

Introduction to Poetry

DR. DAVID WILSON-OKAMURA ENGLISH 3410 SPRING 2015 EAST CAROLINA UNIV.

Jan. 12	M	What is poetry? (WALTER SCOTT: "Lochinvar"; BYRON: "The Destruction of Sennacherib")	
14	W	WM. SHAKESPEARE, <i>Sonnets</i> 1, 18, 20, 29	
16	F	<i>Sonnets</i> 60, 73, 94, 116	
19	M	Martin Luther King Day	
21	W	<i>Sonnets</i> 129, 130, 138, 144, 146	
23	F	<u>Oral presentations</u>	
26	M	ROBERT FROST: "The Oven Bird," "Stopped by Woods on a Snowy Evening," "Acquainted with the Night"	
28	W	"Design," "The Silken Tent," "Never Again Would Birds' Song Be the Same"	
30	F	<u>Oral presentations</u>	Essay 1 due
Feb. 2	M	"Come In," "The Most of It," "The Road Not Taken"	
4	W	WM. BLAKE: <i>Songs of Innocence</i> , "Introduction," "The Lamb," "Holy Thursday [I]," "The Divine Image"; <i>Songs of Experience</i> , "Introduction," "A Divine Image," "Holy Thursday [II]," "The Tyger"	
6	F	<u>Oral presentations</u>	
9	M	"The Clod & the Pebble," "The Sick Rose," "A Poison Tree," "The Garden of Love," "London"	
11	W	DYLAN THOMAS: "The force that through the green fuse drives the flower," "A Refusal to Mourn the Death, by Fire, of a Child in London," "Fern Hill," "Do not go gentle into that good night"	
13	F	<u>Oral presentations</u>	Essay 2 due
16	M	WM. BUTLER YEATS, "The Lake Isle of Innisfree," "The Wild Swans at Coole," "The Scholars"	
18	W	"An Irish Airman Foresees His Death," "Easter 1916," "The Second Coming"	
20	F	<u>Oral presentations</u>	
23	M	"Sailing to Byzantium," "Crazy Jane Talks with the Bishop," "Among School Children"	
25	W	WALT WHITMAN: all excerpts from "Song of Myself"	
27	F	<u>Oral presentations</u>	Essay 3 due
Mar. 2	M	"Reconciliation," "When Lilacs Last in the Dooryard Bloom'd"	
4	W	ALLEN GINSBERG, all excerpts from "Howl," "A Supermarket in California"	
6	F	<u>Oral presentations</u>	
8-15		Spring Break	
16	M	EMILY DICKINSON: "I never lost as much but twice," "Safe in their Alabaster Chambers" (both versions), "'Faith' is a fine invention," "The Bible is an antique Volume," "The Heart asks Pleasure – first," "After great pain, a formal feeling comes," "There's a certain Slant of light"	
18	W	"Wild nights – Wild nights!" "Mine – by the right of the White Election!" "My Life had stood – a Loaded Gun," "Renunciation – is a piercing Virtue"	
20	F	<u>Oral presentations</u>	Essay 4 due
23	M	ROBERT BROWNING, "Two in the Campagna"; ELIZABETH BARRETT BROWNING: "How do I love thee? Let me count the ways"; DANTE GABRIEL ROSSETTI, "Silent Noon"	
25	W	MATTHEW ARNOLD: "Dover Beach"; THOMAS HARDY, "Hap," "Neutral Tones," "The Voice"	
27	F	<u>Oral presentations</u>	

30	M	GERARD MANLEY HOPKINS: "The Windhover," "Spring and Fall," "[Carrion Comfort]," "No worst, there is none, pitched past pitch of grief"	
Apr. 1	W	<u>Oral presentations</u>	Essay 5 due
3	F	Good Friday	
6	M	W. H. AUDEN: "Lullaby," "September 1, 1939"	
8	W	SAMUEL TAYLOR COLERIDGE, "Kubla Khan," "Dejection: An Ode"	
10	F	<u>Oral presentations</u>	
13	M	ALFRED, LORD TENNYSON: "The Lotos-Eaters," "Ulysses"	
15	W	"The Lady of Shalott," "Break, Break, Break," "Tears, Idle Tears," "Frater Ave atque Vale"	
17	F	<u>Oral presentations</u>	Essay 6 due
20	M	GEORGE MEREDITH: all selections from <i>Modern Love</i>	
22	W	JOHN KEATS, "Ode to a Nightingale," "La Belle Dame sans Merci," "Ode on Melancholy"	
24	F	<u>Oral presentations</u>	
27	M	"Ode on a Grecian Urn," "To Autumn," "Bright Star"	
28	T	What is poetry?	
May 6	W	Exam-period activity (11:00–1:30)	

REQUIREMENTS

Prep sentences (20%). Every Monday and every Wednesday, you will prepare three sentences. Each sentence should offer a comment on one of the poems we are reading for that day. Call attention to something that's not obvious, and say what difference it makes. Prep sentences are due at the beginning of class. Like all written assignments, they must be typed; late or untyped prep sentences will not be accepted. If you're working up to the last minute, allow some time for printing. If you take a bus, allow time for that too.

Oral Presentations (10%). I've chosen most of the readings for this semester, but on Fridays we'll discuss poems that the class chooses. You will be responsible for two of these discussions, one before spring break and one after. We'll have two presentations every Friday, and each presentation will have four parts:

1. Read the poem you have chosen out loud. It doesn't have to rhyme, but it should be long and chewy enough for us to spend twenty minutes discussing it. Don't bring song lyrics or translations; and, if you're a poet yourself, don't bring one of your own poems: there's another class for that, ENGL 3840: Introduction to Poetry Writing. If the poem's not in our textbook, bring enough copies for everyone to read along.
2. After you summarize the poem, show us how it works. What do you notice that's not obvious on a first reading, and how does it affect the poem's meaning?
3. Take questions. Your goal at this point is to let the class take over. Ordinarily, you'll talk for about ten minutes, and when you're done we'll talk for another ten minutes as a group.
4. When your presentation is over, you will turn in your READING SCRIPT. This is the copy of the poem that you marked up ahead of time to show meter, pauses, and emphasized words.

Recitation (10%). Part of becoming intimate with a poem is learning it by heart. For this class you will need to memorize two poems and recite them to me during office hours.

- Each poem must be fourteen lines or longer.
- Both poems must rhyme.
- If you're a poet yourself, don't memorize one of your own poems.
- No song lyrics or poems in translation.
- If the poem's not in our anthology, bring a hard copy for me to read along with.

Recitations will be given in my office during office hours. There will be a sign-up sheet for days and times, and a schedule will be distributed by email. The last date for the first recitation is Mar. 6. The last date for the second recitation is Apr. 28. Grades will be assigned on the following basis: C-range = you know the speech, but stumble your way through it or don't observe the meter; B-range = you know the speech letter-perfect and observe the meter, but haven't done much with pauses, emphasis, or tone; A-range = you know the speech

letter-perfect, observe the meter and dramatize it with your voice. After you recite the poem I'll ask you about what it means, so don't memorize a poem you don't understand. If there are words you don't know, look them up before you come.

Essays (60%). Over the course of the semester you will submit six short essays; due dates are given above. I encourage you to write about authors in the syllabus, but you are free to write about any of the poems in our textbook. The assignment for each essay is the same: pick a poem or group of poems, propose a thesis, and support that thesis with evidence.

- Essays should be typed and include a list of works cited in MLA style. (Google it for examples of the format.) Most essays for this course will have only one work cited, *The Norton Anthology of Poetry*.
- Minimum length: 900 words. When you're done, have your computer do a word count and write the result on the first page of your paper. This number should not include long quotations and the list of works cited.
- Pages should be (a) stapled and (b) numbered by computer.
- First impressions count; so do spelling, punctuation, and grammar. This is a college-level class, so it is assumed you have mastered these skills already. If you need help, I recommend *Grammar in Plain English* by Harriet Diamond and Phyllis Dutwin.
- Double-space. Take pity on my eyes and use 12-point Times Roman (or a similar font of the same size).
- Essays are due at the beginning of the class period; if you're working up to the last minute, allow some time for printing. Essays delivered after the beginning of class will receive a lower grade according to the following schedule: one third of a letter grade for the first 24 hours, two thirds of a letter grade for the second 24 hours, and so on. An A paper that's one day late will become an A-. A B paper that's two days late will become a C+.
- Everyone gets a two-day extension on two essays; you choose which ones. You don't need to ask me ahead of time: just hand in a sheet of paper with the date and your name on it that says, "I'm taking my first (or second) extension on this paper."

Characteristics of an F Paper	Characteristics of a D Paper	Characteristics of a C Paper	Characteristics of a B Paper	Characteristics of an A Paper
Content is more opinion than evidence.	There is some evidence, but it's poorly organized.	Evidence is effectively organized to support the thesis. Papers in this range usually need a more challenging thesis: to move up, argue something that is not obvious on a first or second reading.	Evidence is effectively organized to support a challenging thesis. The claim being made in this paper is one that smart people could argue about.	Evidence is effectively organized to support an original thesis. This paper goes beyond the ideas and questions that were discussed in class.
No word count or too short.	No word count or too short.	Word count >= assigned length.	Word count >= assigned length.	Word count >= assigned length.
If your college admissions essay had been written like this, you would not have been accepted to ECU.	Numerous errors in grammar, spelling, or punctuation; reads like a first draft.	Essay is written in complete sentences. Some mechanical errors, but not more than one a paragraph.	First paragraph is an introduction to the paper as a whole. The last sentence of each paragraph is linked to the first sentence of the next paragraph.	The writing is finely crafted, elegant as well as clean.

