EN 321 Modern Poetry Spring 2007
Professor: Kendall Dunkelberg
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Times: TTh 11:00-12:15

Office: Painter 104
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Hours: TTh 9:30-11:00 a.m.
MW 1:00-2:00 p.m.
W 3:15-4:15 p.m.

Required Texts:

Course Description:
EN 321 is a survey of modernist movements in poetry. We will focus on developments in American and English poetry during the first half of the twentieth century. We will also cover European poetry very briefly to examine the influence it had on poetry written in English.

Goals:
• to increase students’ understanding and appreciation of the individual poems and poets
• to perform textual analysis on individual poems and explore themes common to the period
• to study Modern Poetry as a literary movement within modernism
• to examine different, often competing currents within that movement in their social context
• to introduce students to literary criticism through research on a group of poems

Course Requirements:
Presentations of a Poem:
Each student will be required to memorize two poems of her or his choice and present it to the class. This may be a single poem of 10 lines or more, a comparable section (one or more stanzas) from a longer poem, or a group of related short poems totaling 10 lines or more. The poem should be presented on the day the poem is discussed, and the student will be expected to begin discussion of the poem by telling what led her or him to choose this poem to memorize or by commenting on the themes, sound, or form of the poem. You should present at least one poem before spring break.

Response Papers:
Each student will write three short papers, 2-3 typed pages each, which discuss a poem of your choice. You should choose a poem that we have read since the last deadline. The poem may be the one you have presented to the class, or you may choose to write on another poem. The main purpose of this paper is to present an interpretation of the poem: to read the images in it, discuss its themes, or to discuss its formal qualities. You may also choose to compare two short poems by the same poet or on similar themes or to discuss how the poem reflects the poet’s poetics or one strand of modern poetry. You may also choose to write on a section of (or one theme in) a long poem. You may include some information about the poet if that aids your interpretation. You should consider writing your response papers on poems you might want to use in your term paper. You can earn extra credit toward these paper assignments by participating in the forum discussions for the class.

Term Paper:
Each student will also write a longer essay, 6-9 typed pages, on a group of poems: either several poems by the same poet (or one long poem with my permission) or a comparison of two or more poems by different poets. You should present a textual analysis of the poems, discuss the poetics of the poet, and place the poems in their historical context. You may write on the poems that you used in your response papers; however, you should present new work on this poem or poet, and you should discuss other poems as well. You should also refer to at least 2 scholarly articles on the poems or the poet in your paper, which you can find by consulting the MLA Bibliography, Twentieth Century Literary Criticism, the periodicals indexes from Ebsco, or books. Be aware that you may need to order some books or articles through interlibrary loan, which can take up to a month. You may not use other online sources without my permission. If you are considering using online resources, send me a link or a complete reference to the website you plan to use before you begin writing your paper, so I can tell you whether it is acceptable as a scholarly source.
Midterm and Final Exams:
There will be one midterm exam covering the poems and themes discussed in the first part of the course. There will also be a comprehensive final exam. Both exams will focus primarily on essay questions, though there may be some identification of passages from major works which have been discussed in class or other short answer questions.

Attendance:
Attendance is mandatory and will be recorded at the beginning of each class. If you arrive late, please inform me after class that you were present; otherwise you will be counted absent. If you absolutely must leave class early, please inform me before class so that I know why you are leaving, then sit near the door so that you can slip out quietly. I reserve the right to count you absent if you miss a significant amount of class due to late arrival or early departure. Students are required to attend a minimum of 75% of scheduled classes to receive a passing grade. Excessive absences (more than 4) will be considered due cause for lowering your final grade.

Method of Evaluation:
Essay grades will be determined by how well the student discusses the themes and form of the poems addressed, and for the term paper also by the quality of research. Grammar and style will also be taken into consideration. Assignments turned in late will be penalized (see due dates marked on the course schedule). In extreme circumstances, and only when a request has been made prior to the due date of the assignment, extensions may be granted at the discretion of the professor. Letter grades assigned to essays will have the following numeric values:

- A+ / 98
- B+ / 88
- C+ / 78
- D+ / 68
- F / 0-59

- A / 95
- B / 85
- C / 75
- D / 65
- A- / 92
- B- / 82
- C- / 72
- D- / 62

Final grades will be based on the same system and will be a composite of the following:

- Poem Presentations (5% each) 10%
- Response Papers (5% each) 15%
- Midterm Exam 20%
- Term Paper 25%
- Final Exam 30%

Students with disabilities: A reasonable attempt will be made to accommodate students with documented disabilities. Students must first obtain an accommodations plan through Academic Support Services and make a request for accommodations prior to the due date of the assignment. When a general accommodations plan is presented, it will be tailored to the demands of this class to create a plan that is fair to all students. All information regarding a student’s disability will be kept confidential.

