

ENGLISH 213

INTRODUCTION TO POETRY

Meeting: TR 10:00-11:15 in Hodges 216
Section: 001 | CRN: 81613

Instructor: Christina Seymour
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Office: 344 Colson | Office Hour: T 11:20-12:20, and by appointment

CLASS MISSION: READ, WRITE, SHARE.

This class is arranged by weekly considerations of what poetry is. Each week, we will focus on a different definition of poetry, read related (or unrelated) poems, learn associated vocabulary words, and write a corresponding poem. The primary requirement for this class is that you *read, write, and share* poems and lessons about poetry. Hopefully from this practice of reading, writing, and sharing, we will foster some memorable and helpful moments for you as a writer. Not requirements of the course—but hopefully outcomes—are such moments of genuine analysis, appreciation, engagement, learning, understanding, and discovery that may help you produce work you admire, that may help you be inspired by others' work. After all, your poems and your reflections, while completed to fulfill this class, are for you. You must write to please your own standards because in order to create moving work, the poet must feel moved, in whatever individual way he or she expresses.

Particularly, we will read a variety of notable poets who offer many different ways to think on the page, or to arrange language and image to create voice. We will also read essays-on-poetry to see how people write about and analyze poems. To foster your deeper analysis of the readings, you will write ten short reading responses that summarize lessons you learn each week. You will also try your hand at writing ten poems based on assignments I give you. In class, on both lesson days and workshop days, you will share your reading responses and your admirations/wonders of each other's poems. As part of your final portfolio, you will write one paper about your favorite poet from class and what he/she teaches you about your own style. This course is designed to teach you that poetry is careful craft, full of possibility, integrity, work, and admiration.

REQUIRED TEXTS

Koch, Kenneth, and Kate Farrell. *Sleeping on the Wing*. New York: Vintage, 1982. Print.

Hugo, Richard. *The Triggering Town*. New York: Norton, 1979. Print.

Orr, Gregory. *The Caged Owl*. Port Townsend, WA: Copper Canyon Press, 2002. Print

Howe, Marie. *What the Living Do*. New York: Norton, 1998. Print.

A writing journal.

Use of eCampus and email daily.

ATTENDANCE

In poetry, you must engage in a consistent process to get to the good stuff. That means showing up. You may miss up to three (3) class periods without penalty—save these for emergencies. For each subsequent absence, your grade will be lowered one full letter, and if you reach six absences you will fail the course.

Late work is not accepted. If you anticipate an issue with meeting a deadline or with attendance, it is your responsibility to speak with me.

SOCIAL JUSTICE

Respect and value one another's ideas. In this class, we will be sharing creative work, which is often difficult. Take care in your responses to others; say worthwhile, respectful things, and don't try to force a poem to be what you want it to be. Try to understand what the poem is doing; and if you can do that, help it become more of what it is or wants to be.

GRADED MATERIAL

Reading Responses 30%

- ⊗ Ten (10) reading responses and ten (10) comments (one each week), due throughout the semester, due dates indicated under the "homework" sections of the schedule.
- ⊗ Graded by ✓ or 0. A check is earned by presenting a thoughtful 3-5 sentence response *and* one comment on another's response. Some students take more space than others to create thoughtful realizations; that's okay. Just be sure to respond *and* comment.

These responses are ultimately for you, to record the specific things that appeal to you or don't appeal to you in the readings. They will also be used to help foster discussion and sharing in class. This is why you must *print and bring* these responses to the next class and why you must comment on another person's post in order to receive full credit. (Again, it is not a requirement for you to learn a profound lesson every week, so if you have trouble with which lesson to learn, learn mine—the weekly definition of poetry.)

Each week we have reading, you must post a reading response to eCampus in Discussions under the correct "Reading Response." In your response, you must address each reading we complete in a given week; for instance, if we read a poetry packet *and* a chapter in *The Triggering Town*, you must address both; you may take more than the 3-5 sentences on those weeks.

These responses should be short, concentrated articulations of a lesson you learned or are coming to understand from the reading selection. A response can describe/dissect something you found surprising, something that inspires you, your favorite poem, a vocabulary word as it's used in the text, a line you find moving and beautiful, a piece of advice that is a good lesson for you, or you may talk about how the week's definition of poetry is reflected or not reflected in the reading. The only requirement is that you use the response to articulate an understanding, clarification, or lesson that you gathered from the reading. Realize something, and commit it to memory by writing it. Contribute to our class lessons by sharing it. They are the "little lessons" that hopefully arise organically from your reading, in the margins and the silence, talking, or reflecting after.

