

Twentieth-Century English Poetry
English 4375/5375
MWF 11-11:50; CRN 26069/26094
Irby 201
Spring 2012

Dr. Fowler
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Hours: MW 1-4; F 1-3
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Text: **The Norton Anthology of Modern and Contemporary Poetry** (Third Edition)

Course Description: This course for English majors and minors “focuses on English poetry of the twentieth century by such writers as Hardy, Yeats, Eliot, Graves, Auden, Heaney” (*Undergraduate Bulletin*). This version of the course includes leading poetic voices from Wales and the Caribbean as well as England and Ireland. Prerequisites: ENGL 2318 and ENGL 3105. Counts toward upper-division genre or elective requirement.

Course Objectives: By semester’s end you should be reasonably familiar with the work of the twenty poets whom we will be reading. You will be able to identify significant passages and distinguish elements of theme and style. Your knowledge will be historical, as you place each poet’s work in the continuity of the English literary tradition. More specifically, you will be able to trace the development of English poetic modernism on a roughly decade-by-decade basis.

Course Schedule:

Wed. Week 1-Mon. Week 2 (1/18-1/23)

***Hopkins:** “God’s Grandeur,” “Spring,” “The Windhover,” “Pied Beauty,” “Binsey Poplars,” “Felix Randal,” “Spring and Fall,” “[Carrion Comfort],” “[No Worst, There Is None. Pitched Past Pitch of Grief],” “[I Wake and Feel the Fell of Dark, Not Day],” “[Thou Art Indeed Just, Lord, If I Contend]”

Wed. Week 2-Mon. Week 3 (1/25-1/30)

Hardy: “Hap,” “Neutral Tones,” “Drummer Hodge,” “The Darkling Thrush,” “Channel Firing,” “The Convergence of the Twain,” “The Oxen,” “In Time of ‘The Breaking of Nations,’” “He Never Expected Much”

Week 3 (2/1-2/3)

Housman: [“Loveliest of Trees, the Cherry Now”], [“When I Was One-and-Twenty”], [“To an Athlete Dying Young,” [“Is My Team Plowing”], [“Terence, This Is Stupid Stuff”], [“They Say My Verse Is Sad: No Wonder”]

Ed. Thomas: “Adlestrop,” “The Owl,” “The Green Roads,” “The Gallows”

Week 4

Sassoon: ““Blighters,”” “The Rear-Guard,” “Repression of War Experience”

Owen: “Dulce et Decorum Est,” “Strange Meeting,” “Mental Cases,” “Disabled”

[Passage ID Exam #1: scheduled for Fri., Feb. 10]

Weeks 5-7

Yeats: “To the Rose upon the Rood of Time,” “The Lake Isle of Innisfree,” “Adam’s Curse,” “No Second Troy,” “The Wild Swans at Coole,” “September 1913,” “Easter 1916,” “The Second Coming,” “Leda and the Swan,” “A Prayer for My Daughter,” “Sailing to Byzantium,” “Among School Children,” “Crazy Jane Talks with the Bishop,” “Lapis Lazuli,” “The Circus Animals’ Desertion,” “Under Ben Bulbin”

[Midterm Exam: scheduled for Fri., Mar. 2]

Week 8

Eliot: *The Waste Land*

Week 9

Lawrence: “Love on the Farm,” “A Youth Mowing,” “Piano,” “Snake,” “The English Are So Nice!,” “Bavarian Gentians,” “The Ship of Death”

Lewis: [“Come, Live with Me and Be My Love”]

MacNeice: “Snow,” “Bagpipe Music,” “Carrickfergus”

Week 10

Auden: “The Wanderer,” “Lullaby,” “Spain,” “Musée des Beaux Arts,” “In Memory of W. B. Yeats,” “The Unknown Citizen,” “The Shield of Achilles,” “A Lullaby”

Week 11

Smith: “Our Bog Is Dood,” “Not Waving but Drowning,” “Thoughts about the Person from Porlock,” “A House of Mercy”

D. Thomas: “The Force That through the Green Fuse Drives the Flower,” “Fern Hill,” “In My Craft or Sullen Art,” “Do Not Go Gentle into That Good Night”

