**美国诗歌课程教学大纲**

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| 课程基本信息（Course Information） |
| 课程代码（Course Code） | FL4324 | \*学时（Credit Hours） | 32 | \*学分（Credits） | 2 |
| \*课程名称（Course Name） | （中文）美国诗歌 |
| （英文）American Poetry |
| 课程性质(Course Type) | Optional |
| 授课对象（Target Audience） | Final-year English Undergraduates |
| 授课语言(Language of Instruction) | English |
| \*开课院系（School） | School of Foreign Languages |
| 先修课程（Prerequisite） | n/a |
| 授课教师（Instructor） | Laurent Milesi | 课程网址(Course Webpage) |  |
| \*课程简介（Description） | 美国诗歌这门课程的目的是介绍和了解一些美国的主要诗人，在美国历史、文化（以及“反文化”）和19世纪中后期以来的政治背景下，从这些诗人的代表作中挑选学习一些作品，包括他们的诗学评论文章。重点将主要放在那些先锋派作家身上，他们在当时明显地改变了我们对诗歌的认识，课程将诗人、作品与这些与他们所联系的各种美学运动（现代主义、后现代主义、垮掉的一代、“语言诗歌”等）联系起来。其中包括沃尔特·惠特曼、埃兹拉·庞德、威廉·卡洛斯·威廉姆斯、华莱士·史蒂文斯、哈特·克莱恩、黑山学派（奥尔森、邓肯、克里里）、纽约学派（约翰·阿什贝里、弗兰克·奥哈拉）、垮掉的一代、旧金山文艺复兴和西海岸诗人（艾伦·金斯伯格、格雷戈里·斯奈德），“L=A=N=G=U=A=G=E诗人”（查尔斯·伯恩斯坦、林恩·赫吉尼安、罗恩·西里曼），以及更为近期的诗歌运动，如概念诗歌和“flarf”（肯尼斯·戈德史密斯、加里·沙利文、K.西勒姆·穆罕默德）等。 |
| \*课程简介（Description） | （英文300-500字 in English）The aim of this course is to introduce and explore some of the key US poets and a selection from their representative works, including their critical essays on poetics, within the context of American history, culture (as well as ‘counterculture’) and politics since the mid-to-late 19th century. Focus will be primarily on those avant-garde writers that significantly changed our awareness of what poetry is at any given time, relating these to the various aesthetic movements with which they have been connected (Modernism, Postmodernism, Beat Generation, ‘Language Poetry’, etc.). These will include Walt Whitman, Ezra Pound, William Carlos Williams, Wallace Stevens, Hart Crane, the Black Mountain School (Olson, Duncan, Creeley), the New York School (John Ashbery, Frank O’Hara), the Beat Generation, San Francisco Renaissance and West Coast poets (Allen Ginsberg, Gregory Snyder), the ‘L=A=N=G=U=A=G=E poets’ (Charles Bernstein, Lyn Hejinian, Ron Silliman), and more recent poetic movements such as conceptual poetry and ‘flarf’ (Kenneth Goldsmith, Gary Sullivan, K. Silem Mohammad).- While the more formal lectures will provide the students with all the necessary information regarding the various relevant contexts within which the selected poems and critical essays on poetics can be read and understood (i.e. history, culture, tradition and innovation, politics, race and gender, aesthetics, etc.), emphasis in the moreinteractive, hands-on practical seminars will be on the close reading of texts.- While student presentations will not be strictly required for the seminar part of the course, students will be stronglyencouraged to volunteer singly or in pairs to give such presentations. In all cases, students will be expected to have read carefullyand researched the texts indicated on the week-by-week syllabus. |
| 课程教学大纲（Course Syllabus） |
| \*学习目标(Learning Outcomes) | 1．Ability to closely read poems representative of a significant spectrum of aesthetic currents and locate them in their different respective traditions.2．Background knowledge of the facets of American history, culture and politics that inform the poems and an ability to relate them to their poetic expression.3．Historical awareness of the heritage and lines of descent of several poetic traditions, especially how the various strands of postmodern poetry, widely understood, differ from and also rewrite their modernist predecessors.4. Ability to relate various poetics to a range of relevant thematic concerns, such as representation, the relation between aesthetics, ethics and politics, the Orientalization of cultural references, the role of ecology in poetry, etc. |
| \*教学内容进度安排及要求(Class Schedule&Requirements) |

