

Fall 8-15-2005

ENG 2011-001: Introduction to Poetry

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English 2011G-001: INTRODUCTION TO POETRY

2011-001

Literature, the Self, and the World, Part 1: Poetry
Fall 2005 / MWF 9:00-9:50am / Coleman 3290

Professor Suzie Park
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Office Hours: M 11:00-1:00; W 11:00-1:00, 3:00-4:00

Course Description

This course examines the development of the poetic form as a genre that seems particularly designed to help us understand ourselves in the world. We will survey the poetic form in order to get a sense of the sheer versatility and experimental nature of poetry over the ages. The most important aim of this course will be to make poetry interesting and readable to the student. Poetry is alive and responsive to what goes on in the world, especially through the lyric voice of the individual. And, as we will see through close attention to poetic form and content, poems respond to tradition with a vengeance and a purpose. While we will begin with a historical survey of the sonnet form, we will spend a good deal of time on Romantic-period poetry. After all, Romanticism is the literary period most closely associated with lyric expression—the story of the individual's mind, feelings, actions. The story of "I" takes the front seat with more grandeur, more rigueur. Yet the poetry of "High Romanticism"—in all of its sublime seriousness—exists alongside devilish playfulness. Contemporary poets have challenged and re-worked these inherited concerns and approaches. They will give us a picture of the multi-faceted, historical rise of the poem, its reincarnations and admixtures of older forms. During the semester, students will be expected to produce two formal essays and shorter writings showing analytical understanding of works covered in class. A midterm and final will also be assigned, as well as occasional homework assignments and unannounced quizzes.

Texts

DiYanni, Robert, and Kraft Rompf. The McGraw-Hill Book of Poetry. (New York: McGraw-Hill, 1993).
Wordsworth, William. The Prelude, John Mullan, ed. (Oxford: Oxford University Press, 1998)
Coleridge, Samuel Taylor. The Rime of the Ancient Mariner, illustrated by Gustave Dore, (NY: Dover, 1970)
Ondaatje, Michael. Billy the Kid

Course Reader, available at Copy Express (in the Union)

Requirements

Exams: a midterm (15%) and a final exam (20%)
Short at-home writing assignments, such as one-page analyses of poems (10%)
Participation, in-class writing assignments, quizzes, and class presentation (20%)
Essays: Two 3-4 page essays (15% and 20%)

LATE POLICY: Essays—and all other assignments—are due at the beginning of class.

- 1) Late essays will be marked a full grade lower for every day late. Essays turned in a week past the deadline will be given a "zero."
- 2) Short at-home writing assignments must be turned in at the beginning of class. Late ones will not be accepted.
- 3) In-class writing assignments and quizzes must be turned in during class, and cannot be "made up" at a later date.

Format and grading: Your paper should be stapled and include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins. See attached **grading rubric** for grading standards.

Plagiarism

Plagiarism will not be tolerated and will result in a failing grade on the assignment, if not for the course. I will follow the departmental 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 immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office."

Submit your papers using correct MLA format. Refer to the section entitled "Documentation" in your reader for instructions.

English 2011G-001: Schedule of Classes—subject to revision

WEEK ONE

M 8/22 Introductions

W 8/24 Adrienne Rich, "Aunt Jennifer's Tigers"; read commentary and questions on Rich's poem (DY=DiYanni's Book of Poetry, pages 11-13)

F 8/26 Structure: Closed Form and Open Form (DY 56-58); Edna St. Vincent Millay, "Love is not all," "What lips my lips have kissed" (DY 58-60)

WEEK TWO

M 8/29 Thomas Wyatt, "Whoso list to hunt" (DY 154); William Shakespeare, "Not marble," "Since brass," "No longer mourn for me when I am dead," "They that have pow'r to hurt and will do none" (DY 166-67)

W 8/31 William Wordsworth, "The world is too much with us" (R); "Nuns fret not" (handout); P.B. Shelley, "Ozymandias" (R)

F 9/2 John Keats, "On First Looking into Chapman's Homer," "Why did I laugh tonight?," "Bright Star," "When I have fears" (DY 366-68)

WEEK THREE

M 9/5 LABOR DAY—NO CLASS

W 9/7 Christina Rossetti, "In an Artist's Studio" (R); W.B. Yeats, "Leda and the Swan" (R); e. e. cummings, "next to of course god america i" (R); John Crowe Ransom, "Piazza Piece" (R); Robert Frost, "DESIGN" (R); John Updike, "The Beautiful Bowel Movement" (R)

F 9/9 Charlotte Smith, Elegiac Sonnets (handouts)

WEEK FOUR

M 9/12 William Blake, "The Lamb," "The Chimney Sweeper (Innocence)," "The Chimney Sweeper (Experience)," "The Tyger," "The Clod & the Pebble," "The Garden of Love," "A Poison Tree," "London" (DY 316-21)

W 9/14 Robert Burns, "Tam O'Shanter" (R); William Wordsworth, "The Solitary Reaper" (DY 336)

F 9/16 Wordsworth, The Prelude

WEEK FIVE

M 9/19 Prelude (cont.)

W 9/21 Prelude

F 9/23 Prelude

WEEK SIX

M 9/26 Samuel Coleridge, The Rime of the Ancient Mariner

W 9/28 Rime (cont.)