Poems 30%

- ⊗ Ten (10) assigned poems, due throughout the semester according to the schedule.
- ⊗ Graded by ✓ or 0. A check is earned through adequate effort at practicing the vocabulary, class lesson, and directions of the original assignment.

I will assign ten poems that relate to our weekly reading and theme. Your only requirement is to follow the directions in each of those assignments to create a poem. There is no reward for going above and beyond, and there is no penalty for feeling frustrated. Just use the experience to learn more about yourself as a poet. If you do struggle with a poem, feel free to talk to me about it, and I can help walk you through the process.

Participation (Quizzes, Workshop) 30%

- ⊗ Ten (10) participation grades divided this way: three (3) quizzes at the beginning of the semester, three (3) poems turned in for workshop, four (4) random checks of verbal/written comments on workshop poems.
- ⊗ Graded by ✓ or 0. A check is earned by doing well on the vocabulary/reading quizzes, by turning in 20 copies of your poems for workshop on the weeks you are responsible, and by *thoroughly* responding to your peers' poems.

After the third week, we will begin having workshop every week, on Thursdays. You will be assigned a group number, and your poems will be workshopped on the days indicated on the schedule. Three of your poems will be workshopped throughout the semester. On Tuesday of the week you will be workshopped, bring in copies of the poem for everyone in class, so that we can all respond thoughtfully to the poem using the 2-paragraph formula of "I admire; I wonder about."

Portfolio 10%

- ⊗ One final portfolio including an artist's statement and three (3) revised poems.
- ⊗ Graded by letter according to the following rubric.

Your final portfolio will include an artist's statement (2-3 pages) that describes your favorite poet we've read this semester and that puts forth a claim about a lesson (or lessons) you've learned about your work. One lesson should come particularly from your favorite poet. Your portfolio will also include three revised poems that you have changed to better resonate with your new view on poetry. These may be the three we've workshopped in class, but you may choose others.

	Superior	Strong	Adequate	Weak	Unacceptable
Reflection Does the portfolio use specific examples to demonstrate the student's developed learning process for writing poetry?					
Craft/Style Does the student's work present a unique tone-of-voice with an advanced understanding of "what's at stake"?					
Critical Thinking Does the portfolio demonstrate an in-depth understanding of published poets and modern poetry?					
Conventions Does the portfolio demonstrate the student's ability to correctly use the conventions/vocabulary of the poetry genre?					

COURSE SCHEDULE

subject to change

	TUESDAY	THURSDAY
INTRODUCTIONS TO POETRY	<p>Aug. 20 Syllabus and Ice-breaker: Share your words</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> 20 copies of your favorite poem <input type="checkbox"/> Read <i>Sleeping on the Wing</i> (3-23) and <i>Triggering Town</i> (xi-xii) <input type="checkbox"/> Connect the reading to your favorite poem in a few sentences in a journal 	<p>22 Discussion of Reading and Favorite Poems</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Read <i>Sleeping on the Wing</i>: Whitman (25-38), Dickinson (39-26), Stein (85-98) <input type="checkbox"/> Study for Reading Quiz
POETRY AS CRAFT	<p>27 Quiz, Discussion, and Poetry Tools Practice</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Study for Vocabulary of Poetry Quiz 	<p>29 Vocabulary of Poetry Quiz and Practice</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Read <i>Sleeping on the Wing</i>: Rilke (99-106), Williams (137-149), Pound (160-168), cummings (197-202)
POETRY AS PRACTICE	<p>Sept. 3 Quiz, Discussion, and Rita Dove Style Practice</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Finish Two Poems 	<p>5 Writing about Poetry; Use five vocab words for each poem; Compare/Contrast</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Read <i>Sleeping on the Wing</i>: Ginsberg (226-238), Ashbery (254-57, 263-67), Snyder (268-75), Jones (276-83) <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 1: Poems—20 copies
POETRY AS A WAY OF LIFE	<p>10 Tone Discussion and Line by Line Poem</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Group 1 Poems 	<p>12 Group 1 Workshop</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Line by Line Poem <input type="checkbox"/> Read <i>Way of Life Poem Packet</i> and <i>Triggering Town</i> p. 3-10 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 2: Poems—20 copies

