

Yeats

DAVID SCOTT WILSON-OKAMURA ENGLISH 5280 AUTUMN 2015 EAST CAROLINA UNIV.

- Aug. 24 M What is a seminar?
26 W EARLY YEATS. From *Crossways* (1899): “The Song of the Happy Shepherd,” “The Sad Shepherd,” “The Cloak, the Boat, and the Shoes,” “The Indian to His Love,” “To an Isle in the Water,” “The Stolen Child,”
28 F From *The Rose* (1892): “To the Rose upon the Rood of Time,” “Fergus and the Druid,” “The Rose of the World,” “The Lake Isle of Innisfree,” “Who Goes with Fergus?,” “To Ireland in the Coming Times”
31 M Meet in the lobby of Joyner library
Sept. 2 W From *The Wind Among the Reeds* (1899): “The Hosting of the Sidhe,” “The Lover tells of the Rose in his Heart,” “The Fisherman,” “The Song of Wandering Aengus,” “The Lover mourns for the Loss of Love”
4 F “He reproves the Curlew,” “He remembers Forgotten Beauty,” “A Poet to his Beloved,” “He gives his Beloved certain Rhymes,” “To my Heart, bidding it have no Fear,” “The Cap and Bells”
7 M **Labor Day**
9 W Presentations
11 F Kiberd, “Revolt into Style—Yeatsian Poetics” (Norton, pp. 340–46); Albright, “Yeats’s Waves” (ibid., pp. 346–49)
14 M “He hears the Cry of the Sedge,” “He thinks of those who have Spoken Evil of his Beloved,” “The Lover pleads with his Friend for Old Friends,” “He wishes his Beloved were Dead,” “He wishes for the Cloths of Heaven”
16 W Presentations
18 F Ramazani, “The Elegiac Love Poems” (Norton, pp. 349–56); Bloom, “The Wind Among the Reeds” (ibid., pp. 356–58); Vendler, “Technique in the Earlier Poems” (ibid., pp. 358–66)
21 M From *In the Seven Woods* (1903): “The Folly of Being Comforted,” “Never Give All the Heart,” “Adam’s Curse”
23 W Presentations
25 F MIDDLE YEATS. From *The Green Helmet* (1910): “A Woman Homer Sung,” “No Second Troy,” “Reconciliation,” “The Fascination of What’s Difficult,” “A Drinking Song,” “The Coming of Wisdom with Time,” “The Mask”
28 M From *Responsibilities* (1914): “September 1913,” “To A Friend Whose Work has come to Nothing,” “The Magi,” “The Dolls,” “A Coat”
30 W Presentations
Oct. 2 F From *The Wild Swans at Coole* (1917): “In Memory of Major Robert Gregory,” “An Irish Airman Foresees His Death,” “The Fisherman,” “The People,” “On being asked for a War Poem”
5 M Kelly, “Lady Gregory and W. B. Yeats” (Norton, pp. 407–13); Pethica, “Patronage and Creative Exchange” (ibid., pp. 471–77).

NOTE: Sometime during this week, you need to attend office hours. I will tell you what your participation grade is shaping up to be and, if needed, make suggestions for improvement.

- 7 W Presentations
9 F “The Wild Swans at Coole,” “Lines Written in Dejection,” “Broken Dreams,” “On Woman”
12 M **Fall Break**
14 W Presentations
16 F “The Balloon of the Mind,” “Ego Dominus Tuus,” “The Double Vision of Michael Robartes”
19 M Bornstein, “Aesthetics of Antinomy” (Norton, pp. 382–86); Schuchard, “Hawk and Butterfly” (ibid., pp. 416–28)
21 W Presentations

