

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

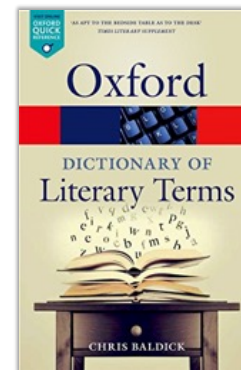
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Appendix D1

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

Modernism



- a literary and artistic movement of the twentieth century
- innovative and revivifying; a breaking away from established rules, traditions, and conventions
- endeavoured to articulate new ways of looking at humankind’s place in the universe
- marked by wide-ranging experimentation with language, form, style, etc. (e.g., free verse)
- associated movements include surrealism, structuralism, the avant-garde, French symbolism, absurdism, etc. (230-31)

Imagism

- a movement associated with a group of poets writing before the First World War, including Williams, Pound, and H.D.
- a hard, clear image is essential to poetry (“Direct treatment of the ‘thing’”)
- poetry should use the language of everyday speech, but avoid extraneous verbiage
- poetry should use the rhythms of music (not the “metronome”)
- poetry should have complete freedom in subject matter (Baldick 178)

The apparition of these faces in the crowd;
Petals on a wet, black bough.

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

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 and parody

satire

- a type of writing that strives to expose and ridicule society’s follies, vices, and shortcomings
- the satirist is a self-appointed guardian of moral and aesthetic standards and ideals; they correct and ridicule the follies and vices of society to bring contempt and derision upon aberrations from a desirable and civilized norm (Baldick 322)
- **types:** Horatian (168), Juvenalian (190-91), Menippean, Varronian (218-19), 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)

The Venerable Bede, “Caedmon’s Hymn”

alliteration

Nū sculon he ðe an he forncis Weard
 Meotode me and in me dgeþanc
 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
 firum foldan Frea ælmihtig

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

In Old English verse, the first stressed syllable of each second half-line alliterates with one or both stressed syllables of each first half-line.

free verse

- also known as *vers libre*
 - a form of verse with no regular metre or line length
 - depends on natural speech rhythms and the counterpoint of stressed and unstressed syllables
 - developed mostly by the modernists, but there are signs of free verse in poetry written as early as mediaeval times (Baldick 146-47)
- 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.... (1-6)
**T.S. Eliot, “The Love Song of J.
 Alfred Prufrock” (1915)**

Earle Birney, “Anglosaxon Street”

alliteration

Dawn rizzles ended dampness steams from
 Blotching brick and blank plasterwaste
 Paded housepatterns hoary and finicky
 unfold stuttering stick like a phonograph
 Here is a ghetto gotten for goyim
 .
 .
 .
 attar of carexhaust catcorpse and cookinggrease
 Imperial hearts heave in this haven
 Cracks across windows are welded with slogans
 There’ll Always Be an England enhances geraniums
 and V’s for Victory vanquish the housefly (1-5, 8-12)
Earle Birney, “Anglosaxon Street” (1942)

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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