

English 320 Art of Poetry
Fall 2006
MWF 4 11:30-12:20

Dr. Theresa A. Dougal
Zinzendorf 301
Office Hours: Mon./Wed.: 2:15-3:15 p.m.;
Fri.: 10:15-11:15; & by appt.
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REQUIRED TEXTS: J. Paul Hunter, *The Norton Introduction to Poetry* 8th ed. New York: W.W. Norton & Company, 2002.

Admission ticket to Dodge Poetry Festival, Friday, September 29 (~\$20)

COURSE OBJECTIVE: In our day, the ability to "read" a poem--to fully respond to and appreciate it--is by no means a given. It is something many of us must learn, through attention to certain formal and thematic features of the genre, and through practice. Developing the ability and the inclination to read poetry is well worth our while because it opens us up to a wealth of human experience. Most poetry is, after all, the artistic expression of human feeling. In this course, our first objective is to improve our ability to read poetry--to understand how a wide variety of poetic texts work by considering such technical problems as tone, speaker, situation and setting, language, structure, sound, and form. We will look at poems in their biographical, historical, cultural, and literary contexts, to learn how poems come into being and the effect they can have on the world around them. Our second objective is to develop the ability to articulate our own experience of the poems we read by writing about them. Although writing poetry is not a requirement of this course, perhaps the expressiveness of the genre will inspire some of us to make our own attempt at invoking the Muses.

COURSE METHOD: The course will consist of some lecturing, a great deal of both class and group discussion, writing assignments, and two exams.

EVALUATION: Midterm (20%), final exam (20%), two essays (15%, 20%), report (10%), homework assignments (10%), class attendance and participation (5%). Grade Scale: 93-100=A; 90-92=A-; 87-89=B+; 83-86=B; 80-82=B-; 77-79=C+; 73-76=C; 70-72=C-; 67-69=D+; 63-66=D; 60-62=D-. It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade.

ATTENDANCE: I expect you to attend class regularly and promptly, to have read, reread, and reread the poems, and to be ready for discussion. I will read off your name at the beginning of each class, both to learn who you are and to keep track of your attendance. It is your responsibility to consult me with me if you are late or absent.

CLASS DISCUSSION: Because we all bring to our reading of poetry a variety of skills and insights, the success of this course will depend upon our willingness to share these skills and insights with one another. It is not always easy to talk about poetry, often because it evokes feelings that are deeply personal and thus difficult to express (that's one of the reasons why these feelings are so often expressed in poetry, rather than elsewhere). But the effort to do so will be worth it. I will count on everyone to try, regularly, to contribute something to the discussion. Your participation grade involves active, regular, voluntary participation.

****Please turn off and put away all cell phones during class.**

**** The midterm exam is on Fri. Oct. 6 and final exams run from Dec. 13-19; adjust your travel plans to accommodate that schedule.**

WRITING ASSIGNMENTS: For assistance in writing about poetry, you will read pages A5-A48 of our anthology. Please consult these pages, as well as the attached handout, "ISSUES TO HAVE IN MIND AS YOU WRITE YOUR ESSAY," which will help you in constructing coherent, persuasive analytical essays – about poetry as well as other kinds of literature. Please come to see me if you have any questions.

Report: You will be required to choose and view one of several videos, on reserve, that focus on the work of individual poets. You will receive a handout detailing this assignment.

NOTE: Due dates for writing assignments are firm. If for some extraordinary reason you must be late, you need to talk to me. Late assignments automatically receive a lower grade.

ACADEMIC HONESTY: Cheating and plagiarism will not be tolerated. Plagiarism is the misrepresentation of someone else's work as your own. This includes such instances as quoting directly from a published work without giving the author credit (i.e. proper citation), inserting the author's words as your own, using or "borrowing" another student's work, buying a paper from a professional service, etc. It is your responsibility to be familiar with what constitutes plagiarism and, in the event of uncertainty, to ask in a constructive manner about a writing in question before it is due in a final version. You are also required to keep all note cards and rough drafts on papers and assignments until given a final grade for that course. Evidence of plagiarism and cheating will be dealt with in accordance with the college policy on academic honesty found in the Student Handbook. Please read this policy in its entirety. In the event of a suspected infraction – in fairness to your peers and the standards of the college – it is my job to send the materials in question to the Dean's Office at which time you are given the chance to provide your perspective on the matter.

READING ASSIGNMENTS: When I assign a chapter, read carefully the first part, which explains the new terminology and gives examples. When you move on to the specific poems I have assigned from the second part of the chapter, read and reread them carefully in the light of the new terminology. Whenever a poetry term is highlighted in the text, be sure to study its definition, using the chapter and the glossary at the back of the book.

Use the questions at the end of the chapter to help you as you reread the poems. When specific questions are assigned on the syllabus, you should answer the questions in writing, as fully as possible, and bring two copies to class. You will hand in one copy at the start of class and you will keep the other copy to consult during our class discussion. At the right hand corner of the assignment sheet, record your name, the date the assignment is due, and the page, question number, and poet(s)' name. **** Entries submitted apart from class (due to an absence) or at the end of class (unless typed) will receive no more than half credit.

