Spring 1-15-2006

ENG 2011-002: Literature, the self, and the World, Part 1: Poetry

Suzie Park
Eastern Illinois University

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English 2011G-002: INTRODUCTION TO POETRY

Literature, the Self, and the World, Part 1: Poetry
Spring 2006 / MWF 10:00-10:50am / Coleman 369

Professor Suzie Park
Email: sapark@eiu.edu
Office: 3030 Coleman, 217-581-6285
Office Hours: M 11:00-1:2 ; W 11:00-1:2 ; F 11-1:2

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. 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 have at least one conference with me, 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.

Texts

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 by the end of class, and cannot be “made up” at a later date.

Essay Format: Your paper should be stapled and include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins.

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 (Modern Language Association) format. Refer to the section entitled “Documentation” in your reader for instructions.
GRADING CRITERIA FOR ASSIGNMENTS

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

Content: a persuasive, insightful presentation of your own ideas that excels in responding to the assignment identifies and responds to the needs of the audience

Organization: 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?")

Evidence: 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

Style: 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:

Content: 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

Organization: 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 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

Evidence: too little evidence to prove and flesh out the central idea evidence is not integrated evidence needs to be analyzed more thoroughly

Style: 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:

Content: 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

Organization: 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

Evidence: few relevant pieces of evidence; little actual analysis too much irrelevant evidence; no actual analysis

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

COMMENTS:
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<td>M 1/9</td>
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<td>F 1/13</td>
<td>Suggestions for Approaching Poetry <em>(P 43)</em></td>
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<td>F 1/13</td>
<td>DICTION and SYNTAX: Randall Jarrell, “The Death of the Ball Turret Gunner”; e.e. cummings, “she being Brand” <em>(P 69-75)</em></td>
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<td>F 1/27</td>
<td>William Shakespeare, “Shall I compare thee” and “My mistress’ eyes” <em>(P 246)</em>; Christina Rossetti, “In an Artist’s Studio” <em>(R)</em></td>
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<td>IRONY <em>(P 161)</em>; e. e. cummings, “next to of course god america i” <em>(P 164)</em>; Henry Reed, “The Naming of Parts” <em>(P 178)</em></td>
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<td>William Shakespeare, “Not marble, nor the gilded monuments” <em>(P 459)</em>; John Updike, “The Beautiful Bowel Movement” <em>(R)</em></td>
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WEEK EIGHT
M 2/27 MID-TERM EXAM
W 3/1 Spoken Word Revolution: introduction, the beat remnants, “Chicago” (R)
F 3/3 Spoken Word (cont.): hip-hop; The Disposable Heroes of Hip-Hoprisy, “Television” (R)

WEEK NINE
M 3/6 Individual Conferences with Professor Park in her office, room 3030 in Coleman; be prepared to discuss your plans for the class presentation you will deliver towards the end of the semester
W 3/8 Conferences
F 3/10 Conferences

WEEK TEN
3/13 - 3/17 SPRING BREAK—NO CLASS

WEEK ELEVEN
M 3/20 Amanda Lamarche, “Fear” poems (R)
W 3/22 Adrienne Rich, from “Snapshots of a Daughter-In-Law,” “Orion,” “Planetarium” (R)
F 3/24 Robert Browning, “My Last Duchess” (R and P 182)

WEEK TWELVE
M 3/27 Christina Rossetti, “Goblin Market” (R)
W 3/29 “Goblin” continued
F 3/31 OPEN FORM (P 270); Walt Whitman, from “I Sing the Body Electric” (P 271), Perspective: “On Rhyme and Meter” (P 273)

WEEK THIRTEEN
M 4/3 Walt Whitman, “One’s-Self I Sing” (P 530), “Scented Herbage of My Breast” (P 531); Sherman Alexie, “Defending Walt Whitman” (R)
W 4/5 Michael Ondaatje, Billy the Kid
F 4/7 Billy the Kid (cont.)

WEEK FOURTEEN
M 4/10 Billy the Kid
W 4/12 Billy the Kid
F 4/14 Billy the Kid

WEEK FIFTEEN
M 4/17 Presentations
W 4/19 Presentations
F 4/21 Presentations

WEEK SIXTEEN
M 4/24 Presentations
W 4/26 TBA
F 4/28 PAPER TWO DUE Review for FINAL EXAM; exam date to be determined