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English 2011, Literature, the Self, and the World: Poetry
Section 002, Fall 2004

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Objectives

♦ To explore the specific characteristics of poetry as a genre of literature
♦ To build on and improve your critical reading and critical thinking skills
♦ To build on and improve your writing skills
♦ To enhance your ability to appreciate poetry from diverse times, places, and cultures

Texts

Dickinson, The Complete Poems of Emily Dickinson (ed. Johnson)
Ferguson, Norton Anthology of Poetry (4th ed.)
Whitman, Leaves of Grass (Bantam, 1892 ed.)
Zordani, Epileptic’s Song

Grading

<table>
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<tr>
<th>Component</th>
<th>Points</th>
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<tr>
<td>Poetry Journal</td>
<td>50</td>
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<td>Homework</td>
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<td>Participation</td>
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<td>Paper 1</td>
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<td>Public Poetry Project</td>
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<td>Exams (2 @ 50 pts each)</td>
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Final Grading Scale

- 900-1000: A
- 800-899: B
- 700-799: C
- 600-699: D
- 599 & below: F

Electronic Writing Portfolio

This is a writing-intensive course, so you may submit a paper from this course for the EWP (except for seniors, who are required to make a submission from their EIU senior seminar). A link to the EWP submission form can be found on the class web site. The deadline to obtain my signature on an EWP submission form is the date of our final examination.

Disability Information

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

The English Department’s Statement 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 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.”
**Extra Credit**

Poetry readings and any other events relevant to this course will be announced throughout the semester. Extra credit can be earned by attending these events, according to the following scale: 10 points for merely attending; 20 points for attending, asking the poet or speaker a question, and writing up a short paragraph describing your question and the answer you received; 30 points for attending and writing a 2-3 page review of the event. Note: If you are attending but don't plan to write anything up, you'll need to make sure I see you at the event (just find me and say hello).

**Participation**

You can learn a lot by listening to a knowledgeable instructor lecture. However, part of the purpose of a humanities course is to help you learn to articulate your thoughts, to communicate well with others about difficult issues, and to participate in meaningful conversations. You can't learn to do that just by listening; you have to speak.

So I grade your participation based on both quality and quantity of your contributions to class discussion. In order to participate meaningfully, you must be present both in body and in mind; you must have read the assigned poems carefully ahead of time, so that you might have some insight to share with the class; you must listen carefully to what others have to say; and you must share substantive comments with the class in a civil way.

If you have major problems with speaking in class, you should use this class as an opportunity to work on that problem (and make no mistake, it is a serious problem that will handicap you later in life); feel free to speak with me about it privately. If you choose to sit silently during most classes, you can expect to earn very few points for participation.

**Classroom Etiquette**

This may seem like common sense, but I find that many students don't realize how important it is to observe polite conventions in the classroom. Here are some guidelines that you should follow in all your classes:

- Come to class on time; if an emergency makes you late, be as quiet and nondisruptive as you can when coming in.
- During class, don't carry on private conversations, read the paper, sleep, do work for other classes, etc.
- If you carry a cell phone, turn it off before class begins.
- Try to learn your classmates' names; if you want to refer to someone whose name you don't know, say something like, "I'm sorry, I've forgotten your name" (instead of just pointing and saying "he" or "she").
- If you bring food or drink to class (I don't mind if you do), throw your trash away at the end of class.
- Learn your instructors' names, including their appropriate title and how they prefer to be addressed (we're all different).

Here's something you should know about my response to breaches of etiquette. The polite way to respond to a breach of etiquette is to ignore it. I'm a fairly polite person, so when a student is rude in class, I'm likely to ignore it unless it constitutes an ongoing problem. However, you should never assume that because I'm polite that I haven't noticed rudeness or that I don't mind it. In terms of our class, that will usually translate into my talking to the offending person privately, and repeated breaches of classroom etiquette will certainly affect the participation grade.
Schedule (Subject to Change)

NOTE WELL: Readings are to be completed BEFORE class on the date listed. Unless noted otherwise, page numbers refer to the Norton Anthology of Poetry. Homework assignments will be made in class and will be posted on the class web site; if you miss class, it's your responsibility to find out what the assignment was and have it done on time.