I encourage you to read all of the poems in each section, even if they are not assigned. Although you might not have time to give them the close attention you give the assigned poems, reading them will help you better understand the topic of the chapter.

Special Note: There is no single, perfect interpretation of a poem. On the other hand, the more poetry one reads – with an awareness of and attention to various stylistic components – the better one becomes at coming up with a "good" interpretation and the more one enjoys the experience.

SCHEDULE OF ASSIGNMENTS: Readings must be completed by the day on which they are listed. This schedule may be revised as the course progresses. I will announce changes in class. If you are late or absent, it is your responsibility to become informed of any changes.

Week 1	Mon. Aug. 28	Introduction
	Wed. Aug. 30	"Poetry: Reading, Responding, Writing," pp. 1-15 W. H. Auden [Stop all the clocks] William Shakespeare [Let me not to the marriage of true minds] Leigh Hunt, "Rondeau" C.K. Williams, "Girl Meets Boy" W. B. Yeats, "A Last Confession" Sharon Olds, "Last Night" Liz Rosenberg, "Married Love" [Question #1]

	Fri. Sept. 1	Continue poems [Question #4 (Rosenberg)]
Week 2	Wed. Sept. 6	UNDERSTANDING THE TEXT "Tone," pp. 26-36 Robert Hayden, "Those Winter Sundays" Susan Glickman, "Beauty" [Question # 1 (Hayden)]
	Fri. Sept. 8	Galway Kinnell, "After Making Love We Hear Footsteps" Pat Mora, "Elena" Andrew Hudgins, "My Father's Corpse"
Week 3	Mon. Sept. 11	Seamus Heaney, "Midterm Break" Alan Dugan, "Elegy" Begin reading "Writing About Poetry, A3-A46 [Question # 2 (Dugan)]
	Wed. Sept. 13	"Speaker: Whose Voice Do We Hear?" pp. 59-73 Gwendolyn Brooks, "We Real Cool" Audre Lorde, "Hanging Fire" Walt Whitman [I celebrate myself, and sing myself] [Questions # 2 (Lorde)]
	Fri. Sept. 15	Henry Reed, "Lessons of the War: Judging Distances" Sylvia Plath, "Mirror" [Question # 1 (Reed)]
Week 4	Mon. Sept. 18	Seamus Heaney, "The Outlaw" Margaret Atwood, "Death of a Young Son by Drowning" (p. 65) "Writing About Poetry, pp. A3-A46 [reading should be completed by this date] [Questions # 3 (Heaney)]
	Wed. Sept. 20	"Situation and Setting: What Happens? Where? When?," pp. 85-97 SITUATIONS Robert Snyder, "A Mongoloid Child Handling Shells on the Beach" Robert Browning, "My Last Duchess" (p. 393) Marilyn Nelson, "How I Discovered Poetry" Marilyn Chin, "Summer Love" [Questions # 1 (Snyder)]
	Fri. Sept. 22	TIMES William Shakespeare, [Full many a glorious morning have I seen] John Donne, "The Good-Morrow" Sylvia Plath, "Morning Song" Billy Collins, "Morning" Jonathan Swift, "A Description of Morning" [Question # 3 (Plath & Collins)] First Essay Due

Week 5	Mon. Sept. 25	PLACES Mary Oliver, "Singapore" John Betjeman, "In Westminster Abbey" John Ashbery, "City Afternoon" [Questions # 4 (Oliver) & 5 (Betjeman)]
	Wed. Sept. 27	"LANGUAGE: Precision and Ambiguity," pp. 123-134 Gerard Manley Hopkins, "Pied Beauty" William Carlos Williams, "The Red Wheelbarrow" [Question # 1 (Hopkins)]
	Fri. Sept. 29	No Class: Dodge Poetry Festival
Week 6	Mon. Oct. 2	Discuss Dodge Poetry Festival E. E. Cummings, [in Just-] Mary Oliver, "Morning" William Carlos Williams, [This is Just to Say]
	Wed. Oct. 4	Ogden Nash, "Reflections on Ice-Breaking" Ogden Nash, "Here Usually Comes the Bride" Emily Dickinson, [I dwell in Possibility] [Questions # 2 (Dickinson)]
	Fri. Oct. 6	Midterm
Fall Recess		
Week 7	Wed. Oct. 11	"LANGUAGE: Metaphor and Simile, pp. 159-167 Randall Jarrell, "The Death of the Ball Turret Gunner" John Donne, [Batter my heart, three-personed God . . .] David Ferry, "At the Hospital" [Question # 4 (Donne)]
	Fri. Oct. 13	Anonymous, "The Twenty-Third Psalm" Amy Lowell, "Aubade" Greg Delanty, "The Blind Stitch" [Question # 5 (Anon)]
Week 8	Mon. Oct. 16	"LANGUAGE: Symbol," pp. 174-181 D. H. Lawrence, "I Am Like a Rose" (p. 179) William Blake, "The Sick Rose" (p. 180) Dorothy Parker, "One Perfect Rose"
	Wed. Oct. 18	In-class video: "Tools of the Trade: Words and Images in Poetry"
	Fri. Oct. 20	Roo Borson, "After a Death" Howard Nemerov, "The Town Dump"
Week 9	Mon. Oct. 23	"The Sounds of Poetry," pp. 190-201 William Shakespeare, [Like as the waves make toward the pebbled shore] Donald Justice, "Counting the Mad" Lewis Carroll, "Jabberwocky" (handout) [Question # 3 (Shakespeare)]

