Spring 2016 Syllabus for ENG 203P-D01:
Studies in Literature: Poetry
Tuesdays, 6:30-9:45 p.m., BH 327

DIGITAL TEXTS AND BLACKBOARD

This class does not require a traditional textbook. Instead, we will utilize The Poetry Foundation’s website to read and study a vast array of literary texts freely provided online. These digital resources—including canonical and contemporary poems, biographies, critical essays, and interactive definitions of literary terms and concepts—will guide and inform our shared understanding of course material. Since you will be held accountable for this content through each week’s assigned readings and quizzes, it is mandatory for you to have regular, reliable access to the internet.

Blackboard is being used as a supplementary site in this course so you can download copies of assignments and view helpful PowerPoint presentations. To access Blackboard you need to have access to a computer with an Internet connection (other requirements may apply). Computers that meet these requirements are available on campus in BH 217, HH 100, GH 204, FOH 305, and AHB 108.

To login to Blackboard: Above “Quick Links” on the college homepage (www.worwic.edu), click on myWor-Wic. Enter your username and password to login to your myWor-Wic student portal. In the “My Blackboard Classes” box, click on our class, and you will be directed to our Blackboard site.

All students logging into Blackboard affirm that they understand and agree to follow Wor-Wic Community College policies regarding academic integrity and the use of College resources as described in the college catalog. Wor-Wic Community College considers the following as
violations of the computer usage policy:

- Using the campus computing network and facilities to violate the privacy of other individuals.
- Sharing of account passwords with friends, family members, or any unauthorized individuals

Violators are subject to college disciplinary procedures.

**DESCRIPTION**

The study of a different genre (short story or poetry) is offered each semester. The short story concentration offers an introduction to the short story with a general emphasis on its forms and characteristics. Critical analysis of short stories is included. The poetry concentration focuses on reading and interpreting a wide variety of poems, examining the structure and content of poetry, and writing poems in traditional and open forms. Critical analysis of poems is included. *Hours: 39 lecture. Prerequisite: ENG 151 with a grade of "C" or better. Short story usually offered in the fall and summer. Poetry usually offered in the spring.*

**PURPOSE**

The overriding purpose of this course is to increase the appreciation of language and oral expression by sharpening oral and written skills in the critical evaluation and analysis of poetry as well as in the creative process of writing poetry.

**OBJECTIVES**

Upon completion of this course, students will be able to:

<table>
<thead>
<tr>
<th>Course Objectives</th>
<th>Assessment Goals</th>
<th>Assessment Strategies</th>
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<tbody>
<tr>
<td>1. Interpret and respond to poetry by a variety of authors. (GEO 1, 3, 5, 7, 9)</td>
<td>1. Define literary terms related to poetry.</td>
<td>Reading quizzes, final exam</td>
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<td>2. Identify the major elements of poems: theme, tone, diction, imagery, figures of speech, sound devices, and form.</td>
<td>Reading quizzes, explication essays, final exam</td>
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<td>3. Critically analyze and explicate poems in class discussion and in writing through applying literary terms and major elements (see Goals #1-2 above).</td>
<td>Poetry portfolio, workshop participation, explication essays</td>
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<td>4. Use relevant literary research as part of the critical analysis process.</td>
<td>Oral presentation, explication essays</td>
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<td>5. Create original poems using a variety of poetic devices and forms.</td>
<td>Poetry portfolio</td>
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<td>6. Analyze the relationship</td>
<td>Poetry portfolio, workshop</td>
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</table>
between the art form of poetry and other art forms.

| 2. Relate poems to their contexts and to students’ lives. (GEO 1, 3, 5, 7, 8, 9) | 1. Identify examples of social, historical, and cultural events that may influence poems.  
2. Research social, historical, and cultural events relating to a specific poem.  
3. Differentiate significant events from less important ones (see Goal #2 above).  
4. Propose connections between students’ personal experiences and poems. | Oral presentation, explication essays, workshop participation  
Oral presentation, explication essays  
Reading quizzes, final exam  
Poetry portfolio, workshop participation |
|---|---|---|
| 3. Recognize how biographical events may influence poets’ works. (GEO 1, 3, 5, 7, 8, 9) | 1. Identify specific biographical events in assigned poets’ lives.  
2. Research and analyze events in poets’ lives.  
3. Propose connections between poets’ lives and their works. | Oral presentation, explication essays  
Oral presentation, explication essays  
Oral presentation, explication essays, workshop participation, final exam |

COURSE POLICIES: ATTENDANCE AND LATE WORK

Classroom interaction is crucial if we are to meet the objectives of this course, particularly in a course that relies on workshop interaction. Therefore, attendance will be taken every class, and students are expected to attend every class. Students are expected to arrive on time and to stay for the entire class period. Personal appointments should be scheduled at times other than class meetings. Since I do not differentiate between ‘excused’ and ‘unexcused’ absences, please be aware that no assignments will be accepted late for any reason whatsoever. You may, however, submit an assignment early (in-person or via email) or request to complete a quiz in the Testing Center if you have foreknowledge of an absence due to a personal obligation.

