer a research question about modern poetry and one or two (at most) volumes of poetry. **See Research Proposal Assignment on Canvas.**

Annotated Bibliography: You will research, compile, and annotate a bibliography of 8 pieces of recent scholarship related to your final paper topic; these critical texts will serve as basic research for your final paper. Your primary resource for this research should be recent scholarly journals or books. **See Annotated Bibliography Assignment on Canvas.**

Policies

Course Content and Intellectual Discussion: The material in this course contains representations of a wide range of the human experience, including disturbing and controversial content such as graphic sexuality, violence, racism, sexism, homophobia, and other forms of institutionalized violence and oppression. Class discussions will candidly and respectfully consider this content within the context of the course. Please review the course material during the first week of classes to determine if the content will interfere with your success in the course. Consult an academic advisor if you need to find an appropriate alternative course.

Preparation Time: From the UO Catalogue: “In planning a term’s studies, students should anticipate that each credit requires at least three hours a week for class meetings or homework.” This is a 4-credit writing and reading intensive course, so plan to spend nine hours out-of-class-preparation each week as a minimum. Some assignments will take you beyond these minimum hours. You should schedule your time accordingly.

Accommodation: If there are aspects of the instruction or course design that result in disability-related barriers to your participation, please notify the instructor by the end of week two, and request that an AEC Advisor send a letter outlining your approved accommodations. Accessible Education Center: uoac@uoregon.edu, (541) 346-1155, <http://aec.uoregon.edu>.

Observation of Religious Holidays: Students who observe their religious holidays at times when academic requirements conflict with those observances must inform instructors in advance of the holiday. Students are responsible for making up missed work according to a schedule determined with the teacher.

Academic Honesty: Please review the University policy regarding academic honesty (in Schedule of Classes), **which will be strictly enforced in this class**. If you plagiarize or cheat, you will fail the course. If you have any questions about citation format or are experiencing difficulties with an assignment, please attend office hours.

Use of Electronic Devices: Cell-phone use during class is prohibited. Turn off cell phones and music during class. Laptops and tablets for note taking are permitted. Students using laptops and tablets must sit in the front of the lecture hall or next to the instructor during discussions. Texting or surfing the web during class time is distracting and disrespectful to your instructor and your classmates. Students who violate this policy will be asked to leave lecture.

Late Work & Incompletes: No late assignments will be accepted (**unless you’ve made arrangements with me well in advance of the due date**). Incompletes will be given for documented medical emergencies only.

Broken Printers & Computer Crashes: These things happen. However, you should always back up your files. If your computer crashes and you are unable to produce a copy of your work before the beginning of class, your paper will be late. If your printer breaks and you are unable to produce a copy of your work before the beginning of class, e-mail it to me. Do not submit it via attachment; simply paste it into the body of the e-mail. This will not take the place of a hard copy. You must produce a hard copy and deliver it to my office no later than the next day. Remember, your e-mailed paper must arrive before the beginning of class or it will be considered late.

Course Schedule:

Note: All writing and reading assignments are due on the day listed. This schedule is subject to change.

Week 1:

M 1/6 Course Introduction.

W 1/8 **Read:** Frost, *Mountain Interval (MI)* (9-30); Fry, *Ode Less Travelled* (xxi-xxv, 1-20); Mitchel, “The N-Word in the Classroom”: <https://soundcloud.com/c19podcast/nword>
In-class: Recitation sign-up, distribute and discuss Poem Kit Assignment, writing exercises, discussion

Week 2:

M 1/13 **Read:** Frost, *MI* (31-62), “The Figure a Poem Makes” (Canvas)

W 1/15 **Read:** Frost, *MI* (63-99)

F 1/17 **DUE:** Poem Kit (*by noon in 375 PLC*)

Week 3:

M 1/20 **Martin Luther King, Jr. Day**

W 1/22 **Read:** H.D., *Sea Garden (SG)* (3-27); “Imagisme” and “A Few Don’ts by an Imagiste” (Canvas)
In-class: Distribute and discuss Close Reading Essay assignment

Week 4:

M 1/27 **Read:** H.D., *SG* (28-61); Eliot, *The Waste Land* (5-7), “Tradition and the Individual Talent” (114-19)
In-class: Distribute and discuss Research Proposal assignment

W 1/29 **Read:** Eliot, *The Waste Land* (8-15), “Hamlet” (120-21), “The Metaphysical Poets” (121-27)

F 1/31 **DUE:** Close Reading Essay (*by noon in 375 PLC*)

Week 5:

M 2/3 **Read:** Eliot, *The Waste Land* (16-17); Millay, *The Harp-Weaver and Other Poems (HW)* (3-35)
In-class: Distribute and discuss Annotated Bibliography assignment

W 2/5 **Read:** Millay, *HW* (39-51)

F 2/7 **DUE:** Research Proposal (*by noon in 375 PLC*)

Week 6:

M 2/10 **Read:** Millay, *HW* (53-74)

W 2/12 **Read:** Millay, *HW* (77-93)

Week 7:

M 2/17 **Read:** Brown, *Southern Road (SR)* (19-58), “Negro Folk Expression: Spirituals, Seculars, Ballads and Work Songs” (Canvas)

W 2/19 **Read:** Brown, *SR* (59-76)

F 2/21 **DUE:** Annotated Bibliography (*by noon in 375 PLC*)

Week 8:

M 2/24 **Read:** Brown, *SR* (77-113)

W 2/26 **Read:** Brown, *SR* (114-27)

Week 9:

M 3/2 **Read:** Auden, *Another Time (AT)* (3-41), “Writing” (Canvas)

W 3/4 **Read:** Auden, *AT* (42-51)

Week 10:

M 3/9 **Read:** Auden, *AT* (55-92)
In-class: Informal progress report to the class on Research Paper assignment

W 3/11 **Read:** Auden, *AT* (93-110)

Finals Week

R 3/19 **DUE:** Research Paper by 2:45pm in 375 PLC

Essay Checklist

The following list is meant to assist you in formatting your essays to my specifications. Failure to comply with these specifications will result in lost points from your final grade for that essay.

Your essay must be:

- 1) Typed and of the appropriate length for the assignment
- 2) Double Spaced with one-inch margins
- 3) Stapled
- 4) In Times or Times New Roman 12-point font
- 5) Upper left corner of 1st page:
 - a) Name
 - b) Dr. Upton
 - c) ENG 475
 - d) Close Reading Assignment
- 6) Last name and page number in upper right corner of following pages (e.g. Your Last Name 4)
- 7) Document your sources & use correct citation form (MLA format for this course)
- 8) Proofread and spell-check