

AMERICAN STUDIES PH.D. PROGRAM
North American Department
Institute of English and American Studies, KLTE

Syllabus

Course:

Canons of 20th Century American Poetry

Instructors:

Donald Morse (6 sessions)

Enikő Bollobás (8 sessions)

Semester: *Spring 2001*

Class sessions:

Rm:

Office hours: *Enikő Bollobás, between class sessions or by appointment*

Class format: *lecture and seminar combined*

Status of course: *first year students - required*

second year students - required optional.

Credit number: *2*

Prospectus: *Relating High Modernism to Radical Modernism, and then*

Radical Modernism to Postmodernism, we will examine the various canons of modernist and postmodernist poetries. We will explore the innovative and experimental traditions: the Imagists; the later writings of Pound, Williams and H.D.; women's poetics; and finally postmodern theory and practice as represented by Charles Olson's generation.

Course requirements: *Students are expected to do the (i) assigned readings for each class session. Other requirements include (ii) presentations and (iii) one term paper. Presentations: each student is expected to "take the floor" during one session; this includes a well-rounded presentation of a theoretical assignment as well as the mediation of the class discussion of that particular text (please give out study questions the week prior to your presentation). You can be very*

creative and imaginative here. Term papers: are due April 30 to Enikő Bollobás.

Your paper should be an issue paper developing one of the issues we discussed in class. You can also write on one particular author but -- again -- from the point of view of a specific issue (like the two traditions of modernism, visuality, postmodern lineages, ect.). You are expected to use (argue with, refer to, quote from) at least 12 of the essays on our reading list. Length: b. 15,000-20,000 ch.

Grading: Grades shall be based on (i) class participation, (ii) presentations and (iii) the term paper.

All required readings (poems as well as essays) have been collected in a packet . Students are advised to bring the packets to class.

SCHEDULE OF TOPICS AND ASSIGNMENTS

March 9

I The Modernist Canons

1 Imagism

Poems:

T. E. Hulme, "Autumn," "Conversion"

F. S. Flint, "The Swan"

Ezra Pound, "In a Station of the Metro," "L'art, 1910," "Alba," "Gentildonna,"
"Doria," "The Jewel Stairs' Grievance," "Liu Ch'e," "A Girl," "The
Return," "Li Po," "Pagani's, November 8," "Ts'ai Chi'h," "The Tea Shop"

H. D., "Oread," "Epigram," "The Pool," "Sea Rose," "Helen"

William Carlos Williams, "The Red Wheelbarrow," "The Locust Tree in Flower"
(2 versions), "Poem," "Queen-Ann's-Lace," "Portrait of a Lady"

Amy Lowell, "Wind and Silver," "A Decade," "The Pond," "A Lover,"
"Meditation," "A Year Passes"

Essays:

Ezra Pound, "A Retrospect"

David Perkins, "Imagism"

Charles Bernstein, "Words and Pictures"

Marjorie Perloff, "Unreal Cities"

Marjorie Perloff, "The Contemporary of Our Grandchildren: Ezra Pound and ..."

2 Ezra Pound

Poems: "A Villanaud for This Yule," "Portrait d'une femme," "A Pact,"

"The River-Merchant's Wife: A Letter," "Canto I," "Canto LXXXI"

Essay: Albert Gelpi, "Ezra Pound: Between Kung and Eleusis"

March 16

3 William Carlos Williams

Poems: "By the road to the contagious hospital," "The Poet of Flowers," "The Rose,"
"The Red Wheelbarrow," "The Locust Tree in Flower," "At the Faucet
of June," "The Descent," "The Sparrow: For My Father," "Young
Sycamore"

Essays: Albert Gelpi, "William Carlos Williams: Mother-Son & Paterson"

Marjorie Perloff, "To Give a Design: Williams and the Visualization of Poetry"

Bram Dijkstra, "The Poem as Still-Life"

