

# English 2343.151 – Introduction to Poetry

Summer I 2017

Dr. Roy Bearden-White / Department of English

Internet Class

## Required Texts and Resources:

Adams, Stephen J. *Poetic Designs: an Introduction to Meters, Verse Forms, and Figures of Speech*. Peterborough, Ontario: Broadview Press, 2003. ISBN: 1551111292

Renker, Elizabeth, ed. *Poems: A Concise Anthology*. Peterborough, Ontario: Broadview Press, 2016. ISBN: 9781554811472

**Required means of communication:** All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

## Suggested Texts and Supplies:

A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*

A flash drive or internet cloud storage.

**Departmental Course Description and Purpose:** English 2343 provides an introduction to the study of poetry. Students will learn how to read poetry closely and use a wider vocabulary to discuss it, define what it is, and express what it means to them personally. Students will also learn how to write more analytically and critically about texts.

**Prerequisite:** English 1301 and English 1302

**Student Learning Objectives:** Upon successful completion of the course, the student should be able to (1) Recognize poetry from a variety of cultures and historic periods; (2) Understand and appreciate poetry as a literary art form; (3) Analyze the various elements of poetry such as diction, tone, form, genre, imagery, figures of speech, symbolism, theme, etc.; (4) Identify a variety of forms and genres of poetry from diverse cultures and historic periods such as sonnets, ballads, dramatic monologues, free verse, etc.; (5) Recognize the rhythms, metrics, and other musical aspects of poetry; and (6) Apply the principles of literary criticism to the analysis of poetry

**Course work:** This is a reading-intensive course. Students will not only read texts from around the world, but from a great number of historical periods. Students will consider texts in relation to the time in which they were written, the genre in which they represent, and their applicability to the present. Students will be quizzed regularly, both in weekly reading quizzes and in quizzes over supplementary material. Students will also respond to the texts and to issues raised by the texts in thoughtful, well-prepared, 2-3 page response papers. There will be a final exam in the form of a Critical Response paper (4-5 pages).

## Grading of Course work:

Response papers – see below for details

Four (4) Response papers (2-3 pages, 10% each) 40%

Quizzes (Five quizzes at 8% each) 40%

Final Exam (4-5 pages) – see below for details 20%

**Response Papers:** Each written response will allow you to pursue and consider questions or issues raised within one of the texts with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. According to the class schedule, you will have five opportunities to post a response paper,

but only the best four will be used for your grade. For each response, you need to post copies in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.

- The electronic version should be added to the discussion forum before the assigned date.
- The grading rubric for the response papers, along with example papers, can be found on the syllabus and under the “Sample Response Papers” tab on Blackboard.
- Examples can be found under the “Sample Response Papers” tab on Blackboard.

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given five opportunities to turn in a response paper, but only the scores for the best four will be used to calculate 40% of your final course grade. All submitted assignments may be processed through Turnitin.Com to verify originality.

**Final Exam:** The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single poem from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly sources. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

#### Other Considerations and Requirements:

- The poem selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the pastoral style and imagery of Robert Frost’s “Stopping By Woods.” How does the effect of such a poetic style impact the readers? What relevant message imbedded within the style should readers gain from the poem?
- Since you should assume that the audience for your paper is already familiar with the poem you are analyzing, there is no need to either retell the poem or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

#### **How to Contact me:**

Office: CM 103d

Office Hours: To be announced

Other times by Appointment

Office Phone: 806-716-4030

Email: [rbeardenwhite@gmail.com](mailto:rbeardenwhite@gmail.com) or [rbeardenwhite@southplainscollege.edu](mailto:rbeardenwhite@southplainscollege.edu)

**Late Work:** Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

**Attendance in an Online Class:** Regular engagement with the course materials and requirements is imperative for successful completion of this course. Since this is an online class, we will not meet in person. I still need to monitor your progress. Your 4<sup>th</sup> missed Assignment may result in being dropped from the class. However, it is your responsibility to drop the class if you are no longer able to meet the requirements.

**Academic Integrity—Plagiarism and Cheating:** “It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension” (SPC General Catalog, p. 23). “Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers” (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college’s detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

**Online Etiquette:** Netiquette is the etiquette used online. Remember, every post on Blackboard came from a living, breathing human being. Shared Assignments should be a positive exchange of ideas. If you disagree with someone’s post, address why in an academic manner. Do not troll or flame your fellow students. Remember to treat people with the same respect as you would in person. Please don’t use ALL CAPS; this is the same as yelling. Do not use extra-large font to make your point or font that is hard for people to read. Use standard spelling and grammar. Simply put – be polite.