DRAFTS AND MLA FORMAT

All submissions for this class, with the exception of in-class exercises, must be typewritten or word-processed and formatted properly in MLA Style. This course follows the research guidelines of the Modern Language Association (MLA) which were most recently revised in 2009 in the MLA Handbook for Writers of Research Papers (7th ed.). You can find a summary of these guidelines by going to www.worwic.edu and clicking on the Library Services quick link and then clicking on Citing Sources; be sure to choose the MLA Style guide.
If you wish to have additional help on a writing assignment, you may schedule a 30-minute conference with a writing instructor by going to your MyWorWic portal and clicking on the Menu in the upper left-hand corner. From there, click on Student Resources/Academic Support/Writing Conferences to schedule a conference. Limited time slots are available, so an appointment is required. If you cannot keep your appointment, it is your responsibility to cancel it by going back to the Writing Conferences link. Please note that writing conferences are conducted in BH 227, the Reading/Writing Center.

Conferences will be offered at the following times:
Tuesdays: 1:00-4:00 pm
Wednesdays: 1:00-4:00 pm

The first day for writing conferences will be Tuesday, January 26, and the last day will be Wednesday, April 13.

Please be aware that this is not a proofreading service; instead, these conferences are intended to help students with their prewriting, drafting, revising, and focusing on self-identified concerns with content, organization, style, and grammar/punctuation/mechanics.

Students must cancel an appointment if they are unable to attend; failing to do so means another student is deprived of the opportunity to take that time slot. FYI, students who are “no shows” two times in a semester are barred from the service for the remainder of the semester.

In addition to these scheduled writing conferences, students may “drop in” to the Reading/Writing Center during its regularly scheduled hours (Monday and Thursday, 8:30 am-6:30 pm; Tuesday and Wednesday, 8:30 am-8:00 pm; Friday, 10:00 am-1:30 pm, and Saturday, 10:00 am-1:00 pm) for help with their writing assignments if an instructor is available. Please note that these drop-in conferences are on a first-come, first-served basis and will only be available if the instructor is not working with developmental students. Students with questions that can be more quickly addressed should choose this service over the 30-minute conferences but will have to understand that they may have to wait for assistance.

**ASSIGNMENTS**

**Explication Essays:** Each student will compose two explication essays. Formal guidelines for each essay will be provided on separate assignment sheets later in the course. Both essays will require the electronic retrieval of academically viable research through Wor-Wic’s literary databases.

**Blackboard Reading Quizzes:** Conducted exclusively through Blackboard, all reading quizzes in this course will consist of 5 multiple choice questions worth 2 points each for a total of 10 points per quiz. You will be limited to one attempt and a 10-minute limit, so make sure you are fully prepared before you begin these assignments. Additionally, while you will have an entire week to
complete each quiz, failure to take a quiz by the appointed deadline for whatever reason will result in a zero without exception. The dates for each quiz are noted below; closing dates are reiterated on our course calendar. Finally, please note that the opening and closing times for all quizzes will be 6:30 p.m. on their respective dates.

