

LMC3226 Major Authors: SOME MODERN AMERICAN POETS Fall 2026 M/W 11:00-12:15 Skiles 354 Blake Leland: office: Skiles 322; phone:4-2737;

email: blake.leland@lmc.gatech.edu office hrs: M/W12:30-1:30 (&by appt.).

Required Text: The Norton Anthology of Modern and Contemporary Poetry: Vol. 1—MODERN poetry.

Publisher: W. W. Norton & Company; **ISBN-10:** 0393977919 **ISBN-13:** 978-0393977912.
You can find this at bookstore, or order directly using ISBN nymnbers.

Posted on Canvas Files for this course: selection from Poems-Poets-Poetry, by Helen Vendler; STColeridge on “Imagination”; Wordsworth “Lines...Tintern Abbey”; “I wandered lonely as a cloud” aka “Daffodils”; John Keats “Ode To A Nightingale”; Walt Whitman “Out of The Cradle Endlessly Rocking”; John Whittier “The Barefoot Boy”; Frost: “Come In”; Greiner on Frost; Miller on Stevens; Moore: “No Swan So Fine”; WCW: “The Right of Way”, “Poem (The Cat...),” “Young Sycamore”; Hugh Kenner “Syntax in Rutherford” ; Posted work will be noted on syllabus by: (c) -all of these can also be found online, though online accuracy can be spotty.

For every poet we read in the *Norton Anthology*, you should be familiar with the introductory material on the poet found in that book.

Course Description: Modern Poetry in English is for the most part poetry rooted in the British Romantic lyric of the late 18th/early19th century. Although we will not study that movement in any detail, we will explore its legacy in late 19th and early 20th century American poetry. Note the dates – “Modern” in this context does not mean “Contemporary” but actually refers to certain poetry from a hundred or more years ago.

Lyric poetry is poetry of self-expression and self-exploration, but the self that is expressed is that of the poet (not the reader). You *will* have personal responses to the poems but your private reactions will not be the focus of the class. Poetry does not mean “whatever it means to me.” It means what the poem says. This class will therefore focus on close reading and careful analysis of specific poems in order to develop a sense of what and how the poets seek to express themselves.

Learning Outcomes: By course’s end students will have acquired significant practice in reading and interpreting modern lyric poetry, employing an approach that links interpretation very closely to forms and patterns found in the text of the poem itself. Practicing this kind of careful, close analysis of complex and often deliberately ambiguous textual artifacts - systems of meaning - enhances interpretative and analytic skills that may be applied to a range of endeavors.

Graded Materials: Grades will show up on Canvas as a percentage of **1000 points**. There will be **two exams (400pts in all)**. These exams will be very much slanted towards identification of passages (so you will need to know all the poems well enough to recognize characteristic quotations) and short answers, but will require analytical thought/writing as well. The rest of your grade will be determined by **five in-class panel discussions**, each to be followed by **individual write-ups** of the session (**600pts in all**). **Panels:** 3-5 students will prepare detailed analyses of an assigned poem. They will sit on a panel in front of the class and discuss their interpretations and respond to questions and observations from the class and from each other. **Note: you will be part of a group but your grade will not be a group grade, but an individual one.** In this class 90% -100%=A; 80%-89%=B; 70%-79%=C; 60%-69%=D

Attendance and Participation: The nature of this class requires that you *attend* it, so I will take attendance. You can miss three classes (but **not** an Exam or your presentation class) no questions asked. After that, a class missed without documentation of a medical problem (via Dean of Students Office) will take **20 points (2%) off** your final grade. Because discussion/participation is central to this class, on days when your fellow students are presenting work you will demonstrate your commitment and respect by **SHUTTING YOUR LAPTOPS, PHONES, etc.**

All reading and other assignments must be done BEFORE class on the day they are due. You WILL have in class a hard copy of whatever material we are due to focus on that day. If it is not in your anthology, then you will have printed out what was posted on Files (random online versions are not acceptable).

You should be aware of the services offered by the [Office of Disability Services Links to an external site.](#) and should read the [Georgia Tech Honor Code Links to an external site.](#) Code of Conduct at <https://catalog.gatech.edu/rules/18/> and [Student-Faculty Expectations Agreement Links to an external site.](#) (note: this includes: “students...prepared for class, appearing with appropriate materials and having completed assigned readings and homework” and “full engagement within the classroom, including meaningful focus during lectures, appropriate and relevant questions, and class participation.”)

This is a Core IMPACTS course that is part of the Humanities area.

Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help master course content, and support students’ broad academic and career goals.

This course should direct students toward a broad Orienting Question:

- How do I interpret the human experience through creative, linguistic and philosophical works?

Completion of this course should enable students to meet the following Learning Outcome:

- Students will effectively analyze and interpret the meaning, cultural significance and ethical implications of literary/philosophical texts in English or other languages, or of works in the visual/performing arts.

Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:

- Ethical Reasoning
- Information Literacy
- Intercultural Competence