

1^ο Επιστημονικό Πεδίο: Αγγλόφωνη λογοτεχνία και πολιτισμός του 20ου και 21ου αιώνα
Τίτλος Μαθήματος: Αγγλόφωνη ποίηση του 20ου και 21ου αιώνα

Διδακτικές Μονάδες (ECTS): 6

Κωδικός Μαθήματος: ΛΕ176

Εξάμηνο: Χειμερινό Ε'

Περιγραφή Μαθήματος:

Το μάθημα προσφέρει μια χαρτογράφηση της περιόδου από τις αρχές του 20ου αιώνα μέχρι σήμερα μέσω της αγγλόφωνης ποίησης. Συγκεκριμένα, εξερευνά τους τρόπους με τους οποίους οι ποιητές/ήτριες πειραματίζονται με τη γλώσσα και την εικόνα, βρίσκουν τα κατάλληλα μέσα για να μιλήσουν για το φύλο και τη φυλή, την ιστορία, δίνουν έμφαση στο ρόλο της ποίησης στο δημόσιο λόγο και καταφέρνουν να αψηφούν πολλά διαφορετικά είδη συνόρων. Μέσα από μια δημιουργική και κριτική ανάλυση ποιημάτων και των μηχανισμών της ποίησης, οι φοιτητές/ήτριες θα γνωρίσουν κάποιες από τις πιο σημαντικές ξεχωριστές ποιητικές φωνές του εικοστού και εικοστού-πρώτου αιώνα, αλλά και κάποια από τα εργαλεία που χρησιμοποιούνται στην ανάγνωση και ανάλυση της ποίησης.

20th and 21st Century Anglophone Poetry

Course Description:

The last century was characterised by an extraordinary flowering of the art of poetry in the Anglophone world. This course aims to promote the enjoyment of contemporary poetry, to help students make informed literary responses to poetic texts, and to stimulate thesis research. It concentrates on a selection of work by some of the best-loved 20th-century poets, as well as emerging, contemporary poets writing in the English-speaking world today. The syllabus is arranged thematically and presents an overview of contemporary themes and threads. Starting with canonical poets and criticisms of the poetic canon (T.S. Eliot), this course reflects upon the ambivalences, contradictions, and tensions emerging from a variety of poems ranging from D.H. Lawrence's modernist primitivism to transitions, mobilities, and the machinery of modernity (Harriet Monroe, Ezra Pound, Edward Thomas, Edith Wharton), from the racial hotels of Langston Hughes to the Harlem/Chicago Renaissance robust female scholarship (Gwendolyn Brooks, Maya Angelou), from the W.H. Auden's notional understanding of the 1940s as the "Age of Anxiety" to Frank O'Hara's *Poetry of (Pop) Culture* in the 1960s and Sylvia Plath's Feminist poetics of torture and abuse. This course delineates the multifacetedness and plurality of Anglophone Poetry and the aporetic discourses surrounding it also focusing on recent movements such as the rebirth and queering of "Medievalism" in the "bisexual and bicultural" Black British Performance Poetry of Patience Agbabi. The course ends with an exploration of an eclectic array of Anglophone voices (Derek Walcott, Ben Okri, and Eduardo Martínez-Leyva. Contemporary "controversial" poets reach large audiences with poetic works characterized by inclusivity of address and breadth of thematic concern inventing new forms to carry us into the future.

Course Objectives

This course will:

- Examine the plurality and multifacetedness of 20th and 21st-century Anglophone Poetry.
- Present an overview of the evolution of the genre in Anglophone literature (Modernist, Postmodernist, Contemporary Perspectives).
- Combine close reading and narrative analysis with critical attention to relevant historical and cultural contexts.
- Emphasize the risks and limitations of applying specific theoretical frameworks to poems (reductive readings).
- Offer students the methodological tools to critically read essays that discuss the poems under scrutiny.

Learning Outcomes

Upon completion of this course, students should be able to:

- Read critically and understand how various poems register the flowering of the art of poetry in 20th and 21st-century Anglophone contexts.
- Understand the relationship between aesthetic form, thematic content, and socio-historical context.
- Understand how individual poems work and how poets use the formal resources of verse.
- Explain the movements (Modernism, Postmodernism), tendencies, and events that informed the production of the poems discussed (contextualizing the works).
- Connect the reading of secondary critical works with the poems/collection under discussion.
- Demonstrate their comprehension and interpretation of the poems, as well as their analytical and interpretative skills in written or oral assignments.
- Undertake relevant research.

