

<b>Course ID:</b>	<b>Course Title:</b>	<b>Winter 2022</b>
<b>EN 232</b>	<b>Reading Poetry</b>	<b>Prerequisite: 3 cr. EN</b>
		<b>Credits: 3</b>

Class Information		Instructor Information		Important Dates	
<b>Delivery:</b>	In-class (hopefully)	<b>Instructor:</b>	Jonathan Goossen, PhD	<b>First Day of Classes:</b>	January 10, 2022
<b>Days:</b>	T-Th	<b>Email:</b>	JGoossen@ambrose.edu	<b>Last Day to Add/Drop:</b>	January 23, 2022
<b>Time:</b>	5:00-6:15 pm	<b>Phone:</b>	403-410-2000 x5960	<b>Last Day to Withdraw:</b>	March 18, 2022
<b>Room:</b>	L2084 (hopefully)	<b>Office:</b>	L2065	<b>Last Day to Apply for Extension:</b>	March 28, 2022
<b>Lab/Tutorial:</b>	N/A	<b>Office Hours:</b>	11:30 am – 12:30 pm W-F	<b>Last Day of Classes:</b>	April 14, 2022
<b>Final Exam:</b>	9:00 am April 26				

### Course Description

An introductory survey of the various kinds of poetry written in English, with examples from the fourteenth to the twentieth centuries, this course develops the basic principles of formal poetic analysis through the close readings of poems.

### Learning Outcomes

Diligent students of the course will:

1. Understand the nature of poetry as a unique mode of writing distinguished by its imaginative use of and attention to figurative language, symbol, and the structural and sensory patterns of language.
2. Demonstrate understanding of major metrical systems and poetic forms.
3. Be able to interpret the meaning of these systems and forms.
4. Develop the skill of writing clear, compelling, and correct prose in essays that logically argue a claim on the basis of literary-textual evidence.
5. Learn, in the words of the Book of Common Prayer, to “reverence truth, desire goodness, and rejoice in beauty,” particularly as these qualities are manifested in poetry.

### Required Textbooks

Adams, Stephen. *Poetic Designs*. Peterborough: Broadview, 1997. ISBN 9781551111292

Ferguson, Margaret, et al, eds. *The Norton Anthology of Poetry*. Shorter 5th ed. New York: Norton, 2005. ISBN 9780393979213

Steele, Timothy. *All the Fun's in How You Say a Thing*. Athens, Ohio: Ohio UP, 1999. ISBN 9780821412602

### Recommended Textbooks (on reserve in library)

- Finch, Anne and Alexandra Oliver, eds. *Measure for Measure: An Anthology of Poetic Meters*. New York: Knopf, 2015.
- Greene, Roland, et al., eds. *The Princeton Encyclopedia of Poetry and Poetics*. 4<sup>th</sup> ed. Princeton: Princeton UP, 2012. (*Reference section of library*)
- Hollander, John. *Rhyme's Reason: A Guide to English Verse*. 4<sup>th</sup> ed. New Haven: Yale UP, 2014.
- Lennard, John. *The Poetry Handbook*. 2<sup>nd</sup> ed. Oxford: Oxford UP, 2005.
- Pinsky, Robert. *The Sounds of Poetry: A Brief Guide*. New York: Farrar, Strauss, Giroux, 1998.
- Snodgrass, W. D. *De/Compositions*. St Paul, Minn.: Graywolf Press, 2001.

### Special Statement: January Online Classes

This class has been designed to be delivered in-person and on-campus. Regrettably, that is not how we will begin, due to the COVID™ industry's continued machinations. Nevertheless, in the hope that the warm light of reason will soon pierce the damp fog of hysteria that currently enshrouds our world, most of what is written here assumes that we will eventually return to campus. Should that hope be dashed, your professor reserves the right to make adjustments to this syllabus as required.

In the meantime, **please note the following requirements for Zoom classes:**

- **Turn your camera on.** Students with cameras off will be marked absent.
- To speak during class, use the "raise hand" function. I will then invite you to speak. **Avoid posting questions and comments in the chat.**

### Requirements and Evaluation

#### *Participation – 10%*

**Participation** includes attendance, contributions and attentiveness to class discussion and lecture, private consultation about the course and assignments with your professor, and your completion of and performance on occasional **quizzes and exercises**. Submit assigned exercises as docx, PDF, or image files by email to [EN232-1@outlook.com](mailto:EN232-1@outlook.com).

#### *Recitations – 5% and 5% = 10%*

**Recitation 1 (5%):** Memorize and recite a poem of your choosing (and of at least 12 lines) to the class. Discuss the significance of the interpretive choices that affect your recitation. Recitations will occur at the beginning of classes; **date sign up is required**.

