

Love and Death in American Literature

2013/2014

Codi: 42291

Crèdits: 6

Titulació	Tipus	Curs	Semestre
4313157 Estudis Anglesos Avançats / Advanced English Studies	P	1	2

Professor de contacte

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Utilització d'idiomes

Llengua vehicular majoritària: anglès (eng)

Prerequisites

The only requirement is a love of reading poetry, as this is the genre the subject will mainly focus on.

Objectius

1. To gain familiarity with a wide variety of American poetry, Modern and contemporary.
2. To enjoy #1.

Competències

- Estudis Anglesos Avançats / Advanced English Studies
- Analyse and synthesise information at an advanced level.
- Analyse the relationship between factors, processes or phenomena in the acquisition of English as a second language, its learning and teaching methods, and its literature, history and culture.
- Apply methodological knowledge of statistical analysis and data generation, treatment and codification of multilingual databases, analysis of literary texts, etc. to research.
- Communicate the knowledge acquired and the contributions of ones research correctly, accurately and clearly both orally and in writing.
- Critically argue, issue judgements and present ideas on the basis of the analysis of information originating from scientific production in these areas.
- Develop autonomous learning skills applicable to the research process.
- Distinguish and contrast between the different methodological and theoretical models applied to the academic study of the acquisition, teaching and use of English as a second language in multilingual and multicultural contexts, literary studies and cultural studies.
- Show respect towards the opinions, values, behaviours and/or practices of others.
- Use the English language for academic and professional purposes related to research into the acquisition, teaching and use of English as a second language in multilingual and multicultural contexts, literary studies and cultural studies.

Resultats d'aprenentatge

1. Analyse and interpret at an advanced level primary texts from North American Literature in relation to the representation of love and death.
2. Analyse and interpret at an advanced level secondary texts on North American Literature.
3. Analyse and synthesise information at an advanced level.
4. Communicate the knowledge acquired and the contributions of ones research correctly, accurately and clearly both orally and in writing.

5. Develop autonomous learning skills applicable to the research process.
6. Distinguish and contrast the different theoretical and methodological models applied to the academic study of North American Literature in relation to love and death
7. Make oral presentations in English about subjects and texts related to advanced research into the issues of love and death in North American literature.
8. Read and analyse literary and cultural representation in the English language on the issue of love and death in North American literature.
9. Show respect towards the opinions, values, behaviours and/or practices of others.
10. Write texts defending an idea in relation to a literary text in English from North American Literature applying secondary sources to the critical argumentation.

Continguts

We will be reading the following books:

1. Modern Poems (Second Edition) ed. by Richard Ellman ISBN 0393959074
2. Old Flame eds. Ager, Beverly, Poch.

Weekly Plan

10 February

Introduction to American Poetry (handout of poems and discussion of future classes) from Old Flame: Brock "Exercitia Spiritualia" Greg Williamson "Rock" Stanton "Matchbox" Lydia Davis "Men" Billy Collins "The Pencil"

12 February Whitman "Song of Myself 1-11 and 46-52" and Dickinson "258" "341" "465" "712" "986"

17 February Williams "Spring and All" "The Red Wheelbarrow" "This Is Just to Say" "The Young Housewife" Pound "In a Station of the Metro" "Portrait d'une Femme" "Hugh Selwyn Mauberley" H.D. "Sea Rose" "Helen"

19 February Stevens "Sunday Morning" "Thirteen Ways of Looking at a Blackbird" "The Idea of Order at Key West" "The Man on the Dump" Moore "The Fish"

24 February Frost "Mending Wall" "The Road Not Taken" "Birches" "Directive"

26 February Eliot "The Love Song of J. Alfred Prufrock" "Gerontion" "The Waste Land"

3 March McKay "The Tropics in New York" "If We Must Die" "The Harlem Dancer" Hughes "The Negro Speaks of Rivers" "The Weary Blues" "Theme for English B" Cullen "Yet Do I Marvel" "Heritage"

5 March Owen "Anthem for Doomed Youth" "Dulce Et Decorum Est" Crane "Chaplinesque" "At Melville's Tomb" "Voyages"

Recitations will be performed today.