Course Requirements

In order to successfully complete the course, students must:

- Attend class regularly.
- Study the assigned material.
- Actively participate in class discussions.
- Participate in the midterm written examination (Optional, Week 8).
- Participate in the mandatory final written examination.
- Present PowerPoint Presentations (Optional, Week 13).

Course Schedule

Week 1	<p>Course Overview</p> <p><i>Introduction: The Canon; Tradition and “Forced” Poetic Forms</i></p> <p>Presentation of Texts, Assessment Guidelines, and Theoretical Context:</p> <p>Eliot, T.S. “Tradition and the Individual Talent” (1919), <i>The Norton Anthology of Theory and Literary Criticism</i>, edited by Leitch, Vincent B. et al. New York: Norton, 2018, 885-890.</p> <p>Secondary Readings:</p> <p>Hamilton, Ian. “Introduction” (1994), <i>The Oxford Companion to Twentieth-Century Poetry</i>, edited by Ian Hamilton, Oxford: Oxford University Press, 1996, v-x</p> <p>Webb, Timothy. “Victorian to Modern,” <i>The Cambridge Companion to Twentieth-Century English Poetry</i>, edited by Neil Corcoran, Cambridge: Cambridge University Press, 2007, 9-23.</p> <p>Link 1: The Editors, “The Poetry Foundation” (<i>The Poetry Foundation</i>, Chicago, 2024): https://www.poetryfoundation.org/</p> <p>Link 2: The Editors, “Poets.org” (The Academy of American Poets, 1996): https://poets.org/</p>
Week 2	<p><i>Sexlessness in the Modern Sonnet</i></p> <p>Eliot, T. S. “The Love Song of J. Alfred Prufrock” (1915), <i>T. S. Eliot, Collected Poems 1909-1962</i>, New York: Harcourt Brace & World Inc., 3-7.</p> <p>Secondary Readings:</p>

	<p>Clifton, Brian. "Textual Frustration: The Sonnet and Gender Performance in 'The Love Song of J. Alfred Prufrock,'" <i>Journal of Modern Literature</i>, 42:1, 2018, 65-76. <i>Project MUSE</i>: https://dx.doi.org/10.2979/jmodelite.42.1.05</p> <p>Koestenbaum, Wayne. "The Waste Land: T. S. Eliot's and Ezra Pound's Collaboration on Hysteria." <i>Twentieth Century Literature</i>, 34:2, 1988, 113-139. <i>JSTOR</i>: https://doi.org/10.2307/441073</p> <p>Howarth, Peter. "The Modern Sonnet," <i>The Cambridge Companion to the Sonnet</i>, edited by Cousins AD and Howarth P, Cambridge: Cambridge University Press, 2011, 225-244.</p> <p>Link 1: O'Leary, Peter: "Poem Guide: 'The Love Song of J. Alfred Prufrock': One of the most Famous Poems in English, One of the First Encounters Readers have with Modern Poetry—and may have even Invented Modern Poetry" (<i>The Poetry Foundation</i>, Chicago, 2024): https://www.poetryfoundation.org/articles/1580188/the-love-song-of-j-alfred-prufrock-by-t-s-eliot</p> <p>Link 2: The Editors, <i>Poetry Foundation</i>: "Prufrock, Adamantine Stupidity, Tennessee Williams, and Latin American Modernists" (<i>The Poetry Foundation</i>, Chicago, 2012): https://www.poetryfoundation.org/blog/from-poetry-magazine/64776/prufrock-adamantine-stupidity-tennessee-williams-and-latin-american-modernists</p>
Week 3	<p>Modernism and the "Primitive": D.H. Lawrence's Free-Verse, "Snake" Poems</p> <p>Lawrence, D.H. "Snake" (1921), <i>The Complete Poems of D. H. Lawrence</i>, edited by Vivian de Sola Pinto and Warren Roberts, F., Harmondsworth: Viking Penguin, 1971, 349-351.</p> <p>---. "Reptiles" (1923), <i>The Complete Poems of D.H. Lawrence</i>, edited by Vivian de Sola Pinto and Warren Roberts, F., Harmondsworth: Viking Penguin, 1971, 348.</p> <p>Critical Focus: Snake Imagery in Selected Poems from D.H. Lawrence's novel titled <i>The Plumed Serpent</i> (1926) [Unpublished first draft title: <i>Quetzalcoatl</i>, Published Posthumously, 1995]</p> <p>All Selected Poems Taken from the First Edition of <i>The Plumed Serpent</i> (1926)</p> <p>Lawrence, D.H. "XI, The Living Quetzalcoatl" (1926) <i>The Complete Poems of D.H. Lawrence</i>, edited by Vivian de Sola Pinto and Warren Roberts, F., Harmondsworth: Viking Penguin, 1971, 801-802.</p> <p>---. "XII, Welcome to Quetzalcoatl" (1926) <i>The Complete Poems of D.H. Lawrence</i>, edited by Vivian de Sola Pinto and Warren Roberts, F., Harmondsworth: Viking Penguin, 1971, 802-803.</p> <p>Secondary Readings:</p> <p>Lawrence, D.H. "The Poetry of the Present" (Written in 1919), <i>New Poems by D.H. Lawrence</i>, New York: B.W. Huebsch Inc., 1920, i-x.</p>