<table>
<thead>
<tr>
<th>Quiz</th>
<th>Opening Date</th>
<th>Closing Date</th>
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<tbody>
<tr>
<td>Quiz #1 (on poems assigned for Class 2)</td>
<td>Tuesday 1/19</td>
<td>Tuesday 1/26</td>
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<tr>
<td>Quiz #2 (on poems assigned for Class 3)</td>
<td>Tuesday 1/26</td>
<td>Tuesday 2/2</td>
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<tr>
<td>Quiz #3 (on poems assigned for Class 4)</td>
<td>Tuesday 2/2</td>
<td>Tuesday 2/9</td>
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<td>Quiz #4 (on poems assigned for Class 5)</td>
<td>Tuesday 2/9</td>
<td>Tuesday 2/16</td>
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<td>Quiz #5 (on poems assigned for Class 6)</td>
<td>Tuesday 2/16</td>
<td>Tuesday 2/23</td>
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<td>Quiz #6 (on poems assigned for Class 7)</td>
<td>Tuesday 2/23</td>
<td>Tuesday 3/1</td>
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<tr>
<td>Quiz #7 (on poems assigned for Class 8)</td>
<td>Tuesday 3/1</td>
<td>Tuesday 3/15</td>
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<tr>
<td>Quiz #8 (on poems assigned for Class 9)</td>
<td>Tuesday 3/15</td>
<td>Tuesday 3/22</td>
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<tr>
<td>Quiz #9 (on poems assigned for Class 10)</td>
<td>Tuesday 3/22</td>
<td>Tuesday 3/29</td>
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<tr>
<td>Quiz #10 (on poems assigned for Class 11)</td>
<td>Tuesday 3/29</td>
<td>Tuesday 4/5</td>
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Poetry Portfolio and Workshop Participation: Students will complete an ongoing series of creative exercises which will result in the composition of five original poems. Unless noted otherwise, each prompt will be posted in the “Announcements” section of Blackboard. Additionally, a substantial portion of each class meeting will be spent in workshop sessions, where students will engage one other with healthy, constructive feedback on their work. A detailed explanation of the workshop process is provided on pages 11-12 of this syllabus and an overview of workshop terminology is provided on pages 13-14.

Oral Presentation: Each student will present an oral presentation on a major British or American poet. Ideal presentations will synthesize historical and/or biographical research on the poet, literary criticism, analyses of assigned and/or representative poems, discussion questions to generate class engagement, and engaging audio-visual aids. A detailed overview of this assignment is provided on page 9 of this syllabus and the corresponding rubric is provided on page 10.

Final Exam: There will be a cumulative essay-format final exam at the end of the semester that covers major course concepts, assigned readings, and literary terminology.

**GRADING**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Component</th>
<th>Points</th>
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<tr>
<td>25%</td>
<td>Two Explication Essays (2 x 100 points each)</td>
<td>200 points</td>
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<tr>
<td>12.5%</td>
<td>Blackboard Reading Quizzes (10 x 10 points each)</td>
<td>100 points</td>
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<tr>
<td>25%</td>
<td>Poetry Portfolio (5 x 40 points)</td>
<td>200 points</td>
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<tr>
<td>12.5%</td>
<td>Workshop Participation (10 sessions x 10 points)</td>
<td>100 points</td>
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<tr>
<td>12.5%</td>
<td>Oral Presentation</td>
<td>100 points</td>
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<tr>
<td>12.5%</td>
<td>Final Exam</td>
<td>100 points</td>
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Using a point system, all grades will be computed by dividing the total points earned by the total amount possible (800). The basic scale is as follows:

- **A** = 800 – 716 points
- **B** = 715 – 636 points
- **C** = 635 – 556 points
- **D** = 555 – 476 points
- **F** = below 475 points

**Academic Honesty and Civility**

**Academic Honesty Policy**

Academic honesty is expected of all students. Students should refer to the “Student Conduct” section of the college catalog for an explanation of the violations of academic values and the procedures that will be followed if a student is charged with one of these primary offenses, which include:

- Cheating
- Plagiarism
- Facilitating academic dishonesty
- Fabrication
- Other forms of academic dishonesty

**Classroom Civility**

In order for us to have an environment conducive to learning, please follow these guidelines for civility in the classroom: Use electronic devices only for emergency situations or instructor-directed educational purposes in the classroom; arrive for class on time and avoid leaving early; listen actively and avoid side conversations; demonstrate a respectful attitude toward the instructor and other students; leave a clean environment for the next class.

**Emergency Information Statement**

In the event of severe inclement weather or other emergency, information about the closing of the college will be communicated via e2Campus and the College's website. Faculty will communicate with students about their courses and course requirements, such as assignments, quiz and exam dates, and class and grading policies, via Blackboard. Students will be responsible for completing all assignments in accordance with class policies.

**Use of College Facilities Statement**

Please be aware that only currently enrolled college students, employees, and officially invited college guests are permitted in college classrooms and laboratories while classes and other
educational activities are being conducted. It is inappropriate to bring nonenrolled persons, of any age, to college classes and laboratory activities. Children who are brought to the college while parents are on official business may not be left unattended in college facilities. This practice is unsafe and detrimental to the well-being of the children. It is expected that all students and employees will comply with this policy.

