EN142 A1: Introduction to Poetry

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Office Hours: M/W 12-3 PM & by appt.

Course Dates: Spring 2022
Course Time: M/W/F 9:05-9:55AM
Location: CAS 316
Credits: Aesthetic Exploration, Oral and/or Signed Communication.

Course Description

Poetry has always been variously defined; it is "music of the soul" to Voltaire, "the supreme fiction" to Wallace Stevens, "imaginary gardens with real toads in them" to Marianne Moore, and simply "a vital necessity of our existence" to Audre Lorde. Poetry enables us to better grasp and articulate the human experience—simultaneously our self-expression, communication, commentary, and more.

This course will provide an introduction to the understanding, interpretation, and appreciation of a range of poetry across time and space. We will focus on form, genre, and style alongside explorations of cultural and aesthetic contexts through careful reading and discussion.

Underlying all of the above aims is the assumption that poetry is not a distant and specialized art. Poetry is rather a dynamic medium whose powers and pleasures are available to any reader with an inclination to savor them and any writer willing to venture into their depths.

Objectives

You will develop your abilities to:

- Engage in reading, writing, and discussion of poems as an integrated process;
- Analyze and respond to the metaphorical, imagistic, and symbolic language of texts;
- Develop the interpretive strategies and critical vocabulary needed to understand, talk, and write about poetry;
- Express yourself orally and converse thoughtfully about complex ideas;
- Produce clear, coherent prose in a range of genres and styles, using different media and modes of expression as appropriate;
- Plan, draft, and revise efficiently and effectively, and help your peers do the same by responding productively to their work;
- Reflect on your own reading, writing, and editing practices.

Books & Other Course Materials

Each of the following texts is <u>required</u> for this course. Please purchase the specific ISBN editions to ensure we're all on the same page. We will also be reading various articles and excerpts freely available to you on Blackboard or Perusall.

The Norton Anthology of Poetry, Shorter Fifth Edition. W.W. Norton & Co., Inc., 2005.
ISBN: 978-0393979213

Oliver, Mary. *A Poetry Handbook*. First Edition, Mariner Books, 1994.
ISBN: 978-0156724005

Suggested Materials

These texts are not required, but they are highly suggested for further reading—resources for poetic analysis and academic writing.

Strand, Mark and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*. W.W. Norton & Co., 2001. ISBN: 978-0393321784

Turabian, Kate L., Gregory G. Colomb, and Joseph M. Williams. *Student's Guide to Writing College Papers.* University of Chicago, 2019. ISBN: 978-0226430263

Courseware

Our course will be supplemented with materials and assignments on Blackboard. Our Blackboard is (https://learn.bu.edu/ultra/courses/_81420_1/cl/outline). If technical troubles prevent you from completing tasks or turning in assignments, contact me *immediately*.

Assignments and Grading Criteria

You will be given a range of assignments in this course, including various reading and writing exercises, major assignments, and a creative portfolio. You will receive further information about larger assignments as they become due.

- **Reading:** The primary work of the course will be studying the assigned poems and prose material. The reading assignments may not represent many pages of text, but they need to be read carefully, re-read, and savored.

- **Major Writing Assignments**: You will complete two major academic essay assignments. You will write at least one draft of each major assignment, which will receive comments from me and/or your classmates in peer review sessions.

- **Midterm Exam:** The exam will test your familiarity with the readings—including key literary terms —and your ability to analyze short texts from our anthology.

- **Poet Research Presentation:** At the semester's start, you will sign up to research, write about, and present on a poet during in-class discussion time.

- **Poetry Portfolio:** As we read poetry throughout the semester, we will also write our own and reflect on our poetic journey. These short creative and metacognitive exercises will be completed in class or as homework, all to be compiled into a final portfolio.

- **Exercises:** These are low-stakes activities that are designed to help you progress on assignments that will be graded. You will do some of these in class; others will be given as homework.

Your final grade will be calculated as follows:

Assignment 1 – Analytical Essay	15%
Assignment 2 – Major Academic Essay	20%
Midterm Exam	15%
Poet Research Presentation	15%
Poetry Portfolio	20%
Exercises	10%
Participation	5%

Participation and Attendance

This course is a seminar, and therefore your regular attendance and active participation are *essential* both to your own learning and to your classmates' learning.