	<p>Sword, Helen. "Lawrence's Poetry" (Part on the "Snake"), <i>The Cambridge Companion to D.H. Lawrence</i>, edited by Anne Fernihough, Cambridge: Cambridge University Press, 2001, 119-135.</p> <p>Smith, J. (2002). "Völkisch Organicism and the Use of Primitivism in Lawrence's <i>The Plumed Serpent</i>," <i>The D.H. Lawrence Review</i>, 30:3, 2002, 7-24. JSTOR: https://www.jstor.org/stable/44235865</p> <p>Gilbert, Sandra, M. "D. H. Lawrence's Place in Modern Poetry" <i>The Cambridge Companion to Twentieth-Century English Poetry</i>, edited by Neil Corcoran, Cambridge: Cambridge University Press, 2007, 74-86.</p> <p>Link 1: Lawrence, D.H. "The Poetry of the Present" (1920), Preface to the edition of Lawrence's <i>New Poems</i> (<i>The Poetry Foundation</i>, Chicago, 2012): https://www.poetryfoundation.org/articles/69403/the-poetry-of-the-present</p> <p>Link 2: Mursell, Ian. "D H Lawrence and 'The Plumed Serpent'" (<i>Aztecs at Mexicolore</i>, 2010): https://www.mexicolore.co.uk/aztecs/inspiration/d-h-lawrence-and-plumed-serpent</p> <p>Video: Walker, James and Fillingham, Paul. "Locating D.H. Lawrence: May 1923," <i>Memory Theatre: A Digital Pilgrimage – Based on the works of D.H. Lawrence</i> (D.H. Lawrence: A Digital Pilgrimage, 2023): https://www.youtube.com/watch?v=uWGhYpUr-WI</p>
Week 4	<p>1920s Mobilities and Ephemeral Spaces: Motorcars, Trains, Stations, Rooms</p> <p>Monroe, Harriet. "The Hotel" (1909), <i>Atlantic Monthly</i> 1:103, 1909, 324-325.</p> <p>---. "On the Train" (1922, under the heading <i>Notes on Travel</i>) – Online</p> <p>Pound, Ezra. "In a Station of the Metro" (1913), <i>Poetry</i>, 2:1, 1913, 12.</p> <p>Thomas, Edward. "Adlestrop" (1915; 1917), <i>The Collected Poems of Edward Thomas</i>, edited by R. George Thomas. Oxford: Oxford University Press, 1978, 71.</p> <p>Hardy, Thomas. "The Missed Train" (1925), <i>Collected Poems of Thomas Hardy</i>. New York: The Macmillan Company, 1972, 754.</p> <p>---. "Faintheart In A Railway Train" (1925), <i>Collected Poems of Thomas Hardy</i>. New York: The Macmillan Company, 1972, 536.</p> <p>Wharton, Edith. "Terminus" (1926), <i>Selected Poems</i>, edited by Louis Auchincloss, Library of America, 2005, 160-163.</p> <p>Secondary Readings:</p> <p>Paterson, Don and O'Brien, Sean. "Introduction," <i>Train Songs: Poetry of the Railway</i>. London: Faber and Faber Ltd., 2013, ix-xiii.</p> <p>Thacker, Andrew. "Introduction: Geographies of Modernism," <i>Moving through Modernity: Space and Geography in Modernism</i>. Manchester: Manchester University Press, 2003, 1-12.</p>