4 Women's Modernism

Essays: Josephine Donovan, "Toward a Women's Poetics"

Susan Stanford Friedman, "When a 'Long' Poem Is a 'Big' Poem: Self-

Authorizing Strategies in Women's Twentieth-Century 'Long Poems'"

March 23

5 H.D.

Poems: "Oread," "Orchard," "Eurydice," "Hermes of the Ways," "Hyacinth,"

"Toward the Pyraeus," "The Charioteer," "Red Roses for Bronze"

Essays: Cyrena N. Pondrom, "H.D. and the Origins of Imagism"

Cassandra Laity, "H.D., Modernism, and the Transgressive Sexualities of
Decadent-Romantic Platonism"

Rachel Blau DuPlessis, "Romantic Thralldom and 'Subtle Geneologies' in H.D."

6 Sylvia Plath

Poems: "Black Rook in Rainy Weather," "In Plaster," "Tulips," "I am Vertical," "The

Colossus," "The Rabbit Catcher," "Burning the Letters" "Daddy," "Ariel"

Essays: Marjorie Perloff, "The Two Ariels: The (Re)Making of the Sylvia Plath Canon"

Sandra M. Gilbert, "A Fine, White Flying Myth: The Life/Work of Sylvia Plath"

March 30

II The Postmodern Canons

7 Background

Marjorie Perloff, "From Image to Action: The Return of the Story in
Postmodern Poetry"

Marjorie Perloff, "Postmodernism and the Impasse of Lyric"

Paul Hoover, "Introduction"(Norton Postmodern Poetry)

8 Charles Olson

Poems: "Tanto e Amara," "Moonset, Gloucester, December 1, 1957, 1:58 AM," "The K,"

"La Préface," "The Kingfishers," "The Praises," "In Cold Hell," "The Moon
is the Number 18," "The Distances," "The Librarian," "La Torre,"

"Variations Done for Gerald Van De Wiele"

Essays: Charles Olson, "Projective Verse"

George F. Butterick, "Charles Olson and the Postmodern Advance"

PACKET

1. T. E. Hulme, "Autumn," "Conversion"; F. S. Flint, "The Swan"
2. Ezra Pound, "In a Station of the Metro," "L'art, 1910," "Alba," "Gentildonna," "Doria," "The Jewel Stairs' Grievance," "Liu Ch'e," "A Girl," "The Return," "Li Po," "Pagani's, November 8," "Ts'ai Chi'h," "The Tea Shop"
3. H. D., "Oread," "Epigram," "The Pool," "Sea Rose," "Helen"
4. William Carlos Williams, "The Red Wheelbarrow," "The Locust Tree in Flower" (2 versions), "Poem," "Queen-Ann's-Lace," "Portrait of a Lady"
5. Amy Lowell, "Wind and Silver," "A Decade," "The Pond," "A Lover," "Meditation," "A Year Passes"
6. Ezra Pound, "A Retrospect"
7. David Perkins, "Imagism" (A History of Modern Poetry I: From the 1890s to the High Modernist Mode, Harvard UP, 1976)
8. Charles Bernstein, "Words and Pictures" (Content's Dream, Los Angeles: Sun & Moon Press, 1986)
9. Marjorie Perloff, "Unreal Cities" (The Poetics of Indeterminacy, Princeton UP, 1981)
10. Marjorie Perloff, "The Contemporary of Our Grandchildren: Ezra Pound and the Question of Influence" (Poetic License, Northwestern UP, 1990)
11. "A Villanaud for This Yule," "Portrait d'une femme," "A Pact," "The River-Merchant's Wife: A Letter," "Canto I," "Canto LXXXI"
12. Albert Gelpi, "Ezra Pound: Between Kung and Eleusis" (A Coherent Splendor: The American Poetic Renaissance, 1910-1950, Cambridge UP, 1987)
13. "By the road to the contagious hospital," "The Pot of Flowers," "At the Faucet of June," "The Descent," "The Sparrow: For My Father," "Landscape with the Fall of Icarus," "The Rose," "Young Sycamore," "The Figure 5," from Kora in Hell: Improvisations, from I Wanted to Write a Poem
14. Albert Gelpi, "William Carlos Williams: Mother-Son & Paterson" (A Coherent Splendor: The American Poetic Renaissance, 1910-1950, Cambridge UP, 1987)
15. Marjorie Perloff, "To Give a Design: Williams and the Visualization of Poetry" (The Dance of the Intellect. Studies in the Poetry of the Pound Tradition, Northwestern UP, 1985)
16. Bram Dijkstra, "The Poem as Still-Life" (Cubism, Stieglitz, and the Early Poetry of William Carlos Williams. Hieroglyphics of a New Speech, Princeton UP, 1969)
17. Josephine Donovan, "Toward a Women's Poetics" (Feminist Issues in Literary Scholarship, ed. Shari Benstock. Indiana UP, 1987)

