2014

221-01 Poetry

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ENGL 221: Poetry

Fall 2014
W/F; 3–4:15, Hailstones 7
Office Hours: Mondays, 10:30-11:30 am, Tuesdays 3-5pm, and by appointment

Instructor: Dr. Kristen Renzi
email: renzik@xavier.edu

Required Texts:
Kinnell, Galway. The Book of Nightmares.
Knox, Jennifer L. The Mystery of the Hidden Driveway.
Tretheway, Natasha. Native Ground.

In addition, you will be responsible for purchasing one notebook that you can dedicate solely to your reading journal assignments for this class.

Course Description:
Poetry—whether you’re dreading it, excited about it, or ambivalent, the study of it has long been central to the undergraduate education in both English literature and the liberal arts more broadly. Reading and understanding poetry has often been conceived of as “challenging” (to say the least!)—well, in this course, we will tackle this challenge head-on. You will learn to read poetry carefully and to analyze the words, poetic structures and forms, and linguistic nuances; it is also my hope that through this semester, you will also come to enjoy poetry as a living, breathing, moving form of art that has intoxicated its readers and listeners for centuries.

We will read individual poems throughout the canon of English-language poetry; we will also read full collections from several poets. In doing so, you will get both a taste of the “song” and “album” contexts in which poetry has been—and still is—published. Throughout, you will be asked to bring your analytical and emotional skills of interpretation to the table in working through this difficult language together. Take some risks and enjoy yourselves, too—I’m looking forward to a great semester!

Grading:
Your final grade in this course will be calculated based on the grades that you receive on each assignment (so there should be no surprises!). A C in this course is considered satisfactory work that meets all requirements. An A is exemplary, while a D or an F would mean you fell significantly short of requirements. Further description of what each letter grade means can be found on the attached “Grading Rubric”.

Grades will be determined according to the following scale, and decimals will be rounded up to the next whole number beginning at .5 (so an 85.5 becomes an 86):

- A (93-100)
- A- (90-92)
- B+ (88-89)
- B (83-87)
- B- (80-82)
- C+ (78-79)
- C (73-77)
- C- (70-72)
- D+ (68-69)
- D (64-67)
- D- (60-63)

Grade Breakdown will be as follows:
- Reading Journal 10%
- Small Projects (required and choice) 20% (5% each)
- Final Exam 15%
- Essays 1 and 3 20% (10% each)
- Essay 2 15%
Poetry Date  15%
Participation  5%

Reading Assignment—Your Reading Journal:
As a student in this class, it is important that you practice reading, writing on, responding to, and analyzing texts daily. Accordingly, you will need to keep up with daily reading assignments throughout the semester. Reading for this course involves not only scanning your eyes across the words on each page of the literature we will study but also thinking about these words and coming to class with your own questions, opinions, thoughts, and feelings about what you’ve read. Accordingly, you are required to keep a READING JOURNAL for this course. This reading journal—which you will keep in a notebook you will bring to class each day—will be a place for you to record your thoughts regarding each class meeting’s reading in advance of class. You are required to compose one entry (about ½ pg. in length) before each class regarding the day’s readings (unless you have a writing assignment already due that day). We will use your journals in class to prompt discussion, and I will periodically collect your journals to be sure you’re keeping up with them. Your reading journal will be graded based on whether or not you keep it thoroughly and up to date, not on its written quality: use this journal as a place to ask tough questions of yourself and to work through things of which you’re not sure.

Poetry Date (1 page response plus brief (5 min.) presentation):
At the start of the semester, you will be asked to go on a “poetry date” with one of your classmates; together, the two of you will choose a book of poetry to read, discuss together, and respond to in writing and in class. You will each write a brief response paper that you will turn into me on the due date, in which you discuss what particular aspects of this book you most admire—what excites you, what sticks with you, what you want to steal and/or mime as a writer, etc. In addition, you will share some of your experience reading this poet’s work—as well as some of the poetry itself—in a brief presentation during the latter half of the semester. Be genuine and dig deep in your response and in your presentation; use specific examples to express your points and help others to understand what you find compelling.

