

ENGL 215 Live Chat 2a



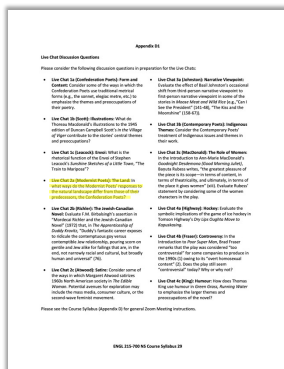
Zoom Meeting Information

- Zoom Meetings are about 60 minutes in length.
- Zoom Meetings are recorded.
- Recordings and PowerPoint presentations are posted on onQ (under "Activities" > "Zoom Meetings").
- Participate in the discussion by using the "Chat" window or by raising your hand in "Reactions."
- Your camera may be on or off.

ENGL 215 Zoom Meetings

Weeks 1-3	Live Chat 1a Confederation Poets	Live Chat 1b Duncan Campbell Scott	Live Chat 1c Stephen Leacock
Weeks 4-6	Live Chat 2a Modernist Poets	Live Chat 2b Mordecai Richler	Live Chat 2c Margaret Atwood
Weeks 7-9	Live Chat 3a Basil Johnston	Live Chat 3b Contemporary Poets	Live Chat 3c Ann-Marie MacDonald
Weeks 10-12	Live Chat 4a Tomson Highway	Live Chat 4b Brad Fraser	Live Chat 4c Thomas King

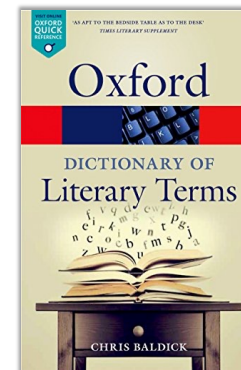
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Appendix D1

- **The Land:** In what ways do the Modernist Poets' responses to the natural landscape differ from those of their predecessors, the Confederation Poets?

modernism



- retrospective term for wide range of experimental and avant-garde trends and innovations in art and literature during the early twentieth century
- characterized chiefly by a rejection of nineteenth-century realism, traditional metres, bourgeois values, etc.
- embraced complex and difficult new forms and styles, such as free verse, stream of consciousness, fragmentation, multiple viewpoints, etc. (230-31)

Imagism

The apparition of these faces in the crowd;

Petals on a wet, black bough.

Ezra Pound, “In a Station of the Metro” (1913)

- a movement associated with a group of poets writing before WWI (e.g., Williams, Pound)
- a hard, clear image is essential to poetry
- poetry should use the language of everyday speech, but avoid extraneous verbiage
- poetry should use the rhythms of music, not strict regularity
- poetry should have complete freedom in subject matter (Baldick 178)

A.J.M. Smith, “The Lonely Land”

Cedar and jagged fir
uplift sharp barbs
against the gray
and cloud-piled sky
and in the bay
blown spume and windrift
and thin, bitter spray
snap
at the whirling sky;
and the pine trees
lean one way. (5-11)

This is the beauty
of strength
broken by strength
and still strong. (35-38)

A.J.M. Smith, “The Lonely Land” (1926)

V.H. Varley, “Stormy Weather, Georgian Bay”



satire vs parody

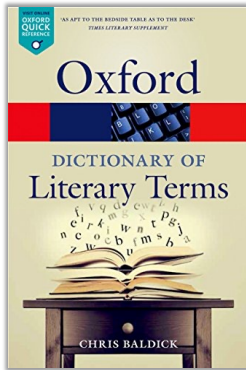
satire

- a type of writing that strives to expose and ridicule society's follies, vices, and shortcomings
- appeals to a shared sense of “normal” conduct from which vice and folly appear to stray
- can be *direct* (direct address) or *indirect* (reader draws conclusions) (Baldick 322)
- **types:** Horatian (168), Juvenalian (190-91), etc.

parody

- Greek for *mock song*
- the imitative and exaggerated use of someone else's words, style, attitude, tone, and/or ideas in such a way as to make them ridiculous
- satirical mimicry
- as a branch of satire, it is often derisive and/or corrective (Baldick 268)

alliterative metre



- the distinctive verse form of Old English poetry
- consists of a line divided by a *caesura* (or pause) into two balanced half lines, each with (usually) two stressed syllables
- the half lines are linked by *alliteration* (repetition of initial consonants)
 - one or two of the stressed syllables in the first half-line alliterate with the first stressed syllable in the second half-line (Baldick 9)

The Venerable Bede, “Caedmon’s Hymn”

x x x / x x | x x x /
 Nu sculon he geagan heofonrices Weard
Meotodes mealfe and his modgeþanc

line 1: the 1st stressed word in the 2nd half-line alliterates with the 2nd stressed word in the 1st half-line

weore Wuldor-Fæder swa he wundra gehwæs
 ece Drihten or onstealde
 He ærest sceop ielda bearnum
heofon to hrofe halig Scyppend
 ða middangeard moncynnes Weard
 ece Drihten æfter teode
 fīrum fōldan Frea ælmihtig

line 2: the 1st stressed word in the 2nd half-line alliterates with the 1st and 2nd stressed word in the 1st half-line

The Venerable Bede. “Caedmon’s Hymn.”
ca. 658-80.

📖 Birney, “Anglosaxon Street”

/ x x / x | x / x
Dawdrizzle ended dampness steams from
 / x / x | x x
bloching brick and blank plasterwaste

Faded housepatterns hoary and finicky
unfold stuttering stick like a phonograph (1-4)

Earle Birney. “Anglosaxon Street.” 1942.
Lecker, et al. 170-71.

line 1: the 1st stressed word in the 2nd half-line alliterates with the 2nd stressed word in the 1st half-line

line 2: the 1st stressed word in the 2nd half-line alliterates with the 1st and 2nd stressed word in the 1st half-line

free verse

Let us go then, you and I,
 When the evening is spread out
 against the sky
 Like a patient etherized upon a table;
 Let us go, through certain half-
 deserted streets,
 The muttering retreats
 Of restless nights in one-night cheap
 hotels
 And sawdust restaurants with oyster-
 shells.... (1-7)
 T.S. Eliot. “The Love Song of J.
 Alfred Prufrock.” 1915.

- also known as *vers libre*
- a kind of poetry that does not conform to any regular metre:
 - line lengths are irregular, and rhyme schemes are irregular or non-existent
 - uses flexible cadences and rhythmic groupings
- established itself among the modernist poets of the late 19th and early 20th centuries
- not to be confused with *blank verse* (Baldick 146-47)

P.K. Page, “After Rain”

The snails have made a garden of green lace:
broderie anglaise from the cabbages,
chantilly from the choux-fleurs, tiny veils—
I see already that I lift the blind
upon a woman’s wardrobe of the mind.

And choir me too to keep my heart a size
larger than seeing, unsexed by each
bright glimpse of beauty striking like a bell,
so that the whole may toll,
its meaning shine
clear of the myriad images that still—
do what I will—encumber its pure line. (1-5, 42-48)

P.K. Page, “After Rain” (1956)

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