Using secondary sources. By this time, you know that random web pages are not considered a reliable or authoritative source—so don't use them. Your main source for this class should be the textbook; if you absolutely must consult something else, it should be a scholarly book or an article in an academic journal.

PLAGIARISM

Plagiarism is using someone else's words or ideas in such a way that they seem your own. Give credit where credit is due; otherwise, you are cheating. If you plagiarize in this class, expect an F for the course. All plagiarism will be reported to the university, and additional sanctions may be imposed. If you have questions about plagiarism, ask them before the paper is due. Finally, be sure that the paper you do hand in is your final draft. If it's plagiarized, and you explain that you gave me "the wrong draft," I will feel sorry for both of us, but you will still get an F for the course. So check before you turn something in and make sure it really is your final draft. Better yet, avoid plagiarism in all of your drafts.

TEXTBOOK

The Norton Anthology of Poetry. Ed. Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy. 5th edn. New York: Norton, 2005. (ISBN 978-0-393-97920-6. There is a Shorter Edition, but it's not cheaper and it's too short for what we need. Buy the big one.)

ACCOMMODATIONS

East Carolina University seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with the Department for Disability Support Services located in Slay 138 (Voice/TTY 252-737-1016).

WRITING INTENSIVE (WI)

ENGL 3410 is a writing intensive course in the Writing Across the Curriculum Program at East Carolina University. In using WI Model # 1, this course contributes to the twelve-hour WI requirement for students at ECU. Additional information is available at the following site: <http://www.ecu.edu/writing/wac/>.

OFFICE HOURS, EMAIL

Office: Bate 2137

Office hours: MWF 10-11, 1:50-2:30. If you have class during both times, grab me after class and we'll set up an appointment. My home telephone number is in the book, but please don't call after 9 pm.

Email: Instead of exchanging emails, come to office hours and let's have a conversation.

Lochinvar

Sir Walter Scott

O young Lochinvar is come out of the west,
Through all the wide Border his steed was the best;
And save his good broadsword he weapons had
 none,
He rode all unarm'd, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

He staid not for brake, and he stopp'd not for
 stone,
He swam the Eske river where ford there was
 none;
But ere he alighted at Netherby gate,
The bride had consented, the gallant came late:
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,
Among bride's-men, and kinsmen, and brothers
 and all:
Then spoke the bride's father, his hand on his
 sword,
(For the poor craven bridegroom said never a
 word,)
"O come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long woo'd your daughter, my suit you denied; --
Love swells like the Solway, but ebbs like its tide --
And now I am come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young
 Lochinvar."

The bride kiss'd the goblet: the knight took it up,
He quaff'd off the wine, and he threw down the
 cup.
She look'd down to blush, and she look'd up to
 sigh,
With a smile on her lips and a tear in her eye.
He took her soft hand, ere her mother could bar, --
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume
And the bridegroom stood dangling his bonnet and
 plume;
And the bride-maidens whisper'd, "'twere better
 by far
To have match'd our fair cousin with young
 Lochinvar."

One touch to her hand, and one word in her ear,
When they reach'd the hall-door, and the charger
 stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone, over bank, bush, and
 scaur;
They'll have fleet steeds that follow," quoth young
 Lochinvar.

There was mounting 'mong Graemes of the
 Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and
 they ran:
There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

1808

The Destruction of Sennacherib

George Gordon, Lord Byron

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen:
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and for ever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail:
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!

1815

Introduction To Poetry by Billy Collins I ask them to take a poem and hold it up to the light like a color slide or press an ear against its
hive. I say drop a mouse into a poem and watch him probe his way out, or walk inside the poem's room and feel the walls for a light
switch. I want them to waterski across the surface of a poem waving at the author's name on the shore. But all they want to do is tie the
poem to a chair with rope and torture a confession out of it. They begin beating it with a hose to find out what it really means.

Introduction to Poetry Learning Guide by PhD students from Stanford, Harvard, Berkeley. In fact, this is a poem titled "Introduction to
Poetry," and it may well be the antidote that you've been searching for—possibly even giving you the superpower needed to change
"boring and frustrating" into "interesting and exciting." And who better to jazz up poetry for you than one of America's foremost poets?
Billy Collins was born in 1941 (you can do the math) in New York City. Introduction to Poetry Lyrics. I ask them to take a poem and hold
it up to the light like a color slide. or press an ear against its hive. I say drop a mouse into a poem And watch him probe his way out, or
walk inside the poem's room and feel the walls for a light switch. I want them to waterski across the surface of a poem waving at the
author's name on the shore. But all they want to do Is tie the poem to a chair with rope And torture a confession out of it. They begin
beating it with a hose To find out what it really means. More on Genius.