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| 教学内容 | 学时 | 教学方式 | 作业及要求 | 基本要求 | 考查方式 |
| Introduction: Walt Whitman | 2 | Lecture & Seminar | 1855 Preface and extract from *Leaves of Grass* | Knowing the cultural roots of American poetry | Discussion |
| Modernism | 2 | Lecture & Seminar | Ezra Pound, ‘Vorticism’&Imagistprinciples | Introduction to Modernist aesthetics; major poets not studied on the course (T. S. Eliot, H. D., e. e. cummings) | Discussion |
| Ezra Pound | 2 | Lecture & Seminar | Extracts from Pound’s pre-*Cantos* poetry | Understanding Pound’s poetics and the modern American epic | Discussion |
| William Carlos Williams | 2 | Lecture & Seminar | Selection from Williams’s early poetry and Prelude from *Paterson* | Objectivism; understanding the Pound-Williams tradition | Discussion |
| Wallace Stevens | 2 | Lecture & Seminar | Selected poems, including ‘Notes Toward a Supreme Fiction’ | Understanding Stevens’s alternative version of Modernism | Discussion |
| Hart Crane | 2 | Lecture & Seminar | ‘The Bridge’ | Awareness of transition of poetrybetween the two world wars | Discussion |
| Postmodernism | 2 | Lecture & Seminar | Olson, ’Projective Verse’ (extract) | Understanding the two lines of descent from Modernism | Discussion |
| Charles Olson | 2 | Lecture & Seminar | ‘The Kingfishers’ and beginning of *The Maximus Poems* | Understanding the relation of Black Mountain poetics to Pound | Discussion |
| Robert Duncan, Robert Creeley | 2 | Lecture & Seminar | ‘A Poem, Beginning with a Line by Pindar’; selected short ‘Pieces’ by Creeley | Understanding opposite poetic styles in Black Mountain poetry | Discussion |
| John Ashbery, Frank O’Hara | 2 | Lecture & Seminar | Ashbery, ‘The Skaters’ (extract); O’Hara, ‘Why I Am Not a Painter’ | Understanding the relation between poetry and art (painting) | Discussion |
| Beat Generation I: Allen Ginsberg | 2 | Lecture & Seminar | Ginsberg, ‘Howl’ (extract) and ‘America’ | Introducing Beat culture and its relation to US politics | Discussion |
| Beat Generation II: Gary Snyder | 2 | Lecture & Seminar | Snyder, ‘Riprap’, and selection from *Myths and Texts* | Understandingecology in Snyder’s poetics | Discussion |
| Other poetries: Black Poetry, Native/Ethnic Poetry | 2 | Lecture & Seminar | Amiri Baraka, ‘Somebody Blew Up America’; Chicano poetry | Awareness of race issues in US poetry; ethnopoetics | Discussion |
| L=A=N=G=U=A=G=E Poetry | 2 | Lecture & Seminar | Extracts by Charles Bernstein, Lyn Hejinian, Ron Silliman | Understanding different contemporary avant-garde styles | Discussion |
| Conceptual Poetry &‘flarf’ | 2 | Lecture & Seminar | Kenneth Goldsmith, ‘Conceptual Poetics’; Gary Sullivan; ‘Mm-hmm’ & and one of K. Silem Mohammad’s ‘Sonnagrams’ | Understanding the current state of ‘post-poetry’ | Discussion |
| Review, Summary& Discussion of Essay Topics | 2 | Review | Review | Review | Discussion |

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| \*考核方式(Grading) | （成绩构成）One final essay (100%) |
| \*教材或参考资料(Textbooks & Other Materials) | （必含信息：教材名称，作者，出版社，出版年份，版次，书号）The week-by-week reading will be provided at least one week in advance in the form of PDFs or, time permitting, in the form of a PDF Reader before the start of the semester when the course will be taughtA Selected Bibliography will be provided alongside the course material |
| 其它（More） |  |
| 备注（Notes） |  |

备注说明：

1．带\*内容为必填项。

2．课程简介字数为300-500字；课程大纲以表述清楚教学安排为宜，字数不限。