

BTP2BR_T_13 Poetics and British Poetry
Autumn semester, 2022

Course syllabus

Format: seminars

Teacher: István Rácz

Time: Thu 8.00-9.40

Room: 55.

Office hours: Thu 10.00-11.00, Fri 10.00-11.00 (Room 108/2)

Prospectus: In *the first part* of the course we will discuss definitions of poetry (in contrast with prose, everyday discourse, science, etc.), the relevance of rhythm, metre, and rhyme, and the most important figures of speech as they are used in poetry (metaphor, simile, overstatement, and understatement). Students will need to acquire skills of analyzing the formal features and the imagery of poems by using proper terminology. In *the second part* we will focus on credos in modern British poetry in the context of the poems. In other words, we will discuss how the disciplines of the poets are put into practice (if at all).

Note: Students are required to read the assigned texts (poetry, essays, and criticism) in advance.

Reader's journal: Students will need to keep a reader's journal. You need to write at least one paragraph about the texts you have read for each class. Please remember that this needs to be a cohesive text, but it can contain questions that you may want to ask in class.

Texts:

Part 1: reading packet entitled *Teaching Literature*, pp. 1-19 (available from the library [101] both electronically and in print)
poems distributed previously or shared in e-learning

Part 2: course packet available in e-learning

Take-home essay: Students will be required to write a take-home essay of 2,700 to 3,200 words, i.e. 8-10 typewritten pages (double-spaced). It must follow the MLA format. No plagiarizing is allowed. The topic should be a freely chosen poem in the context of the author's credo. (This should also be the topic of the presentation in week 14.) Although the focus must be on one poem, further poems either by the same author or by other poets can also be discussed as part of the context. The deadline is **12th January**. **Note: no late submission is possible. If you miss the deadline, you cannot get credits for this course.**

Grading will be based on the take-home essay (30%), on the in-class test closing Part 1 (10%), on the presentation in week 14 (30%), and regular performance in class (30%).

SCHEDEULE		
WEEK	DATE	TOPICS AND ASSIGNMENTS
Part 1		
1	8/9	Introduction: what is a poem?
2	15/9	Poetry in contrast with prose, everyday discourse, and science (reading packet 1-7)
3	22/9	Rhythm, metre, and rhyme (reading packet 8-13)
4	29/9	Figures of speech in poetry (reading packet 14-19)
5	6/10	IN-CLASS TEST
Part 2		
6	13/10	Alexander Pope. “Essay on Criticism” (excerpts) William Wordsworth. Preface to <i>Lyrical Ballads</i> (excerpts) S.T. Coleridge. <i>Biographia Literaria</i> , Chapter XIV (excerpt) Patrick Campbell. “ <i>Lyrical Ballads</i> : Recent Interpretative Stances”. <i>Wordsworth and Coleridge: Lyrical Ballads</i> . Critical Perspectives ser. Basingstoke: Macmillan, 1991. 35-56.
7	20/10	William Wordsworth. “Tintern Abbey” “Resolution and Independence” S.T. Coleridge. “Frost at Midnight” George McLean Harper. “Coleridge’s Conversation Poems”. M.H. Abrams, ed. <i>English Romantic Poets. Modern Essays in Criticism</i> . New York: OUP, 1960. 144-157.
8	27/10	John Keats. Letter 32 “On First Looking into Chapman’s Homer” “Ode on a Grecian Urn” “Ode to Psyche” Leon Waldoff. “Imagination and Growth in the Great Odes” (excerpts). Duncan Wu, ed. <i>Romanticism. A Critical Reader</i> . Oxford: Blackwell, 1995. 293-304, 314-325.

9	3/11	<i>Consultation week, no teaching</i>
10	10/11	<p>W.B. Yeats. “The Symbolism of Poetry” “<i>The Second Coming</i>” “<i>A Prayer for my Daughter</i>” “<i>Sailing to Byzantium</i>”</p> <p>T.S. Eliot. “Yeats”. <i>Selected Prose</i>. Harmondsworth: Penguin, 1963. 186-193.</p>
11	17/11	<p>T.S. Eliot. Introduction to <i>The Use of Poetry and the Use of Criticism</i></p> <p>“<i>The Hollow Men</i>”</p>
12	24/11	<p>Edward Thomas. “Two Reviews of Robert Frost’s <i>North of Boston</i>”</p> <p>Robert Frost. “The Figure a Poem Makes” “<i>The Death of the Hired Man</i>” “<i>Birches</i>”</p> <p>Edward Thomas. “<i>Adlestrop</i>” “<i>The Unknown Bird</i>”</p>
13	1/12	<p>Philip Larkin. “Statement” “<i>The Pleasure Principle</i>” “<i>Writing Poems</i>” “<i>Maiden Name</i>” “<i>Nothing To Be Said</i>” “<i>The Explosion</i>”</p> <p>John Osborne. “Larkin and Modernism: Poetry”. <i>Larkin, Ideology and Critical Violence. A Case of Wrongful Conviction</i>. Basingstoke: Palgrave Macmillan, 2008. 50-81.</p>
14	8/12	STUDENTS’ PRESENTATION