**SMARTEVALS COURSE EVALUATIONS**

The College has selected SmartEvals as its vendor to conduct online end-of-course evaluations. SmartEvals maintains the highest level of security with the evaluation information, and the information resides only on SmartEvals’ computer servers. Faculty are unable to identify individual evaluations, and any data which has the potential to reveal the identity of a student (i.e. the only male in a class) is blocked from viewing. You will receive automated emails from SmartEvals reminding you to complete your evaluations, and the timing of the emails is in compliance with anti-spam guidelines. The emails discontinue once all of your evaluations are completed. You will be able to access the evaluations through the link in the SmartEvals email or by clicking on “course evaluation” in the left menu of your Blackboard course website. The evaluations are only active during designated times at the end of the semester. Disable the pop-up blockers on your internet browser in order to access the evaluation. Your cooperation in completing the online evaluation at the designated time is greatly appreciated. The results from the course evaluation provide valuable feedback to your instructor in order to make changes as needed with curriculum and teaching. Please direct any questions about the online course evaluation system to Hope Ellis at hellis@worwic.edu.

**SERVICES FOR STUDENTS WITH DISABILITIES**

Wor-Wic provides reasonable accommodations for students with disabilities, in compliance with the Americans with Disabilities Act of 1990 and Section 504 of the Rehabilitation Act of 1973. If you are in need of accommodations, please contact the counseling office at (410) 334-2899. For more information, see Wor-Wic's [Services for Students with Disabilities](https://www.worwic.edu/services/disabilities) web page.

**SOME FINAL POLICIES & NOTES:**

- I strongly encourage you to contact me if you are experiencing difficulty with an assignment, if you need clarification on specific guidelines, or if you simply would like to talk about the work involved in this class. My office hours are “open door” times when my primary purpose is to assist students any way I can. Should my office hours conflict with your schedule, we can always chat before or after class. However, please do not wait until the last minute to remedy a troubling situation. Please seek me out immediately if you need any form of assistance to ensure that our shared classroom remains an accessible learning environment.

- It is important that we maintain professional and ethical standards whenever we correspond via email. Whenever you send me an email, please make sure that you include the following:
your name, your assignment, and your question/problem articulated as clearly as you can. Additionally, please know that emails sent within hours of an assignment coming due—particularly those sent on a Sunday or late in the evening—will likely be received and responded to after the corresponding deadline, and thus of little use. Finally, please do not send me the entire draft of an assignment via email and expect me to edit your work. While I am always willing to review and respond to a paragraph of student writing via email, I will not engage in lengthy correspondence about multi-page compositions since those exchanges are best held during office hours or scheduled conferences where we can actually interact and discuss your work. In return, I pledge to check my email regularly—including weekends whenever possible—and to respond to emails within one business day during the academic work week (Monday through Friday).

✓ Whenever possible, this will be a paperless course. Detailed instructions and handouts will be provided for all assignments in the “Course Content” section of Blackboard, and you will be held accountable for the successful fulfillment of their respective requirements as well as their corresponding deadlines. This means that if you would like a paper copy of an assignment to annotate, it is ultimately your responsibility to print your own copy. I will be glad to oblige reasonable requests for printed materials on a case-by-case basis.

✓ Throughout this course, we will discuss and refine our understanding of what a credible, reliable academic source is, especially as it applies to the study of literature. To that end, I will not accept as sources the citation of or references to the Wikipedia or to non-specialized dictionaries (for instance, www.dictionary.com, Webster’s, or the American Heritage Dictionary) in the fulfillment of assignments involving research. Any student who cites the Wikipedia or a non-specialized dictionary in a written submission and fails to rewrite it by the appointed deadline will receive a zero for the assignment.
Guidelines for ENG 203P Oral Presentation
100 Points / 12.5% of Overall Course Grade

An Overview:

Each student will be responsible for one 15-minute oral presentation that introduces an assigned poet to the class and includes a brief analysis of the assigned text, a Works Cited page, and four discussion questions. Each presentation will examine the author and his/her assigned text, biographical information about the poet, a broader analysis of his/her works, and finally, how our assigned reading by this writer fits into the larger context of the Anglo-American literary canon.

Requirements:

The presentation should also include a Works Cited page with a minimum of four academically viable sources (.edu, .org, etc.), one of which must come from Wor-Wic databases. Each incorporated source must be clearly attributed in the presentation. In addition, the presenter should submit four questions aimed at fostering class discussion immediately after the presentation (although Q&A time is not considered part of the required 15 minutes). An array of mixed media can be used in the presentation (PowerPoint, overhead projections, audio, handouts, etc.), so feel free to be creative and tailor your presentation to meet your own style and needs.