**Recitation 2 (5%):** Memorize and recite the same poem as three of your peers. Discuss the significance of your interpretive choices in relationship to those of your peers. **March 15 & 17.**

#### *Literalizations – 5% x 2 = 10%*

"Literalizing" a poem helps one to understand not only that poem's meaning, but how its figurative language and imagery work to convey that meaning. **Due January 27 & February 3.**

#### *Explication Essays – 10% and 25% = 35%*

Each essay will be written on one poem. Essay 1 (3 pp.) will focus on particular prosodic categories; Essay 2 (8 pp.) will require you to determine which analytical categories are most necessary to your poem. **Due in class February 17 and April 14.**

#### *Option: Poem Composition*

You may submit a poem of your own in place of the solo recitation or in place of one literalization.

### Midterm Examination – 10%

Focused on scansion and prosodic analysis. **March 1.**

### Final examination – 25%

The exam will be comprehensive of the entire course. **9:00 am April 26.**

#### Attendance

Attendance will be taken and will influence your participation grade. **Any student who misses more than 8 class periods will automatically fail the course.**

#### Classroom Etiquette

In order for each of us to get the most out of this class, please observe the following:

- Arrive on time. Attendance will be taken.
- Do not talk compulsively. Be self-aware and leave space for others' voices.
- Do not be silent. Speaking is a crucial aid to formulating your thoughts on a topic.
- Eating in a formal venue like a classroom is brutish; since university education is meant to humanize you, don't do it. Unslurped beverages are fine.
- Texting or having your phone beep, ring, or rumble during class is not quite brutish (animals don't use technology), but it is certainly barbaric. Since university education is meant not only to humanize but to civilize you, **offending devices will be confiscated for the duration of class.**
- Despite frothy claims to the contrary by scholars often addicted to it, technology does not usually aid learning. Therefore, **students may not use any device more complex than pen and paper in our classroom.**

#### Communication

- I will use a combination of Moodle announcements and direct email messages to communicate with you about the course. **Therefore, I am assuming that you will check your Ambrose email regularly; do so.**
- I will do my best to reply to your email messages promptly. However, **I do not typically check or reply to email on weekends or after 6:00 pm on weekdays.**

#### Grade Summary

Letter Grade	Percentage	Description
A+	96-100	Excellent
A	91-95	Excellent
A-	86-90	Excellent
B+	82-85	Good
B	75-81	Good
B-	72-74	Good
C+	68-71	Satisfactory
C	63-67	Satisfactory
C-	60-62	Satisfactory
D+	56-59	Poor
D	50-55	Minimum Pass
F	0-49	Failure

Because of the nature of the Alpha 4.00 system, there can be no uniform University-wide conversion scale. The relationship between raw scores (e.g. percentages) and the resultant letter grade will depend on the nature of the course and the instructor's assessment of the level of each class, compared to similar classes taught previously.

Please note that final grades will be available on student registration system. Printed grade sheets are not mailed out.

## Ambrose University Academic Policies

### Communication

All students have received an Ambrose e-mail account upon registration. It is the student's responsibility to check this account regularly as the Ambrose email system will be the professor's instrument for notifying students of important matters (cancelled class sessions, extensions, requested appointments, etc.) between class sessions. If students do not wish to use their Ambrose accounts, they will need to forward all messages from the Ambrose account to another personal account.

### Registration

During the **Registration Revision Period** students may enter a course without permission, change the designation of any class from credit to audit and /or voluntary withdraw from a course without financial or academic penalty or record. Courses should be added or dropped on the student portal by the deadline date; please consult the List of Important Dates. After that date, the original status remains and the student is responsible for related fees.

Students intending to withdraw from a course after the Registration Revision Period must apply to the Office of the Registrar by submitting a "Request to Withdraw from a Course" form or by sending an email to the Registrar's Office by the **Withdrawal Deadline**; please consult the List of Important Dates on the my.ambrose.edu website. Students will not receive a tuition refund for courses from which they withdraw after the Registration Revision period. A grade of "W" will appear on their transcript.

Students wishing to withdraw from a course, but who fail to do so by the applicable date, will receive the grade earned in accordance with the course syllabus. A student obliged to withdraw from a course after the Withdrawal Deadline because of health or other reasons may apply to the Registrar for special consideration.

### Exam Scheduling

Students, who find a conflict in their exam schedule must submit a Revised Examination Request form to the Registrar's Office by the deadline date; please consult the List of Important Dates. Requests will be considered for the following reasons only: 1) the scheduled final examination slot conflicts with another exam; 2) the student has three final exams within three consecutive exam time blocks; 3) the scheduled final exam slot conflicts with an exam at another institution; 4) extenuating circumstances. Travel is not considered a valid excuse for re-scheduling or missing a final exam.