INTRODUCTION: POETIC POSSIBILITIES

Week One

Aug. 23—Introductions; strategies for reading.
Aug. 25—Marvell, To His Coy Mistress (435-436); Yeats, The Lake Isle of Innisfree (1084-1085), Schnackenberg, Supernatural Love (1872-1873).
Aug. 27—Livesay, The Uninvited (1397), Zarin, Song (1882), Bishop, One Art (1419).

INTRODUCTION TO POETIC TECHNIQUES

Week Two

Aug. 30—Speaking figuratively. Read: in Norton, Hughes, Harlem (1324), Dickinson, My Life had stood (1021-1022), Millay, Spring (1273), Owen, Dulce Et Decorum Est (1276); in Zordani, Epileptic's Song, Speeding with Dom (40).
Sept. 1—Image. Read: Pound, In a Station of the Metro (1190), cummings, the Cambridge ladies (1283), Tate, Ode to the Confederate Dead (1309-1311), Smith, Not Waving but Drowning (1331).

Week Three

Sept. 6—No class (Labor Day holiday).
Sept. 8—Rhythm, meter, and rhyme. Read: Rhythm, Meter, and Rhyme (lxi-lxxi).
Sept. 10—Structure. Read: Forms (lxxi-lxxx).

HISTORICAL SURVEY OF POETRY (THROUGH THE EARLY 20th CENTURY)

Week Four

Sept. 13—Exam 1. Poetry journals collected.
Sept. 15, 17—Ancient poetry (handouts).

Week Five

Sept. 22—Renaissance: Wyatt, Whoso List to Hunt (113), They Flee From Me (115); Spenser, Sonnet 75 (169).

Week Six

Sept. 27—17th century: Donne (263-267), sonnets 10 and 13 (288-90), Mary Wroth (handouts).
Sept. 29—17th century: Milton (378-379), Bradstreet (418-419); Behn, The Disappointment (497-501).
Oct. 1—18th century: Swift, The Lady's Dressing Room (530-533), Smart (625-627), Barbauld, The Rights of Woman (646-647).

Week Seven

Oct. 8—No class (fall break).
Week Eight

Oct. 11—Whitman (exact reading TBA).
Oct. 13—Whitman continued.
Oct. 15—Dickinson (exact reading TBA; will include handouts of letters).

Week Nine

Oct. 18—Dickinson continued.
Oct. 22—20th century: Stevens, Thirteen Ways of Looking at a Blackbird (1155-1156) and The House Was Quiet (1161), cummings, the Cambridge ladies (1283), “next to of course god (1284), since feeling is first (1284), somewhere i have never traveled (1285-1286)

Week Ten

Oct. 25—20th century: Hughes, 1320-1325; Cullen, Heritage (1335-1336); Helene Johnson, Sonnet to a Negro in Harlem (handout)
Oct. 27—Exam 2.
Oct. 29—Begin final unit; Paper 2 and Public Poetry Project assigned.

MID-20th-CENTURY TO CONTEMPORARY POETRY

Week Eleven

Nov. 1—Bishop, 1409-1415; Lowell, Skunk Hour, 1493-1495
Nov. 3—Berryman, A Sympathy and from The Dream Songs, 1441-1443; Plath, Morning Song (1728-1729), Lady Lazarus (1735-1736)
Nov. 5—No class; work on Paper 2 and Public Poetry Project.

Week Twelve

Nov. 8, 10—Contemporary (handouts).
Nov. 12—Public Poetry Project discussion and organization.

Week Thirteen

Nov. 15—No formal class; Public Poetry Project observations.
Nov. 17—Public Poetry Project reports due in class. Discussion and conclusion of project.
Nov. 19—Contemporary (handouts).

Thanksgiving Break—November 22-26

Week Fourteen

Nov. 29, Dec. 1—Contemporary (handouts)
Dec. 3—Paper 2 due in class. Contemporary (handouts).

Week Fifteen

Dec. 6, 8—Contemporary (handouts).
Dec. 10—Course conclusion and evaluation; review for final exam.

Final Exam: Thursday, Dec. 16, 8 a.m.-10 a.m.