To earn full credit for participation and to make the most of your experience in this class:

- Be prepared to speak during every class period, whether it is to share your own thoughts during discussions, ask questions, respond productively to your classmates' ideas, or contribute during peer workshops and small group activities.
- Always bring your copy of the assigned reading as well as any other items you are asked to bring for specific class activities.
- Be prepared to share your writing with others. In this class, you will learn how to respond productively to others' writing and how to use feedback to improve your own work. If you are concerned about sharing your writing, please speak with me.
- Only use electronic devices in class as instructed to do so. Any misuse of such devices will result in warnings. If the issue persists, your grade will be penalized.

Under ordinary circumstances, **missing more than one week of class may lower your final grade. Missing more than two weeks of class may lead to failing the course.** If you have a special obligation that will require you to miss classes, please communicate with me.

If there are extraordinary circumstances that cause you to miss more than the allowed number of classes, contact me so we can discuss how to best handle the situation. If you become ill at any point during the semester, do not come to class; make arrangements with me to make up the missing work. Missed conference appointments will be counted as absences. **If you are absent, it is your responsibility to make up the work you miss by reviewing the syllabus, contacting a classmate, or speaking with me.**

Late and Missed Assignments

Unless you make other arrangements with me in advance, graded assignments will be **penalized by one-third of a letter grade for each day they are late**. Please note too that we will regularly work with our exercises and drafts in class. If you are habitually late with your assignments, you will be unable to participate fully in the class. I am usually more than willing to grant extensions on major assignments and projects if I receive such a request at least 24 hours before the due date, as well.

CAS Writing Center

The CAS Writing Center offers one-on-one consultations with well-trained writing consultants for students to discuss their work for WR and EN courses. Consultants will work with you at any stage in the drafting or revision process. You may make appointments in person or online.

Academic Integrity

In this class, we will discuss conventions for using and citing sources in academic papers. Cases of plagiarism will be handled in accordance with the procedures described in BU's Academic Conduct Code, available here.

Class Climate

This course aims to support students of all gender expressions and identities. While class rosters provide instructors with students' legal names, please let me know if you would like to be addressed by a different name than that listed in the StudentLink. You are also invited to tell me early in the semester which set of pronouns you feel best fits your identity.

I assume that all of us learn in different ways. If there are circumstances that may affect your performance in this class, please talk to me as soon as possible so that we can work together to develop strategies that will meet your learning needs and the requirements of the course. Whether or not you have a documented disability, BU provides many services for all students.

Discussing Difficult or Problematic Topics & Texts

In this course, we'll read poems with challenging subjects and themes, outdated terminology and language, and questions that do not have simple answers. We will also read authors with problematic histories. It is essential to consider these issues in both their past and present contexts with a critical and sensitive lens. Please reach out to me at any point about any concerns; we'll go into more specificity along the way.

Contact with Instructor & Office Hours

The best way to contact me outside of class is via email at hwiegand@bu.edu. I do my best to answer emails within 24 hours; Please use your BU email address to contact me. Check your BU email frequently to ensure that you don't miss important information. **I will email you regularly at your BU email address to recap our course progress, return grades, schedule meetings, and communicate updates**.

I'm happy to meet with you to discuss any aspect of your work for this course. Student office hours are a chance for you to get help on homework, go over material covered in class, and so on. They are generally student-directed, but I can help you formulate questions based on my sense of your strengths and weaknesses. I strongly urge you to take advantage of this time! **I will be in my campus office from 12-3 PM on Mondays and Wednesdays and by appointment in person or via Zoom.**

Provisional Course Schedule - Updated April 2022

Reading assignments can be found in required course textbooks unless flagged by an asterisk (*). Readings marked with an * are available on Blackboard or Perusall.

Week 1: Course Introduction: What is Poetry?