- 23 F From *Michael Robartes and the Dancer* (1921): “Michael Robartes and the Dancer,” “Easter, 1916,” “On a Political Prisoner”
- 26 M “The Second Coming,” “A Prayer for my Daughter,” “To be Carved on a Stone at Thoor Ballylee”
- 28 W Presentations
- 30 F Ramazani, “Balladic Elegies” (Norton, pp. 394–99); Cullingford, “Shrill Voices, Accursed Opinions” (ibid., pp. 399–407)
- Nov. 2 M LATE YEATS. From *The Tower* (1928): “Sailing to Byzantium,” “The Tower,” “Meditations in Time of Civil War”
- 4 W Presentations
- 6 F “Nineteen Hundred and Nineteen,” “Leda and the Swan,” “Among School Children”
- 9 M De Man, “The Rhetorical Question” (Norton, pp. 455–56); Sokolsky, “Resistance to Sentimentality” (ibid., pp. 457–58); Cullingford, “Desire and Hunger” (ibid., pp. 458–71)
- 11 W Presentations
- 13 F From *The Winding Stair* (1933): “A Dialogue of Self and Soul,” “Coole Park, 1929,” “The Choice,” “Vacillation”
- 16 M “Byzantium,” “Crazy Jane Talks with the Bishop,” “Father and Child”
- 18 W Presentations
- 20 F From *New Poems* (1938): “The Gyres,” “Lapis Lazuli,” “Come Gather Round Me Parnellites,” “The Great Day,” “Parnell,” “The Spur”
- 23 M From *Last Poems* (1939): “Under Ben Bulben,” “Long-legged Fly,” “High Talk”
- 25, 27 WF **Thanksgiving holiday**
- 30 M “The Circus Animals’ Desertion,” “Politics”
- Dec. 2 W Presentations
- 4 F Parkinson, “The Passionate Syntax” (Norton, pp. 413–15); Heaney, “Yeats and Thoor Ballylee” (ibid., pp. 429–39)
- 7 M Taking stock
- 11 F Exam-period activity (11:00–1:30)

REQUIREMENTS

Presentations (50%). Starting Sept. 9, we’ll have student presentations every Wednesday. Presenting is a skill that can be learned through practice. In this seminar, everyone will get a lot of practice. By the end of the course, you will feel confident: (a) coming up with an idea, (b) researching what other scholars have already said, (c) formulating an argument that takes previous research into account, and (d) presenting that argument to a group.

The number of presentations that each student gives will depend on enrollment. Prior to each presentation, make a typed handout that includes a bibliography of all your primary and secondary sources, and bring enough copies for everyone in the class. Each presentation should last around 10 minutes, followed by questions and discussion.

Here is the form that will be used in evaluating presentations:

Name of presenter

_____ Was the argument clear? (1–10)

_____ Was the evidence solid? (1–10)

_____ Was the logic compelling? (1–10)

_____ Did the argument take into account existing scholarship? (1–10)

Name of evaluator

Class participation (50%). The class meets three times a week. I don't take roll, but this is a small class so, unexcused absences will be noted and reflected in your grade. It's expected that everyone will come to class on time, prepared to discuss the assigned reading. The week of Oct. 5, I will meet with every student during office hours to discuss their participation to date.

Midterm and Final Exams. There will be no midterm or final exams in this course. However, all work for this course must be completed on or before the last day of class, Dec. 7.

Please don't read, send, or monitor **text messages** in class. Please do turn off your **cell phone ringer** before class begins. **Laptops and tablets** might be helpful in some courses, but not this one; please keep them shut during class.

PLAGIARISM

Plagiarism is using someone else's **words or ideas** in such a way that they seem your own. Give credit where credit is due; otherwise, you are cheating. If you plagiarize in this class, expect an F for the course; I may also recommend that the English department discontinue your funding. All plagiarism will be reported to the university; depending on your record, additional sanctions may be imposed.

ACCOMMODATIONS

East Carolina University seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Department for Disability Support Services located in Slay 138 (Voice/TTY 252-737-1016).

OFFICE HOURS, EMAIL

Office: Bate 2137

Office hours: MWF 1:50–3:00, 4:00–4:30 pm. This spans two class periods: if you have class during both, grab me after class or call me on the telephone and we'll set up an appointment. My home number is in the book but, please don't call after 9 pm.

Email: Instead of exchanging emails, come to office hours and let's have a conversation.

TEXTBOOK

Pethica, James (ed.), *Yeats's Poetry, Drama, and Prose*. Norton Critical Edition. New York: Norton, 2000.