Small Projects (complete first two, plus TWO of the “choice” projects):
These small projects have been designed to help you to stretch your creative muscles and to come at our poetry from another angle. During the first two weeks of the semester, each of you will complete the first two small projects specified: “Draw a Poem” and “One Line”. These will be due on the day listed in the syllabus (NO EXCEPTIONS!) In addition to these first two small projects: throughout the syllabus, you will see six separate options for small projects based around particular units of our poetry assignments designated as “Small Project Choice”. You will need to pick TWO of the six projects to complete. Consider your semester schedule, as well as your interest/inclination when choosing the projects you plan to complete: you won’t be able to go back in time and complete an earlier project later in the semester (unless, of course, you get that time machine up and running!).

Written Assignments—Essays
You will have three formal writing assignment to complete throughout the course of the semester. These essay assignments will ask you to explore, in more depth, some of the texts we have read together as a class, discussed, and commented upon in your reading journal. Individual criteria for each assignment will be distributed prior to the due date.

Final Exam:
At the close of the semester, you will take a comprehensive exam on the texts we’ve studied throughout the semester. This exam will test your ability to identify poems and poets we’ve studied, define key words we’ve covered in class, and perform close readings of poetry, both works we’ve studied and fresh works for the exam itself.
Late Assignments:
Work is to be submitted in class on the day it is due. You will be penalized five percent for every day a paper is late (calendar day, not class meeting). I will only grade physical copies of a paper. I DO NOT accept emailed papers. I will also allow you, ONCE during the semester, to take a no-questions-asked, 48 hour extension on your essays or small project choice assignments, provided you let me know in advance of the due date that you'll be using your extension option.

The first TWO small projects, as well as the poetry date assignment, must be turned in on time.

Technical difficulties (printer failure, data recovery issues, etc) DO NOT constitute a valid excuse for missing an assignment deadline. Please take the proper precautions—save your work often, and to a disk, CD, USB device, or your school account in case your computer crashes. Also, printers are often busy at this school, and so make sure to provide yourself with enough time to print out your paper and still arrive at class on time to turn it in.

Attendance and Participation:
Attendance in this class is mandatory, in the hopes that being here will allow you to take full advantage of the class and also gain the skills necessary to complete all assignments. I expect you to come to class on time with your reading and your writing assignments completed and in hand, prepared to participate in discussion and group work. To this end, I will take attendance each day. Because of the collaborative nature of our class, I view excessive absences as not only a disadvantage to you but as a disadvantage to your peers. You may miss up to three classes (including those missed for health and/or family reasons) without penalty; each further absence will result in the reduction of your final course grade by 1/3 of a letter grade.

**NOTE:** Since we will spend much of our class time working with the texts you are reading, you are required to bring in hard copies of the readings assigned for each day. This means that should a reading be accessed electronically, you will need to print a hard copy and bring it with you to class. Failure to bring your texts with you to class will adversely affect your participation grade.

**NOTE:** Anyone text-messaging, using i-pods, or other electronics during class (unless required for special needs) will be counted absent for the day. No laptops are allowed in class.

The classroom is a place for the exchange of ideas and for respectful debate. While you are expected and encouraged to express your opinions in class, please do so respectfully. In order to foster a respectful and comfortable environment for class discussion, please refrain from the use of offensive language when expressing your opinion, even in jest.

Religious Holidays:
If, upon reviewing this syllabus, you find that a religious holiday that you observe falls on one of our class days, please let me know as soon as possible if you plan to absent yourself from class on that day. There is no absence penalty for missing class for religious holiday observation (thus, it doesn’t count as one of your absences) AS LONG AS YOU LET ME KNOW IN ADVANCE AND MAKE ARRANGEMENTS WITH ME FOR YOUR ABSENCE.

Paper Format:
Unless otherwise stated, all papers will be typed in 12 pt., Times New Roman font, with standard margins (1 or 1 ¼ inches) and double-spacing. The paper should include a heading, a title, page numbers, and a staple, if necessary. Papers that don’t meet the length requirement will be penalized respective to the percentage missing (i.e., a four page paper for a five page paper assignment will be deducted by 20%). I will read no papers sent to me via email.
Plagiarism:
All work submitted in this course must be your own and be written exclusively for this course. Any paper with your name on it signifies that you are the author—that the work and ideas it contains are yours, with exceptions indicated by quotation marks and citations. Plagiarism, the unacknowledged use of others’ materials (words AND/OR ideas), is a serious offense, and considered so by the University. If I find that you have plagiarized on any part of an assignment, you will receive, at minimum, a “0” on the assignment and will potentially fail this course. If you have questions about citation or what constitutes plagiarism, please see the university’s definition at http://www.xavier.edu/library/xututor/plagiarism/ or consult with me.

