
Required Texts:

The Norton Anthology of Modern and Contemporary Poetry, ed. Jahan Ramazani, Richard Ellmann, and Robert O'Clair. (Vol I: 0-393-97791-9) *
Yeats's Poetry, Drama and Prose, ed. James Pethica (WW Norton, 2000). (0-393-97497-9)
Ellison, *Invisible Man* (Vintage), ISBN-10: 0679732764
Faulkner, *As I Lay Dying*, ed. Michael Gorra, WW Norton, 2009, ISBN 978-0-39393138-9
Pynchon, *The Crying of Lot 49*
Wharton, *Ethan Frome*, WW Norton 1994, ISBN: 978-0-393-96635-0
Woolf, *To the Lighthouse*, Annotated by Mark Hussey Centenary Editions Series, Book, ISBN: 0156907399

- Session 1 Monday, 23 January:
 - Introductions
 - The Nineteenth-Century Background
 - Late Victorian and Pre-Modernism: *Disinterestedness*

- Session 2, Monday, 30 January: Canonical or High Modernism
 - Edith Wharton, *Ethan Frome*
 - Arnold, "The Function of Criticism" (*webpost*)
 - Hardy: "Hap," "The Darkling Thrush," "Channel Firing," in *NAMP*

- Session 3, Monday, 6 February: The High Modernist Axis: Eliot, Pound, and Yeats
 - T.S. Eliot (1887-1965): "The Love Song of J. Alfred Prufrock," and *The Waste Land*
 - John Crowe Ransom (1888-1974), "Philomela" (*webpost*)
 - E.E. Cummings (1894-1962): "In-Just" in *NAMP*

- Session 4, Monday, 13 February: The Backgrounds of the New Criticism
 - Essays, "Tradition and the Individual Talent," "Hamlet and His Problems," "Blake," (*webposts*)
 - Archibald MacLeish (1892-1982): "Ars Poetica," in *NAMP* (or *webpost*).
 - Yeats-Eliot-Pound on Symbols and Symbolism (*webpost*)
 - Frost (1874-1963): "The Birches" and "Design" in *NAMP*

- Session 5 (Monday, 20 February: Pound and Modernism
 - Poetry: "A Pact," "In a Station of the Metro,"* "The River Merchant's Wife: A Letter," in *NAMP*; *The Garden* (*webpost*); excerpt from *Canto VII* (*webpost*);
 - Prose: "A Retrospect," "How to Read," "The Serious Artist" (*webposts*).

* Hereinafter as *NAMP*.

* For an extended online discussion of "In a Station of the Metro," see Cary Nelson's Modern American Poetry Site at http://www.english.uiuc.edu/maps/poets/m_r/pound/metro.htm .

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- Session 6 (Monday, 27 February): Yeats I, Early Yeats—The Symbolist
 - Poetry: “The Song of the Happy Shepherd” (*webpost*), “Down by the Salley Gardens,” “To the Rose upon the Rood of Time,” “The Lake Isle of Innisfree,” “Who Goes with Fergus?” and “The Sorrows of Love” in *NAMP* and *webpost*.
 - Pound’s “The Lake Isle” (*webpost*)

 - Session 7 (Monday, 5 March: Yeats II, Middle Yeats
 - Poetry: “The Wild Swans at Coole,” “Ego Dominus Tuus,” “The Man Who Dreamed of Faeryland,” “The Magi,” “The Cold Heaven,” “The Second Coming,” “Leda and the Swan” in *Yeats*
 - Prose: Prose: excerpts from *Autobiographies*: “Four Years,” “Ireland after Parnell,” “Hodos Chameliontos” (*webposts*)

 - Session 8 (Monday, 19, March): Yeats III
 - Poetry: “A Dialogue of Self and Soul,” “Byzantium,” “Sailing to Byzantium,” “Among School Children,” in *Yeats*.
 - Prose: excerpt from *On the Boiler* (in *Yeats*, 315-17)
 - Drama: *Calvary*, *The Resurrection* (*individual webposts*), and *Purgatory* (in *Yeats*, 169-74).

