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ENG 2003-001

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Description

This is an introduction to the writing of poetry today, and since no writing is done in a vacuum (we learn every word we know from someone else), we will read our way through some of the important work of the past, work which has shaped how we think, feel, speak and write. I expect our class time to be devoted about equally to assigned reading and student writing, and I hope for animated and wide-ranging discussions.

Texts

Allen, *The Postmoderns*
Fowlie, *Rimbaud*
Harper, *Vintage Book of African American Poetry*
Levertov, *Selected Poems*
Rothenberg, *Poems for the Millennium 1 and 2*
Williams, *Imaginations*

Requirements and Expectations

- **Assigned Readings** (See course description, above.) These readings are an integral part of the course, and I will expect you to respond to them thoughtfully. There will be quizzes, and you will give several brief presentations on the poets under consideration.

- **Writing assignments derived from our readings.**
  Email your work to everyone in class by midnight of the day before we are scheduled to discuss your poem. Send your work as a Word attachment, formatted with your name in the upper right corner of the page. (Use reply all to any email from me to the class as a way of reaching everyone.) The subject line of your email should read *English 2003 date.*
  Print the work of other class members. To prepare for class, read the work, write your comments on the printed page and sign it. You will give this page to the author when we have finished discussing the work.

- **A final portfolio of about 15 pages** (half may be derived from class assignments) due on the last day of class.

- **Regular attendance and participation.** I allow two absences and will lower your final grade for subsequent absences.

- **You must complete all course requirements punctually to receive a passing grade.**

I will not put letter grades on any of your poems. Completion of all requirements will earn you a C for the semester. Completion of all requirements with exceptional participation or writing will earn you a B for the class. Exceptional work in both these areas will bring an A.

If you have a documented disability and wish to receive accommodations (which I am glad to provide) please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

Decorum

Always bring the book under discussion to class. If I do not see it, I will count you as absent.
Turn off and put away your cell phone before class begins.
Please be punctual. I will count tardiness of more than three minutes as an absence.
Do not disappear. If the semester gets overwhelming, and you fall behind, let me know!
Agenda

January
10 -- Introductory, Rimbaud, *Illuminations*
[17] -- Your *illumination* *
24 -- Readings in Rothenberg and Joris, vol.1:
   Blake, 21-23
   Apollinaire, 119, 128-129
   DADA, 289-326
   Johnny John, 756
   MacLow, 772
   Bacharach, 790-792
   Gaffarel, 793

   Cage
31 -- Your concrete poem/altered object/text.*

February
7 -- Williams, Selections from *Spring and All*
    Your *image poems, 1* *
14 -- Williams, *Pictures from Breughel*
    Your *image poems, 2* *
22 -- Levertov and Blackburn (in Allen) Perlman (handout)
    Your *process poem* *
28 -- Masters, *Spoon River Anthology*

March
7 -- Your first-person narrative poem*
14 -- SPRING RECESS
21 -- Reading: Ovid, Auden, Lawrence, Rich handout
28 -- Your *myth poem* *

April
4 -- Introduction to surrealism
    From Rothenberg and Joris, vol.1:
    Jacob, 112-118.
    Apollinaire, 119-131.
    Reverdy, 180-184.
    Huidobro, 185-189
    Surrealism, 465-517.
    Prologue to *Negritude*, 559-582
    Henri Michaux, 615-618

11 -- Your *dream poems* *
18 -- Conferences
25 -- Present final projects

*Indicates assignments or activities for students to complete.