F 9/30 Keats, "La Belle Dame sans Merci" (DY 368); "Odes" (370-75)

WEEK SEVEN

M 10/3 Lord Byron, Don Juan

W 10/5 Don Juan (cont.) **Paper One due**

F 10/7 FALL BREAK—NO CLASS

- WEEK EIGHT
M 10/10 Review
- W 10/12 **MID-TERM EXAM**
- F 10/14 Spoken Word Revolution: introduction, the beat remnants: "Chicago" (R);
- WEEK NINE
M 10/17 Spoken Word (cont.): hip-hop; The Disposable Heroes of Hip-Hop, "Television" (R); Amanda Lamarche, "Fear" poems (R)
- W 10/19 Adrienne Rich, from "Snapshots of a Daughter-In-Law," "Orion," "Planetarium" (R and DY 803); "Diving into the Wreck" (DY 811);
- F 10/21 Robert Browning, "My Last Duchess" (R); "Porphyria's Lover" (DY 408)
- WEEK TEN
M 10/24 Christina Rossetti, "Goblin Market" (R)
- W 10/26 "Goblin" continued; Thomas Hardy, "Neutral Tones" (R); Langston Hughes, "Harlem" (R)
- F 10/28 Conferences
- WEEK ELEVEN
M 10/31 Walt Whitman, from "Song of Myself" (DY 424-442)
- W 11/2 "Song of Myself" continued; Sherman Alexie, "Defending Walt Whitman" (R)
- F 11/4 Whitman, "Crossing Brooklyn Ferry" (DY 442-46); "The Wound-Dresser" (DY 448-50)
- WEEK TWELVE
M 11/7 Michael Ondaatje, Billy the Kid
- W 11/9 Billy the Kid (cont.)
- F 11/11 Billy the Kid
- WEEK THIRTEEN
M 11/14 Billy the Kid
- W 11/16 Billy the Kid
- F 11/18 Billy the Kid
- WEEK FOURTEEN
11/21-11/25 THANKSGIVING HOLIDAY—NO CLASS
- WEEK FIFTEEN
M 11/28 **Paper Two due**; Presentations
- W 11/30 Presentations
- F 12/2 Presentations
- WEEK SIXTEEN
M 12/5 Presentations
- W 12/7 Review
- F 12/9 Final, schedule to be determined (FINALS 12/12-12/16)

Name: _____ Essay #: _____ Title: _____

GRADING CRITERIA FOR ASSIGNMENTS

“A” Range: Outstanding. Original and creative ideas developed exceptionally well. Assignment is flawlessly revised and proofread.

<i>Content:</i>	a persuasive, insightful presentation of your own ideas that excels in responding to the assignment identifies and responds to the needs of the audience
<i>Organization:</i>	clearly sets up reader expectations (frontloads main ideas and information) clearly stated and specific thesis or central idea introduction sets up argument and direction of the report succeeding paragraphs or sections follow logically from the central idea body paragraphs are unified, organized, and coherent written and graphical cues provide a road map and signal the information that follows conclusion considers the ramifications of the central idea (answers the question, “So what?”)
<i>Evidence:</i>	appropriate use of evidence to prove and flesh out the central idea evidence followed by a thorough analysis that shows how it is critical correct documentation of sources
<i>Style:</i>	language is clear and concise with few grammatical or stylistic errors word choice is precise and appropriately specific strong, lively, and distinctive tone and voice throughout sentence structure fit for complexity of ideas (variety suited to sense; appropriate coordination, subordination, modification, and parallelism) use of passive constructions only when necessary correct use of conventional format for the assigned genre of the report body paragraphs or sections blocked properly

“B” range: Displays sound understanding of the topic, some originality, and a sense of the issues involved in writing a persuasive report, rather than mere exposition; proofreading needed, mostly finished; may have one or two of the following problems:

<i>Content:</i>	structure and argument are clear, but ideas lack depth and/or detail does not progress much beyond clichéd ideas covers topic adequately, but not thoroughly topic needs more analysis
<i>Organization:</i>	does not adequately or consistently set up reader expectations important ideas and information are not frontloaded central idea is vague, difficult to understand and/or to prove introduction does not set up direction of argument clearly body paragraphs do not follow logically from central idea body paragraphs are not unified, organized, coherent written and graphical cues are too vague or too general conclusion merely restates or summarizes the central idea
<i>Evidence:</i>	too little evidence to prove and flesh out the central idea evidence is not integrated evidence needs to be analyzed more thoroughly evidence is not cited properly
<i>Style:</i>	a number of grammatical or stylistic errors (including vague, repetitious, or colloquial word choice; shifting tenses; wordy or convoluted sentences; punctuation problems) tone and voice either too stilted and formal or too casual for a college-level report

“C” range: Displays either an uneven performance (serious flaws of comprehension and/or presentation); competent exposition without a real attempt at thinking through the assignment; further revision needed; essay has not been proofread; may have three of the problems outlined in the “B” range and/or:

<i>Content:</i>	no thesis or discernible argument depends on clichés, rather than analysis, of the topic inadequate coverage of the topic; does not clearly address needs of the audience
<i>Organization:</i>	introduction too vague, dull, confusing no roadmap or written and graphical cues conclusion overly general, repetitious, obvious, weak body paragraphs demonstrate problems with development/organization, which interfere with development of main ideas
<i>Evidence:</i>	few relevant pieces of evidence; little actual analysis too much irrelevant evidence; no actual analysis
<i>Style:</i>	stylistic and grammatical errors interfere with the content of the report sentences demonstrate problems with sentence boundaries (fragments, comma splices, run-ons) word choice often imprecise inconsistent tone and voice

“D” range: paper is off-topic (does not answer an assigned or approved topic; displays fundamental misunderstanding of the topic); major revising needed, reads like a first draft; has three or more of the problems outlined in the “C” range; or **does not fulfill page requirements.**

“F”: no report submitted; report has been plagiarized (incorporates another author’s ideas or language without acknowledgment; or actually written by someone else).

COMMENTS: