

**ENG 106: Introduction to Literature: Poetry**

Winter 2016, CRN 22151

Meeting Time: TR 2:00-3:20 p.m.

Meeting Location: Anstett Hall 191

Instructor: Anna Carroll

Office: 104 PLC

Office Phone: 541-346-1518

Email: [acarroll@uoregon.edu](mailto:acarroll@uoregon.edu)

Office Hours: TR 12:00-1:30 p.m. and gladly by appointment.

**Course Description:**

This course is an introduction to poetry. In this class, we will read and discuss some of the most influential poems in the English and American literary traditions as well as poems in translation. You will learn the basic formal components of poetry, and you will learn to analyze poetry based on its historical and social contexts. Many people new to the study of literature find poetry difficult to read and comprehend. It is my hope that, with the right tools in your arsenal, you will revel in that difficulty and treat what is hard to understand as an opportunity to be creative in your approach to these texts. Above all, I hope you will come to appreciate the beauty and inventiveness of poems and open yourself up to being moved by them, for, as Rita Dove says, "poetry is language at its most distilled and most powerful."

\*\*Please note: This course satisfies credits toward the Arts & Letters category general education requirement. However, these credits do not count toward the English major.

**Learning Outcomes:**

The English Department's assessment procedure is built around six desired learning outcomes: 1) read literary and cultural texts with discernment and comprehension and with an understanding of their conventions; 2) draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts; 3) perform critical, formal analyses of literary, cinematic, and other cultural texts; 4) write focused, analytical essays in clear, grammatical prose; 5) employ logic, creativity, and interpretive skills to produce original, persuasive arguments; 6) employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay's thesis.

**Required Texts:**

*Norton Anthology of Poetry, Shorter Fifth Edition*

Regular access to Canvas

**Course Work and Grading**

**Grading Breakdown:**

Students' Choice Group Presentation: 15%

2 Response Paragraphs: 15%

Midterm Exam: 25%

Quizzes: 15%

5 page paper: 25%

Participation: 5%

**Students' Choice Group Presentation:** At the end of the term, as part of a group of three students, you will choose a poem (ten or more lines long) and present it to the class. The poem should be a contemporary selection, which might be an unconventional poetic form presented through unconventional media (more on this when the assignment approaches!). With your group, you'll make a 15-20 minute presentation of the poem, including a recitation, an explanation of how you discovered the poem, why you chose it, and what you think it suggests about the state of poetry in our own historical moment. Your presentation should engage the rest of the class. You'll receive a detailed description of the assignment later in the term.

**Close Reading Paragraphs:** You will submit two close reading paragraphs in the course of the term, both dedicated to analysis of a class text. These paragraphs should be 6-8 sentences and approximately 250 words each. You decide which two poems you will evaluate (though you may only submit one paragraph in a class period), and you will hand these paragraphs in on the corresponding class discussion day for your chosen text. For example, if you choose to write your paragraph on Robert Browning's poem "Porphyria's Lover," you would turn that paragraph in on Tuesday of Week 5, the day we discuss the poem as a class. The goal here is to make an inventive critical claim and defend it concisely. These paragraphs should all include a) a clear topic sentence, b) quote(s) from the text as evidence for your claim, and c) analysis of your evidence to substantiate your claim. These paragraphs are an opportunity to practice the basic skill of close reading, which will be an essential component of your final paper. I advise you to plan carefully which readings you will interpret so that you don't run out of time at the end of the term. Please feel free to come talk to me in office hours about ideas for these paragraphs; I enjoy hearing your ideas about the poetry and am very happy to help you hone your readings.

**Midterm Exam:** This exam will be a mix of multiple choice, true/false, and short essay-style questions. The questions will address the readings and information raised in class. You will need to bring a green book to class on exam day.