Disability Accommodations:
I am committed to providing opportunities for all to participate in all programs, services, and activities; as such, I am more than happy to talk about alternative classroom accommodations for those with disabilities. If you would like to request an accommodation due to disability, please speak with me about the specifics at the start of the term or as soon as possible and I will do my best to accommodate your requests.

Conferences and E-mail:
Email is the best way for us to communicate outside of class (my email address: renzik@xavier.edu) Please feel free to contact me with questions or concerns about the course or your own work, either by email or during office hours. I do check my email often, but do not expect an immediate response to an email—especially the night before an assignment is due. Please stop by my office hours and/or make an appointment to meet with me if you have any questions about the course or would like to discuss your work with me—including your essays at any stage of the writing process.

In addition, if you find you would like to discuss your writing with someone other than me, feel free to take advantage of the Glen Writing Center’s services. Located in the Learning Commons, the center is free to all Xavier students: www.xavier.edu/writing_center/.

Daily Assignments

*Note on reading this schedule of assignments: Poems from our Norton Anthology of Poetry are listed by author name and poem title, followed by NAP and page number upon which the reading STARTS in parentheses; you’ll be responsible for the entirety of each poem/selection given on the syllabus, unless I’ve given you only specific cantos or line numbers to read. If a work has more than one piece, listed separately, that I’m asking you to read (as in the Canterbury Tales or some sonnet sequences), you’ll see your assigned reading indented under the overarching title. Most poems fall under the canonical categories listed; a few exceptions, which I’ve taken the liberty of “rehoming” so that you might see connections across periods, are underlined. Sometimes, if poems are in conversation with each other, I’ve given a suggested reading order. This is merely suggestion.*

*Note on coming prepared: For days on which I’ve specified individual poems for you to have read, you have minimal actual words to read for this class for each day. That’s because you’re reading poetry, which requires a different kind of reading/attention to detail/intensity. PLEASE READ EACH POEM AT LEAST TWO TIMES BEFORE COMING TO CLASS—preferably one time out loud.*
**POETRY: WHAT IS IT/ HOW TO READ IT**

**Week 1**

<table>
<thead>
<tr>
<th>Date</th>
<th>Poets/Works</th>
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<tbody>
<tr>
<td>W 8/27</td>
<td>Dickinson, “1263 (1129)” (NAP, 731)</td>
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<td>Hughes, “Harlem” (NAP, 915)</td>
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<td>Herrick, “Delight in Disorder” (NAP, 226)</td>
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<td>Thomas, “Fern Hill” (NAP, 989)</td>
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<td>cummings, “somewhere i have never travelled, gladly beyond” (NAP, 895)</td>
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<td>F 8/29</td>
<td>Larkin, “Sad Steps” (NAP, 1032)</td>
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<td>Sexton, “The Truth the Dead Know” (NAP, 1096)</td>
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<td>Wright, “As Our Bodies Rise, Our Names Turn into Light” (NAP, 1163)</td>
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<td>Simic, “Prodigy” (NAP, 1174)</td>
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<td>Komunyakaa, “Facing It” (NAP, 1209)</td>
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<td>Carson, “New Rule” (NAP, 1219)</td>
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**Small Project DUE: Draw a Poem**

**Week 2**

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<th>Date</th>
<th>Poets/Works</th>
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<tr>
<td>W 9/3</td>
<td>Treltheway, <em>Native Guard</em> (frontispiece and parts I and II)</td>
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<tr>
<td>F 9/5</td>
<td>Treltheway, <em>Native Guard</em> (part III)</td>
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**Small Project DUE: One Line**

