Objectives and Procedures

Course Purpose.
The purpose of English 352 is to explore the imaginative and interesting insights of poets and to compare these insights with our own. Why? Because what we see in our relatively short lifetimes is extremely limited; if we mesh our experiences with other views and opinions, we will probably grow in some measure. At the least we will have broadened our perspective about the world we live in.

Course Objectives:
1. to become acquainted with time honored and contemporary poetry
2. to learn and use the terminology associated with poetry--both in language and writing
3. to see and feel what fine poetry has to offer readers
4. to become excited about new ideas and insights discussed in a reading community
5. to explore our feelings, ideas, and insights through writing

Student Responsibilities:
0. You are responsible for all poetic terminology in our texts and discussions.
1. You are responsible for reading, studying, and annotating all assigned readings prior to coming to class.
2. You must carefully consider the writing assignments and their instructions as outlined in class.
3. You are required to participate in regular in-class workshops and discussion groups.
4. Although it is a courtesy to contact me by telephone or email if you’re going to miss class, I do not repeat missed class discussions. You must contact a classmate if you miss class to receive class notes or instructions.
5. You are responsible to turn in materials on time. I do not accept late work. (Emergencies will be carefully scrutinized; however, farewells, weddings, home-comings, family engagements, roommate wars, etc., etc., are not emergencies). I do accept e-mailed assignments if they reach me before class begins--use these sparingly.
6. All required assignments must be typed/word processed. I do not accept handwritten work of any kind unless it is an in-class writing.
7. You are required to spend 2 hours studying outside of class for every hour spent in the classroom. This is minimal.
8. Perhaps the most relevant responsibility is the responsibility you have for your own education [as in this is your education]. Please learn to take responsibility for your weaknesses, your procrastination, your work or lack of work, your absences, your studies, and your health. Late nights and early mornings make poor bedfellows and great enemies.
9. You must keep a poetry journal wherein you will document your study of our course work.

Grades:
Participation/workshops–daily.
Reading/annotating checks
Oral Report
Responses–ten required
Papers–four required
Reading/Insight entries–collected in a small 3-ring binder–40 required.

Journal:
You will be required to keep and regularly update a journal. This is a three ring binder (1") that you should bring to class each time we meet. It will hold your journal entries. Entries will consist of insights you gain from studying the poetry. These need to be keyboard entries, not hand written.

One journal entry/day of class from January 9 to semester end (a total of 40 will be counted/graded). I will collect and spot check these irregularly, so your responsibility is to keep them up to date.

These can be any length you choose; however, your grade comes from insightful, clear, concise, organized construction and thought, as well as from keeping your entries up to date.

Responses are due one/week on Monday, Wednesday, or Friday, your choice, but to receive credit for the response, it must be turned in before we discuss the poetry. For example, if you choose to write a response to “Rime of the Ancient Mariner,” it would need to be turned in Monday, Jan. 12.

Papers: You are to write four papers during the semester on authors from our text. You may choose any four authors, but each paper is due before we leave the author. For example, if you choose to write a paper on Coleridge, you would need to turn the paper in by Monday, January 12.

Biographical papers of an encyclopedic nature won’t receive any credit.

Caveat
I reserve the right to change the calendar or any part of the syllabus without notice (although I’ll rarely do this).

Each semester during our class someone becomes offended by something they’ve found in a poetry
textbook. Although I try hard to steer clear of offensive items, it’s nearly impossible to choose a poetry text from available book lists that won’t have words or images that offend. Please forgive me if we discuss or read something that offends your sensibilities. If you take offense, and you’re too nervous to talk about that offense in class, please come see me or mail me and we’ll substitute other poems for offensive ones.

Calendar

**Calendar Notes:** We cannot possibly (nor would we want to) cover all the poetry. We’ll hit the important stuff. Occasionally I’ll provide outside material in handout form. These you should collect in section 4 of your journal.

**Inferno–INF**

Mary Oliver–MO

Stephen Dunn–SD

Emily Dickinson–ED

English Romantic Poetry–ERP

A Boy’s Will–ABW

North of Boston–NOB

**January**

7  **W** Roll call and introduction to course; texts; papers; responses; journals; questions. The study of poetry: reading, annotating, writing.


12 **M** ERP Rime–63.


16 **F** ERP Stanzas–147, Song–149, Sonnet–150, Ode–151, and With–186.

19 **M** Human Rights Holiday–No Classes.

21 **W** ERP Adonais–165.

**February**


6  **F** Robert Frost handout.

9  **M** Robert Frost class visit.

11 **W** NOB Mending–28 and Home–43.

13 **F** NOB Blueberries–49, After–57, and Wood–84.

16 **M** President’s Day Holiday–No classes.

18 **W** ED (For Emily Dickinson poems, the number is the poem’s number, not the page.) 9, 22, 24, 46, 49, and 55.

20 **F** ED 58, 63, 64, 77, 78, 92, and 102.


26 **M** MO Mockingbird–5, Return–7, Black 11, Beauty 12, and Raven 16.


A note on reading Dante. Read slowly, with a sharp pencil or fine tipped pen that won’t bleed through to the other side. The notes help immensely, so read them as part of your assignment. Dante wrote this immortal piece (part of The Divine Comedy–100 cantos, 14,000 lines) in terza rima–three line stanzas rhyming aba, bcb, cdc, etc., between 1310 and 1314 (yep, it’s an old sucker). Although John Ciardi has done a remarkable job of “transposing” instead of translating (which suggests a word for word rendition), the rhyme scheme does not follow the original—an impossibility in English. The reading is “tough, but worthwhile,” (Papworth), sort of like Isaiah. Slow and steady gets it done, with occasional naps between the sleepy parts. The Infernal mantra: “I can do this. I can do this.”

31 **W** Cantos I-IV and notes.

**April**–the cruelest month.

2  **F** Spring Break–No classes.

5  **M** V-VIII and notes.

7  **W** IX-XII and notes.

9  **F** XIII-XVI and notes.

12 **M** XVII-XX and notes.

14 **W** XXI-XXIV and notes.

16 **F** XXV-XXIX and notes.


17 **W** SD Capriccio–28, Odysseus’s–32, Their–36, and Hours–44.

19 **F** SD Our–51, Last–55, Losing–63, and Different–69.

22 **M** Stephen Dunn campus visit.

24 **W** SD Reverse–73, Art–79, Spiritual–83, and Story–89.


29 **M** SD Burying–111, Backwaters–115, and Postmortem–119.
19 M XXX-XXXIV and notes.