All materials must be typed and a clean copy of all three items (summary, Works Cited, and questions) is to be provided to each student in the class as a stapled packet. The collection of typed summaries will benefit the class as we prepare for the final exam. This assignment is worth 100 points, or 12.5% of your overall grade in the course.
### Oral Presentation Evaluation Sheet

**ENG 203P / Tavel**

**Name: ________________________________**

**Date presented: ___________**  

**Poet: ______________________________**

**100 Points Possible (12.5% of Overall Course Grade)**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Not Fulfilled (0-2 points)</th>
<th>Poorly Fulfilled (3-4 points)</th>
<th>Partially Fulfilled (5-6 points)</th>
<th>Satisfactorily Fulfilled (7-8 points)</th>
<th>Masterfully Fulfilled (9-10 points)</th>
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<tbody>
<tr>
<td>1) Provide a concise overview of the personal life of the chosen poet</td>
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<td>2) Enumerate the professional achievements and major literary works by the chosen poet</td>
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<td>3) Relate the chosen poet to his/her contemporaries as well as to literary movement(s), paying close attention to that poet’s personal, social, political, and historical context(s)</td>
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<td>4) Provide a brief analysis of the assigned literary text</td>
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<td>5) Integrate a PowerPoint presentation that guides participants through the talk and reflects academic standards (credible research, accurate MLA citations for quotations, error-free prose, etc.)</td>
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<td>6) Distribute to all members of the class a cleanly formatted handout that contains a brief biographical summary, four discussion questions, and an MLA Works Cited</td>
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<td>7) Maintain an organized and well-paced delivery that adheres to chronological order as well as the 15-minute timeframe</td>
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<td>8) Exude a confident and professional delivery style (volume, pacing, posture, etc.)</td>
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<td>9) Provide four discussion questions which relate the chosen writer to the assigned text(s), the course in general, and American culture in the 21st century</td>
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<td>10) Lead an engaging class discussion based on the four discussion questions</td>
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**Total Points Earned:**        ____ / 100
Guidelines for ENG 203P Workshops
300 Points/37.5% of Overall Course Grade

The Requirements
Starting with our third class on February 2\textsuperscript{nd}, we will conduct ten consecutive poetry workshops that will conclude with our final workshop on April 12\textsuperscript{th}. Your participation in each workshop is worth 10 points, for a total of 100 points, or 12.5\% of your overall course grade.

If you are an attentive participant and offer thoughtful feedback to your peers, you will earn full credit. However, remaining habitually silent, showing disrespect for one's classmates (inconsiderate remarks, texting, doing homework for another class, etc.), or dominating the conversation are all quick ways to lose points. Please note that your absence, regardless of the reason, will result in a zero for the workshop session in question.

The Logistics
To keep each workshop session manageable, we will divide into two groups—Group A and Group B—based on an arbitrary alphabetical demarcation. If you last name begins with A-L, you are in Group A, and if your last name begins with M-Z, you are in Group B. Please note that these group assignments will persist for the entire semester, so it’s important to remember your assigned group. We will alternate which group has its poems due—and is then subsequently workshopped—from week to week following the schedule noted below:

Group A: Class 3 (2/2), Class 5 (2/16), Class 7 (3/1), Class 9 (3/22), Class 11 (4/5)
Group B: Class 4 (2/9), Class 6 (2/23), Class 8 (3/15), Class 10 (3/29), Class 12 (4/12)

✓ The prompt for each poem will appear in the “Announcements” section of Blackboard. Check back regularly for instructions and guidelines.
✓ You will need two typed copies for each poem’s final draft on the night it is due: one to be shared on the overhead and then collected for a grade, and one for your own note-taking while the class offers feedback. For each of the five poems you compose this semester, be sure to submit your materials—your final draft as well as all previous drafts—in the same pocket folder.
✓ For each workshop, please be prepared to read your poem aloud. If you are uncomfortable reading your work, you may arrange for a classmate or Professor Tavel to read it, so long as you make this request clear at the beginning of your turn.
✓ To ensure that each workshop progresses in a reasonable fashion, we will only discuss poems for five minutes each. This is a relatively short amount of time, so it is imperative that we all remained focused, enthusiastic, and engaged. A timekeeper from the “off-night” group will be appointed to ensure that the group (and Professor Tavel) stay on track.