[Passage ID Exam #2: scheduled for Fri., Apr. 6]

Week 12

Larkin: “Church Going,” “Sunny Prestatyn,” “High Windows,” “This Be the Verse,” “Aubade”

Hughes: “Pike,” “Thistles,” “Crow’s First Lesson,” “Roe Deer,” “Orf”

Week 13

Harrison: “Book Ends,” “Turns,” “Marked with D.,” “Timer,” “Self Justification,” “History Classes”

Walcott: “A Far Cry from Africa,” “Laventille”

Fri. Week 13-Mon. Week 14

Heaney: “Digging,” “Bogland,” “Punishment,” “The Strand at Lough Beg,” “In Memoriam Francis Ledwidge,” “Alphabets”

Wed. Week 14

Boland: “Mise Eire,” “The Women,” “Fond Memory,” “The Pomegranate”

*Read the headnote on each author in addition to the day’s textual assignment. I will also assign sections from each anthology volume’s general introduction from time to time.

Graded Assignments (Undergraduate Students): You will take four exams in this course: two objective, 50-point passage ID exams; an analytic 100-point Midterm Exam; and an analytic Final Exam worth 150 points. In addition, you will be writing a research paper (7-8 pages) worth 150 points. Half of these papers, dealing with a poet from Hopkins to Yeats on the syllabus, will be due Monday, Mar. 26; the other half, dealing with a poet from Lawrence to Boland on the syllabus, will be due Monday, Apr. 9. I prefer to seek volunteers for each group, although I do want something close to an even split.

Thus, the total raw score for undergrads will be 500 points. I will convert your accumulated points to a number on a 100-point scale, then assign a letter grade in accordance with the following breakdown: A=90-100, B=80-89, C=70-79, D=60-69, F=0-59. I will round up average scores within a half-point of the next higher letter grade (e.g., an average of 89.5 would earn you an A).

Graded Assignments (Graduate Students): Grad students will take the same exams as undergrads do, but they will be graded even more strictly on content and quality of writing. The grad students’ performance on exams should be analogous to the exemplary, leading—but not dominating—role they are to play in class discussions. The grad-student research paper, worth 200 points, will be 10-12 pages in length. The division of labor and due dates are the same as those for undergrads. In addition, grads will take a 50-point analytic exam on the supplementary readings (see end of syllabus for list). Seven times during the semester we will meet in extra sessions to discuss these works.

Thus, the total raw score for grad students will be 600 points. The standards for converting the average score (on a 100-point scale) to a final letter grade will be the same as those mentioned above for undergraduate students.

Missed/Late Assignments: If you miss a semester exam, it is your responsibility to contact me prior to the next class session and arrange to take it. If for some very good reason you miss the Final Exam (Monday, April 30, 2-4 p.m.), you must contact me and arrange to take it by Wednesday of Finals Week (medical emergencies excepted). I

reserve the right to assign a score of zero on the assignment if you fail to meet these rescheduling requirements.

My paper deadlines are firm. A late paper will be penalized one letter grade per day.

Attendance: You may miss up to five class sessions, whatever your reasons. If you exceed that limit, you will either have to drop the course or be dropped by me. You may not leave class early; if you do so, you will be counted absent. If you arrive after I have taken roll or without the textbook, you will receive a one-half absence penalty. Please do not bring children to class. Turn off all beeping gadgets at the door.

Academic Integrity Statement: “The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.”

University Policies: You should be familiar with your rights and responsibilities as outlined in the Student Handbook. In particular, you should consult the Student Handbook on such matters as academic policies and the sexual-harassment policy.

Disabilities Statement: “The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need accommodation under this act due to a disability, contact the UCA Office of Disability Services at 450-3613.”

Supplementary Readings for Graduate Students:

Selections from *Blast*

Yeats: from “A General Introduction for My Work”

Eliot: “Tradition and the Individual Talent”

Auden: “Writing”

D. Thomas: “Poetic Manifesto”

Larkin: “The Pleasure Principle” and selection from “Introduction to *All What Jazz*”

Walcott: “The Antilles: Fragments of Epic Memory”

Heaney: “Feeling into Words”