**Students with Disabilities:** Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

**Statement of Nondiscrimination:** It is my policy not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

**Statement of Diversity:** In this class, I will continually strive to establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

**Other concerns:** I strongly encourage you to contact me or visit me during my office hours to discuss any other problems or concerns that may affect your performance in this class.

## Rubric for Literary Response Papers

6

**Meaning:** -Establishes a controlling idea that reveals an in-depth analysis of the text. Makes insightful connections between the controlling idea and the ideas in the text.

**Development:** -Develops ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from the text.

**Organization:** -Maintains the focus established by the controlling idea. Exhibits a logical and coherent structure through skillful use of appropriate devices and transitions.

**Language Use:** Stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose. Varies structure and length of sentences to enhance meaning.

**Conventions:** Demonstrates control of the conventions with essentially no errors, even with sophisticated language

5

**Meaning:** -Establishes a controlling idea that reveals a thorough understanding of the text. Makes clear and explicit connections between the controlling idea and the ideas in the text.

**Development:** -Develops ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from the text.

**Organization:** -Maintains the focus established by the controlling idea. Exhibits a logical sequence of ideas through use of appropriate devices and transitions.

**Language Use:** -Uses language that is fluent and original, with evident awareness of audience and purpose. Varies structure and length of sentences to control rhythm and pacing.

**Conventions:** -Demonstrates control of the conventions, exhibiting occasional errors only when using sophisticated language.

4

**Meaning:** -Establishes a controlling idea that shows a basic understanding of the text. Makes implicit connections between the controlling idea and the ideas in the text.

**Development:** -Develops some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from the text.

**Organization:** -Maintains a clear and appropriate focus. Exhibits a logical sequence of ideas but may lack internal consistency.

**Language Use:** -Uses appropriate language, with some awareness of audience and purpose. Occasionally makes effective use of sentence structure or length.

**Conventions:** -Demonstrates partial control, exhibiting occasional errors that do not hinder comprehension.

3

**Meaning:** -Establishes a controlling idea that shows a basic understanding of the text. Makes few or superficial connections between the controlling idea and the ideas in the text.

**Development:** -Develops ideas briefly, using some evidence from the text. May rely primarily on plot summary.

**Organization:** -Establishes, but fails to maintain, an appropriate focus. Exhibits a rudimentary structure but may include some inconsistencies of irrelevancies.

**Language Use:** -Relies on basic vocabulary, with little awareness of audience or purpose. Exhibits some attempt to vary sentence structure or length for effect, but with uneven success.

**Conventions:** -Demonstrates emerging control, exhibiting occasional errors that hinder comprehension.

2

**Meaning:** -Conveys a confused or incomplete understanding of the text. Makes a few connections but fails to establish a controlling idea.

**Development:** -Incomplete or largely undeveloped. Hints at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified.

**Organization:** -Lacks an appropriate focus but suggests some organization, or suggests a focus but lacks organization.

**Language Use:** -Uses language that is imprecise or unsuitable for the audience or purpose. Reveals little awareness of how to use sentences to achieve an effect.

**Conventions:** -Demonstrates a lack of control, exhibiting frequent errors that make comprehension difficult.

**1**

**Meaning:** -Provides minimal or no evidence of textual understanding. Makes no connections with the text or among ideas in the text.

**Development:** -Minimal, with no evidence of development.

**Organization:** -Shows no focus or organization.

**Language Use:** -Minimal. Uses language that is incoherent or inappropriate

**Conventions:** -Minimal, making assessment of conventions unreliable. May be illegible or incomprehensible.

**Please Note:**

- If the student writes only a personal response and makes no reference to the text, the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text with no original student writing should be scored a 0.

# English 2343 - Class Schedule

Summer I 2017

All assignments are to be submitted on Blackboard before the date and time listed. It is highly recommended to complete work early to avoid late penalties. Email me if there are any issues with scheduling.

## Week One – 6/5 to 6/11

**Watch Video:** Introduction to Course

**Post on Blackboard:** Introduction to class: Post a message on the discussion board and tell a little bit about yourself and why you are taking this class. My introduction has already been posted.

**Watch Video:** Overview of Week One

**Readings:**

*Poetic Designs*: “Meter and Rhythm,” pages 1-36.