The Philosophy
Subjecting one's writing to public scrutiny can be a harrowing process. I'd like us all to keep the
following guidelines in mind, which, when taken as a whole, will serve as our guiding philosophy for the entire semester:

✓ We must think before we speak. The golden rule for any poetry workshop is to never say anything we wouldn’t want said about our own writing.
✓ None of the poems before us are complete, final, or published. They are works-in-progress that will benefit from our tempered praise and gracious criticism.
✓ A workshop fails when we fail to engage each other. Pregnant silence is a byproduct of deep reflection, but prolonged silence is our collective enemy.
✓ As the old saying goes, let’s think globally and act locally. Whenever we comment about a word, a line, or an image, let’s not forget the poem’s grander scope. Whenever we comment about the poem as a whole, let’s not overlook its pulleys and gears.
✓ Finally, let’s stay focused on the possibilities. We may disagree about matters of style and taste, but we can all agree to maintain a positive attitude about the workshop environment.
ENG 203P Workshop Terminology

This handout is reproduced with the gracious permission of Professor Richard Jackson, University of Chattanooga/The Vermont College of Fine Arts.

**TENSION:** In language, tension is the source of energy and of what the poem works against, wants to supplement or revise—the words of the poem versus the void it tries to fill. (For example, in King Lear the good folks speak a language of nature and the bad folks speak a language of commerce and politics—the drama of the poem/play is based upon these competing world views.)

**IMAGE NARRATIVE:** This concept comes from the Italian poet, Pavese—how the connotations and implications or associations of words, metaphors, images and statements come together to form a kind of “story” beneath the surface story.

**WHAT’S AT STAKE:** Why is the author telling us this? Why should we know it? Why should we care about it as detached readers (as opposed to friends of the speaker or poet)? If we are engaged with the language then we will be drawn into the stakes of the poem, which is what Eliot’s “objective correlative” is all about.

**METAPHOR/TRANSPORT:** A poem is not the experience but a substitute, a metaphor for it—*metaphorika* in Greek is a means of transportation—so the poem should transport us, take us someplace. How is the ending of the poem different than the beginning?

**SPEAKER/ADDRESSEE:** Is the author the same as the speaker?—usually not. So there are opportunities for tensions, ironies, contradictions, complexities, double perspectives, doubts—who, besides the reader, is addressed (what’s at stake for them?) Also, a question of dramatics arises; what would or what would not one say to this addressee?

**FORM/PATTERN:** This is the arc or undercurrent (image narrative) of the poem’s movement versus its surface arrangement. Do they supplement each other? Do they work against each other creatively for tension?

**LANGUAGE GENERATED POEM VS IDEA GENERATED POEM:** A language generated poem works by a process of discovery IN the language, following the nose of the imagination to say unexpected things as Charles Simic puts it. This is opposed to a poem of reportage where one simply finds words for an idea—a static approach. Auden says a poem renews the language—in the sense, I think, that the words in a poem mean not only what the dictionary says but also how the other words in the poem help redefine it……idea generated poems are interested in the literal truth of the experience and language generated poems discover the imaginative truth the poet wasn’t fully conscious of…..
SIX QUESTIONS TO ASK ABOUT A POEM IN WORKSHOP

1) Where does the poem end and where did it begin?—how far has it taken us?
2) Assuming #1, HOW does it take us? (its arc or image narrative)
3) How does the language work—what tensions are generated—and how do the words relate to one another, how are certain images or gestures changed or developed?
4) How does the format (surface arrangement) relate to the form (arc)?
5) How do the dramatics of the poem work, if appropriate? (questions about the speaker, etc.)
6) How original is the discovery in the poem? This is, ultimately, to ask how original the poet's language is...

(NOTE THAT THESE POINTS HAVE NOTHING TO DO DIRECTLY WITH THEME, MEANING, ETC., BUT ARE SIMPLY TRYING TO DESCRIBE WHAT IS IN FRONT OF US....)
HOLISTIC GRADING SCALE FOR ESSAY EVALUATION

6 – Most or all of the writing will be VERY EFFECTIVE (OUTSTANDING), demonstrating CLEAR AND CONSISTENT MASTERY. Writing at this level will display ALMOST ALL of the characteristics listed in the attached criteria with MINOR WEAKNESS in NO MORE THAN ONE of the given categories.

5 – Most of the writing will be EFFECTIVE, demonstrating REASONABLY CONSISTENT MASTERY. Writing at this level will display MOST of the characteristics listen in the attached criteria with MINOR WEAKNESS in NO MORE THAN A FEW of the given categories.

4 – Most or all of the writing will be SATISFACTORY (COMPETENT), demonstrating ADEQUATE MASTERY but lacking in originality or liveliness. It will display MANY of the characteristics listed in the attached criteria with OBVIOUS WEAKNESS in ONE OR TWO of the given categories.