F 1/21 Course Overview
Blake ("The Tyger"); **Nael** ("The Tiger")

Week 2: Early Poetic Narratives

M 1/24 The Epic
Homer (From *The Odyssey**); From ***Beowulf***
Aristotle, From *Poetics**
******Blackboard Exercise: Poetic Manifesto due by 11:59 PM, 250+ words***

W 1/26 Early English Tales: Chaucer
Chaucer (Wife of Bath's Prologue and Tale*)
Oliver, *Poetry Handbook* pg. 1-18

F 1/28 Early English Tales: Spenser
Spenser (From *The Fairy Queen*)
Oliver, *Poetry Handbook* pg. 19-34
******Blackboard Exercise: Poetry Prompt & Analysis I***

Week 3: Early Modern Poetics

M 1/31 The Sonnet

Petrarch (1*, 101*); **Shakespeare** (1, 3, 12, 18, 55, 60*, 71, 97, 116, 144); **Donne** (5, 10)

Oliver, *Poetry Handbook* pg. 35-57

W 2/2 Early Modern Verse

Donne ("The Good-Morrow," "Woman's Constancy,"); **Herbert** ("The Altar," "Prayer (I)"); **Milton** ("How Soon Hath Time," "When I Consider How My Light is Spent," From *Paradise Lost*)

Pope, From "An Essay on Criticism"*

***Blackboard Exercise: Poetry Prompt & Analysis II*

F 2/4 Early Modern Women Writers

Queen Elizabeth I ("The Doubt of…"); **Wroth** (From *Pamphilia to Amphilanthus*); **Bradstreet** ("Before the Birth…" "To My Dear and Loving Husband," "The Author to Her Book"); **Behn** ("Song," "To the Fair Clarinda")

Oliver, *Poetry Handbook* pg. 58-66

Week 4: Toward The Romantics

M 2/7 Women's voices in the Pre-Romantic Period

Barbauld ("The Rights of Woman," "To the Poor"); **Smith** (From *Beachy Head*); **Wheatley** ("On Being Brought…," "To S.M.…," "On Imagination,"* "On Virtue"*)

Oliver, *Poetry Handbook* pg. 67-75

***Blackboard Exercise: Poetry Prompt & Analysis III*

W 2/9 The Early Romantic Staples

Blake ("The Lamb," "The Clod & the Pebble," "A Poison Tree," "England! Awake!"); **Burns** ("A Red Red Rose,"); **Wordsworth** ("Lines," "She Dwelt…," "I Wandered Lonely as a Cloud," "The World Is Too Much with Us"); **Hemans** ("Casabianca")

Oliver, *Poetry Handbook* pg. 76-91

F 2/11 Romantics, Part II

Coleridge ("Kubla Khan"); **Byron** ("Written after Swimming…," "She Walks in Beauty"); **Shelley** ("Ozymandias," "England in 1819," "To a Skylark"); **Keats** ("On the Sonnet," "La Belle Dame sans Merci," "Ode on a Grecian Urn")

Shelley, From "A Defence of Poetry"

***Printed Assignment 1 draft (500+ words) due in class*

Week 5: Transatlantic 19th-C. Turns

M 2/14 19th-century British Transitions

E. B. Browning (From *Sonnets from the Portuguese*, From *Aurora Leigh*); **Tennyson** ("Ulysses," "Crossing the Bar"); **R. Browning** ("My Last Duchess,"); **Bronte** ("No Coward Soul is Mine")

***Blackboard Exercise: Poetry Prompt & Analysis IV*

W 2/16 19th-century American Transitions

Poe ("Sonnet—to Science," "The Raven," "Anabel Lee"); **Whitman** (From *Song of Myself* 1, 5, 6, "When I Heard the Learn'd Astronomer"); **Sigourney** ("Indian Names,"*)

Poe, From "The Philosophy of Composition"*

F 2/18 Poetry of the American Civil War

Howe ("Battle Hymn of the Republic"); **Melville** ("Shiloh"); **Whitman** ("Beat! Beat! Drums!" "When Lilacs Last in the Dooryard Bloom'd," "Come Up From the Fields Father"*); **Horton** "Like Brothers We Meet,"* "George Moses Horton, Myself"*)

Oliver, *Poetry Handbook* pg. 92-108

SUN 2/20 ***Assignment 1 final draft due on Blackboard at 11:59 PM***

Week 6: Poetics of the Late 19th-century

T 2/22 Author Study: Emily Dickinson

Dickinson (260, 314, 340, 445, 479, 764, 788, 905, 446*, 466*, 519*, 1036*, 1091*, 1579*)