	<p>Foucault, Michel, and Jay Miskowicz (1986). "Of Other Spaces." <i>Diacritics</i> 16:1, 1986, 22-27.</p> <p>Link 1: Despotopoulou, Anna. "Edith Wharton in the 'Passive and Featureless Room' of the Charing Cross Hotel (1909)", Blog Entry (Hotems Research Programme, 2021): https://hotems.enl.uoa.gr/edith-wharton-in-the-passive-and-featureless-room-of-the-charing-cross-hotel-1909/</p> <p>Link 2: Despotopoulou, Anna. "Harriet Monroe's 'The Hotel' (1909)," Blog Entry (Hotems Research Programme, 2021): https://hotems.enl.uoa.gr/harriet-monroes-the-hotel-1909/</p> <p>Link 3: Dawes, Zoe. "Adlestrop; So Much More than just a Name" (2014): https://www.thequirkytraveller.com/adlestrop-edmund-thomas-poem/</p> <p>Link 4: McGuinness, Mark. "Mark McGuinness reads and discusses 'Adlestrop' by Edward Thomas" (Poetry Podcast, <i>A Mouthful of Air</i>, 2022): https://amouthfulofair.fm/adlestrop-by-edward-thomas/</p> <p>Link 5: Monroe, Harriett. (founding editor, 1912) "The Motive of the Magazine" ("Prose from <i>Poetry Magazine</i>," <i>The Poetry Foundation</i>, Chicago, 2005): https://www.poetryfoundation.org/poetrymagazine/articles/58889/the-motive-of-the-magazine?_gl=1%2A96g3on%2A_gcl_au%2AOTEzNjA2NjAyLjE3MTk3NzQzNzQ.%2A_ga%2ANDY3Nzc1OTg3LjE3MTA3MTIxNTI.%2A_ga_W0RZ0EVPLP%2AMTcyNjkzODY5Ny4xNi4xLjE3MjY5MzkwNjQuMC4wLjA</p>
Week 5	<p><i>The (Racial) Hotel: Langston Hughes</i></p> <p>Hughes, Langston. "Advertisement for the Waldorf-Astoria" (1931), <i>The Collected Poems of Langston Hughes: The Poems: 1921–1940</i>, edited by Arnold Rampersad, New York: Vintage Classics, 1995, 143-146.</p> <p>Hughes, Langston. "Advertisement for the Waldorf-Astoria" (1931), <i>New Masses</i>, 7:7, 1931, 16-17.</p> <p>Hughes, Langston. "Brass Spittoons" (1926), <i>The Collected Poems of Langston Hughes: The Poems: 1921–1940</i>, edited by Arnold Rampersad, New York: Vintage Classics, 1995, 86.</p> <p>Hughes, Langston. "Elevator Boy" (1926), <i>The Collected Poems of Langston Hughes: The Poems: 1921–1940</i>, edited by Arnold Rampersad, New York: Vintage Classics, 1995, 85.</p> <p>Secondary Readings:</p> <p>Marsh, John. "'Yes, sir!': Langston Hughes, Claude McKay, and the Poetics of Serving," <i>Hog Butchers, Beggars, and Busboys: Poverty, Labor, and the Making of Modern American Poetry</i>. Ann Arbor: University of Michigan Press, 2011, 138-176.</p> <p>Hughes, Langston. <i>The Big Sea: An Autobiography</i> (1940), New York: Hill and Wang, 1996, 320-324.</p>

	<p>Dimakis, Athanasios. "'Ma soul's a Witness for de Waldorf-Astoria!' Langston Hughes's Poetic Hotel Advertisement," <i>The Explicator</i>, 81:3–4, 2023, 128-131: https://doi.org/10.1080/00144940.2024.2327452</p> <p>Digital Project: The Old and New Waldorf-Astoria in Literature: Henry James, <i>The American Scene</i> (1907), Harriet Monroe, "The Hotel" (1909), Willa Cather, "Paul's Case: A Study in Temperament" (1920) in Arts: Photographs from The Library of Congress Photographic Archive, Paintings, Postcards, Ephemera.</p> <p>The September 1931 issue of <i>Vanity Fair</i> featuring the original Waldorf-Astoria Advertisement: https://archive.vanityfair.com/article/1931/10/01/advertisement-4 https://archive.vanityfair.com/article/1931/10/01/w-j-sloane</p> <p>Link: "If These Walls Could Talk: Marriott Wardman Park Hotel's Connection to Langston Hughes & Thurgood Marshall" (<i>The Curious Caravan</i>, 2020): https://www.curious-caravan.com/blog/if-these-walls-could-talk-marriott-wardman-park-hotels-connection-to-langston-hughes-thurgood-marshall</p>
Week 6	<p><i>From Harlem, New York City to Bronzeville, Chicago: The Black/New Negro Renaissance Part I</i></p> <p>Hughes, Langston. "The Negro Speaks of Rivers" (1921), <i>The Collected Poems of Langston Hughes: The Poems: 1921–1940</i>, edited by Arnold Rampersad, New York: Vintage Classics, 1995, 23.</p> <p>---. "Theme for English B" (1949; 1951), <i>The Collected Poems of Langston Hughes: The Poems: 1921–1940</i>, edited by Arnold Rampersad, New York: Vintage Classics, 1995, 409-410.</p> <p>Secondary Readings:</p> <p>Hughes, Langston. "The Negro Artist and the Racial Mountain" (1926) in Leitch, Vincent B. et al. <i>The Norton Anthology of Theory and Literary Criticism</i>. New York: Norton, 2018, 1140-1144.</p> <p>Hughes, Langston. "I've Known Rivers," <i>The Big Sea: An Autobiography</i> (1940), New York: Hill and Wang, 1996, 51-56.</p> <p>Link 1: The Editors, <i>Poetry Foundation</i>: "The Harlem Renaissance: An Introduction Tracing the Groundbreaking Work of African Americans in this Pivotal Cultural and Artistic Movement" (<i>The Poetry Foundation</i>, Chicago, 2024): https://www.poetryfoundation.org/collections/145704/an-introduction-to-the-harlem-renaissance</p> <p>Link 2: "The Met Exhibition: The Harlem Renaissance and Transatlantic Modernism" (The Metropolitan Museum of Art, New York City, 2024):</p>