### **Introduction**

**on Blackboard:**

Billy Collins, “Introduction to Poetry”

Mark Strand, “Eating Poetry”

Dorianne Laux, “As It Is”

Amiri Baraka, “Preface to a Twenty Volume Suicide Note”

Charles Wright, “The Appalachian Book of the Dead”

### **Elizabethan Poetry**

**on Blackboard:** Notes on Elizabethan Poetry

*Poems: A Concise Anthology:*

Christopher Marlowe, “The Passionate Shepherd to His Love”

William Shakespeare, “Shall I compare thee to a summer’s day?,” “When in disgrace with fortune and men’s eyes,” “That time of year thou mayst in me behold,” “Let me not to the marriage of true minds,” “My mistress’ eyes are nothing like the sun”

Edmund Spenser, an excerpt from *Amoretti*

### **Metaphysical Poetry**

**on Blackboard:** Notes on Metaphysical Poetry

*Poems: A Concise Anthology:*

John Donne, “The Flea,” “The Good-Morrow,” an excerpt from *Holy Sonnets*, “A Valediction: Forbidding Mourning”

Lady Mary Wroth, an excerpt from *Pamphilia to Amphilanthus*

John Milton, “On Shakespeare,” “How Soon Hath Time,” “When I consider how my light is spent”

Andrew Marvel, “The Garden,” “To His Coy Mistress”

**Quiz:** Reading Quiz #1 due by 12:00 p.m. 6/11

(Quiz may cover any material assigned during week one, including textbook readings, Blackboard readings, or videos.)

**Response Paper #1** due by 12:00 p.m. 6/11

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

## Week Two – 6/12 to 6/18

**Watch Video:** Overview of Week Two

**Readings:**

*Poetic Designs*: “Beyond Iambic Pentameter,” pages 39-70.

### **Neoclassical Poetry**

**on Blackboard:** Notes on Neoclassical Poetry

Ann Lætitia Barbauld, “The Rights of Women”

Jonathan Swift, “The Lady’s Dressing Room”

John Dryden, “Mac Flecknoe”

**Poems:** *A Concise Anthology:*

Thomas Gray, “Elegy Written in a Country Churchyard”

### **Romantic Poetry**

**on Blackboard:** Notes on Romantic Poetry

**Poems:** *A Concise Anthology:*

Phyllis Wheatley, “To the Right Honorable William, Earl of Dartmouth,” “On Being Brought from Africa to America”

William Blake, Excerpts from *Songs of Innocence*, Excerpts from *Songs of Experience*

William Wordsworth, “Lines Written a Few Miles above Tintern Abbey,” “London, 1802”

Samuel Taylor Coleridge, “Frost at Midnight,” “Kubla Khan”

Percy Bysshe Shelley, “Ozymandius,”

John Keats, “La Belle Dame sans Merci,” “When I Have Fears that I May Cease to Be”

### **Victorian Poetry**

**on Blackboard:** Notes on Victorian Poetry

**Poems:** *A Concise Anthology:*

Alfred Lord Tennyson, “The Lady of Shalott”

Matthew Arnold, “Dover Beach”

Dante Gabriel Rossetti, “Jenny”

Christina Rossetti, “Goblin Market”

Thomas Hardy, “The Darkling Thrush”

Gerard Manly Hopkins, “The Windhover”

**Quiz:** Reading Quiz #2 due by 12:00 p.m. 6/18

(Quiz may cover any material assigned during week twp, including textbook readings, Blackboard readings, or videos.)

**Response Paper #2** due by 12:00 p.m. 6/18

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

## **Week Three – 6/19 to 6/25**

**Watch Video:** Overview of Week Three

**Readings:**

*Poetic Designs:* “Stanza and Form,” pages 71-104.

### **Modern Poetry**

**on Blackboard:** Notes on Modern Poetry

T.S. Eliot, “The Wasteland”

### **Regional Poetry**

**on Blackboard:** Notes on Regionalist Poetry

Robert Frost, “A Servant to Servants,” “Design,” “After Apple-Picking”

William Butler Yeats, “The Stare’s Nest by My Window,” “The Song of Wandering Aengus,” “The Lake Isle of Innisfree”

**Poems:** *A Concise Anthology:*

Robert Frost, “Birches,” “‘Out, Out—’,” “The Oven Bird,” “Desert Places”

William Butler Yeats, “Easter 1916,” “The Second Coming,” “Leda and the Swan,” “Sailing to Byzantium”

Carl Sandburg, “Chicago”

### **Imagist Poetry**

**on Blackboard:** Notes on Imagist Poetry

William Carlos Williams, "Tract"

**Poems: A Concise Anthology:**

Amy Lowell, "Patterns"

Hilda Doolittle, "Oread"

William Carlos Williams, "The Red Wheelbarrow," "This Is Just to Say"

Ezra Pound, "The River-Merchant's Wife: A Letter," "In a Station of the Metro," "A Pact"

**Quiz:** Reading Quiz #3 due by 12:00 p.m. 6/25

(Quiz may cover any material assigned during week one, including textbook readings, Blackboard readings, or videos.)