POETRY AS FORM AND RHYTHM	<p>17 Iambic Pentameter Discussion and Sonnet</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Group 2 Poems 	<p>19 Group 2 Workshop</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Sonnet <input type="checkbox"/> Review Rilke in <i>Sleeping on the Wing</i> (p. 99), Hayes handout, and <i>Triggering Town</i> p. 11-18 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 3: Poems—20 copies
POETRY AS ORDER/DISORDER	<p>24 Refrain Discussion and Pain Body Poem</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Group 3 Poems 	<p>26 Group 3 Workshop</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Pain Body Poem <input type="checkbox"/> Read <i>Order/Disorder Poem Packet</i> and <i>Triggering Town</i> p. 19-25 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 4: Poems—20 copies
POETRY AS ARS POETICA	<p>Oct. 1 Metaphor Discussion and Photo Poem</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Group 4 Poems 	<p>3 Group 4 Workshop</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Photo Poem <input type="checkbox"/> Read <i>A Caged Owl</i> p. 83-99 and 183-205 and <i>Triggering Town</i> p. 27-36 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 1: Poems—20 copies
POETRY AS PROFOUND MOMENTS	<p>8 Lyric Discussion and Orr-Style Poem</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Group 1 Poems 	<p>10 Group 1 Workshop</p> <p><i>Homework</i></p> <ul style="list-style-type: none"> <input type="checkbox"/> Group 2: Poems—20 copies <input type="checkbox"/> Comments on Group 2 Poems

POETRY AS SEASON	15 Fall Break	17 Group 2 Workshop Homework <ul style="list-style-type: none"> <input type="checkbox"/> Orr-Style Poem <input type="checkbox"/> Read <i>A Caged Owl</i> p. 5-9, 17-25, and 57-80 and <i>Triggering Town</i> p. 37-51 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 3: Poems—20 copies
POETRY AS IMAGE	22 Place & Image Discussion and Image Poem Homework <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Group 3 Poems 	24 Group 3 Workshop Homework <ul style="list-style-type: none"> <input type="checkbox"/> Image Poem <input type="checkbox"/> Read <i>Imagery Poem Packet</i> and <i>Triggering Town</i> p. 53-66 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 4: Poems—20 copies
POETRY AS WORD PLAY	29 Diction Discussion and Words Poem Homework <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Group 4 Poems 	31 Group 4 Workshop Homework <ul style="list-style-type: none"> <input type="checkbox"/> Words Poem <input type="checkbox"/> Read <i>Word Play Poem Packet</i> and <i>Triggering Town</i> p. 67-74 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 1 & 2: Poems—20 copies
POETRY AS THE WAY WE SPEAK	Nov. 5 Rhyme Discussion and Cliché Poem Homework <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Group 1 & 2 Poems 	7 Group 1 & 2 Workshop Homework <ul style="list-style-type: none"> <input type="checkbox"/> Cliché Poem <input type="checkbox"/> Read <i>What the Living Do</i> p. 15-59 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 3 & 4: Poems—20 copies

POETRY AS MEMORY	<p>12 Stanza & Free Verse Discussion and Howe-Style Poem</p> <p>Homework</p> <ul style="list-style-type: none"> <input type="checkbox"/> Comments on Groups 3 & 4 Poems 	<p>14 Group 3 & 4 Workshop</p> <p>Homework</p> <ul style="list-style-type: none"> <input type="checkbox"/> Howe-Style Poem <input type="checkbox"/> Read <i>What the Living Do</i> p. 63-91 <input type="checkbox"/> Reading Response and comment on eCampus (print and bring) <input type="checkbox"/> Group 3 & 4: Poems—20 copies
POETRY AS THRESHOLD	<p>19 Line & Syntax Discussion and Way-You-Think Poem</p>	<p>21 Assign Artist’s Statements and Portfolio (3 Revised Poems)</p> <p>Homework</p> <ul style="list-style-type: none"> <input type="checkbox"/> Way-You-Think Poem <input type="checkbox"/> Read <i>Threshold Poem Packet</i> and <i>Triggering Town</i> p. 99-109 <input type="checkbox"/> Bring in Favorite Published Poem We’ve Read
	<p>26</p> <p>☺ Thanksgiving Break</p>	<p>28</p> <p>☺ Thanksgiving Break</p>
POETRY AS REVISION	<p>Dec. 3 Discussion, Share Favorite Poets, Write Exquisite Corpse with Favorites from Class</p> <p>Homework</p> <ul style="list-style-type: none"> <input type="checkbox"/> Bring in Artist’s Statement Drafts and One Revised Poem <input type="checkbox"/> Read Addonizio’s “Do-Overs and Revisions” 	<p>5 Peer Review of Artist’s Statements and One Revised Poem</p> <p>Homework</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read Addonizio’s “Page to Stage: Performance”
POETRY AS FUTURE	<p>10 Last Day of Class</p> <p>⚙ Reading of Favorite Poems by you</p> <p>Homework</p> <ul style="list-style-type: none"> <input type="checkbox"/> Finish Portfolio 	<p>12 No Class</p> <p>⚙ Poetry Portfolios due in my office or mailbox by 1pm</p>