10 March Auden: "As I Walked Out One Evening" "Musee de Beaux Arts" "In Memory of W.B. Yeats" "The Shield of Achilles"

12 March Roethke "My Papa's Waltz" "I Knew a Woman" "In a Dark Time" Bishop "The Fish" "The Armadillo" "In the Waiting Room" Berryman "Dream Songs 14, 16"

17 March Lowell "The Quaker Graveyard in Nantucket" "Memories of West Street and Lepke" "Skunk Hour" "Epilogue" Plath "Lady Lazarus" "Daddy"

19 March Brooks "A Song in the Front Yard" "The Lovers of the Poor" Ginsberg "Howl" Dickey "The Hospital Window" Merwin "Leviathan" Wright "Autumn Begins in Martin's Ferry, Ohio" Walcott "A Far Cry from Africa"

24 March Wilbur "Ceremony" Hecht "More Light! More Light!" Merrill "The Broken Home" Hacker "Canzone" "from Coda 7"

26 March O'Hara "The Day Lady Died" "Why I Am Not a Painter" Ashbery "The Instruction Manual" "The Tennis Court Oath" Tate "The Lost Pilot" "Poem to Some of My Recent Poems"

31 March from Old Flame: "Poetry Doesn't Need You" Davidson "The Match" Kelly "The Wolf" Majmudar "Tastebud Sonzal" Shapiro "Palm Heel" Smith "Tyrannosaurus Sex" Stein "Want Me"

Poetry.

Language under pressure. --Adrienne Rich

Like a piece of ice on a hot stove the poem must ride on its own melting. -Frost

Poetry is what gets lost in translation. -Frost

Poetry is what is found in translation. -Joseph Brodsky

Of our conflicts with others we make rhetoric; of our conflicts with ourselves we make poetry. -Yeats

True poetry makes things happen. -Robert Graves

Poetry makes nothing happen. -Auden

Poetry is...not life lived but life framed and identified. -R.P. Blackmur

Poetry is life distilled. -Gwendolyn Brooks

A language machine. -Donald Hall

If poetry comes not as naturally as the leaves to a tree, it had better not come at all. -Keats

Poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility. -Wordsworth

Ignorance is one of the sources of poetry. -Stevens

Ghostlier demarcations, keener sounds. -Stevens

Poetry is to prose as dancing is to walking. -John Wain

The best words in the best order. -Coleridge

The art of poetry is amply distinguished from the manufacture of verse by the animating presence in the poetry of a fresh idiom; language so twisted and posed in a form that it not only expresses the matter in hand but adds to the stock of available reality. -Blackmur

The crown of literature is poetry. It is its end aim. It is the sublimest activity of the human mind. It is the achievement of beauty and delicacy. The writer of prose can only step aside when the poet passes. -W. Somerset Maugham

I could no more define poetry than a terrier can define a rat. -Housman

Metodologia

Classroom lectures and discussions (I hope this class will be more discussion than lecture) will guide you through the reading assignments. Our reading this semester will be primarily, but not limited to, modern and contemporary poetry. Each class meeting you will be responsible for reading all the assigned poems, though we may not be able to discuss all the poems in our limited amount of time. To prepare, please take notes when reading the poems and also write marginalia on and beside the poems that we will discuss.

Learning Outcomes: By reading a wide range of American poetry, you will be able to identify and define basic poetry terminology, analyze poems, discriminate aesthetically among various poems, and most importantly to appreciate the beauty, difficulty, and complexity of language. You will learn how poetry reflects and even affects human experience within and across cultures, especially how poetry has a singular way of approaching the difficult themes of love and death. We will address critical thinking skills, communication skills, social responsibility and teamwork. Students must participate in class discussions in order to allow the professor to assess whether some of these basic learning outcomes are being achieved. You will be able to categorize various developments within American poetry, noting differences and similarities among the various styles and techniques.

Activitats formatives

Títol	Hores	ECTS	Resultats d'aprenentatge
Tipus: Dirigides			
Classroom activities: seminars, debates, text analysis and interpretation, use of secondary sources	30	1,2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
Tipus: Supervisades			
Participation in virtual debates, tutorials (office, virtual)	22,5	0,9	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
Tipus: Autònomes			
Autonomous activities (library, home): reading primary sources, locating and reading secondary sources, preparing seminars, writing essays	97,5	3,9	1, 2, 3, 4, 5, 6, 8, 9, 10

Avaluació

GRADING:

1. 6 micro-essays (please see 1-page description) 60%
2. 1 final paper 30%
3. poetry recitation* 10%

a=90-100

b=80-89

c=70-79

d=60-69

f<60

*The poetry recitation will consist of one poem of at least 14 lines. You should attempt to find the poem(s) right away in order to get the practice you will need for a solid presentation. The poem you recite must be from your anthology, Old Flame. I will grade on precision, inflection, pronunciation, and whether your audience can hear you.