**Response Paper #3** due by 12:00 p.m. 6/25

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

### Week Four – 6/26 to 7/2

**Watch Video:** Overview of Week Four

**Readings:**

*Poetic Designs:* "Figures of Speech," pages 105-148.

### **Harlem Renaissance**

**on Blackboard:** Notes on Harlem Renaissance

Gwendolyn Bennett, "To A Dark Girl," "Hatred," "Epitaph," "Heritage"

**Poems: A Concise Anthology:**

Countee Cullen, "Yet Do I Marvel," "From the Dark Tower"

Langston Hughes, "The Negro Speaks of Rivers," "The Weary Blues," "Harlem (2)," Excerpts from *Montage of a Dream Deferred*: "Low to High," "High to Low," "Shame on You," "World War II"

Claude McKay, "The Lynching," "America"

### **Beat Generation**

**on Blackboard:** Notes on Beat Generation

Allen Ginsberg, "Howl"

**Poems: A Concise Anthology:**

Allen Ginsberg, "A Supermarket in California"

Lawrence Ferlingetti, "I Am Waiting"

Gregory Corso, "BOMB," "Marriage"

Gary Snyder, "As for Poets"

Jack Kerouac, Excerpts from *Mexico City Blues*: "66th Chorus," "67th Chorus," "108th Chorus," "156th Chorus"

### **Confessional Poetry**

**Read on Blackboard:** Notes on Confessional Poetry

Anne Sexton, "Her Kind," "Snow White and the Seven Dwarfs"

**Read in Poems: A Concise Anthology:**

Sylvia Plath, "Mushrooms," "Ariel," "Daddy," "Lady Lazarus"

Robert Lowell, "Skunk Hour," "For the Union Dead"

**Quiz:** Reading Quiz #4 due by 12:00 p.m. 7/2

(Quiz may cover any material assigned during week one, including textbook readings, Blackboard readings, or videos.)

**Response Paper #4** due by 12:00 p.m. 7/2

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

## Week Five – 7/3 to 7/9

**Watch Video:** Overview of Week Five

### **Readings:**

**Read in *Poetic Designs*:** “Form in Free Verse,” pages 149-198.

### **Black Mountain Poetry**

**Read on Blackboard:** Notes on Black Mountain Poetry

**Read in *Poems: A Concise Anthology*:**

Charles Olson, “As the Dead Prey Upon Us”

Denise Levertov, “What Were They Like?,” “The Day the Audience Walked Out on Me, and Why”

Robert Creeley, “The Language,” “The Pattern,” “American”

### **Contemporary Irish Poetry**

**Read on Blackboard:** Notes on Contemporary Poetry

Paul Muldoon, “Why Brownlee Left”

John Montague, “The Wild Dog Rose”

Medbh McGuckian, “The Albert Chain”

Eilean Ni Chuilleanain, “Studying the Language”

Paula Meehan, “The Pattern”

**Read in *Poems: A Concise Anthology*:**

Seamus Heaney, “Digging,” “Mid-Term Break,” “The Grauballe Man,” “Cutaways”

Eavan Boland, “The Emigrant Irish,” “On the Gift of ‘The Birds of America’ by John James Audubon”

### **Song Lyrics**

**Read on Blackboard:** Notes on Song Lyrics

Disturbed, “The Sounds of Silence” (Written by Paul Simon)

Pentatonix, “Hallelujah” (Written by Leonard Cohen)

John Legend, “All of Me” (Written by John Stephens and Toby Gad)

Ed Sheeran, “Castle on the Hill” (Written by Ed Sheeran and Benjamin Levin)

Twenty One Pilots, “Heathens” (Written by Tyler Joseph)

**Read in *Poems: A Concise Anthology*:**

Toadies, “Possum Kingdom”

Drake, “Hotline Bling”

2Pac, “Changes”

**Quiz:** Reading Quiz #5 due by 12:00 p.m. 7/9

(Quiz may cover any material assigned during week one, including textbook readings, Blackboard readings, or videos.)

**Response Paper #5** due by 12:00 p.m. 7/9

(Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

## Week Six – 7/10 to 7/11

**Final Exam** due by 12:00 p.m. 7/11