	https://www.metmuseum.org/exhibitions/the-harlem-renaissance-and-transatlantic-modernism
Week 7	<p><i>From Harlem, New York City to Bronzeville, Chicago: The Black/New Negro Renaissance Part II</i></p> <p>Brooks, Gwendolyn. "Kitchenette Building," <i>A Street in Bronzeville</i> (1945), <i>The Essential Gwendolyn Brooks</i>, edited by Elizabeth Alexander, New York: The Library of America, 2005, 1.</p> <p>---. "Negro Hero," <i>A Street in Bronzeville</i> (1945), <i>The Essential Gwendolyn Brooks</i>, edited by Elizabeth Alexander, New York: The Library of America, 2005, 16-18.</p> <p>Angelou, Maya. "Still I Rise" (1978), <i>And Still I Rise: A Book of Poems</i>. New York: Random House, 1978, 41.</p> <p>Secondary Sources:</p> <p>Gilbert, Sandra M. and Gubar, Susan. "Infection in the Sentence: The Woman Writer and the Anxiety of Authorship," <i>Feminisms: An Anthology</i>, Ithaca, NY: Rutgers University Press, 1991, 289-300. https://doi.org/10.36019/9780813568409-023</p> <p>Link 1: The Editors, <i>Poetry Foundation: "Gwendolyn Brooks, 1917—2000"</i> (<i>The Poetry Foundation</i>, Chicago, 2024): https://www.poetryfoundation.org/poets/gwendolyn-brooks</p> <p>Video: The Morgan Exhibition: "Gwendolyn Brooks: A Poet's Work in Community" (The Morgan Library & Museum, New York City, 2022): https://www.youtube.com/watch?v=2G-CM_fyNpo</p> <p>Extra:</p> <p>A Radical Black Magazine From the Harlem Renaissance Was Ahead of Its Time: Fire!! was a pathbreaking showcase for Black artists and writers "ready to emotionally serve a new day and a new generation" (Jon Key, <i>Hammer&Hope</i>, No 5, 2024):</p> <p>https://hammerandhope.org/article/artists-harlem-renaissance?utm_source=Sailthru&utm_medium=email&utm_campaign=Lit%20Hub%20Weekly:%20November%202%2C%202024&utm_term=lithub_weekly_master_list</p>
Week 8	<p><i>Midterm Exam and The 1930-40s through the "Queer" Lens of W. H. Auden</i></p> <p>A: Midterm Exam</p> <p>Written Examination – One Comparative Question (Students will have 60 minutes to complete the exam).</p> <p>B: <i>The 1930-40s through the "Queer" Lens of W. H. Auden</i></p> <p>Auden, W. H. "September I, 1939," <i>The Collected Poetry of W. H. Auden</i>. New York: Random House, 1945, 57-59.</p>