**Quizzes:** You will take 5 quizzes throughout the term. The quizzes will be given at the beginning of the class period. If you miss a quiz due to absence or tardiness, it cannot be made up. The quizzes may be fact-based questions about or written responses to the day's readings. Regardless, they will bear out whether or not you have read carefully.

**Essay:** Your final essay, which you will submit on Tuesday of Finals Week, will be a five-page analysis of 1-2 texts we read for class this term. You will not do any outside research for this paper; you will, instead, explore a critical claim independent to your own insights into the text(s). You are invited to develop an idea from one of your close reading paragraphs; you are also invited (and encouraged!) to come see me in office hours to discuss possible topics. This paper should be formatted according to MLA Style Guidelines (double-spaced, one inch margins all the way around, proper citation of your primary texts, and Times New Roman font). These essays must be written in polished, academic prose.

**Participation:** Because this is a discussion-based class, your contributions are essential to productive exploration of the class readings. What's more, thoughtful, intelligent, and respectful participation is

an important skill for all of us to practice continually. While I appreciate that not everyone finds speaking up in class natural or comfortable, I expect that you will all do your utmost to rise to the challenge and share your insights for the benefit of the group as a whole. This is *your* class, and I look forward to hearing your ideas. You are responsible for seeing me after class to be sure that I have your participation for the day recorded.

### Course Policies

**Attendance:** Attendance is required. Your regular attendance is vital to your success and the success of the class as a whole. Class discussions play a major role in the development of your essays, and it is important that you contribute to, and learn from, these discussions. You are permitted three absences in the course of the term for any reason; I do not distinguish between excused and unexcused absences. For every absence beyond the third, your grade will be reduced by 1/3 (an A will become an A-, a B- will become a C+, and so on). Leaving class early will result in an absence. If you must leave early, make arrangements with me ahead of time. If you are late to class, it's your responsibility to see me after class to verify that your attendance accurately reflects a late mark versus an absence.

**Late Policy:** All assignments are due at the beginning of class. I do not accept late work. If you are unable to attend class on the day an assignment is due, you should have someone deliver it for you or make arrangements with me before class.

"Arrangements with me"—This means an agreement with me, either verbally or through email. Leaving me a message or writing an e-mail informing me of your situation does not count as an arrangement. You and I must actually exchange information for the arrangement to be approved.

**Spelling and Grammar:** This is not a spelling and grammar course, but I do expect to see thoughtfulness in your writing, and evidence of careful proofreading. Evidence that you have neglected to proofread your work, may be reflected on your essay grade.

**Computers/Cell Phones/Electronic Devices:** I will not permit the use of any of these devices in class without contact from Disability Services. The use of such devices may be permitted in rare circumstances, but is, on the whole, distracting and, as such, prohibited.

**Access:** The University of Oregon is working to create inclusive learning environments. Please notify me in **week one** if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or [uoaec@uoregon.edu](mailto:uoaec@uoregon.edu).

**Academic Integrity:** All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please refer to the Student Conduct Code on the Office of Student Conduct and Community Standards website. In cases where plagiarism has been clearly established, the award of an F for the final course grade is the standard practice of the English Department.

When you claim authorship of an assignment, you are claiming everything in it as your own, and you will be held accountable for it. Therefore: always see me before you turn in an essay for a grade if you have any doubt about your citation practices. I am happy to help you better understand MLA

formatting rules. Please be aware: I take issues of plagiarism and academic integrity very seriously. Plagiarism is cheating, and I will treat it as such.

### Course Schedule

\*\*\*Readings and scheduling are both subject to change depending on the class's development. If and when I make changes to the schedule, you will be notified in class and on Canvas.

PAGE NUMBERS ARE FOR THE REQUIRED NORTON POETRY ANTHOLOGY. ALL POEMS NOT IN OUR COURSE ANTHOLOGY CAN BE FOUND ON CANVAS.