### Electronic Etiquette

Students are expected to treat their instructor, guest speakers, and fellow students with respect. It is disruptive to the learning goals of a course or seminar and disrespectful to fellow students and the instructor to use electronics for purposes unrelated to the course during a class session. Turn off all cell phones and other electronic devices during class. Laptops should be used for class-related purposes only. Do not use iPods, MP3 players, or headphones. Do not text, read, or send personal emails, go on Facebook or other social networks, search the internet, or play computer games during class. Some professors will not allow the use of any electronic devices in class. The professor has the right to disallow the student to use a laptop in future lectures and/or to ask a student to withdraw from the session if s/he does not comply with this policy. Repeat offenders will be directed to the Dean. If you are expecting communication due to an emergency, please speak with the professor before the class begins.

### Academic Policies

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Academic Calendar. Personal information (information about an individual that may be used to identify that individual) may be required as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at [privacy@ambrose.edu](mailto:privacy@ambrose.edu).

### Extensions

Although extensions to coursework in the semester are at the discretion of the instructor, students may not turn in coursework for evaluation after the last day of the scheduled final examination period unless they have received permission for a course Extension from the Registrar's Office. Requests for course extensions or alternative examination time must be submitted to the Registrar's Office by the deadline date; please consult the List of Important Dates. Course extensions are only granted for serious issues that arise "due to circumstances beyond the student's control."

### Appeal of Grade

An appeal for change of grade on any course work must be made to the course instructor within one week of receiving notification of the grade. An appeal for change of final grade must be submitted to the Registrar's Office in writing and providing the basis for appeal within 30 days of receiving notification of the final grade, providing the basis for appeal. A review fee of \$50.00 must accompany the appeal. If the appeal is sustained, the fee will be refunded.

### Academic Integrity

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Academic dishonesty is taken seriously at Ambrose University as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is academic dishonesty. Plagiarism involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to acknowledge to another person's ideas or words. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university. Students are expected to be familiar with the policies in the current Academic Calendar that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record.

**Note:** Students are strongly advised to retain this syllabus for their records.

## Course Schedule – EN 232 – Winter 2022

Tuesday	Thursday
<p>January 11 – <b>Course Introduction</b></p>	<p>January 13 – <b>The Poetic Line and Syntax I</b>  <b>Read:</b> Ferguson, “Poetic Syntax” (<i>NAP</i> pp. 1277-98)                      Shakespeare, Sonnet 66 (Moodle)                      Dickinson, “On a columnar self...” (p. 782)                      Blake, “The Lamb” (p. 441)</p>
<p>January 18 – <b>The Poetic Line and Syntax II</b>  <b>Read:</b> Blake, “The Tyger” (<i>NAP</i> p. 446)                      Yeats, “Leda and the Swan” (p. 776)                      Frost, “After Apple Picking” (p. 799)                      Williams, “Between Walls” (Moodle)  <b>Exercise:</b> <i>Punctuation in Dickinson, “On a Columnar Self” (p. 728)</i></p>	<p>January 20 – <b>Metre I</b>  <b>Read:</b> Steele, Introduction (pp. 1-14) and Chapter 1 (pp. 27-42)                      Keats, “To Autumn,” (<i>NAP</i> p. 587)</p>
<p>January 25 – <b>Metre II: Scansion</b>  <b>Read:</b> Steele, Chapter 2 (pp. 52-79)                      Jonson, “Still to be Neat” (<i>NAP</i> p. 216)                      Herrick, “Upon Julia’s Clothes” (p. 229)                      Sidney, <i>Astrophil &amp; Stella</i> 1 (p. 157)  <b>Exercise:</b> <i>Four-stress mark-up of Shakespeare, Sonnet 66;</i>  <i>Write five lines of iambic tetrameter verse</i></p>	<p>January 27 – <b>Metre II: Scansion continued</b></p> <p style="text-align: right;"><b>Literalization 1 due</b></p>
<p>February 1 – <b>Metre III: Metrical Variation</b>  <b>Read:</b> Steele, Chapter 2 (pp. 79-93)                      Wilbur, “The Ride” (Moodle)</p>	<p>February 3 – <b>Metre IV: Rhythmical Modulation; Elision</b>  <b>Read:</b> Steele, Chapter 3 (all) and Ch. 4 (pp. 116-34)                      Raleigh, “The Nymph’s Reply” (<i>NAEL</i> B527; Moodle)  <b>Exercise:</b> <i>Scan King Lear 3.2.1-2; first 3 stanzas of Wilbur, “The Ride”;</i>  <i>Write five lines of iambic pentameter verse</i></p> <p style="text-align: right;"><b>Literalization 2 due</b></p>
<p>February 8 – <b>Metre V: Other Metres</b>  <b>Read:</b> Steele, Chapter 8                      Adams, Accentual Meters (pp. 37-50)                      Wilbur, “Junk” (<i>NAP</i> p. 1023)                      Blake, “The Tyger,” decomposed (Moodle)</p>	<p>February 10 – <b>Metre and Scansion Review</b>  <b>Read:</b> Jonson, “Still to be Neat” (decomposed; Moodle)                      Herrick, “Upon Julia’s Clothes” (decomposed; Moodle)                      Blake, “Ah Sunflower” (decomposed; Moodle)                      Various Review Poems (Moodle)  <b>Exercise:</b> <i>Write five lines in trochaic tetrameter</i></p>
<p>February 15 – <b>Sound</b>  <b>Read:</b> Harmon, from <i>The Poetry Toolkit</i> (Moodle)                      Collins, Chart of Verbal Sound Values (Moodle)                      Dryden, “A Song for St Cecilia’s Day” (<i>NAP</i> pp. 310-11)                      Pope, from <i>Essay on Criticism</i> ll. 364-83 (<i>NAEL</i> p. 2677/C498);                      Stevens, “Bantams in Pine Woods” (Moodle)</p>	<p>February 17 – <b>Rhyme</b>  <b>Read:</b> Steele, Chapter 6                      Herbert, “Easter Wings” (<i>NAP</i> p. 236)                      Dickinson, “I reason earth is short” (Moodle)                      Frost, “An Old Man’s Winter Night” (Moodle)</p> <p style="text-align: right;"><b>Explication Essay 1 due</b></p>