	<p>---. "Funeral Blues" ["Stop all the Clocks"] (1936), <i>W. H. Auden Poems Selected by John Fuller</i>. London: Faber and Faber, 2009, 21.</p> <p>(The First Version of "Funeral Blues"/ "Stop all the Clocks" appeared in the 1936 poetic drama/verse play <i>The Ascent of F6: A Tragedy in Two Acts</i>, written by W. H. Auden and Christopher Isherwood, and composed by Benjamin Britten)</p> <p>Secondary Readings:</p> <p>O'Neill, Michael. "The 1930s Poetry of W. H. Auden," <i>The Cambridge Companion to Twentieth-Century English Poetry</i>, edited by Neil Corcoran, Cambridge: Cambridge University Press, 2007, 105-116.</p> <p>Link: Jacobs, Alan. "Auden's Island: The Poet in the Postwar Era" (<i>The Hedgehog Review: Critical Reflections on Contemporary Culture</i>, 2024): https://hedgehogreview.com/issues/in-need-of-repair/articles/audens-island?utm_source=Sailthru&utm_medium=email&utm_campaign=Lit%20Hub%20Daily:%20November%205%2C%202024&utm_term=lithub_master_list</p> <p>Video: <i>Literature Today - and Yesterday...</i> "'Stop All The Clocks' by W.H. Auden, Funeral Reading from <i>Four Weddings and a Funeral</i> (1994)" (<i>Four Weddings and a Funeral</i>, dir. Mike Newell, scr. Richard Curtis, 1994): https://www.youtube.com/watch?v=rmXHiFHx1B4</p>
Week 9	<p>From "The Age of Anxiety" to the Poetics of Trauma in Sylvia Plath</p> <p>W. H. Auden</p> <p>Auden, W. H. "Part V: The Masque" (1947), 101-117 ---. "Part VI: Epilogue" (1947), 119-126 Auden, W. H. <i>The Age of Anxiety: A Baroque Eclogue</i> (1947), London: Faber and Faber, 1948.</p> <p>Sylvia Plath</p> <p>"The Applicant" (1962), 221-222 "The Munich Mannequins" (1963), 262-263 "Mushrooms" (1959), 139-140 "Daddy" (1962), 222-224 Plath, Sylvia. <i>The Collected Poems: Sylvia Plath</i>, edited by Ted Hughes, New York: Harper Collins Publishers, 1992.</p> <p>Secondary Readings:</p> <p>Narbeshuber, Lisa. "The Poetics of Torture: The Spectacle of Sylvia Plath's Poetry." <i>Canadian Review of American Studies</i>, 34:2, 2004, 185-203. <i>Project MUSE</i>, https://dx.doi.org/10.1353/crv.2004.0012</p>

	<p>Markey, Janice. "The Short Sharp Shock," <i>A Journey into the Red Eye: The Poetry of Sylvia Plath- A Critique</i>. London: The Women's Press Ltd. 1993, 69-85.</p> <p>Link 1: Maxwell, Glyn. "WH Auden's 'The Age of Anxiety': It was both hailed as 'his best work to date' and damned as 'his one failure'. Leonard Bernstein's symphony, inspired by the poem, is the better work of art, argues Glyn Maxwell." <i>The Guardian</i> (2010): https://www.theguardian.com/books/2010/apr/10/auden-age-anxiety-leonard-bernstein</p> <p>Link 2: "The Age of Anxiety" (1949): Symphony No.2 For Piano and Orchestra, After W. H. Auden, "Leonard Bernstein," "The Age of Anxiety", revised (1949/1965)" (New York Philharmonic Orchestra conducted by Leonard Bernstein, Pianist: Phillipe Entremont, 1965): https://www.youtube.com/watch?v=N9dnXQA8pHo</p> <p>Link 3: <i>The Narrative Art</i>: "Sylvia Plath on Her Early Influences and Why She Became a Writer" (Interviews Conducted by Peter Orr on October 30, 1962 and Ted Hughes, 1961): https://www.youtube.com/watch?v=gbNcRhxFF-A</p> <p>Link 4: <i>thepostarchive</i> "Sylvia Plath, Reading her Poems in Springfield, MA on April, 18 1958": https://www.youtube.com/watch?v=CqIhR4QlweQ</p>
Week 10	<p><i>The Poetry of Pop Culture:</i> <i>From Frank O'Hara to Sting/The Police, George Michael, P J Harvey, and Billie Eilish</i></p> <p>O'Hara, Frank. "The Day Lady Died" (1959), <i>Lunch Poems: Expanded 50th Anniversary Edition</i>, San Francisco: City Lights Books, 1999, 25-26.</p> <p>---. "Poem" [Lana Turner has collapsed!] (1962), <i>Lunch Poems: Expanded 50th Anniversary Edition</i>, San Francisco: City Lights Books, 1999, 78.</p> <p>---. "Having a Coke with you," <i>The Collected Poems of Frank O'Hara</i>, edited by Donald Allen. Berkeley and Los Angeles: University of California Press, 1995, 360.</p> <p>Michael, George: "Kissing a Fool" (Song written and performed by G. Michael) <i>Columbia Records</i>, 1988. https://www.youtube.com/watch?v=omsBhh8vA7c</p> <p>---. "You Have Been Loved" (Song written and performed by G. Michael and David Austin) <i>Virgin</i>, 1997. https://www.youtube.com/watch?v=f6izqHk4ugo</p> <p>The Police, "Roxanne" (Song written by Sting and performed by The Police) <i>A&M</i>, 1978 https://www.youtube.com/watch?v=3T1c7GkzRQQ</p> <p>P J Harvey (Polly Jean Harvey) "The Glorious Land," <i>Let England Shake</i> (Universal, 2011) https://www.youtube.com/watch?v=YBtOWXNPQ_w</p>

