

Instructor: Jacquelyn Ardam
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Class: Tuesdays & Thursdays, 12:00-1:50, Rolfe 3115
Office Hours: Thursdays, 2:30-4:30, Humanities 211

**English 173A:
American Poetry 1900-1945**

This class is an introduction to modern American poetry. The class will be split into four units—"natural" language, forms and reforms, experiment, and imagination and reality—and we will focus not only on individual poets, but on the forms, trends, and concerns that unite them. Throughout the quarter, we will ask questions such as: What makes a poem "modern"? What is the relationship between modern poetry and its literary forebears? What is free verse, and are our poets writing it? What do terms such as "experimental" and "traditional" mean in a time of great innovation? How are social realities (gender, race, class) figured by modern poetry? What kind of (American) self emerges in the first half of the twentieth century? We will explore these questions and many others in poems and prose by Pound, H.D., Williams, Toomer, Frost, Eliot, Moore, Millay, Cummings, Stein, Hughes, Stevens, Crane, Loy, and Brooks.

Texts:

Norton Anthology of Modern Poetry (Volume 1), 3rd edition (978-0393977912)
Tender Buttons, Gertrude Stein (978-0486298979)
Course reader, available at Ackerman

Assignments and Grading:

Paper 1 (5-6 pages): 25%
Paper 2 (7-8 pages): 40%
Reading Responses: 15%
Participation: 20%

Paper 1 will cover one poem, while Paper 2 will cover two or more poems. You will receive a separate handout that includes guidelines for each of your papers.

Reading Responses: You are required to upload a 500-word reading response on the class website (<http://ccle.ucla.edu/>) **five times** throughout the quarter. You may submit your responses any week you'd like. I will often use reading responses as a jumping off point for lectures, and will likely share responses in class. In your response, you may identify the major issues and concerns of a text, do close readings, and/or pose questions. Your responses are due at **5pm** on the **Monday** before class. Late responses will not be allowed by the course website.

Submission Instructions:

1. Write your response in Word (or whatever other program you use). Make sure your name is on the top of the page.
2. Save it as a .doc, .docx, or PDF and label it: "Last Name Week #" for example: "Ardam 1."
3. Log on to CCLE, and head over to the left side of the course webpage and click the relevant week (such as: "Week 2").
4. Click on "Reading Response Week #;" upload your file there.
5. Click on "Save Changes," then "Submit for grading."

Participation: This is a small class and its success depends on active dialogue between students. Please come to class fully prepared to discuss the material. If you have trouble speaking in class, you might

want to consider bringing prepared questions and/or comments with you.

While UCLA has no official attendance policy, you cannot participate in class if you are not actually in class. More than one absence will have a negative effect on your participation grade.

Office Hours: I will hold office hours on Thursdays from 2:30-4:30 in Humanities 211. I will hold extra office hours during the week before papers are due. While I am happy to help you brainstorm, office hours are most beneficial when you have a purpose in mind, so please come prepared with several specific questions or ideas that you'd like to discuss. If you are not available to meet during my normal office hours, I am happy to make alternate arrangements to meet with you.

Paper Policy: Papers are due via the course website by the time and date marked on the syllabus. You may submit your paper as a Word document (.doc or .docx) or as a PDF. If you send me a corrupted file or a file that I cannot open, your paper will count as late until I receive a workable file. Late papers will be penalized 1/3 of a grade for each late day. I will return your papers to you via the course website.

Format of Papers: All papers should include your name, my name, the class title and number, and date. They should be formatted in size 12 font, with 1 inch margins.

Email Policy: Please feel free to contact me via email at jardam@ucla.edu with questions or concerns throughout the quarter. I will respond to emails within 24 hours during the week. I will not respond to emails over the weekend. I will not respond to any questions about papers 24 hours before each of the papers is due, nor will I read entire drafts of your paper. If you have long or complicated questions, I suggest that you meet with me during office hours. Meeting in person is usually much more productive than exchanging emails.

Electronics Policy: Please silence your electronic devices during class. In the interest of encouraging attentive, focused, and open class discussions, **laptops will NOT be allowed in class**. You will not need them.

Plagiarism: The UCLA Dean of Students defines plagiarism as "the presentation of another's words or ideas as if they were one's own, including but not limited to: submitting, as your own, through purchase or otherwise, part of or an entire work produced verbatim by someone else, paraphrasing ideas, data, or writing without properly acknowledging the source, and unauthorized transfer and use of another person's computer file as your own."

Please visit <http://www.deanofstudents.ucla.edu/integrity.html> for more information, or come to see me during office hours if you have any concerns about how to prevent plagiarism. Plagiarism is a serious offense, and any instances will be reported to the Dean of Students and may result in dismissal from UCLA.

Schedule of Readings

**Notes: Readings marked with a * are in the course reader, NOT in the Norton Anthology
Read the short biographies that precede the poems**

Week 1:

Tues 1/5: First day of class, introductions

Thurs 1/7: A Glance Back

- Walt Whitman, "Crossing Brooklyn Ferry," "Song of Myself 1-14"
- Emily Dickinson, "Wild Nights—Wild Nights!" "There's a certain Slant of light," "I felt a Funeral, in my Brain," "Much Madness is divinest Sense—," "I heard a Fly buzz—when I died," "Tell all the Truth but tell it slant—"

"NATURAL" LANGUAGE

Week 2:

Tues 1/12: Ezra Pound

- "A Pact," "In a Station of the Metro," "The River-Merchant's Wife: A Letter," "Lament of the Frontier Guard," "The Jewel Stairs' Grievance"*
- "A Retrospect" (prose)

Thurs 1/14: H.D.