******Post-Assignment 1 Reflection due on Blackboard at 11:59 PM***

W 2/23 Late 19th-c. British Developments

C. Rossetti ("Remember," "In an Artist's Studio,"); **Carroll** ("Jabberwocky"); **Hopkins** ("God's Grandeur," "The Windhover,"); **Yeats** ("When You Are Old," "Easter 1916," "Leda and the Swan")

******Blackboard Exercise: Poetry Prompt & Analysis V***

THUR 2/24 Last Day to Drop Standard Courses (without a "W" grade)

F 2/25 19th-C. Global Traditions

Phule ("The Plight of the Shudras,"* "The Greatest Wealth"*); **Baudelaire** ("Meditation,"* "The Abyss,"*); **Pushkin (**"Three Springs,"* "The Birdlet"*); **Unknown** ("Poem 43")

Week 7: The Midterm Breath before Modernism

M 2/28 Author Study: Paul Laurence Dunbar

Dunbar ("A Summer's Night," "Sympathy," "The Debt,"* "The Lawyers' Ways,"* "The Haunted Oak,"* "A Negro Love Song"*)

W 3/2 Midterm Review Day

F 3/4 ***Midterm Exam***

Week 8: Spring Break 3/6-3/13

Week 9: Into Modern Poetics

M 3/14 Author Study: Robert Frost

Frost ("Mending Wall," "Home Burial," "After Apple-Picking," "The Road Not Taken," "Birches," "Stopping By Woods…" "Design," "Mowing,"* "Range-Finding"*)

******Blackboard Exercise: Poetry Prompt & Analysis VI***

W 3/16 The Depth & Breadth of Modernism

Stevens ("The Snow Man," "The Emperor of Ice Cream," "Anecdote of a Jar," "Thirteen Ways of Looking at a Blackbird," "The Idea of Order at Key West"); **Williams** ("Portrait of a Lady," "The Red Wheelbarrow," "This is Just to Say,"); **Pound** ("In a Station…")

F 3/18 Author Study: Marianne Moore

Moore ("The Fish," "Poetry," "What Are Years?" "Nevertheless," "The Mind Is an Enchanting Thing," "To a Steam Roller,"* "Critics and Connoisseurs"*)

Week 10: Modernist Poetics Cont.

M 3/21 Author Study: T.S. Eliot

Eliot ("Love Song…," From *The Wasteland* ("The Burial of the Dead"), "The Hollow Men," From *The Four Quartets**)

Eliot, From "Tradition and the Individual Talent"*

****Blackboard Exercise: Poetry Prompt & Analysis VII***

W 3/23 Modernist Giants Cont.

Millay ("I, Being Born a Woman…," "The Buck in the Snow," "I Dreamed I Moved…"); **cummings** ("Spring is like a perhaps hand," "'next to of course god america," "anyone lived in a pretty how town"); **Crane** ("Voyages," "To Emily Dickinson")

F 3/25 Black Modern Poetics

L. Hughes ("The Weary Blues," "The Negro Speaks of Rivers," "Theme for English B," "American Heartbreak"*); **Cullen** ("Heritage," "Incident," "Yet Do I Marvel"); **Brooks** ("kitchenette building," "We Real Cool")

Hughes, "Jazz as Communication"*

Week 11: Modernist Movements in Flux

M 3/28 The Modern Self

Auden ("In Memory of W. B. Yeats," "September 1, 1939"); **Bishop** ("Casabianca," "The Fish," "In the Waiting Room," "One Art"); **Thomas** ("A Refusal to Mourn…" "Fern Hill," "Do Not Go Gentle…")

****Blackboard Exercise: Poetry Prompt & Analysis VIII***

W 3/30 The Modern Poetic Self

Lowell ("Water," "For the Union Dead," "Epilogue"); **Clampitt** ("The Cormorant in Its Element,"); **Wilbur** "Love Calls Us to the Things of This World,"); **Koch** ("You Were Wearing," "Variations on a Theme…")