	<p>Billie Eilish "Blue" <i>Hit Me Hard and Soft</i> (Song written by Billie O'Connell and Finneas O'Connell) <i>Finneas - Billie Eilish</i>, 2024) https://www.youtube.com/watch?v=mZqiawnNCQg</p> <p>Secondary Readings:</p> <p>Bradley, Adam. <i>The Poetry of Pop</i>. New Haven and London: Yale University Press, 2017, 311-315.</p> <p>Cohen, Alina. "The Ongoing Influence of Frank O'Hara, the Art World's Favorite Poet," <i>Artsy</i>, 2018: https://www.artsy.net/article/artsy-editorial-ongoing-influence-frank-ohara-art-worlds-favorite-poet</p> <p>Critical Expansion (Optional):</p> <p>New Publication Alert!</p> <p>Tager, Michael B. <i>Pop Culture Poetry: The Definitive Collection</i>. Baltimore: Mason Jar Press, Akinoga Press, 2024.</p> <p>Link: Voutiritsas, Thea. "From Emily Dickinson to Tupac: Poetry in American Pop Culture" (<i>Read Poetry</i>, 2019): https://www.readpoetry.com/from-emily-dickinson-to-tupac-poetry-in-american-pop-culture/</p> <p>Video 1: Rodefer, Benjamin. "'The Day Lady Died' - Frank O'Hara and Billie Holiday: The Music of Billie Holiday and Frank O'Hara Reading his Poem about her Death Entitled 'The Day Lady Died'"': https://www.youtube.com/watch?v=eK0nleUijgU</p> <p>Video 2: Dylan, Bob. "Lay Lady Lay" (also rendered as "Lay, Lady, Lay"); Song written by Bob Dylan for Barbara Joan "Barbra" Streisand (<i>Nashville Skyline</i> album, 1969): https://www.youtube.com/watch?v=LhzEsb2tNbl</p> <p>Video 3: Carrillo, Alessandra: "<i>Dead Poets Society</i> (1989) - What will your verse be?" <i>Dead Poets Society</i> (Dir. Peter Weir, 1989): https://www.youtube.com/watch?v=Wey8nauEyA4</p> <p>Video 4: "'George Michael School Poems Unearthed': Two poems written by an 11-year-old George Michael (Georgios Panayiotou) have been unearthed by an old schoolmate." (BBC News, 2017): https://www.bbc.com/news/av/uk-england-oxfordshire-38594371</p>
Week 11	<p>"Bisexual and Bicultural": Patience Agbabi's Contemporary "Black" Performance Poetry</p> <p>"Grey Area" (2008), 5 "Comedown" (2008), 11 "Eat Me" (2008), 19 "Skins" (2008), 20-21 "In Joy and Woe," Henry Howard, Earl of Surrey,? 1517-1547 "Two Loves I Have," William Shakespeare, 1564-1616 "On 'The White House,'" Claude McKay, 1889-1948 "Knew White Speech," Gwendolyn Brooks, 1917-2000</p>

