ENG 4053 MODERN BRITISH AND AMERICAN POETRY
Spring 2012
Professor Wendy Barker
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Office Hours: Wednesday 3-4 p.m. and by appt.

This course satisfies requirements for the B.A. degree in English in that it provides 3 upper-
division credit hours in ENG or HUM (from Category A, American, English, or Historical). The
course will offer students the opportunity to gain skills in critical thinking, in close reading and
discussion of poetry, as well as in writing critical essays.

Students need to be familiar with UTSA policies and services regarding disabilities and
academic dishonesty. They can be found at http://www.utsa.edu.disability/students.htm and
http://utsa.edu/infoguide/appendices/b.html.

*Dictionary of Poetic Terms*, Myers and Wukasch

CALENDAR:
Jan. 18  Introduction to Course
Poetry? Poetry!
The Twentieth Century’s Beginnings: Cultural Background
Introduction to Yeats: “The Lake Isle of Innisfree”

Jan. 25  **William Butler Yeats** (pp. 90 ff.)
“The Second Coming,” “Sailing to Byzantium”

Feb. 1  **William Butler Yeats**
“Among School Children”
7:00 p.m. Brackenridge Lecture, Jay Parini (BB University Rm., 2.06.04)

Feb. 8  **Pound** (pp. 345 ff.)
“The River-Merchant’s Wife,” “A Pact,” “In a Station of the Metro,”
“Hugh Selwyn Mauberly” (selections)
*T. S. Eliot* (pp. 460 ff.)
“The Love Song of J. Alfred Prufrock”

Feb. 15  **T. S. Eliot**
“The Waste Land”

Feb. 22  **H.D.** (pp. 393 ff.)
“Sea Rose, “Garden,” “Oread,” “Helen,” “Tribute to the Angels”
*Marianne Moore* (pp. 431 ff.)
“The Fish,” “Poetry,” “To a Snail”

Feb. 29  **In class Mid-Term Exam** (20% of final grade)
Mar. 7  Research for Essay #1

Mar. 14  SPRING BREAK

Mar. 21  *Claude McKay* (pp. 498 ff.)
“*A Midnight Woman to the Bobby,*” “The Harlem Dancer,” “If We Must Die,” “The Lynching,” “America”

*Langston Hughes* (pp. 684 ff.)
“The Negro Speaks of Rivers,” “The Weary Blues,” “Brass Spittoons” (handout),
“Theme for English B”

Mar. 28  Essay #1 Due (Assignment TBA) (20% of grade)
*Robert Frost* (pp. 201 ff.)
“Mending Wall,” “For Once, Then Something,” “Design,” “Directive”

Apr. 4  *D. H. Lawrence* (pp. 321 ff.)
“Gloire de Dijon,” “Piano,” “Snake”

*Wilfred Owen* (pp. 523 ff.)
“Anthem for Doomed Youth,” “Dulce et Decorum Est,” “Strange Meeting,” “Futility”

Apr. 11  *Charles Reznikoff* (pp. 537 ff.)
“On Brooklyn Bridge I Saw a Man Drop Dead,” “The Shopgirls Leave Their Work,” “I Walked Through the Lonely Marsh,” “It Had Long Been Dark, though Still an Hour Before Supper-Time,” “Walk about the Subway Station,” “About an Excavation,” “Epitaphs,”
*From* “Early History of a Writer,” *From* “Holocaust,”

*E. E. Cummings* (pp. 545 ff.)
“In Just-,” “Buffalo Bill’s,” “O sweet spontaneous,” “I sing of Olaf glad and big,” “anyone lived in a pretty how town”

Apr. 18  *William Carlos Williams* (pp. 283 ff.)
“Tract,” “The Red Wheelbarrow,” “This is Just to Say,” “The Dance,”
“Queen Anne’s Lace,” “Burning the Christmas Greens”

Apr. 25  ”

*Wallace Stevens* (pp. 235 ff.)
“*Disillusionment of Ten O’Clock,*” “*The Emperor of Ice-Cream,*”
“Anecdote of the Jar,” “Thirteen Ways of Looking at a Blackbird,”
“Study of Two Pears,” “Sunday Morning,”

May 2  *Wallace Stevens*
“Of Modern Poetry,” “The Idea of Order at Key West”

**Conclusion to course**

**LONGER ESSAY DUE** Monday, May 7, in the English Department Office by 4:30 p.m.
(30% of grade)

**FINAL EXAM** (In class, 30% of grade)

**ATTENDANCE AND PARTICIPATION:** Your fully attentive presence and participation count heavily. If you miss two classes or more, or if your weekly presence does not reflect your full attention, if it is either distracting or disturbing, your final grade will be lowered. If your
presence in class is truly distracting from our discussions, you will be asked to leave. Your final grade will reflect not only the exams and essays but also your professional engagement with the class, which will include the weekly assignment.

**WEEKLY ASSIGNMENT:** Every week you will hand me a (printed) paragraph (approximately half a page, double-spaced—200-300 words) citing examples from the poems we read for that week of:

- phrases or lines you found intriguing
- images or poetic devices you found interesting
- AND/OR
- observations of comparisons or contrasts to other poets we’ve been reading
- questions you want to bring up in class

You will hand in one copy for me and keep a copy yourself for reference during our class discussions. I will not “grade” these responses, but will comment on them, assign a check, check-plus, or check-minus, and return them. They will be considered when I figure final grades; they will “count” as part of your class participation.

**EXTRA CREDIT:** Attendance at poetry readings and other literary events at UTSA and in San Antonio will count as extra credit. Turn in a short paragraph citing the event you attended, the date, and your response.