*** 10-18 March Spring Break ***

- Session 9 (Monday, 26 March): Paradises and Endangered Idylls
 - Concluding Yeats
 - Woolf (1882-1941), *To the Lighthouse*
 - A Brief Introduction to Freudian/Antithetical Criticism

- Session 10 (Monday, 2 April): Stevens (1879-1955) and American Late Romanticism
 - Poems: “Sunday Morning,” “A Postcard from the Volcano,” “Tea in the Palace of Hoon,” “The Idea of Order at Key West,” “The Snowman,” “Anecdote of the Jar,” and *t.b.a.* in *NAMP*
 - Prose: “The Noble Rider and the Sound of Words” (*webpost*)

- Session 11 (Monday, 9 April): Stevens, Crane, Williams concluded
 - Hart Crane, *Voyages*
 - Faulkner, *As I Lay Dying*
 - Summations: Two Modernisms

- 1. Session 12 (Monday, 16 April): Late Merican Modernism
 - Ellison, *Invisible Man* and The Mythic Method
 - The Critical Tradition (*webpost*)
 - T.b.a.

- 2. Session 13 (Monday, 23 April): What is Post Modernism?
 - Pynchon, *The Crying of Lot 49*

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- Poems of Frank O'Hara, Sylvia Plath, A. R. Ammons, John Ashbery

3. Session 14 (Monday, 9 April): Where We Are:

- Summaries

THE ASSIGNMENTS: You will be required to produce two short papers and a longer final research paper. One of the papers must be a written version, 3-4 pages long, of your seminar summary. *It cannot be your seminar summary.* The second paper should be a close reading of 5-8 pages of a poem (or poems) in *NAMP* or *Yeats* or of one of the essays on the reading list. Your final project (9-12 pages) ideally will be an extension and refinement of either of the first two papers, though you are free to determine its direction. All analyses of poems and prose should reflect convincing intimacy with the secondary sources surrounding the texts.

- ID Exercises: occasionally I will distribute a list of quotations from the reading that I will ask you to identify. These exercises—"quizzes" for want of a better term—are basically practice exercises and will not be graded.

THE READINGS: The work load is designed to ensure maximum coverage of a writer's work and of the periods. I am counting on the class's collective curiosity and interest to assume responsibility for—or to make sense of—assigned works that I may not incorporate directly into lectures, some of which will of necessity be scripted.

SEMINAR SUMMARIES are informal presentations of your views of a particular poet's work. Be ready to distribute individual xeroxed or dittoed *summaries* of your reports—not scripts—for each member of the class for circulation. This work must be typed, always double-spaced, and must be handed out with your presentation either on the spot as a hard copy or as an email attachment sent to the course listserv address (poetry-british-american@camden.rutgers.edu) prior to your class presentation.

WEB POSTINGS are primary and secondary course texts of handout length available as downloads from <http://crab.rutgers.edu/~barbares/> as Microsoft Word documents or as PDF files. Occasionally I will also distribute texts, often the same ones, through the course listserv address (poetry-british-american@camden.rutgers.edu).

Primary Documents Available as PDF Web Postings:*

Week 1: Backgrounds

- [Backgrounds: Whitman, Poe, Arnold and Baudelaire](#)
- Arnold, ["The Function of Criticism"](#)
- Hardy, ["Channel Firing," "Hap" and "The Darkling Thrush"](#)
- Emerson, ["Each and All" and excerpt from Nature](#)

Week 2 through 8:

* Both primary and secondary sources will be supplemented through the term.

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- T.S. Eliot, "[Tradition and the Individual Talent](#)," "[Hamlet and His Problems](#)," "[Blake](#)," "[The Use of Poetry and the Use of Criticism](#)."
 - Ezra Pound, "[A Retrospect](#)," "[How to Read](#)," "[The Serious Artist](#)."
 - Yeats, *Autobiographies* (three excerpts): from "[Four Years](#)," "[Ireland After Parnell](#)," and "[Hodos Chameliontos](#)."
 - Yeats, essays: † "[The Philosophy of Shelley's Poetry](#)," "[Art and Ideas](#)."
 - Yeats, [Calvary](#) and [The Resurrection](#)
 - Wordsworth, [Selected Poems](#)
 - Shelley, [Three Poems](#)
 - Some [Theophanies](#), and Keats on Negative Capability
 - Stevens, "[The Noble Rider and the Sound of Words](#)"

Some Secondary Materials Available as PDF Web Postings:

- [Bloom](#), "Reflections on T. S. Eliot," *Raritan* 8.2 (1988).
- [Bloom](#), "The Internalization of Quest Romance," from *Romanticism and Consciousness*.
- [Bromwitch](#), "On Disinterestedness," from *Raritan* (1982)
- [Forster](#), "T.S. Eliot," from *Abinger Harvest*
- [Irwin](#), "On Hart Crane's *The Bridge*: I," from *Raritan* (1989)
- [Irwin](#), "On Hart Crane's *The Bridge*: II," from *Raritan* (1989)

† Recommended.