#### **Course Schedule:**

##### Week 1

T (1/5): Introductions and syllabus review

R (1/7): Basic elements of poetry (form, meter, rhyme)

##### Week 2

T (1/12): Raleigh, "The Nymph's Reply to the Shepherd" (103); Marlowe, "The Passionate Shepherd to His Love" (168); Homer, from *The Odyssey*, Book I (Canvas); Milton, from *Paradise Lost*, Book I [The Invocation] (277)

R (1/14): Byron, "Darkness" (Canvas); Yeats, "The Second Coming" (774); Yeats, "Sailing to Byzantium" (774)

##### Week 3

T (1/19): Pope, from *The Rape of the Lock* (357 \*line numbers TBA); Swift, "The Lady's Dressing Room" (336); Browning, "My Last Duchess" (643)

R (1/21): Wordsworth, "Ode: Intimations of Immortality" (478), Keats, "Ode to Autumn" (587); Keats, "Ode on Melancholy" (584); Shelley, "Ode to the West Wind" (543); Arnold "Dover Beach" (711)

##### Week 4

T (1/26): Wordsworth, "The Tables Turned" (457); Teasedale, "Barter" (Canvas); Pugh, "Sometimes" (Canvas); Blake, "The Lamb" (441); Blake, "The Tyger" (446); Blake, "Holy Thursday [I.]" (442); Blake, "Holy Thursday [II.]" (445); Dunbar, "Sympathy" (795)

R (1/28): Yeats, "When You Are Old" (769); Frost, "Stopping by Woods on a Snowy Evening" (803); Wordsworth, "A slumber did my spirit seal" (472); Wordsworth, "Strange fits of passion I have known" (Canvas); Rosetti, "Goblin Market" (Canvas); Coleridge, "Kubla Khan" (486)

##### Week 5

T (2/2): Coleridge, "Rime of the Ancient Mariner" (489); Browning, "Porphyria's Lover" (642)

R (2/4): Wyatt, "Whoso List to Hunt" (103); Shakespeare, Sonnet #116 (176); Barrett Browning, Sonnet 43 ("How do I love thee? Let me count the ways") (594); Keats, "When I Have Fears" (568)

### Week 6

T (2/9): Donne, Holy Sonnet ("Batter my heart, three-personed God; for you") (208); Shelley, "Ozymandias" (541); Yeats, "Leda and the Swan" (776); Owen, "Dulce Et Decorum Est" (890); McKay, "The Lynching" (Canvas)

R (2/11): MIDTERM EXAM

### Week 7

T (2/16): Auden, "IX [Funeral Blues]" (938); Roethke, "My Papa's Waltz" (955); Bishop, "One Art" (966); Donne, "To His Mistress Going to Bed" (203)

R (2/18): Szyborska, "Consolation" (Canvas); Szyborska, "True Love" (Canvas); Neruda, Sonnet ("Love, what a long way...") (Canvas); Rilke "Day in Autumn" (Canvas); Darwish, "In Jerusalem" (Canvas)

### Week 8

T (2/23): Brooks, "We Real Cool" (999); Williams, "This Is Just to Say" (830); Harjo, "Perhaps the World Ends Here" (Canvas); Lowell, "Patterns" (Canvas); Hughes, "The Negro Speaks of Rivers" (913); Lorde, "Coal" (1156)

R (2/25): Oliver, "Wild Geese" (Canvas); Oliver, "The Mockingbirds" (Canvas); Sodergran, "Animalistic Hymn" (Canvas); Lasky, "Ars Poetica" (Canvas); Nurkse, "Psalm to Be Read with Eyes Closed" (Canvas); Christle, "Pursuits" (Canvas)

### Week 9

T (3/1): Students' Choice Group Presentations

R (3/3): Students' Choice Group Presentations

### Week 10

T (3/8): Students' Choice Group Presentations

R (3/10): No class; special office hours

### Finals Week

ESSAYS ARE DUE TO MY OFFICE (PLC 104) by 5:00 p.m. on THURSDAY, MARCH 17.