GUIDELINES:

1. Because students are to spend time in class sharing their perspectives, considering varied viewpoints in

class discussions, and developing new perspectives, attendance is required.

2. Assignments must be submitted at the beginning of class on the day assigned and in the assigned format.
3. All work should be typed (unless otherwise specified).
4. All work must be saved on computer or duplicated so the student may have a copy in case of loss of the draft turned in to the instructor.
5. All work, unless otherwise stated, must be individual. Evidence of collusion or plagiarism or cheating will lead to University procedures for academic dishonesty.
6. If you are having a problem in this class, please come and discuss it with me during my office hours.

Micro-essay (1-2 pages) Guidelines:

All micro-essays must be typed and include this simple heading on one line:

Name, Date, and Title of One Poem you are responding to. (The next line should begin with your essay.)
Double space your essay.

In a micro-essay, you should:

1. articulate some interesting thesis or observation concerning a single poem.
2. support this thesis/observation by citing lines, phrases, words, from the poem.
3. show how the poem functions
4. spell check and grammar check
5. look up things you don't know (sometimes it takes research to read a poem)
6. be concise and to the point
7. explicate poetic technique and craft in the poem (i.e. How do lines, metaphor, rhyme or lack thereof, alliteration, allusion, repetition, diction, enjambment, etc. contribute to the success of the poem?)
8. limit your use of the passive voice and prioritize the active voice for clear grammar and usage

You should not:

1. summarize the poem
2. say that you could relate to it
3. say that you think it's cool or good or fantastic or even awful. I'll know what you think of the poem if it is an intelligent essay
4. plagiarize
5. say that it is "only your opinion" or "It may just be me" or qualify your statements. Be confident of yourself and back up your arguments with evidence
6. be redundant. You only have two pages to discuss a beautiful poem. I disapprove of that old three part theme: (tell them what you're going to say, say it, then tell them what you told them)
7. say that you could see it in your mind. We already understand that this is the function of images. (Instead, show how any images might contribute to the poem)
8. say that it "flows." Beginning poetry readers often say this and as far as I can tell, the statement is completely vague and does not contribute anything to the understanding of the poem

You will receive a + or - on each micro-essay. You may not revise a micro-essay. You either get credit for it or not. It is important to write this essay properly the first time. Once you reach 6 +s, you have completed that portion of your grade.

Final Essay

By March 17, you should be developing some clear ideas about American poetry, and some of the similarities and differences between styles. Consider the relationships among various poets which give shape to a tradition. For a final paper, I would like you to compare and contrast two poems by two different poets. The paper should have a central thesis which gives some strong reason why the two poems are being compared. For instance, one might choose W.H. Auden's "In Memory of W.B. Yeats" and James Dickey's "The Hospital

Window" to compare/contrast styles between poets who are writing about the death of a father or father figure. Or a paper which discusses the very different stylistic qualities, especially of detailed description, of Elizabeth Bishop's "The Fish" and Marianne Moore's "The Fish." There are many possibilities!

March 24 First thesis paragraph due. This thesis paragraph should clearly articulate where your essay is headed and what it aims to investigate. You may write more than this first paragraph in order to develop your essay, but I only wish for you to turn in the first paragraph.

March 31 Revision of first thesis paragraph with second paragraph or more completed.

April 14 Final paper due. The essay should be 1500 to 2500 words.

The essay does not need to have citations, but if it does, please choose reputable sources.

More than anything, I want to know YOUR ideas about the poems and how they compare/contrast. I'm less concerned with what other readers or "experts" think. I want to see your own engagement with the poetry.

Activitats d'avaluació

Títol	Pes	Hores	ECTS	Resultats d'aprenentatge
1 final paper	30%	0	0	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
6 micro-essays (please see description)	60%	0	0	1, 2, 3, 4, 5, 6, 8, 9, 10
Poetry recitation	10%	0	0	1, 4, 7, 8, 9

Bibliografia

See 'Continguts'