Cell Phones and other electronic devices may not be used unless I give permission. Please turn off your phones so they do not ring during class. In an emergency, you may ask permission to set your phone to vibrate and take a call in the hall. A laptop or tape recorder may be used to take notes during lecture. During an exam or quiz, no device may be used.

A final reminder: plagiarism will result in an F (0) on the assignment, and in severe cases is grounds for failure in the course. Plagiarism includes using paraphrased or quoted information from a source without proper documentation. Using quoted information without putting it in quotes (or indenting for long quotes) is also considered plagiarism, regardless of whether the source is cited. Cliffs Notes and other study aids must be treated as any other source; i.e. if you use them, you must cite them. If you are unsure whether you have used material and cited it appropriately, see me before the final draft of the assignment is due. Once you have turned in your assignment it is too late to plead ignorance. Please refer to the Student Guidebook for MUW’s policies regarding plagiarism and academic honesty.
Course Schedule*

Week 1  January 9-11
Tues   Introduction
Thurs  Edgar Lee Masters 157-161
       Carl Sandburg  227-229

Week 2  January 16-18
Tues   A. E. Houseman  82-90
       William Butler Yeats “To the Rose upon the Rood of Time” & “Lake Isle of
       Innisfree” 90-95, “To Ireland in the Coming Times” 96-97, “September 1913”
       & “The Magi” 102-103, “Easter 1916” 105-106
Thurs  Siegfried Sassoon 387-392
       Wilfred Owen 523-535

Week 3  January 23-25
Tues   William Butler Yeats “The Second Coming” 111, “Leda and the Swan” 118,
       “Sailing to Byzantium”123-124, “Byzantium” & “Crazy Jane Talks with
       the Bishop” 129-130
       Spring” & “Gloire de Dijon” 327-328, “Snake” & “Lui et Elle” 333-338,
       “Whales Weep Not!” 340-341

Week 4  January 30 - February 1
Tues   Ezra Pound 348-353 & 929-938
Thurs  T. S. Eliot 460-462 “The Wasteland” 472-487

Week 5  February 6-8
Tues   William Carlos Williams 283-292
Thurs  H.D. 393-400
       Amy Lowell 198-201 & 926-927  Response #1

Week 6  February 13-15
Tues   Marianne Moore “To a Steam Roller” & “Critics and Connoisseurs” 430-434,
       Dorothy Parker 535-537
Thurs  James Weldon Johnson 171-176
       Claude McKay 498-504

Week 7  February 20-22
Tues   Jean Toomer 556-561
       Countee Cullen 726-731
Thurs  Langston Hughes 684-696 & 964-967

Week 8  February 27 - March 1
Tues   Harlem Renaissance Handout  Response #2
Thurs  Midterm Exam

* Watch page numbers! We won’t always read all poems by a poet at a time.
Week 9  March 6-8
Tues  Futurism, Dada, Surrealism Handout & Blast Manifesto 895-920
Thurs  Mina Loy 268-281 & 921-925

Spring Break March 12-17

Week 10  March 20-22
Tues  Gertrude Stein 176-185
      Edith Sitwell 425-428
Thurs  E.E. Cummings 545-556

Week 11  March 27-29

Week 12  April 3-5
Tues  John Crowe Ransom 455-459
      Allan Tate 648-655
      Robert Penn Warren 751-753
Thurs  Robinson Jeffers 414-420
      Kenneth Rexroth 765-771
      Response #3

Week 13  April 10-12
Tues  Ezra Pound The Cantos 366-378 & 387
      T.S. Eliot “Little Gidding” 488-495
Thurs  William Carlos Williams Patterson 302-307
      Langston Hughes Montage of a Dream Deferred 700-704

Week 14  April 17-19
Tues  H. D. 401-414
      Edith Sitwell 428-430
Thurs  Robert Graves 562-568
      Laura Riding 665-669

Week 15  April 24-26
Tues  W. H. Auden 783-786, 791-795, 801-803
      Term Paper Due
Thurs  Course Review

Final Exam: Thursday, May 3, 11:20 a.m. - 2:30 p.m.

Important Dates:
Jan. 16  Last day to enter a class for credit and change from credit to pass-fail
Feb. 7   Last day to withdraw (without WP or WF) or change from credit to audit
March 7  Last day to drop a course (and receive WP or WF designation)
April 5  Last day to withdraw from the university