Eng 2011G-004: Poetry

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Recommended Citation
http://thekeep.eiu.edu/english_syllabi_fall2008/78

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ENGLISH 2011, POETRY
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"Poetry is life to me," wrote the poet Frank O'Hara. But for many students, poetry has been reduced to bland themes and symbols that are seldom true to the real challenges and pleasures that poetry can offer. This course is an introduction to those real challenges and pleasures. We'll start with two assumptions: (1) that poets arrange words for the same reasons that painters arrange colors and composers arrange notes—to make works of art that are intellectually, aesthetically, and emotionally compelling and (2) that beginning to understand a poem takes time. In our culture of "continuous partial attention" we'll give continuous full attention to what we're reading.

TEXTS
The Norton Anthology of Poetry (ed. Margaret Ferguson, et al.) and Kenneth Koch's Making Your Own Days: The Pleasures of Reading and Writing Poetry are available from TRS.

You should have access to a hardcover collegiate (college-level) dictionary when reading.

REQUIREMENTS
The course will require dedicated daily work (reading, talking, quizzes), several pieces of writing, and a final examination.

QUIZZES
Michael Bérubé, who teaches English at Penn State, gives a good explanation:

Most of my students do most of the reading. How do I know? Loath as I am to admit it, I have begun giving quizzes.
Quizzes are meant to be easy if you do the reading.

ATTENDANCE
Be here, on time, every time. Students who miss class will find it very difficult to do the work of the course.

LATE, MAKE-UP WORK
Missed quizzes and writing cannot be made up. Late writing is acceptable only if you have my approval in advance. If you have a properly verified absence for illness, emergency, or participation in an official University activity, I'll record a blank for a missed quiz, not a zero.

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

OFFICE HOURS
Talking to professors is one of the smartest things a college student can do. Please, come in to ask questions and talk about your work in the class.

If you feel uneasy about talking to your professors, read "How to talk to a professor," available from the URL in the left column.

E-MAIL
Before you e-mail me, please read "How to e-mail a professor," available from the URL in the left column. One guideline you don't need to follow: no need to sign with your class number and meeting (I'll know your name).

GRADING
Your grade will be based on your written work (30%), quizzes (40%), a final examination (20%), and participation (10%).

Writing assignments receive letter grades. Missing writing receives a zero. Quizzes receive numerical grades. A quiz average of, say, 108 counts as 108 and not as an A (95); a quiz average of, say, 40 counts as 40 and not as an F (55). Participation in the course receives one of five grades: 100 (consistent, relevant, informed), 85 (frequent, relevant, informed), 75 (less frequent or less informed), 50 (occasional), 0 (little or no participation). "Informed" participation is simply participation that comes from having done the reading. You may check on quizzes and participation at any time.

To calculate semester grades, I use numerical equivalents for letter grades:

A 95 A- 92 B+ 87 B 85 B- 82 C+ 77

CONSIDER THE following: Before you e-mail me, please read "How to e-mail a professor," available from the URL in the left column. One guideline you don't need to follow: no need to sign with your class number and meeting (I'll know your name).
Sometimes when I grade an essay I'll compromise—e.g., B+/A-, which falls between the two grades (89.5).

For semester grades, 90 or above is an A; 80 or above, a B; 70 or above, a C; 60 or above, a D; below 60, an F.

EWP
Please make sure that you understand the EWP requirements and fulfill them in a timely way. You can find more information about the EWP at http://www.eiu.edu/~assess/.

PLAGIARISM
The English Department’s statement on plagiarism:

Any breach of academic integrity—from cheating on your other professors that one of their students has your work to anyone (allowing someone else to make use of your work is also a breach of academic integrity and will also get you a serious penalty, up to and including an F for the course).

PROVISIONAL OUTLINE

(Page numbers mark the beginnings of poems.)

Weeks 1-2: Introduction to the course
Robert Frost, “The Road Not Taken”
Frank O’Hara, “A True Account of Talking to the Sun at Fire Island” (Koch 297)

Weeks 2-4: Music and form
Koch, “Music” (27–49)
Emily Dickinson, 591 (Norton 1121)
Gerard Manley Hopkins, “Spring and Fall” (Norton 1168)

John Keats, “Bright Star” (Koch 203)
Lorine Niedecker, “Poet’s Work” (You are my friend)
William Shakespeare, Sonnet 73 (Norton 263)
William Carlos Williams, “Young Woman at a Window” (Koch 47–48)

Weeks 4-5: The poetry language
Koch, “The Inclinations of the Poetry Language” (51–70)
William Blake, “Ah Sun-flower” (Norton 744)
Thomas Campion, “There Is a Garden in Her Face” (Norton 282)
Allen Ginsberg, “Sunflower Sutra”
Langston Hughes, “Harlem Sweeties” (Norton 1432)
William Shakespeare, Sonnet 130 (Norton 267)
William Carlos Williams, “Portrait of a Lady” (Norton 1273)
William Wordsworth, “I Wandered Lonely as a Cloud” (Norton 801)
First writing

Weeks 5-6: Finding the words
Margaret Atwood, “You Begin” (Norton 1896)
Emily Dickinson, 355
Seamus Heaney, “Digging” (Norton 1899)
Ron Padgett, “Joe Brainard’s Painting Bingo”

Weeks 6-8: Thinking
Matthew Arnold, “Dover Beach” (Norton 1101)

Weeks 9-11: Looking, listening
W.H. Auden, “Musee des Beaux Arts” (Norton 1471)
Ted Berrigan, “A Certain Slant of Sunlight”
Robert Frost, “Desert Places”
John Keats, “Ode on a Grecian Urn” (Norton 938)
Wallace Stevens, “Anecdote of the Jar,” “Thirteen Ways of Looking at a Blackbird” (Norton 1260)

Weeks 11-14: Selves and others
Jon Ashbery, “The History of My Life”
Robert Browning, “My Last Duchess” (Norton 1012)
Emily Dickinson, 764 (Norton 1122)
John Donne, “The Good-Morrow” (Norton 293)
Linda Hogan, “The Truth Is”
A.E. Housman, “To an Athlete Dying Young” (Norton 1174)
Langston Hughes, “Theme for English B” (Norton 1434)
Christopher Marlowe, “The Passionate Shepherd to His Love” (Norton 256)
Frank O’Hara, “Mayakovsky”
Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd” (Norton 152)
Sufjan Stevens, “Casimir Pulaski Day”
William Wordsworth, “To My Sister” (Koch 187)
Third writing

Week 15: More poems, last things
Fourth writing

Samuel Taylor Coleridge, “Frost at Midnight” (Norton 810)
Philip Larkin, “Aubade” (Norton 1658)
Lorine Niedecker, [I married]
Marianne Moore, “The Mind Is an Enchanting Thing” (Norton 1335)
Frank O’Hara, “A Step Away from Them”...
Second writing

ACADEMIC INTEGRITY
Any breach of academic integrity—from cheating on a quiz to lifting words or ideas without attribution to submitting a wholly unoriginal essay—is a serious matter and will get you a serious penalty. The Student Standards office recommends an F for the course. You will also be required to take a course in ethics administered by Student Standards, whose staff will keep your misconduct on record and notify your other professors that one of their students has violated academic integrity.

You should be familiar with Eastern’s statement on academic integrity (posted in classrooms) and should ask if you have any questions about quoting from and/or documenting sources. But because the work of the course is to be an expression of your ideas in your words, questions of plagiarism and collusion should never arise. Do not “borrow” work or give your work to anyone (allowing someone else to