TERM	BREAK
Tuesday	Thursday
<p><b>March 1 – Scansion and Prosody Exam</b></p>	<p><b>March 3 – Reading Poetry Aloud</b>  <b>Read:</b> Yeats, “Lake Isle of Innisfree” (NAP p. 768)  Wilbur, “The Ride” (Moodle); “Love Calls Us...” (p. 1021)  Moore, “What are years?” (p. 859)  Gunn, “Dancing David” (Moodle)</p>
<p><b>March 8 – Voice</b>  <b>Read:</b> Williams, “Danse Russe” (NAP p. 825)  Browning, “My Last Duchess” (p. 643)  Shelley, “Ozymandias” (p. 541)  Blake, “A Poison Tree” (p. 446)  Cunningham, Epigrams (Moodle)  Bradstreet, “The Author to her Book” (p. 285)  Roethke, “My Papa’s Waltz” (p. 955)</p>	<p><b>March 10 – Diction</b>  <b>Read:</b> Hamilton, from <i>Essential Literary Terms</i> (pp. 74-83; Moodle)  Lennard, from <i>The Poetry Handbook</i> (pp. 222-26; Moodle)  Keats, “To Autumn” (NAP p. 587)  Millay, “I, being born a woman” (p. 887)  <b>Exercise:</b> Consider various categories of diction in Cairns, “Idiot Psalm 1” (Moodle)</p>
<p><b>March 15 – Group Recitations I</b></p>	<p><b>March 17 – Group Recitations II</b></p>
<p><b>March 22 – Figures I</b>  <b>Read:</b> Adams, “Figures of Speech” (pp. 105-32)  Additional examples on Moodle</p>	<p><b>March 24 – Figures II</b>  <b>Read:</b> Adams, “Figures of Speech” (pp. 132-47)  <b>Exercise:</b> Identify figures in Shakespeare, <i>Sonnet 129</i> (NAP p. 177)</p>
<p><b>March 29 – Open Verse I</b>  <b>Read:</b> Adams, from <i>Poetic Designs</i> (pp. 149-67)  (Carefully read the short poems Adams discusses)  Whitman, “Beat! Beat! Drums!” (NAP pp. 690-91)  <b>Exercise:</b> Identify structuring elements in Whitman’s poem</p>	<p><b>March 31 – Open Verse II</b>  <b>Read:</b> Adams, from <i>Poetic Designs</i> (pp. 167-88)  Eliot, “The Love Song of J. Alfred Prufrock” (NAP pp. 862-66)  <b>Exercise:</b> Identify how Eliot uses metre</p>
<p><b>April 5 – Forms I: Stanzas</b>  <b>Read</b> Steele, Chapter 7 “Stanzas”  Wordsworth, “A Slumber Did My Spirit Seal” (NAP p. 472)  Dickinson, “There’s a certain slant of light” (p. 723)  Williams, “The Red Wheelbarrow” (p. 829)</p>	<p><b>April 7 – Forms II: The Sonnet</b></p>
<p><b>April 12 – Forms III: Rondeau, Sestina, Villanelle</b>  <b>Read</b> Thomas, “Do Not Go Gentle” (NAP p.991)  McCrae, “In Flanders Fields” (Moodle)  Bishop, “Sestina” (p. 963)</p>	<p><b>April 14 – Last Class</b>  Exam Review</p> <p style="text-align: right;"><b>Explication Essay 2 due</b></p>
<p><b>Final Examination:</b> 9:00 am – 12:00 pm Tuesday, April 26</p>	