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ENG 2011G-003: Literature, the Self, and the World: Poetry

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English 2011G-003: Literature, the Self, and the World: Poetry

Dr. Miho Nonaka

Time: 12-12:50 p.m. MWF

Class Location: 3170 Coleman Hall

Office: 3821 Coleman Hall

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Email: mnonaka@eiu.edu

Office Hours: MW 3:30-5 p.m., F 11 a.m.-12 p.m., and by appointment

Course Objectives: Poetry, like any other art form, evokes thoughts and sensations that are easier to feel than to describe. We will start this course by exploring and naming such tacit effects poetry has on us in detailed language. We will read aloud and take each poem into parts to examine how it sounds and why; we will discuss why the poem takes the imaginative shape it does and how its elements have been ordered. The course will approach poetry in its formal aspects (rhythm and meter, for example) as well as its psychological complexities. Together, we will consider each poet's unique mastery of language and imaginative sense of the world. To observe how the modern poetic sensibility has been influenced by and interacting with the older schools of poetry, our reading list ranges from the canonical to the recent. The goal of this course is to become both perceptive and intelligent speakers and writers on poetry.

Texts:

The Norton Anthology of Poetry. 5th edition. Ferguson, Salter, Stallworthy, eds. New York: W.W. Norton, 2005

Xeroxed handouts and electronic resources

Policies:

- * You are expected to attend all classes. If you miss 4 classes, for whatever reason, I will lower your final grade by a letter. There is no excused absence. If you miss 5 or more classes, you will either drop the course or accept an F for the semester.
- * I expect you to arrive ready to participate in discussion. The quality as well as the frequency of your contributions affect your participation grade.
- * If you are absent, you are still responsible for knowing the material, completing all of the readings and turning in any assignments for that day. I recommend getting several classmates' phone numbers and email addresses so that you can keep up. Do not email me to ask for an "update" on missed assignments, or to explain an absence. Instead, I ask that you stop by my office during office hours or make an appointment so that we can talk.
- * Later comers (who arrive after 10 minutes) will receive partial absences, and must see me after class so I can mark their attendance. Every 2 instances of tardiness will count as 1 absence. Leaving the class early will be treated in the same manner.
- * Assignments must be handed in within the first 10 minutes of class on the day they are due unless we have worked out a prior arrangement. Work handed in after that time will lose one letter grade for each class period it is late. Any work turned in a week past the deadline will receive a zero. I will not accept assignments via email.
- * All assignments must be typed and printed in black ink, using 12-point Times New Roman font and 1 inch margins. Remember to include page numbers and staple your paper in the upper left-hand corner.

When citing secondary sources, use the MLA style of documentation. You are responsible for saving copies of any work turned in for grading.

* In-class writing assignments and quizzes must be turned in by the end of class, and cannot be made up at a later date.

* You are responsible for information given in class, including key terms, ideas and facts during both lectures and discussions. Make sure to take good notes. They will come in handy when preparing for midterm and final exams.

Grading:

Professionalism (including your attendance, participation and cooperation): 15%

Poem recitation: 10%

Midterm exam: 15%

Presentation, quizzes and in-class writing assignments: 20%

Close reading paper: 20%

Final exam: 20%

Note: I do not keep a running tally of your current grade from day to day, so please don't ask. You should keep your own record of your participation and all of your assignments.

Professionalism: Your daily attendance and participation are required. If you remain silent every class of the semester, expect a lower grade. Similarly, if you habitually arrive late or leave early, or if you cannot conduct yourself in a respectable manner, expect a lower Professionalism grade.

Poem Recitation: Poetry is an oral tradition as much as it is written: it is meant to be spoken aloud to an audience. It is, first and foremost, a musical occasion. You will present to the class a poem you have memorized (of 14 lines or more) from Norton Anthology. We will assign these recitations on the 3rd week of class, and will scatter them throughout the semester. On the day you recite your poem, you will turn in a two-page account of what your experience was like as you selected and memorized the poem. Why did the poem interest you? What changed for you when you recited it, or when you committed it to memory? How did you memorize it? How did the poem's meaning change for you? What sounds did you begin to notice the most?

Presentation: We will assign these presentations on the 3rd week of class, and will scatter them throughout the semester. Each student will be assigned a specific poet. You must read all selections by your poet from Norton Anthology and you are free to do any outside research. In your presentation, you must briefly introduce the poet, make 3 claims as to what the poet is trying to do in the poem (or poems) that are assigned for our discussion that day, and explain why you came up with those claims. Keep the poet's background information minimum. I am more interested in your own interpretation of the poet's text. Your presentation should be 6-8 minutes.

Quizzes: I will give quizzes to make sure you have done the readings. So far, I have put two quizzes on our schedule, but I will also give unscheduled quizzes to make sure you have done the readings.

Close Reading Paper: You will analyze one poem and make an argument about it, taking into account how the poem sounds and works, in 3-4 pages of polished prose. The poem may not be one of those

we have discussed in class, must be from Norton Anthology, and should be different from the one you have used for your recitation or your presentation.

Midterm and final exams: The exams will test your knowledge of readings and discussion topics covered during the first half and the second half of the course through short answer, passage recognition, essay, and/or other question formats.

Note: I reserve the right to alter or revise class policies and requirements for the course.

Plagiarism: Plagiarism is a serious academic offense and will not be tolerated. I will follow the English Department policy on plagiarism:

“Any teacher who discovers an act of plagiarism—‘The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s own original work’ (*Random House Dictionary of the English Language*)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including a grade of “F” for the course, and to report the incident to the Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.”

