

## ENGL 215 Live Chat 2a



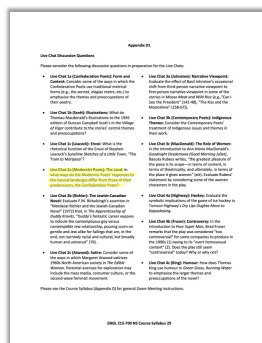
## Zoom Meeting Information

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

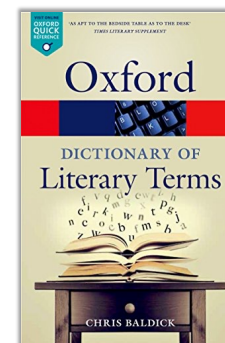
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## Appendix D1

- **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

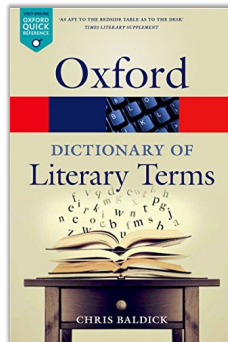
### satire

- 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”



Nu sculon he gean heofonrice Weard  
 Meotodes menige and his modgepanc  
 weorc 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  
 fūrum foldan Frea ælmihtig

*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*

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

## Birney, “Anglosaxon Street”

Dawdgrizzle ended dampness steams from  
 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, unseduced 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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