- Wed. Oct. 25 Alfred, Lord Tennyson, "Break, Break, Break"
James Merrill, "Watching the Dance"
Gerard Manley Hopkins, "Spring and Fall: to a young child"
[Question # 2 (Tennyson and Merrill -not "The Raven"): Describe in writing]
- Fri. Oct. 27 "Words and Music," pp. 208-218
John Lennon and Paul McCartney, "Lucy in the Sky with Diamonds"
"Hallalujah" from "Shrek"
Report on poet due (see handout)
- Week 10 Mon. Oct. 30 "Internal Structure," pp. 223-234
Anonymous, "Sir Patrick Spens"
T. S. Eliot, "Journey of the Magi" (p. 484)
Karl Shapiro, "Auto Wreck"
[Question # 1 ("Sir Patrick Spens")]
- Wed. Nov. 1 Denise Levertov, "What Were They Like?" (handout)
William Carlos Williams, "The Dance"
Gail Mazur, "Desire"
[Question # 2 (Williams)]
- Fri. Nov. 3 Richard Wilbur, "The Pardon"
Roo Borson, "Save us From"
Percy Bysshe Shelley, "Ode to the West Wind"
[Question # 3 (Shelley)]
- Week 11 Mon. Nov. 6 "External Form," pp. 250-253
"The Sonnet," pp. 253-255
John Keats, "On the Sonnet"
Claude McKay, "The White House"
William Shakespeare, [My mistress' eyes are nothing like the sun]
Christina Rossetti, "In an Artist's Studio"
Claude McKay, "The Harlem Dancer"
Gwen Harwood, "In the Park"
[Questions # 1 (Keats)]
- Wed. Nov. 8 "Stanza Forms," pp. 265-270
"The Way a Poem Looks," pp. 271-178
- Fri. Nov. 10 No class; work on the challenging poems assigned for the next two classes
- Week 12 Mon. Nov. 13 "The Whole Text," pp. 279-284
W. H. Auden, "Musee des Beaux Arts"
George Herbert, "The Collar"
Eden Phillpotts, "The Learned"
[Question # 1 (Auden) & # 2 (Herbert): Describe in writing]
- Wed. Nov. 15 Emily Dickinson, [My Life had stood-a Loaded Gun]
Robert Frost, "Design"
Virginia Hamilton Adair, "Cutting the Cake"
D. H. Lawrence, "Piano"
[Questions # 3 (Dickinson) & 4 (Lawrence): Describe both in writing]

Fri. Nov. 17 "The Author's Work In Context: John Keats," pp. 295-297
 John Keats, "Chronology," p. 311
 Keats, "On First Looking into Chapman's Homer"
 "On the Grasshopper and the Cricket"
 "On Seeing the Elgin Marbles"
from "Endymion" (Book I)
 "When I Have Fears"
 "Sonnet to Sleep"
 "Ode to a Nightingale"
 "Ode on a Grecian Urn"
 "To Autumn"
 - all remaining poems by Keats
 Passages from Letters and the Preface to *Endymion*, pp. 306-310
 [Questions # 1 (except for the very last question) & #3]

Week 13 Mon. Nov. 20 "LITERARY TRADITION AS CONTEXT," pp. 337-338
 "Echo and Allusion," pp. 338-344
 "Poetic Kinds," pp. 345-347
 "Haiku," pp. 347-352
 "Imitating and Answering," pp. 353-359
 "Cultural Belief and Tradition," pp. 360-372

THANKSGIVING RECESS

Week 14 Mon. Nov. 27 HISTORICAL AND CULTURAL CONTEXTS, pp. 373-379
 "Times, Places and Events"
 Miller Williams, "Thinking about Bill, Dead of AIDS"
 Irving Layton, "From Colony to Nation"
 Mary Jo Salter, "Welcome to Hiroshima"
 Claude McKay, "America"
 Dudley Randall, "Ballad of Birmingham"
 AI, "Riot Act, April 29, 1992" (handout)
 [Question #1 (parts regarding Randall's "Ballad")]

Wed. Nov. 29 "Construction Identity, Exploring Gender" [All of the poems, with
 particular attention to:
 Marie Howe, "Practicing"
 Paulette Jiles, "Paper Matches"
 Marge Piercy, "What is that Smell in the Kitchen?"
 Marilyn Hacker, [Who would divorce her lover . . .]
 Liz Rosenberg, "The Silence of Women"
 Judith Ortiz Cofer, "The Changeling"
 [Questions # 4 and 5]
Second Essay Due

Fri. Dec. 1 Spoken-word poetry

Week 15 Mon. Dec. 4 Spoken-word poetry

Wed. Dec. 6 Students' choice of poems

Fri. Dec. 8 Students' choice of poems

Week 16 Mon. Dec. 11 Review; evaluations