3 – Most or all of the writing will be UNSATISFACTORY (INADEQUATE), but demonstrates DEVELOPING MASTERY. It will lack clarity, support, and/or logic and will display FEW characteristics listed in the attached criteria. It will have OBVIOUS WEAKNESSES in AT LEAST TWO of the given categories.

2 – Most or all of the writing will show LITTLE UNDERSTANDING of the writing process and NEGLIBLE SKILLS as listed in the attached criteria (SERIOUSLY LIMITED demonstrating LITTLE MASTERY). It will have OBVIOUS WEAKNESSES in AT LEAST THREE of the given categories.

1 – Most or all of the writing will FAIL TO COMMUNICATE the writer's ideas with clarity and effectiveness (FUNDAMENTALLY LACKING demonstrating VERY LITTLE or NO MASTERY). It may often be incoherent, incomplete, and/or inappropriate. It will have MAJOR WEAKNESSES in ALL categories.

CRITERIA FOR ESSAY EVALUATION

I. Content
A. Thesis statement is precise, interesting, and clearly stated.
B. Support (reasons and evidence) for the thesis statement is relevant, reliable, and logical.
C. Introductions and conclusions are appropriate and lively.

II. Organization
A. Paragraphs are unified and coherent.
B. Order of paragraphs is logical.
C. Smooth transitions are present.
D. All body paragraphs in the essay clearly relate to and support the thesis.
E. Introduction and conclusion are sufficiently developed.

III. Style
A. Sentence structure is correct and varied.
B. Word choice is thoughtful and concise.
C. Point of view and tone are appropriate and consistent.
D. MLA format is used correctly for all outside research.

IV. Grammar, Punctuation, and Mechanics.
No distracting errors exist in the area of grammar, punctuation, and mechanics for Standard American English.
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<th>Holistic Score</th>
<th>Percent</th>
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WEEKLY COURSE SCHEDULE

Note: The readings and assignments listed for each weekly meeting are what you need to complete in preparation FOR that particular class. Please know that this calendar is subject to revision and updates based on our needs, so it is your responsibility to stay current with any announcements or changes made in the coming weeks.

If at any point you need to review or refine your understanding of poetic terms, you can reference the Poetry Foundation’s online glossary here. Additionally, if at any point you discover that a hyperlink is no longer functioning, please 1) email me immediately at atavel@worwic.edu so I can inform the rest of our class to resolve the matter, and 2) do your best to locate that resource elsewhere online.

<table>
<thead>
<tr>
<th>DATE</th>
<th>READINGS &amp; ASSIGNMENTS</th>
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<tbody>
<tr>
<td>Class 1</td>
<td>Syllabus Overview</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Discussion of Course Content and Policies</td>
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<tr>
<td>1/19</td>
<td>“I Hear America Singing” by Walt Whitman</td>
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<td></td>
<td>--Assign Oral Presentation &amp; Distribute Sign-Up Sheet</td>
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</tbody>
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| Class 2 | Speaker: Whose Voice Do We Hear? |
| Tuesday | “The Untrustworthy Speaker” by Louise Glück |
| 1/26 | “Hanging Fire” by Audre Lorde |
| | “My Last Duchess” by Robert Browning |
| | “I am the People, the Mob” by Carl Sandburg |
| | “To His Coy Mistress” by Andrew Marvell |
| | --Complete Blackboard Quiz #1 by 6:30 p.m. Today! |
| | --Assignment of Explication Essay #1 |

| Class 3 | The Poetic Situation |
| Tuesday | “Mid-Term Break” by Seamus Heaney |
| 2/2 | “Great Depression Story” by Claudia Emerson |
| | “Dover Beach” by Matthew Arnold |
| | “On My First Son” by Ben Jonson |
| | “The Precincts of Moonlight” by David Wojahn |
| | --Complete Blackboard Quiz #2 by 6:30 p.m. Today! |
| | --Portfolio Poem #1 Due for Group A |
| | --Conduct Workshop #1 for Group A |
Class 4
Tuesday
2/9

Structure and Form

“Nuns Fret Not at Their Convent’s Narrow Room”
by William Wordsworth (a sonnet)

“One Art” by Elizabeth Bishop (a villanelle)

“Let Me Count the Waves” by Sandra Beasley (a sestina)

“My Brother at 3 A.M.” by Natalie Diaz (a pantoum)

Selected Haiku by Issa, translated by Robert Hass (haiku)

--Complete Blackboard Quiz #3 by 6:30 p.m. Today!
--Portfolio Poem #1 Due for Group B
--Conduct Workshop #2 for Group B

Class 5
Tuesday
2/16

Line and Space

“Women in Labor” by Mary Ruefle

“[Buffalo Bill’s]” by E.E. Cummings

“Easter Wings” by George Herbert

“For the Last Wolverine” by James Dickey

“How to Write the Great American Indian Novel”
by Sherman Alexie

--Complete Blackboard Quiz #4 by 6:30 p.m. Today!
--Portfolio Poem #2 Due for Group A
--Conduct Workshop #3 for Group A

*African American History Month Event with Guest Poet
Robert Earl Price in HC 302, 7 p.m.