- "Oread," "The Pool," "Sea Rose," "Mid-Day," "Garden," "Sea Violet," "Helen," "Fragment Sixty-Eight," "Epitaph," "The Shrine,"* "The Wind Sleepers,"* "Sheltered Garden,"* "Sea Poppies,"* "Hermes of the Ways"*

Week 3:

Tues 1/19: William Carlos Williams

- "The Young Housewife," "Sympathetic Portrait of a Child," "Queen-Anne's Lace," "The Widow's Lament in Springtime," "The Great Figure," "Spring and All," "To Elsie," "The Red Wheelbarrow," "This is Just to Say," "Landscape with the Fall of Icarus," "The Gentle Man,"* "The Southing Wind,"* "Spring,"* "Lines,"* "View"*
- Selection from *Spring and All* (prose)*

Thurs 1/21: Jean Toomer

- "Her Lips are Copper Wire," "Gum," "Reapers," "Portrait in Georgia," "Song of the Sun,"* "Storm Ending"*

Week 4:

Tues 1/26 : Robert Frost

- "Mending Wall," "Home Burial," "After Apple-Picking," "The Wood Pile," "The Road Not Taken," "Birches," "Stopping by Woods on a Snowy Evening," "Acquainted with the Night," "The Gift Outright"
- "The Figure a Poem Makes" (prose)

FORMS and REFORMS

Thurs 1/28 : T.S. Eliot

- "The Love Song of J. Alfred Prufrock"
- "Some Reflections on *Vers Libre*" (prose)*

Week 5:

Tues 2/2: T.S. Eliot

- *The Waste Land*

- Notes to *The Waste Land* by Frank Kermode*

Thurs 2/4: T.S. Eliot

- *The Waste Land*

*****PAPER 1 DUE MONDAY, 2/8 by 12PM*****

Week 6:

Tues 2/9: Marianne Moore

- "The Fish," "Poetry," "To a Snail," "What are Years?" "The Plumed Basilisk," "When I Buy Pictures,"* "A Grave,"* "Silence,"* "The Mind is an Enchanting Thing"

Thurs 2/11: Edna St. Vincent Millay

- "First Fig," "Gazing upon him now, severe and dead.." Love is not all..." "If I should learn..."* "I think I should have loved you presently..."* "I, being born a woman and distressed..."* "What my lips have kissed..."* "When we are old..."* "To Elinor Wylie"

EXPERIMENT

Week 7:

Tues 2/16: e.e. cummings

- "in Just-," "O sweet spontaneous," "the Cambridge ladies who live in furnished souls," "next to of course god America I," "my sweet old etcetera," "r-p-o-p-h-e-s-s-a-g-r," "may I feel said he," "anyone lived in a pretty how town," "pity this monster, manunkind," "I carry your heart,"* "somewhere I have never travelled "*

Thurs 2/18: Gertrude Stein

- "Susie Asado," "If I Told Him: A Completed Portrait of Picasso"*
- *Tender Buttons* (Objects)

Week 8:

Tues 2/23: Gertrude Stein

- *Tender Buttons* (Food, Rooms)

Thurs 2/25: Langston Hughes

- "The Negro Speaks of Rivers," "The Weary Blues," "Suicide's Note," "Cross," "Lament Over Love," "Po' Boy Blues," "Song for a Dark Girl," "Gal's Cry for a Dying Lover," "Bad Man," "Hard Daddy," "Drum," "Sylvester's Dying Bed," "The Bitter River," "Morning After," "Madam's Past History," "Madam and Her Madam," "Blue Bayou," "Silhouette," "Life is Fine" "Dream Boogie," "Motto," "Dead in There," "Theme for English B," "Boogie: 1 AM," "Nightmare Boogie," "Dream Boogie: Variation," "Harlem"

IMAGINATION & REALITY

Week 9:

Tues 3/1: Wallace Stevens

- "Sunday Morning," "Disillusionment of Ten O'clock," "Thirteen Ways of Looking at a Blackbird," "Anecdote of the Jar," "The Emperor of Ice-Cream," "The Idea of Order at Key West," "Study of Two Pears," "The Motive for Metaphor," "The Plain Sense of Things," "Reality is an Activity of the Most August Imagination," "Of Mere Being"

Thurs 3/3: Hart Crane

- "Chaplinesque," "Repose of Rivers," "At Melville's Tomb," "To Brooklyn Bridge," "The Broken Tower"

Week 10:

Tues 3/8: Mina Loy

- from "Songs to Joannes," "Brancusi's Golden Bird," "Gertrude Stein," "Parturition,"* "Sketch of a Man on a Platform,"* "Babies in Hospital,"* "Lunar Baedeker,"*
- "Feminist Manifesto" (prose)

Thurs 3/10: Gwendolyn Brooks

- "kitchenette building,"* "Sadie and Maud,"* "of De Witt Williams on his way to Lincoln Cemetery,"* "gay chaps at the bar,"* "still do I keep my look, my identity..."* "my dreams, my works, must wait till after hell,"* "looking,"* "mentors"* "the white troops had their orders"* "love note / I: surely,"* "We Real Cool"

*****PAPER 2 DUE WED 3/16 by 12PM*****