**THE CANON**

*Medieval Times: Epic Storytelling*

**Week 3**

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<th>Date</th>
<th>Poets/Works</th>
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<tr>
<td>W 9/10</td>
<td><strong>PAPER ONE DUE</strong> (close reading)</td>
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<td><em>The Seafarer</em> selection (NAP, 11)</td>
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<td>F 9/12</td>
<td><em>Beowulf</em> selection (NAP, 2)</td>
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**Week 4**

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<th>Poets/Works</th>
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<tr>
<td>W 9/17</td>
<td><strong>(HINT: Read “General Prologue” BEFORE “Wife of Bath’s Prologue and Tale”)</strong></td>
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<td>Chaucer, from <em>The Canterbury Tales</em></td>
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<td>Read: from “The General Prologue” (NAP, 15: lines 1-42; 447-478; 717-860)</td>
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<td>Read from “The Wife of Bath’s Prologue and Tale” (NAP, 35: lines 1-198)</td>
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<td>F 9/19</td>
<td>Langland, from “Piers Plowman” (NAP, 65)</td>
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**Small Project Choice DUE: Modern Epic?**

**Week 5**

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<th>Date</th>
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<tr>
<td>W 9/24</td>
<td>Wyatt, “The Long Love, That in my Thought Doth Harbor” (NAP, 102)</td>
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<td>Wyatt, “Whoso List to Hunt” (NAP, 103)</td>
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<td>Wyatt, “My Galley” (NAP, 103)</td>
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<td>Spenser, from <em>Amoretti</em></td>
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<td></td>
<td>Read: “Sonnet 54” (NAP, 140), “Sonnet 71” (NAP, 141), and “Sonnet 79” (NAP, 142)</td>
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<td>Date</td>
<td>Assignment</td>
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| F 9/26 | (HINT: Read Marlowe, THEN Raleigh) Marlowe, “The Passionate Shepherd to His Love” (NAP, 168) Raleigh, “The Nymph’s Reply to the Shepherd” (NAP, 121) Herrick, “To the Virgins, to Make Much of Time” (NAP, 228) Marvell, “To His Coy Mistress” (NAP, 293) Sidney, from *Astrophil and Stella*  
   Read: “1” (NAP, 157), “31” (NAP, 158), “63” (NAP, 160), and “90” (NAP, 161) |
| Week 6 | Shakespeare, from *Sonnets*  
   Read: “77” (NAP, 223) and “78” (NAP, 224) |
| W 10/1 | Donne, “The Sun Rising” (NAP, 193) Donne, “A Valediction Forbidding Mourning” (NAP, 198) Donne, “Elegy XIX. To His Mistress Going to Bed” (NAP, 203) Donne, from *Holy Sonnets*  
   Read: “10” (NAP, 207) and “14” (NAP, 208) Small Project Choice DUE: Your Sonnet |
| Week 7 | Swift, “The Lady's Dressing Room” (NAP, 336) Swift, “A Beautiful Young Nymph Going to Bed” (NAP, 339) **PAPER TWO DUE** (formal/structural analysis) |
| F 10/10 | (HINT: Read Gray RIGHT BEFORE going on break) Gray, “Ode on a Distant Prospect of Eton College” (NAP, 407) Fall Break—No Class |
| Week 8 | Pope, “The Rape of the Lock”  
   Read: Cantos I-III (NAP, 357-367) |
| W 10/15 | Pope, “The Rape of the Lock”  
   Read: Cantos IV and V (NAP, 368-374) cummings, “next to of course god america I” (NAP, 894) **POETRY DATE PROJECT DUE** PD teams 1/2 |
| F 10/17 | Knox, *Mystery of the Hidden Driveway* (parts I and II) PD teams 3/4 |
| Week 9 | Knox, *Mystery of the Hidden Driveway* (parts III and IV) Small Project Choice DUE: What’s so funny? |
**Romantic Era: Lyrics and Odes**

**Week 10**

**W 10/29**

Blake, from *Songs of Innocence*

Read: “Introduction” (NAP, 441), “The Lamb” (NANP, 441), and “Holy Thursday [I.]” (NAP, 442)

Blake, from *Songs of Experience*

Read: “Introduction” (NAP, 444), “Holy Thursday [II.]” (NAP, 445) and “The Tyger” (NAP, 446)