Class 6
Tuesday
2/23

Diction: Precision and Ambiguity

“[After great pain, a formal feeling comes—]” by Emily Dickinson

“Jabberwocky” by Lewis Carroll

“This Is Just to Say” by William Carlos Williams

“Hard Rock Returns to Prison from the Hospital for the Criminal Insane” by Etheridge Knight

“In Colorado My Father Scoured and Stacked Dishes”
by Eduardo C. Corral

--Complete Blackboard Quiz #5 by 6:30 p.m. Today!
--Portfolio Poem #2 Due for Group B
--Conduct Workshop #4 for Group B
--Explication Essay #1 Due
--Assignment of Explication Essay #2
Metaphor and Simile

“Sonnet 73” by William Shakespeare
“Oration: Half-Moon in Vermont” by Norman Dubie
“The Gift Ought” by Robert Frost
“A Supermarket in California” by Allen Ginsberg
“If We Must Die” by Claude McKay

--Complete Blackboard Quiz #6 by 6:30 p.m. Today!
--Portfolio Poem #3 Due for Group A
--Conduct Workshop #5 for Group A

~No Class on March 8th—It’s Spring Break!~

Imagery

“Facing It” by Yusef Komunyakaa
“The Red Wheelbarrow” by William Carlos Williams
“Lying in a Hammock at William Duffy’s Farm in Pine Island, Minnesota” by James Wright
“Fifth Grade Autobiography” by Rita Dove
“In Memory of Jane Fraser” by Geoffrey Hill

--Complete Blackboard Quiz #7 by 6:30 p.m. Today!
--Portfolio Poem #3 Due for Group B
--Conduct Workshop #6 for Group B

Symbolism

“Woman with Girdle” by Anne Sexton
“At the San Francisco Airport” by Yvor Winters
“A Graveyard” by Marianne Moore
“Ode to a Grecian Urn” by John Keats
“Home Movies: A Sort of Ode” by Mary Jo Salter

--Complete Blackboard Quiz #8 by 6:30 p.m. Today!
--Portfolio Poem #4 Due for Group A
--Conduct Workshop #7 for Group A

Euphony & Cacophony: The Sounds of Poetry

“The Tyger” by William Blake
 “[My Life had stood—a Loaded Gun—]” by Emily Dickinson
“Spring and Fall” by Gerard Manley Hopkins
“Adam’s Task” by John Hollander
“The Emperor of Ice Cream” by Wallace Stevens

--Complete Blackboard Quiz #9 by 6:30 p.m. Today!
--Portfolio Poem #4 Due for Group B
--Conduct Workshop #8 for Group B
--Explication Essay #2 Due
~Celebrate National Poetry Month
with Guest Poet Sue Ellen Thompson, Friday 4/1~
(in HC 302 – click here for additional details)

Class 11
Tuesday
4/5

Context & Allusion
“Frederick Douglass” by Robert Hayden
“Dear John, Dear Coltrane” by Michael S. Harper
“The Second Coming” by W. B. Yeats
“Chinese New Year” by Lynda Hull
“Skunk Hour” by Robert Lowell
--Complete Blackboard Quiz #10 by 6:30 p.m. Today!
--Portfolio Poem #5 Due for Group A
--Conduct Workshop #9 for Group A

~ Course Evaluations Open in Blackboard on Monday 4/11! ~

Class 12
Tuesday
4/12

“Give Your Heart to the Hawks”:
A Robinson Jeffers Casebook
A Brief Biography of Robinson Jeffers
“Hurt Hawks”
“Fire on the Hills”
“Finland Is Down”
“Oh Lovely Rock”
“The Place for No Story”
--Portfolio Poem #5 Due for Group B
--Conduct Workshop #10 for Group B

Class 13
Tuesday
4/19

Review for Final Exam

~Course Evaluations Close in Blackboard on Monday 4/25! ~

~Final Exam: Tuesday, April 26th, 6:30-8:30 p.m. ~