	<p>"From Africa Singing," June Jordan, 1936-2002</p> <p>Agbabi, Patience. <i>Bloodshot Monochrome</i>. Edinburgh: Canongate Books, 2008.</p> <p>"I Go Back to May 1967" (2014), 47-48</p> <p>"Unfinished Business" (2014), 86-87</p> <p>"Joined-Up Writing" (2014), 21-27</p> <p>Agbabi, Patience. <i>Telling Tales</i>. Edinburgh: Canongate Books, 2014.</p> <p>Secondary Readings:</p> <p>Coppola, Manuela. "Queering Sonnets: Sexuality and Transnational Identity in the Poetry of Patience Agbabi," <i>Women: A Cultural Review</i>, 26:4, 2015, 369-383. http://dx.doi.org/10.1080/09574042.2015.1106252</p> <p>Hsy, Jonathan and Barrington, Candace. "Queer Time, Queer Forms: Noir Medievalism and Patience Agbabi's <i>Telling Tales</i>," <i>Postmodern Poetry and Queer Medievalisms: Time Mechanics</i>. Medieval Institute Publications, Berlin, Boston: Walter de Gruyter GmbH, 2022, 159-178. <i>Project MUSE</i>, https://muse.jhu.edu/book/101324.</p> <p>Link: Rothenberg, Jerome. "Ethnopoetics" (<i>Ubuweb</i>, 2002): https://www.ubu.com/ethno/index.html</p> <p>Video 1: <i>Tilt Spokenwd</i>, "Tilt presents Patience Agbabi at London Liming: Poetry Performance" (<i>Tilt</i>, 2013): https://www.youtube.com/watch?v=yywnRDZpRLk</p> <p>Video 2: <i>Canterbury Cathedral</i>: "Refugee Tales: <i>The Refugee's Tale</i> as told to Patience Agbabi (Canterbury Cathedral Hosting a series of Events for Refugee Week, 2021): https://www.youtube.com/watch?v=PyaTJBvr5ak</p>
Week 12	<p><i>The Politics of Contemporary Anglophone Voices: Saint Lucia, Nigeria, and Mexico</i> Derek Walcott, Ben Okri, and Eduardo Martínez-Leyva</p> <p>and Part I - In-Class Presentations</p> <p>Walcott, Derek. "Sea Grapes" (1992), <i>Poems: 1965-1980</i>, New York: Farrar, Straus and Giroux, 1992. n.p.</p> <p>---. "The Fist" (1986), <i>Collected Poems: 1948-1984</i>, New York: Farrar, Straus and Giroux, 1986. n.p.</p> <p>Okri, Ben. "An African Elegy" (1992), <i>An African Elegy</i>, London: Jonathan Cape, 1992. n.p.</p> <p>Martínez-Leyva, Eduardo. "Portrait of My Mother Studying for Her Citizenship Exam" (2024), <i>Cowboy Park</i>, Madison: University of Wisconsin Press, 2024, n.p.</p> <p>Secondary Readings: Hena, Omaar. "Introduction," <i>Global Anglophone Poetry: Literary Form and Social Critique in Walcott, Muldoon, de Kok, and Nagra</i>. New York: Palgrave Macmillan, 2015, 1-22.</p>

	Link: Soto, Christopher. "What Constitutes Political Poetry?" (Poetry Foundation, 2017): https://www.poetryfoundation.org/featured-blogger/78002/what-constitutes-as-political-poetry
Week 13	In-Class Presentations and Exam Preparation Group or Individual Student Presentations

Poets (as presented in the syllabus)

Eliot, T. S.
Lawrence, D.H.
Monroe, Harriet
Pound, Ezra
Thomas, Edward
Hardy, Thomas
Wharton, Edith
Hughes, Langston
Brooks, Gwendolyn
Angelou, Maya
Auden, W. H.
Plath, Sylvia
O'Hara, Frank
Michael, George
(Georgios Panayiotou)
Agbabi, Patience
Walcott, Derek
Okri, Ben
Martínez-Leyva, Eduardo

In-Class Student Presentations (Optional, extra credit):

Students can undertake a class presentation individually or in pairs. The presenters will be awarded up to two extra points (for each student) to be added to their passing grade from their final exam. The presentations will take place on the last day of class and will be open to discussion and feedback from peers. The presentation should be related to at least one of the primary texts studied. Students must demonstrate analytical and interpretative critical skills. They must choose a topic/theme/object/image or a particular extract from the studied texts. They can also relate it to other twentieth or twenty-first-century literary, critical, and/or artistic explorations of Anglophone Poetry drawing connections or unconcealing points of departure and differential treatments.

The in-class presentation should be the outcome of serious academic research. Students must read the primary and secondary sources critically and present synthetically. All sources will have to be acknowledged (separate PowerPoint slide). All students' work is scanned through the plagiarism detector application Turnitin. The penalty for Plagiarism and for the submission of AI-generated texts/assignments as the work of students will be a failing grade.

Presentation Guidelines:

Duration: 18 mins approximately.

Delivery: Students can read from their notes but the manner of delivery must be lively.

References: Bibliography must be included. Each slide should include a parenthetical reference to the source used.

Format: Presentations will be projected onto the class screen (Recommended format: PowerPoint or any similar application).

Submission: The presentation (including all the primary and secondary sources consulted) must be submitted via email (adimakis@enl.uoa.gr) by Week 13.

The presentation topic and the primary sources chosen must be first approved.

Deadline for the submission of Presentation Proposals: Monday, December 2. Students will receive feedback before they start preparing (online or live meeting).

Possible Topics for Presentation:

Race in Poetry
Harlem Renaissance
Englishness/Other Voices
Mobilities/Transnational Identities
Transatlantic Modernisms
Mobilities
Primitivism, Racism, "Savage"
Greece in Contemporary Anglophone Poetry
Tensions/Conflicts
Feminist Poetics/Queer Poets
Instagram/Twitter-X Poetry
Performance Poetry
Poetry and Pop Culture
The Poets and the "Poetic" in Films/Media

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