Bloom, From "The Anxiety of Influence"*

F 4/1 Assignment 2 Peer Workshop

***** Printed Assignment 2 draft (750+ words) due in class***

Week 12: Late Modern Poets

M 4/4 Modernism/Postmodernism

O'Hara ("The Day Lady Died," "Why I Am Not a Painter"); **Ashberry** ("The Painter"); **Merwin** ("Separation," "Losing a Language," "Whoever You Are," "Elegy"*); **Sexton** ("The Truth the Dead Know," "And One for My Dame")

******Blackboard Exercise: Poetry Prompt & Analysis IX***

W 4/6 Modernism/Postmodernism

Rich ("Aunt Jennifer's Tigers," "Snapshots of a Daughter in Law"); **T. Hughes** ("Daffodils"); **Plath** ("Tulips," "Daddy," "Ariel," "Lady Lazarus"); **Momaday** ("Headwaters," "The Eagle-Feather Fan")

Rich, "Someone is Writing a Poem"*

F 4/8 Author Study: Audrey Lorde

Lorde ("Coal," "From the House of Yemanja," "Afterimages,"*)

Lorde, "Poetry is Not a Luxury"*

****** Assignment 2 final draft due on Blackboard by 11:59 PM***

Week 13: Transitions into Contemporary Poetics

M 4/11 Writing Now

Wright ("Chinese Journal," "As Our Bodies Rise…"); **Harrison** ("A Kumquat for John Keats"); **Heaney** ("Digging," "Casting and Gathering"); **Pinsky** ("ABC"); **Collins** ("Japan," "Litany," "Introduction to Poetry"*)

****** Blackboard Exercise: Post-Essay 2 Reflection (250+ words) due by 11:59 PM***

W 4/13 Author Study: Louise Glück

Glück ("The Garden," "Vita Nova," "Faithful and Virtuous Night,"* "The Horse and Rider,"* "Aboriginal Landscape"*)

F 4/15 Exploration & The Self

Ondaatje ("Letters & Other Worlds," "House on a Red Cliff"); **Boland** ("That the Science of Cartography…"); **Komunyakaa** ("Facing It"); **Carson** ("New Rule"); **Soto** ("Not Knowing"); **Oliver** ("Death at a Great Distance,"* "I Have Just Said"*)

Ryan, "Antagonism: Walt Whitman"*

******Blackboard Exercise: Poetry Prompt & Analysis X***

Week 14: Contemporary Minority Poetics

M 4/18 **Patriot's Day – no class!**

W 4/20 Sounding Depths

Lee "Persimmons," "Out of Hiding,"); **Morrison (**"Eve Remembering,"* "The Perfect Ease of Grain"*); **Vuong** ("Aubade with Burning City,"* "DetoNation,"* "Essay on Craft,"* "On Earth We're Briefly Gorgeous"*)

F 4/22 Selections of Native American Poetry

Erdrich ("I Was Sleeping…," "Birth,"); **Alexie** ("How to Write the Great American Indian Novel,"* "Sonnet, With Pride,"* "Monosonnet for Colonialism,"* "One More Sonnet…,"* "The Shaman of Ice Cream"*); **Harjo** ("She Had Some Horses,"* "Remember,"* "How to Write a Poem in a Time of War,"*)

******Blackboard Exercise: Poetry Prompt & Analysis XI***

Week 15: Contemporary Poetry Cont.

M 4/25 21st-Century Turns

Mistral ("Drinking,"* "Slow Rain,"* "God Wills It"*); **T. Smith** ("The Universe…"* "My God, It's Full of Stars,"* "Sci-Fi"*); **M. Smith** ("Good Bones*); **Dove** ("Mirror"*)

Various, "For Whom Does the Poet Write?"*

W 4/27 Author Study: Maya Angelou

Angelou ("Caged Bird,"* "Still I Rise,"* "California Prodigal,"* "The Mothering Blackness,* "A Plagued Journey,"* "On the Pulse of Morning"*)

******Blackboard Exercise: Poetry Prompt & Analysis XII***

F 4/29 Poetry of Our Moment

Gorman ("The Hill We Climb"*); **sax** ("A Very Small Animal…"*); **Ridge** ("Flotsam"*)

Oliver, *Poetry Handbook* pg. 109-122

Week 16: Course Wrap-up

M 5/2 Personal Poetry Workshop

M 5/4 Class Poetry Reading & Wrap-up

F 5/6 ******Final Poetry Portfolio due via email at 11:59 PM***