Blake, “A Question Answered” (NAP, 449)

**PD teams 5/6**

**F 10/31**

Byron, “She Walks in Beauty” (NAP, 510)

Shelley, “Ozymandias” (NAP, 541)

Shelley, “Ode to the West Wind” (NAP, 543)

Keats, “To Autumn” (NAP, 587)

**Week 11**

**W 11/5**

*(HINT: These three are DENSE and COMPLEX! Read very carefully—and repeatedly!)*

Keats, “Ode to a Nightingale” (NAP, 582)

Coleridge, “Frost at Midnight” (NAP, 488)

Wordsworth, “Lines Composed a Few Miles Above Tintern Abbey” (NAP, 458)

**PD teams 7/8**

**F 11/7**

Wordsworth, “The World Is Too Much with Us” (NAP, 484)

Coleridge, “The Rime of the Ancient Mariner”

Read: the left-hand margin notes ONLY to Part I

Read: all of Parts II-IV (NAP, 492-497)

**Small Project Choice DUE: Scan a Song**

**Victorian Era: Persona/Dramatic Monologue**

**Week 12**

**W 11/12**

Milton, from *Paradise Lost*

Read: from *Book 4* (NAP, 278-280)

Tennyson, “The Lady of Shalott” (NAP, 621)

Poe, “The Raven” (NAP, 615)

**PD teams 9/10**

**F 11/14**

*(HINT: Read Arnold BEFORE Hecht)*

Browning, “Porphyria’s Lover” (NAP, 642)

Browning, “My Last Duchess” (NAP, 643)

Arnold, “Dover Beach” (NAP, 711)

Hecht, “The Dover Bitch” (NAP, 1037)

**Small Project Choice DUE: Whose Voice?**
Modern Era: Experimental/Fragmented Verse

Week 13

W 11/19  Whitman, from “Song of Myself”
           Read: “1” (NAP, 679), “6” (NAP, 680), and “52” (NAP, 683)

Dickinson
           Read: “320 (258)” (NAP, 723), “372 (341)” (NAP, 725), “409 (303)” (NAP, 725),
           “591 (465)” (NAP, 727), and “1793 (1732)” (NAP, 732)

PD teams 11/12

F 11/21  Hopkins, “[Carrion Comfort]” (NAP, 758)
           Hardy, “The Voice” (NAP, 750)

Yeats, “The Second Coming” (NAP, 774)
           Yeats, “The Circus Animals’ Desertion” (NAP, 782)

Crane, from *The Black Riders and Other Lines*
           Read: “III” (NAP, 792)

Frost, “Birches” (NAP, 802)

Week 14

W 11/26  Thanksgiving Break—No Class

F 11/28  Thanksgiving Break—No Class

Week 15

W 12/3  Stein, from *Stanzas in Meditation*
           Read: Part V, “Stanza XXXVII” (NAP, 814) and “Stanza LXIII” (NAP, 814)

Pound, “In a Station of the Metro” (NAP, 846)
           Pound, “The River Merchant’s Wife: A Letter” (NAP, 846)

Stevens, “The Snow Man” (NAP, 816)
           Stevens, “Thirteen Ways of Looking at a Blackbird” (NAP, 820)

Williams, “Portrait of a Lady” (NAP, 829)
           Williams, *The Red Wheelbarrow*” (NAP, 829)

Eliot, “The Love Song of J. Alfred Prufrock” (NAP, 862)

F 12/5  Owen, “Dulce Et Decorum Est” (NAP, 890)
           Auden, “Musée des Beaux Arts” (NAP, 939)

Bishop, “One Art” (NAP, 966)
           Roethke, “The Waking,” (NAP, 956)

Brooks, “the birth in the narrow room” (NAP, 998)

*Small Project Choice DUE: Epic Retold/Retooled*

Week 16

W 12/10  Kinnell, *Book of Nightmares* (I-VI)

F 12/12  Kinnell, *Book of Nightmares* (VII-X)

Final Paper (to turn in at exam): on Kinnell, poem of your choice; include reflection from start of
semester—how you read poetry differently now.

FINAL EXAM: Friday, December 19th, 2-3:50pm

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