Students with Disabilities: If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

Course Calendar

This is a tentative schedule, which will evolve as the class progresses. Changes will be announced in class. All the readings come from *The Norton Anthology of Poetry* unless specified.

Week 1

M Jan 8: Introduction

W Jan 10: NARRATIVE versus LYRIC

Anonymous: “Lord Randal”

William Wordsworth: “A Slumber Did My Spirit Seal,” “The Solitary Reaper”

F Jan 12: DICTION and SYNTAX

Randall Jarrell: “The Death of the Ball Turret Gunner”

Emily Dickinson: #1096 (986) “A narrow Fellow in the Grass”

Week 2

M Jan 15: No class; M. L. King's Birthday

W Jan 17: LINE

William Carlos Williams: “Poem”

D.H. Lawrence: “Snake”

Gwendolyn Brooks: “We Real Cool”

F Jan 19: TONE

Emily Dickinson: #124 (216) "Safe in their Alabaster Chambers -," #372 (341) "After great pain, a formal feeling comes -"

Andrew Marvell: "To His Coy Mistress"

Week 3

M Jan 22: FIGURES OF SPEECH

Anne Bradstreet: "The Author to Her Book"

Dylan Thomas: "The Hand That Signed the Paper"

Emily Dickinson: #1577 (1545) "The Bible is an antique Volume -"

W Jan 24: VERSIFICATION (rhythm, meter, rhyme)

Norton Anthology pp. 2027-2039

William Wordsworth: "My Heart Leaps Up"

Chidiock Tichborne: "[My Prime of Youth Is but a Frost of Cares]"

F Jan 26: **Quiz I** ;VERSIFICATION (rhythm, meter, rhyme)

Norton Anthology pp. 2027-2039

William Blake: "The Lamb," "The Tyger"

Theodore Roethke: "My Papa's Waltz"

Week 4

M Jan 29: VERSIFICATION (basic forms)

Norton Anthology pp. 2039-2047

Thomas Wyatt: "Whoso List to Hunt"

William Shakespeare: Sonnet #55

W Jan 31: **Reading Quiz II**; THE SONNET FORM

William Shakespeare: Sonnets #18, #130

F Feb 2: THE SONNET FORM

George Herbert: "Prayer (I)"

William Wordsworth: "The World is Too Much with Us"

Robert Lowell: "Dolphin" (handout)

Week 5

M Feb 5: SYMBOL

Robert Frost: "Acquainted with the Night," "After Apple-Picking," "The Oven Bird"

W Feb 7: IRONY

e. e. cummings: "next to of course god america i"

Michael Palmer: "I Do Not"

F Feb 9: Muriel Rukeyser: all selections from Norton Anthology

Week 6

M Feb 12: Louise Erdrich: all selections from Norton Anthology plus handout

W Feb 14: SENSORY EXPERIENCE

John Keats: "To Autumn," "This Living Hand"

F Feb 16: No class; Lincoln's Birthday

Week 7

M Feb 19: T. S. Eliot: "The Love Song of J. Alfred Prufrock"

W Feb 21: T. S. Eliot: "The Love Song of J. Alfred Prufrock"

F Feb 23: T. S. Eliot: "The Love Song of J. Alfred Prufrock"

Week 8

M Feb 26: Review for the Midterm; WRITING ABOUT POETRY

Emily Dickinson: #320 (258) "There's a certain Slant of light"

W Feb 28: **Midterm Exam**

F Mar 2: No class

Week 9

M Mar 5: WRITING ABOUT POETRY

Elizabeth Bishop: "Manners" (handout)

W Mar 7: Gwendolyn Brooks: all selections from Norton Anthology

F Mar 9: **Close Reading Paper due**; Gwendolyn Brooks

Week 10

Mar 12-16: No class; Spring Break

Week 11

M Mar 19: ILLNESS AND DEATH

Sylvia Plath: "Lady Lazarus"

Thomas James: "Mummy of a Lady Named Jemutesonekh XXI Dynasty" (handout)

W Mar 21: Sylvia Plath: "Tulips"

Theodore Roethke: "Elegy for Jane"

F Mar 23: Agha Shahid Ali: "Lenox Hill"

Simon Armitage: "The Shout"

Week 12

M Mar 26: Langston Hughes: all selections from Norton Anthology

W Mar 28: DRAMATIC MONOLOGUE

Robert Browning: "My Last Duchess"

Alfred Lord Tennyson: "Tithonus"

F Mar 30: Frank Bidart: "Ellen West" (handout)

Week 13

M Apr 2: God, the Big Question

Christopher Smart: all selections from Norton Anthology

Edward Hirsch: "Wild Gratitude" (handout)

W Apr 4: W. B. Yeats: "The Second Coming"

Philip Larkin: "Church Going"

F Apr 6: John Clare: "I Am"

Selection of poems by Jane Kenyon and Denise Levertov (handout)

Week 14

M Apr 9: ALLUSION (literary)

Matthew Arnold: "Dover Beach"

Anthony Hecht: "The Dover Bitch"

W Apr 11: ALLUSION (literary)

John Keats: "Ode to a Nightingale"

Galway Kinnell: "Oatmeal" (www.americanpoems.com/poets/Galway-Kinnell/3044)

F Apr 13: ALLUSION (mythological)

Louise Glück: "Gretel in Darkness"

Marie Howe: "Gretel, from a sudden clearing" (handout), "Part of Eve's Discussion" (handout)

Week 15

M Apr 16: TRANSLATION

W Apr 18: TRANSLATION

F Apr 20: *HAIKU*

Week 16

M Apr 23: TBA

W Apr 25: TBA

F Apr 27: Last class day; final exam