18. Susan Stanford Friedman, "When a 'Long' Poem Is a 'Big' Poem: Self-Authorizing Strategies in Women's Twentieth-Century 'Long Poems'" (Dwelling in Possibility. Women Poets and Critics on Poetry, ed. Yopie Prins & Maera Shreiber. Cornell UP, 1997)
19. "Oread," "Orchard," "Eurydice," "Hermes of the Ways," "Hyacinth," "Toward the Pyraeus," "The Charioteer," "Red Roses for Bronze"
20. Cyrena N. Pondrom, "H.D. and the Origins of Imagism" (Signets. Reading H.D., ed. Susan Stanford Friedman and Rachel Blau DuPlessis. U of Wisconsin Press, 1990)
21. Cassandra Laity, "H.D., Modernism, and the Transgressive Sexualities of Decadent-Romantic Platonism" (Gendered Modernisms. American Women Poets and Their Readers, ed. Margaret Dickies & Thomas Travisano. U of Pennsylvania P, 1996)

22. Rachel Blau DuPlessis, "Romantic Thralldom and 'Subtle Geneologies' in H.D." (Writing Beyond the Ending. Narrative Strategies of Twentieth-Century Women Writers. Indiana UP, 1985)
23. "Black Rook in Rainy Weather," "In Plaster," "Tulips," "I am Vertical," "The Colossus," "The Rabbit Catcher," "Burning the Letters" "Daddy," "Ariel"
24. Perloff, Marjorie. "The Two Ariels: The (Re)Making of the Sylvia Plath Canon" (Poetic License. Northwestern UP, 1990)
25. Sandra M. Gilbert, "A Fine, White Flying Myth: The Life/Work of Sylvia Plath" (Shakespeare's Sisters. Feminist Essays on Women Poets, ed. Sandra M. Gilbert and Susan Gubar. Indiana UP, 1979)
26. Marjorie Perloff, "From Image to Action: The Return of the Story in Postmodern Poetry" (The Dance of the Intellect. Studies in the Poetry of the Pound Tradition, Northwestern UP, 1985)
27. Marjorie Perloff, "Postmodernism and the Impasse of Lyric" (The Dance of the Intellect. Studies in the Poetry of the Pound Tradition, Northwestern UP, 1985)
28. Paul Hoover, "Introduction" (Norton Anthology of Postmodern American Poetry, ed. Paul Hoover. New York: Norton, 1994)
29. "Tanto e Amara," "Moonset, Gloucester, December 1, 1957, 1:58 AM," "The K," "La Préface," "The Kingfishers," "The Praises," "In Cold Hell," "The Moon is the Number 18," "The Distances," "The Librarian," "La Torre," "Variations Done for Gerald Van De Wiele"
30. Charles Olson, "Projective Verse" (Selected Writings, ed. Robert Creeley. New York: New Directions, 1966)
31. George F. Butterick, "Charles Olson and the Postmodern Advance" (Iowa Review II/4, Fall 1980)